Cambridge Assessment International Education

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LITERATURE IN ENGLISH **0475/41**

Paper 4 Unseen **October/November 2024**

1 hour 15 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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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. Any 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 poem on page 3. The speaker of the poem is the traveller of the title.

How does the poet memorably create a sense of mystery about the traveller?

To help you answer this question, you might consider:

- the ways in which other people single the traveller out
- how the traveller describes his journey
- the relationship between the traveller and the couple he observes.

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The Traveller

They pointed me out on the highway, and they said
‘That man has a curious way of holding his head.’

They pointed me out on the beach; they said ‘That man
Will never become as we are, try as he can.’

They pointed me out at the station, and the guard
Looked at me twice, thrice, thoughtfully & hard.

I took the same train that the others took,
To the same place. Were it not for that look
And those words, we were all of us the same.
I studied merely maps. I tried to name
The effects of motion on the travellers,
I watched the couple I could see, the curse
And blessings of that couple, their destination,
The deception practised on them at the station,
Their courage. When the train stopped and they knew
The end of their journey, I descended too.

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Or

2 Read carefully the following extract from a recent novel. Carmel is now a grandmother living in London. She is thinking to herself about the time when she agreed to marry her husband Barry. At that time, they were teenagers living in the Caribbean.

How does the writer vividly convey Carmel's feelings about Barry?

To help you answer this question, you might consider:

- how she portrays the drama of the moment when Carmel rejects Barry
- the ways in which Barry persuades Carmel to change her mind
- how the writer conveys Carmel's feelings about what she gave up when she married.

then there was that one time when you was genuinely annoyed with his antics, because this wasn't exactly your idea of a romantic courtship, and you tossed your head at him and shouted, *Go sling your hook*[1]*, boy*

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everybody knows you can’t be too clever or you won’t catch man

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1

The poet makes the traveller memorably mysterious by never telling us what he is. We see him first only through other people's suspicion, then through his own oddly detached account, and by the end we know what he watches but never why. The mystery is not solved; it deepens, so that the traveller begins to seem less like an ordinary passenger and more like an observer of human life itself, perhaps even a figure of fate or death.

The opening six lines build the mystery from the outside. The anaphora of "They pointed me out" is repeated three times, on "the highway", "the beach" and "at the station", so that wherever the traveller goes he is singled out. Yet the evidence against him is strangely slight: he has "a curious way of holding his head." The adjective "curious" is cleverly ambiguous, meaning both odd and inquisitive, so the very word used to accuse him hints that he is the one who looks closely at others. The second judgement is more unsettling: "That man / Will never become as we are, try as he can." The enjambment isolates "That man" at the line end, pointing at him just as the people do, and the phrase "try as he can" implies he wants to belong but is fundamentally different.

The guard intensifies this. He "Looked at me twice, thrice, thoughtfully & hard." The list slows the line down so that we feel the length of the stare, and the alliteration of "twice, thrice" and "thoughtfully" makes the scrutiny sound deliberate and probing. The guard, a figure of authority who checks tickets and identities, seems to sense something about him that he cannot name.

The poem then turns, and the traveller insists on his ordinariness: "I took the

Question number

same train that the others took, / To the same place." The repetition of "same" stresses that outwardly nothing separates him from the others, and he concludes that "we were all of us the same." However, this claim is undercut by the conditional "Were it not for that look / And those words", so the mystery remains: if he is the same, why is he noticed everywhere? The poet uses enjambment heavily from this point, letting sentences run across the couplets.

His description of the journey is curiously abstract. "I studied merely maps" suggests he is not interested in the scenery, only in the shape of the route. He "tried to name / The effects of motion on the travellers", which sounds like a scientist or a philosopher rather than a tourist. Notice that he calls the others "the travellers", as if he is not quite one of them. This detachment invites us to read the train journey symbolically, as the journey of life, with the traveller watching how people are changed by it.

The relationship with the couple is the heart of the mystery. He watches them with intense attention, cataloguing "the curse / And blessings of that couple", a pairing which suggests he sees the whole of their shared life, its suffering and its joy, as if he knows more about them than they do. Most disturbing is "The deception practised on them at the station": we are never told what this deception was, or by whom, and the passive voice hides the agent completely. He then admires "Their courage", which implies that their destination demands bravery.

The final couplet is the most haunting. "When the train stopped and they knew / The end of their journey, I descended too." The phrase "The end of their journey" carries a strong suggestion of death, and the verb "knew" implies a sudden, final realisation. The traveller does not get off at his own destination; he follows them. "Descended" is far more weighty than "got off", hinting at going down, even into a

Question number

grave. The full rhyme of "knew" and "too" closes the poem with quiet finality, but the effect is chilling: he may be a guardian, a witness, or death itself, accompanying the couple to the end. The people who "pointed me out" were right that he would "never become as we are", and the poet leaves us, like the guard, looking at him "thoughtfully & hard", unable to be sure what we have seen.