



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (ENGLISH)**

**0486/42**

Paper 4 Unseen

**October/November 2017**

**1 hour 15 minutes**

No Additional Materials are required.

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**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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

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

Both questions in this paper carry equal marks.



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This document consists of **3** printed pages, **1** blank page and **1** Insert.

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

### EITHER

1 Read carefully the following poem, which describes the poet's feelings about her relationship.

#### How does the poet's writing amusingly present her happiness?

To help you answer this question, you might consider:

- the way in which she answers people's questions
- the words and images she uses to contrast her past and present lives
- how the poem's form and language contribute to its tone.

#### *Being Boring*

*'May you live in interesting times.'*  
(Chinese curse)

If you ask me 'What's new?', I have nothing to say  
Except that the garden is growing.  
I had a slight cold but it's better today.  
I'm content with the way things are going.  
Yes, he is the same as he usually is,  
Still eating and sleeping and snoring.  
I get on with my work. He gets on with his.  
I know this is all very boring.

There was drama enough in my turbulent past:  
Tears and passion – I've used up a tankful.  
No news is good news, and long may it last.  
If nothing much happens, I'm thankful.  
A happier cabbage you never did see,  
My vegetable spirits are soaring.  
If you're after excitement, steer well clear of me.  
I want to go on being boring.

I don't go to parties. Well, what are they for,  
If you don't need to find a new lover?  
You drink and you listen and drink a bit more  
And you take the next day to recover.  
Someone to stay home with was all my desire  
And, now that I've found a safe mooring,  
I've just one ambition in life: I aspire  
To go on and on being boring.

OR

- 2 Read carefully the following extract from a travel book. The writer remembers a walking trip he made as a young man. After spending the night on a mountainside, he encountered a golden eagle.

**How does the writing in this passage make the encounter with the eagle so memorable?**

To help you answer this question, you might consider:

- how the writer describes the physical qualities of the eagle
- how he recaptures the excitement of seeing the eagle take flight
- how he conveys his own response to what he sees.

Soon after setting off in the morning, I halted on a grassy bluff<sup>1</sup> to tie up a lace when I heard a sound which was half a creak and half a ruffle. Looking over the ledge to a similar jut fifteen yards below, I found myself peering at the hunched shoulders of a very large bird at the point where his tawny feathers met plumage of a paler chestnut hue: they thatched his scalp and the nape of his neck and he was tidying up the feathers on his breast and shoulders with an imperiously curved beak. A short hop shifted the bird farther along its ledge and it was only when, with a creak, he flung out his left wing to its full stretch and began searching his armpit, that I took in his enormous size. He was close enough for every detail to show: the buff plus-four<sup>2</sup> feathers covering three-quarters of his scaly legs, the yellow and black on his talons, the square-ended tail-feathers, the yellow strip at the base of his upper beak. Shifting from his armpit to his flight-feathers, he set about preening and sorting as though the night had tousled them. He folded the wing back without haste, then flung out the other in a movement which seemed to put him off balance for a moment, and continued his grooming with the same deliberation.

Careful not to move an eyelash, I must have watched for a full twenty minutes. When both wings were folded, he sat peering masterfully about, shrugging and hunching his shoulders from time to time, half-spreading a wing then folding it back, and once stretching the jaws of his beak wide in a gesture like a yawn, until at length on a sudden impulse, with a creak and a shudder, he opened both wings to their full tremendous span, rocking for a moment as though his balance were in peril; then, with another two or three hops and a slow springing movement of his plus-four<sup>2</sup> legs, he was in the air, all his flight-feathers fanning out separately and lifting at the tips as he moved his wings down, then dipping with the following upward sweep. After a few strokes, both wings came to rest and formed a single line, with all his flight feathers curling upwards again as he allowed an invisible air-current to carry him out and down and away, correcting his balance with hardly perceptible movements as he sailed out over the great gulf. A few moments later, loud but invisible flaps sounded the other side of a buttress and a second great bird followed him almost without a sound. They swayed gently, with a wide space of air between them, like ships in a mild swell. Then as they crossed the hypotenuse of shadow which stretched from the Carpathian skyline to the flanks of the Banat mountains<sup>3</sup>, the morning light caught and burnished their wings and revealed them both in their proper majesty. To look down on this king and queen of birds, floating there in aloof companionship, brought a long moment of exaltation.

<sup>1</sup> *bluff*: cliff or headland

<sup>2</sup> *plus-four*: long shorts worn for sport

<sup>3</sup> *Carpathian skyline ... the Banat mountain*: mountains in Romania

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