Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/41**

Paper 4 Unseen **October/November 2020**

1 hour 15 minutes

2192943902

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **one** question: **either** Question 1 **or** Question 2.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 25.
- All questions are worth equal marks.

This document has **8** pages. Blank pages are indicated.

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You are advised to spend about 20 minutes reading the question paper and planning your answer.

Answer **either** Question 1 **or** Question 2.

EITHER

1 Read carefully the following poem. The poet observes two lovers in the street. He comments to them and to us on the progress of their relationship.

How does the poet powerfully express his feelings about love?

To help you answer this question, you might consider:

- how the poet speaks to the lovers
- how he invites us to think about the lovers
- how he conveys his views about the lovers' past and future.

On Seeing Two Lovers in the Street

You do not know
What is done with you,
Do not fear
What's done or undone:
You are not here,
You are not two
Any more, but one.

Pity these two
Who all have lost,
Envy these two
Who have paid their cost
To gain this soul
That dazzling hovered
Between them whole
There they are lost

And their tracks are covered;
Nothing can find them
Until they awake
In themselves or take
New selves to bind them.

OR

2 Read carefully the following extract which is the beginning of a short story. Dorotea's father is moving with his family to a coastal town in the hope of a better life.

How does the writer convey Dorotea's developing thoughts and feelings about moving?

To help you answer this question, you might consider:

- Dorotea's thoughts about the plan to move
- the different responses of her parents
- how the writing conveys Dorotea's excitement as they arrive at their destination.

Dorotea San Juan, a fourteen year old in a brown cardigan. The janitor's[1] daughter. Walks with her head down, wears cheap sneakers, never lipstick. Picks at salads during lunch. Tacks maps to her bedroom walls. Holds her breath when she gets nervous. Years of being the janitor's daughter teach her to blend in, look down, be nobody. Who's that? Nobody.

Dorotea's dad is fond of saying this: A man only gets so many chances. He says it now, after dark, in Youngstown, Ohio, as he sits on Dorotea's bed. And says this also: This is a real opportunity for us. His hands open and close. He grabs at air. Dorotea wonders about "us."

Shipbuilding, he says. A man only gets so many chances, he says. We're moving. To the sea. To Maine. Place called Harpswell. Soon as school's out.

Shipbuilding? Dorotea asks.

Mama's all for it, he says. Least I think she is. Who wouldn't be all for it?

Dorotea watches the door shut behind him and thinks that her mother's never been all for anything. That her father has never once owned, rented or mentioned any kind of boat.

She snatches up her world atlas. Studies the markless blue that means Atlantic Ocean. Her eye traces ragged coastlines. Harpswell: a tiny green finger pointing at blue. She tries to imagine ocean and conjures petal-blue water packed with fish gill-to-gill. Imagines herself transformed into Maine Dorotea, barefoot girl with a coconut necklace. New house, new town, new life. Nueva[2] Dorotea. New Dorothy. She holds her breath, counts to twenty.

*

Dorotea tells nobody and nobody asks. They leave on the last day of school. That afternoon. Like sneaking out of town. The wood-paneled Wagoneer[3] splashes across wet asphalt: Ohio, Pennsylvania, New York, Massachusetts, into New Hampshire. Her father drives empty-eyed, knuckles white on the wheel. Her mother sits stern and sleepless behind tracking wipers, lips curled above her chin like two rain-drowned earthworms, her small frame tensed as if bound in a hundred iron bands. As if crushing rocks in her bony fists. Slicing a pepper on her lap. Passing back dry tortillas painfully bound in plastic.

They see Portland at sunrise, after miles of pine bending over blacktop[4]. The sun leers up behind slabs of cloud the color of salmon fillets.

Dorotea trembles at the idea of ocean nearing. Fidgets in her seat. The energy of a caged fourteen-year-old piling up like marbles on a dinner plate. Finally the highway bends and Casco Bay shines before them. From across the bay the sun flings a trail of spangles to her. She lowers her nose to the window frame, feels certain there will be porpoises. Watches the glitter carefully for fins, flukes[5].

She glances at the back of her mother's neck to see if she notices, if she feels it too, to see if her mother can be touched by a shimmering expanse of sea. Her mother who hid under onions for four days in a train car to Ohio. Who met her husband in a city built over a swamp, cracked sidewalks, train whistles, slushy winter. Her mother who made a home, who never left it. Who must be boiling at the sight of unbounded water. Dorotea sees no sign that it is so.

[1] *janitor*: school caretaker
[2] *nueva*: (Spanish) new
[3] *Wagoneer*: make of car
[4] *blacktop*: asphalt or bitumen road surface
[5] *flukes*: parts of a whale's tail

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