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Cambridge Assessment International Education

Cambridge IGCSE™

LITERATURE IN ENGLISH **0475/43**

Paper 4 Unseen **October/November 2022**

1 hour 15 minutes

You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

1232488809

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 poet, who lives in the countryside, is considering the impact of the global pandemic. The title of her poem refers to the normal change of seasons in March. The red kite is a bird of prey, native to where she lives.

How does the poet convey changes to the natural world in a time of restricted human activity?

To help you answer this question, you might consider:

- how she conveys the differences in what she sees and hears
- how she shows that the skies have changed
- how she includes the reader in this time of change.

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Equinox

Tonight summer comes to a world remade.
Streets are carless. Silence treads the roads.
The sky is clear for a red kite sailing,
flamboyant, his flame ablaze on blue,
his wings and the fork of his tail
flexing on the wind.

Miles above in the high air over the fields,
over the flights of rooks, crows, gulls,
over the cities, the clouds, the atmosphere,
in the vault of heaven the ozone layer clears
of particulates[1], of nitrogen dioxide,
and we can breathe again.

Listen! in this clean new silence
that is not silent: birdsong,
a small wind in the trees,
the fall of a petal, an opening leaf,
a page turning,
your breath, mine.

[1]*particulates*: microscopic particles suspended in the air

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Or

2 Read carefully the following extract from a novel set in a smart hotel in Russia. After the social changes following the Revolution, the Count works as a waiter in the hotel's Boyarsky restaurant. He is watching a once-famous actress, Anna, who is now struggling to find work. She has an appointment with a film director.

How does the writer convey the Count's thoughts and feelings about Anna?

To help you answer this question, you might consider:

- the impact Anna makes on the Count when he sees her again
- how he notices the changes to Anna's life
- what is suggested by his dialogue with Anna.

The second time the Count saw Anna was in November 1928, about eight months after she had lost her mansion. He was just pouring water into the glass of an Italian importer when she walked through the door of the Boyarsky wearing a red sleeveless dress and high-heeled shoes. As the Count apologized to the importer and attempted to mop his lap with a napkin, he overheard the actress explain to Andrey[1] that she would be joined by a guest at any moment.

Andrey led her to a table for two in the corner.

Forty minutes later her guest arrived.

From his vantage point on the other side of the Boyarsky's centerpiece (an arrangement of sunflowers), the Count could tell that the actress and her guest knew each other only by reputation. He was a good-enough looking fellow, a few years younger than Anna and wearing a tailored jacket, but plainly something of a cad[2]. For having taken his seat, even as he apologized for being late he was already scanning the menu; and when she assured him that it was quite all right, he was already signaling their waiter. For her part, Anna appeared to be perfectly charming. She related her stories with a sparkle in her eye and listened to his with a ready laugh; and she was the very image of patience whenever their conversation was interrupted by someone who had approached the table to fawn over his latest picture.

A few hours later, when the Boyarsky was empty and the kitchen was closed, the Count passed through the lobby just as Anna and her guest emerged from the Shalyapin Bar[3]. As he paused to put on his overcoat, Anna gestured to the elevator, clearly inviting him upstairs for one more drink. But he continued putting his arms through his sleeves. It was a pleasure meeting, he assured her with a glance at his watch; unfortunately, he was expected elsewhere. Then he made a beeline[4] for the door.

As the young director crossed the lobby, the Count was of the opinion that Anna looked every bit as radiant as she had in 1923. But the moment the director disappeared into the street, the actress's smile and shoulders drooped. Then having passed a hand across her brow, she turned from the door – only to meet the gaze of the Count.

In an instant, she drew back her shoulders, raised her chin, and strolled toward the staircase. But having mastered the art of descending the stairs to a gathering of admirers, she had yet to master the art of ascending the stairs alone. (Perhaps no one has.) On the third step, she stopped.

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She stood motionless. Then she turned, came back down, and crossed to where the Count was standing.

'Whenever I am in this lobby with you,' she said, 'it seems that I am destined to be humiliated.'

The Count looked surprised.

'Humiliated? You have no cause to feel humiliated, as far as I can see.'

'I gather you're blind.'

She looked toward the revolving door as if it were still spinning from the young director's exit.

'I invited him for a nightcap. He said he had an early start.'

'I have never had an early start in my life,' said the Count.

Offering her first genuine smile of the evening, she waved a hand at the stairs.

'Then you might as well come on up.'

At the time, Anna was staying in room 428. It was not the finest room on the fourth floor, nor was it the worst. Off the small bedroom, it had a small sitting area with a small couch, a small coffee table, and two small windows looking over the trolley tracks on Teatralny Proyezd. It was the room of one who hoped to make an impression when she could not easily afford to do so. On the coffee table were two glasses, a serving of caviar, and a bottle of vodka in a bucket of melting ice.

As they looked over this little *mise-en-scène*[5], she shook her head.

'That'll cost me a pretty penny.'

'Then we mustn't let it go to waste.'

The Count drew the bottle from the ice and poured them both a glass.

'To old times,' he said.

'To old times,' she conceded with a laugh. And they emptied their glasses.

[1]*Andrey*: the head waiter
[2]*cad*: a man who behaves badly
[3]*Shalyapin Bar*: the bar in the hotel
[4]*beeline*: a straight line
[5]*mise-en-scène*: arrangement of props used in film or theatre

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