



# Cambridge International AS & A Level

**LITERATURE IN ENGLISH**

**9695/52**

Paper 5 Shakespeare and other pre-20th Century Texts

**October/November 2020**

**2 hours**



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

## INSTRUCTIONS

- Answer **two** questions in total:
  - Section A: answer **one** question.
  - Section B: answer **one** question.
- You must answer at least **one** (b) passage-based question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

## INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **16** pages. Blank pages are indicated.

## Section A

Answer **one** question from this section.

**Remember**, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

WILLIAM SHAKESPEARE: *Richard II*

- 1 **Either** (a) In what ways and with what effects does Shakespeare present different attitudes to England in the play?
- Or** (b) Paying close attention to the details of the writing, discuss the following passage, showing what it adds to Shakespeare's presentation of King Richard.

*Northumberland:* My lord, dispatch; read o'er these articles.

*King Richard:* Mine eyes are full of tears; I cannot see.  
And yet salt water blinds them not so much  
But they can see a sort of traitors here.  
Nay, if I turn mine eyes upon myself, 5  
I find myself a traitor with the rest;  
For I have given here my soul's consent  
T' undeck the pompous body of a king;  
Made glory base, and sovereignty a slave,  
Proud majesty a subject, state a peasant. 10

*Northumberland:* My lord –

*King Richard:* No lord of thine, thou haught insulting man,  
Nor no man's lord; I have no name, no title –  
No, not that name was given me at the font –  
But 'tis usurp'd. Alack the heavy day, 15  
That I have worn so many winters out,  
And know not now what name to call myself!  
O that I were a mockery king of snow,  
Standing before the sun of Bolingbroke  
To melt myself away in water drops! 20  
Good king, great king, and yet not greatly good,  
An if my word be sterling yet in England,  
Let it command a mirror hither straight,  
That it may show me what a face I have  
Since it is bankrupt of his majesty. 25

*Bolingbroke:* Go some of you and fetch a looking-glass.  
[Exit an ATTENDANT.]

*Northumberland:* Read o'er this paper while the glass doth come.

*King Richard:* Fiend, thou torments me ere I come to hell.

*Bolingbroke:* Urge it no more, my Lord Northumberland. 30

*Northumberland:* The commons will not, then, be satisfied.

*King Richard:* They shall be satisfied. I'll read enough,  
When I do see the very book indeed  
Where all my sins are writ, and that's myself.  
[Re-enter ATTENDANT with a glass.] 35  
Give me that glass, and therein will I read.

No deeper wrinkles yet? Hath sorrow struck  
 So many blows upon this face of mine  
 And made no deeper wounds? O flatt'ring glass,  
 Like to my followers in prosperity, 40  
 Thou dost beguile me! Was this face the face  
 That every day under his household roof  
 Did keep ten thousand men? Was this the face  
 That like the sun did make beholders wink?  
 Is this the face which fac'd so many follies 45  
 That was at last out-fac'd by Bolingbroke?  
 A brittle glory shineth in this face;  
 As brittle as the glory is the face;

*[Dashes the glass against the ground.]*

For there it is, crack'd in a hundred shivers. 50  
 Mark, silent king, the moral of this sport –  
 How soon my sorrow hath destroy'd my face.

*Bolingbroke:* The shadow of your sorrow hath destroy'd  
 The shadow of your face.

*King Richard:* Say that again. 55  
 The shadow of my sorrow? Ha! let's see.  
 'Tis very true: my grief lies all within;  
 And these external manner of laments  
 Are merely shadows to the unseen grief  
 That swells with silence in the tortur'd soul. 60  
 There lies the substance; and I thank thee, king,  
 For thy great bounty, that not only giv'st  
 Me cause to wail, but teachest me the way  
 How to lament the cause. I'll beg one boon,  
 And then be gone and trouble you no more. 65  
 Shall I obtain it?

*Bolingbroke:* Name it, fair cousin.

*King Richard:* Fair cousin! I am greater than a king;  
 For when I was a king, my flatterers  
 Were then but subjects; being now a subject, 70  
 I have a king here to my flatterer.  
 Being so great, I have no need to beg.

*Bolingbroke:* Yet ask.

*King Richard:* And shall I have?

*Bolingbroke:* You shall. 75

*King Richard:* Then give me leave to go.

*Bolingbroke:* Whither?

*King Richard:* Whither you will, so I were from your sights.

*Bolingbroke:* Go, some of you convey him to the Tower.

*King Richard:* O, good! Convey! Conveyers are you all, 80  
 That rise thus nimbly by a true king's fall.

*[Exeunt KING RICHARD,  
 some LORDS, and a GUARD.]*

Act 4, Scene 1

WILLIAM SHAKESPEARE: *The Winter's Tale*

- 2 **Either** (a) In what ways and with what effects does Shakespeare present different attitudes to marriage in *The Winter's Tale*?
- Or** (b) Paying close attention to language, tone and action, discuss the following scenes, showing their significance to the play as a whole.

SCENE I. [Enter TIME, the CHORUS.]

*Time:* I, that please some, try all, both joy and terror  
 Of good and bad, that makes and unfolds error,  
 Now take upon me, in the name of Time,  
 To use my wings. Impute it not a crime 5  
 To me or my swift passage that I slide  
 O'er sixteen years, and leave the growth untried  
 Of that wide gap, since it is in my pow'r  
 To o'erthrow law, and in one self-born hour  
 To plant and o'erwhelm custom. Let me pass 10  
 The same I am, ere ancient'st order was  
 Or what is now receiv'd. I witness to  
 The times that brought them in; so shall I do  
 To th' freshest things now reigning, and make stale 15  
 The glistering of this present, as my tale  
 Now seems to it. Your patience this allowing,  
 I turn my glass, and give my scene such growing  
 As you had slept between. Leontes leaving –  
 Th' effects of his fond jealousies so grieving 20  
 That he shuts up himself – imagine me,  
 Gentle spectators, that I now may be  
 In fair Bohemia; and remember well  
 I mention'd a son o' th' King's, which Florizel  
 I now name to you; and with speed so pace 25  
 To speak of Perdita, now grown in grace  
 Equal with wond'ring. What of her ensues  
 I list not prophesy; but let Time's news  
 Be known when 'tis brought forth. A shepherd's daughter,  
 And what to her adheres, which follows after, 30  
 Is th' argument of Time. Of this allow,  
 If ever you have spent time worse ere now;  
 If never, yet that Time himself doth say  
 He wishes earnestly you never may. [Exit.]

SCENE II. *Bohemia. The palace of POLIXENES.*

[Enter POLIXENES and CAMILLO.] 35

*Polixenes:* I pray thee, good Camillo, be no more importunate: 'tis  
 a sickness denying thee anything; a death to grant  
 this.

*Camillo:* It is fifteen years since I saw my country; though I have  
 for the most part been aired abroad, I desire to lay my  
 bones there. Besides, the penitent King, my master,  
 hath sent for me; to whose feeling sorrows I might be  
 some allay, or I o'erween to think so, which is another  
 spur to my departure. 40

- Polixenes:* As thou lov'st me, Camillo, wipe not out the rest of thy services by leaving me now. The need I have of thee thine own goodness hath made. Better not to have had thee than thus to want thee; thou, having made me businesses which none without thee can sufficiently manage, must either stay to execute them thyself, or take away with thee the very services thou hast done; which if I have not enough considered – as too much I cannot – to be more thankful to thee shall be my study; and my profit therein the heaping friendships. Of that fatal country Sicilia, prithee, speak no more; whose very naming punishes me with the remembrance of that penitent, as thou call'st him, and reconciled king, my brother; whose loss of his most precious queen and children are even now to be afresh lamented. Say to me, when saw'st thou the Prince Florizel, my son? Kings are no less unhappy, their issue not being gracious, than they are in losing them when they have approved their virtues. 45
- Camillo:* Sir, it is three days since I saw the Prince. What his happier affairs may be are to me unknown; but I have missingly noted he is of late much retired from court, and is less frequent to his princely exercises than formerly he hath appeared. 50
- Polixenes:* I have considered so much, Camillo, and with some care, so far that I have eyes under my service which look upon his removedness; from whom I have this intelligence, that he is seldom from the house of a most homely shepherd – a man, they say, that from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate. 55
- Camillo:* I have heard, sir, of such a man, who hath a daughter of most rare note. The report of her is extended more than can be thought to begin from such a cottage. 60
- Polixenes:* That's likewise part of my intelligence; but, I fear, the angle that plucks our son thither. Thou shalt accompany us to the place; where we will, not appearing what we are, have some question with the shepherd; from whose simplicity I think it not uneasy to get the cause of my son's resort thither. Prithee be my present partner in this business, and lay aside the thoughts of Sicilia. 65
- Camillo:* I willingly obey your command. 80
- Polixenes:* My best Camillo! We must disguise ourselves. 85
- [Exeunt.]*

Act 4, Scenes 1 and 2

## Section B

Answer **one** question from this section.

**Remember**, at least **one** of the questions you answer must be a **(b) passage-based** question chosen from **either** Section A **or** Section B.

JANE AUSTEN: *Northanger Abbey*

- 3 **Either** (a) Discuss some of the effects created by Austen's presentation of parent and child relationships.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Austen's presentation of the relationship between Catherine and Henry.

After a couple of minutes unbroken silence, Henry, turning to Catherine for the first time since her mother's entrance, asked her, with sudden alacrity, if Mr. and Mrs. Allen were now at Fullerton? and on developing, from amidst all her perplexity of words in reply, the meaning, which one short syllable would have given, immediately expressed his intention of paying his respects to them, and, with a rising colour, asked her if she would have the goodness to shew him the way. "You may see the house from this window, sir," was information on Sarah's side, which produced only a bow of acknowledgment from the gentleman, and a silencing nod from her mother; for Mrs. Morland, thinking it probable, as a secondary consideration in his wish of waiting on their worthy neighbours, that he might have some explanation to give of his father's behaviour, which it must be more pleasant for him to communicate only to Catherine, would not on any account prevent her accompanying him. They began their walk, and Mrs. Morland was not entirely mistaken in his object in wishing it. Some explanation on his father's account he had to give; but his first purpose was to explain himself, and before they reached Mr. Allen's grounds he had done it so well, that Catherine did not think it could ever be repeated too often. She was assured of his affection; and that heart in return was solicited, which, perhaps, they pretty equally knew was already entirely his own; for, though Henry was now sincerely attached to her, though he felt and delighted in all the excellencies of her character and truly loved her society, I must confess that his affection originated in nothing better than gratitude, or, in other words, that a persuasion of her partiality for him had been the only cause of giving her a serious thought. It is a new circumstance in romance, I acknowledge, and dreadfully derogatory of an heroine's dignity; but if it be as new in common life, the credit of a wild imagination will at least be all my own.

Volume 2, Chapter 15

**Turn over for Question 4.**

GEOFFREY CHAUCER: *The Knight's Tale*

- 4 **Either** (a) 'For the reader there is little to distinguish the roles of Palamon and Arcite.'

With this comment in mind, discuss Chaucer's presentation of Palamon and Arcite in *The Knight's Tale*.

- Or** (b) Paying close attention to poetic methods, discuss the following extract, showing what it adds to your understanding of Chaucer's concerns in *The Knight's Tale*.

Ther saugh I first the derke ymaginyng  
 Of Felonye, and al the compassyng;  
 The cruell Ire, reed as any gleede;  
 The pykepurs, and eek the pale Drede;  
 The smylere with the knyf under the cloke; 5  
 The shepne brennyng with the blake smoke;  
 The tresoun of the mordryng in the bedde;  
 The open werre, with woundes al bibledde;  
 Contek, with blody knyf and sharp manace.  
 Al ful of chirkyng was that sory place. 10  
 The sleere of hymself yet saugh I ther, —  
 His herte-blood hath bathed al his heer;  
 The nayl ydryven in the shode a-nyght;  
 The colde deeth, with mouth gapyng upright.  
 Amyddes of the temple sat Meschaunce, 15  
 With disconfort and sory contenaunce.  
 Yet saugh I Woodnesse, laughyng in his rage,  
 Armed Compleint, Outhees, and fiers Outrage;  
 The careyne in the busk, with throte ycorve;  
 A thousand slayn, and nat of qualm ystorve; 20  
 The tiraunt, with the pray by force yraft;  
 The toun destroyed, ther was no thyng laft.  
 Yet saugh I brent the shippes hoppesteres;  
 The hunte strangled with the wilde beres;  
 The sowe freten the child right in the cradel; 25  
 The cook yscalded, for al his longe ladel.  
 Noght was foryeten by the infortune of Marte  
 The cartere overryden with his carte:  
 Under the wheel ful lowe he lay adoun.  
 Ther were also, of Martes divisioun, 30  
 The barbour, and the bocher, and the smyth,  
 That forgeth sharpe swerdes on his styth.  
 And al above, depeynted in a tour,  
 Saugh I Conquest, sittynge in greet honour,  
 With the sharpe swerd over his heed 35  
 Hangynge by a soutil twynes threed.  
 Depeynted was the slaughtre of Julius,  
 Of grete Nero, and of Antonius;  
 Al be that thilke tyme they were unborn,  
 Yet was hir deth depeynted ther-biforn 40  
 By manasyng of Mars, right by figure.  
 So was it shewed in that portreiture,  
 As is depeynted in the sterres above  
 Who shal be slayn or elles deed for love.  
 Suffiseth oon ensample in stories olde; 45



I may nat rekene hem alle though I wolde.

The statue of Mars upon a carte stood  
Armed, and looked grym as he were wood;  
And over his heed ther shynen two figures  
Of sterres, that been cleped in scriptures,  
That oon Puella, that oother Rubeus —  
This god of armes was arrayed thus.

50

A wolf ther stood biforn hym at his feet  
With eyen rede, and of a man he eet;  
With soutil pencil depeynted was this storie  
In redoutynge of Mars and of his glorie.

55

from *The Knight's Tale*

CHARLES DICKENS: *Oliver Twist*

- 5 **Either** (a) In what ways and with what effects does Dickens present different attitudes to children in *Oliver Twist*?
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Dickens's presentation of Bill Sikes.

The man who growled out these words, was a stoutly-built fellow of about five-and-thirty, in a black velveteen coat, very soiled drab breeches, lace-up half boots, and grey cotton stockings, which inclosed a bulky pair of legs, with large swelling calves;—the kind of legs, which in such costume, always look in an unfinished and incomplete state without a set of fetters to garnish them. He had a brown hat on his head, and a dirty belcher handkerchief round his neck: with the long frayed ends of which he smeared the beer from his face as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three days' growth, and two scowling eyes; one of which displayed various parti-coloured symptoms of having been recently damaged by a blow. 5

'Come in, d'ye hear?' growled this engaging ruffian. 10

A white shaggy dog, with his face scratched and torn in twenty different places, skulked into the room.

'Why didn't you come in afore?' said the man. 'You're getting too proud to own me afore company, are you? Lie down!' 15

This command was accompanied with a kick, which sent the animal to the other end of the room. He appeared well used to it, however; for he coiled himself up in a corner very quietly, without uttering a sound, and winking his very ill-looking eyes twenty times in a minute, appeared to occupy himself in taking a survey of the apartment. 20

'What are you up to? Ill-treating the boys, you covetous, avaricious, in-sa-ti-able old fence?' said the man, seating himself deliberately. 'I wonder they don't murder you! I would if I was them. If I'd been your 'prentice, I'd have done it long ago, and—no, I couldn't have sold you afterwards, for you're fit for nothing but keeping as a curiosity of ugliness in a glass bottle, and I suppose they don't blow glass bottles large enough.' 25

'Hush! hush! Mr. Sikes,' said the Jew, trembling; 'don't speak so loud.'

'None of your mistering,' replied the ruffian; 'you always mean mischief when you come that. You know my name: out with it! I shan't disgrace it when the time comes.' 30

'Well, well, then—Bill Sikes,' said the Jew, with abject humility. 'You seem out of humour, Bill.'

'Perhaps I am,' replied Sikes; 'I should think *you* was rather out of sorts too, unless you mean as little harm when you throw pewter pots about, as you do when you blab and—' 35

'Are you mad?' said the Jew, catching the man by the sleeve, and pointing towards the boys.

Mr. Sikes contented himself with tying an imaginary knot under his left ear, and jerking his head over on the right shoulder; a piece of dumb show which the Jew appeared to understand perfectly. He then, in cant terms, with which his whole conversation was plentifully besprinkled, but which would be quite unintelligible if they were recorded here, demanded a glass of liquor. 40

'And mind you don't poison it,' said Mr. Sikes, laying his hat upon the table.

This was said in jest; but if the speaker could have seen the evil leer with which the Jew bit his pale lip as he turned round to the cupboard, he might have thought the caution not wholly unnecessary, or the wish (at all events) to improve upon the distiller's ingenuity not very far from the old gentleman's merry heart. 45

After swallowing two or three glasses of spirits, Mr. Sikes condescended to take some notice of the young gentlemen; which gracious act led to a conversation, in which the cause and manner of Oliver's capture were circumstantially detailed, with such alterations and improvements on the truth, as to the Dodger appeared most advisable under the circumstances. 50

'I'm afraid,' said the Jew, 'that he may say something which will get us into trouble.'

'That's very likely,' returned Sikes with a malicious grin. 'You're blowed upon, Fagin.' 55

'And I'm afraid, you see,' added the Jew, speaking as if he had not noticed the interruption; and regarding the other closely as he did so,—'I'm afraid that, if the game was up with us, it might be up with a good many more, and that it would come out rather worse for you than it would for me, my dear.' 60

The man started, and turned round upon the Jew. But the old gentleman's shoulders were shrugged up to his ears; and his eyes were vacantly staring on the opposite wall.

Chapter 13

THOMAS HARDY: *Tess of the d'Urbervilles*

- 6 **Either** (a) Discuss some of the effects created by Hardy's use of different settings in the novel, *Tess of the d'Urbervilles*.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to your understanding of the relationship between Tess and Alec.

D'Urberville came up and said quietly —

'I want to speak to you, Tess.'

'You have refused my last request, not to come near me!' said she.

'Yes, but I have a good reason.'

'Well, tell it.'

5

'It is more serious than you may think.'

He glanced round to see if he were overheard. They were at some distance from the man who turned the slicer, and the movement of the machine, too, sufficiently prevented Alec's words reaching other ears. D'Urberville placed himself so as to screen Tess from the labourer, turning his back to the latter.

10

'It is this,' he continued, with capricious compunction. 'In thinking of your soul and mine when we last met, I neglected to inquire as to your worldly condition. You were well dressed, and I did not think of it. But I see now that it is hard – harder than it used to be when I – knew you – harder than you deserve. Perhaps a good deal of it is owing to me!'

15

She did not answer, and he watched her inquiringly, as, with bent head, her face completely screened by the hood, she resumed her trimming of the swedes. By going on with her work she felt better able to keep him outside her emotions.

'Tess,' he added, with a sigh of discontent, – 'yours was the very worst case I ever was concerned in! I had no idea of what had resulted till you told me. Scamp that I was to foul that innocent life! The whole blame was mine – the whole unconventional business of our time at Trantridge. You, too, the real blood of which I am but the base imitation, what a blind young thing you were as to possibilities! I say in all earnestness that it is a shame for parents to bring up their girls in such dangerous ignorance of the gins and nets that the wicked may set for them, whether their motive be a good one or the result of simple indifference.'

20

25

Tess still did no more than listen, throwing down one globular root and taking up another with automatic regularity, the pensive contour of the mere fieldwoman alone marking her.

'But it is not that I came to say,' d'Urberville went on. 'My circumstances are these. I have lost my mother since you were at Trantridge, and the place is my own. But I intend to sell it, and devote myself to missionary work in Africa. A devil of a poor hand I shall make at the trade, no doubt. However, what I want to ask you is, will you put it in my power to do my duty – to make the only reparation I can make for the trick played you: that is, will you be my wife, and go with me? ... I have already obtained this precious document. It was my old mother's dying wish.'

30

35

He drew a piece of parchment from his pocket, with a slight fumbling of embarrassment.

'What is it?' said she.

'A marriage licence.'

40

'O no, sir – no!' she said quickly, starting back.

'You will not? Why is that?'

And as he asked the question a disappointment which was not entirely the disappointment of thwarted duty crossed d'Urberville's face. It was unmistakably a symptom that something of his old passion for her had been revived; duty and desire ran hand-in-hand.

45

'Surely,' he began again, in more impetuous tones, and then looked round at the labourer who turned the slicer.

Tess, too, felt that the argument could not be ended there. Informing the man that a gentleman had come to see her, with whom she wished to walk a little way, she moved off with d'Urberville across the zebra-striped field. When they reached the first newly-ploughed section he held out his hand to help her over it; but she stepped forward on the summits of the earth-rolls as if she did not see him.

50

'You will not marry me, Tess, and make me a self-respecting man?' he repeated, as soon as they were over the furrows.

55

'I cannot.'

Chapter 46

JOHN MILTON: *Paradise Lost, Books IX and X*

- 7 **Either** (a) In what ways and with what effects does Milton present rebellion against authority in *Paradise Lost, Books IX and X*?
- Or** (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to your understanding of his concerns in *Paradise Lost, Books IX and X*.

O much deceived, much failing, hapless Eve,  
 Of thy presumed return! event perverse!  
 Thou never from that hour in Paradise  
 Found'st either sweet repast or sound repose;  
 Such ambush hid among sweet flow'rs and shades 5  
 Waited with hellish rancor imminent  
 To intercept thy way, or send thee back  
 Despoiled of innocence, of faith, of bliss.  
 For now, and since first break of dawn the Fiend,  
 Mere serpent in appearance, forth was come, 10  
 And on his quest, where likeliest he might find  
 The only two of mankind, but in them  
 The whole included race, his purposed prey.  
 In bow'r and field he sought, where any tuft  
 Of grove or garden-plot more pleasant lay, 15  
 Their tendance or plantation for delight;  
 By fountain or by shady rivulet  
 He sought them both, but wished his hap might find  
 Eve separate; he wished, but not with hope  
 Of what so seldom chanced, when to his wish, 20  
 Beyond his hope, Eve separate he spies,  
 Veiled in a cloud of fragrance, where she stood,  
 Half spied, so thick the roses bushing round  
 About her glowed, oft stooping to support  
 Each flow'r of slender stalk, whose head though gay 25  
 Carnation, purple, azure, or specked with gold,  
 Hung drooping unsustained; them she upstays  
 Gently with myrtle band, mindless the while,  
 Herself, though fairest unsupported flow'r,  
 From her best prop so far, and storm so nigh. 30  
 Nearer he drew, and many a walk traversed  
 Of stateliest covert, cedar, pine, or palm,  
 Then voluble and bold, now hid, now seen  
 Among thick-woven arborets and flow'rs  
 Imbordered on each bank, the hand of Eve: 35  
 Spot more delicious than those gardens feigned  
 Or of revived Adonis, or renowned  
 Alcinous, host of old Laertes' son,  
 Or that, not mystic, where the sapient king  
 Held dalliance with his fair Egyptian spouse. 40  
 Much he the place admired, the person more.

Book IX

## PERCY BYSSHE SHELLEY: Selected Poems

- 8 **Either** (a) In what ways and with what effects does Shelley present death? You should refer to **three** poems in your answer.
- Or** (b) Paying close attention to Shelley's poetic methods, discuss the following poem, showing what it adds to your understanding of his concerns.

## AUTUMN: A DIRGE

I

The warm sun is failing, the bleak wind is wailing,  
The bare boughs are sighing, the pale flowers are dying,

And the Year

On the earth her death-bed, in a shroud of leaves dead,  
Is lying. 5

Come, Months, come away,

From November to May,

In your saddest array;

Follow the bier

Of the dead cold Year, 10

And like dim shadows watch by her sepulchre.

II

The chill rain is falling, the nipped worm is crawling,

The rivers are swelling, the thunder is knelling

For the Year;

The blithe swallows are flown, and the lizards each gone 15

To his dwelling;

Come, Months, come away;

Put on white, black, and gray;

Let your light sisters play—

Ye, follow the bier 20

Of the dead cold Year,

And make her grave green with tear on tear.

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