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**LANGUAGE AND LITERATURE IN ENGLISH**

**8695/93**

Paper 9 Poetry, Prose and Drama

**October/November 2014**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

Answer **two** questions, each from a different section.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



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This document consists of **15** printed pages and **1** blank page.

**Section A: Poetry**SEAMUS HEANEY: *District and Circle*

- 1 **Either** (a) Discuss ways in which Heaney creates the effects of physical sensation in **two** poems.
- Or** (b) Comment closely on ways in which the following poem presents a particular time and place.

*The Aerodrome*

First it went back to grass, then after that

**Content removed due to copyright restrictions.**

Here and there and now and then, a stance.

WILFRED OWEN: *Selected Poems*

- 2 **Either** (a) Owen wrote, 'My subject is War...'  
Referring in detail to **two** poems, discuss the range of Owen's subject matter.
- Or** (b) Comment closely on the presentation of troops departing for war in the following poem.

*The Send-off*

Down the close, darkening lanes they sang their way  
To the siding-shed,  
And lined the train with faces grimly gay.

Their breasts were stuck all white with wreath and spray  
As men's are, dead.

5

Dull porters watched them, and a casual tramp  
Stood staring hard,  
Sorry to miss them from the upland camp.  
Then, unmoved, signals nodded, and a lamp  
Winked to the guard.

10

So secretly, like wrongs hushed-up, they went.  
They were not ours:  
We never heard to which front these were sent.

Nor there if they yet mock what women meant  
Who gave them flowers.

15

Shall they return to beatings of great bells  
In wild train-loads?  
A few, a few, too few for drums and yells,  
May creep back, silent, to village wells  
Up half-known roads.

20

*Songs of Ourselves*

- 3 **Either** (a) 'You endless torments that my rest oppress,  
How long will you delight in my sad pain?' ('Sonnet 11')

Compare the treatment of the 'torments' of love in **two** poems.

- Or** (b) Comment closely on ways in which the following poem presents the person who is loved.

*A Song*

Ask me no more where Jove bestows,  
When June is past, the fading rose;  
For in your beauty's orient deep  
These flowers, as in their causes, sleep.

Ask me no more whither do stray 5  
The golden atoms of the day;  
For in pure love heaven did prepare  
Those powders to enrich your hair.

Ask me no more whither doth haste 10  
The nightingale when May is past;  
For in your sweet-dividing throat  
She winters, and keeps warm her note.

Ask me no more where those stars light, 15  
That downwards fall in dead of night;  
For in your eyes they sit, and there  
Fixèd become, as in their sphere.

Ask me no more if east or west 20  
The phoenix builds her spicy nest;  
For unto you at last she flies,  
And in your fragrant bosom dies.

Thomas Carew

**Turn to page 6 for Question 4**

## Section B: Prose

CHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

- 4 **Either** (a) Discuss the effects of the inclusion of extracts from 'The World Was Silent When We Died' within the narrative of the novel.
- Or** (b) Comment closely on the following passage, paying particular attention to ways in which it presents Richard's involvement in the Biafran cause.

His first article was about the fall of Onitsha. He wrote that the Nigerians had tried many times to take this ancient town but the Biafrans fought valiantly, that hundreds of popular novels had been published here before the war, that the thick, sad smoke of the burning Niger Bridge had risen like a defiant elegy. He described the Holy Trinity Catholic Church, where soldiers of the Nigeria Second Division first defecated on the altar before killing two hundred civilians. He quoted a calm eyewitness: 'The vandals are people who shit on God. We will overcome them.'

As he wrote the article, he felt as if he were a schoolboy again, writing letters to Aunt Elizabeth while his headmaster monitored them. Richard remembered him clearly, his mottled complexion, how he called science 'muck', how he ate his porridge walking about in the dining hall because he said it was what gentlemen did. Richard was still not sure which he hated more at the time, being forced to write letters home or having the letter-writing session monitored. And he was not sure what he disliked more now, imagining Madu as his monitor or realizing that he cared very much what Madu thought. A note came from Madu some days later. *It was very well done (perhaps a little less flowery next time?) and they have sent it off to Europe.* Madu's handwriting was crabbed, and on the writing paper the NIGERIAN of NIGERIAN ARMY had been crossed out in ink and BIAFRAN written in hasty block letters. But Madu's words convinced Richard that he had made the right decision. He imagined himself as the young Winston Churchill covering Kitchener's battle at Omdurman, a battle of superior versus inferior arms, except that, unlike Churchill, he sided with the moral victor.

Now, weeks later, after more articles, he felt a part of things. He found pleasure in the new respect in the driver's eyes, jumping out to open the door although Richard told him not to bother. He found pleasure in how quickly the civil defenders' suspicious glances at his special duties pass changed to wide grins when he greeted them in Igbo, in how willing people were to answer his questions. He found pleasure in the superiority he adopted with foreign journalists, speaking vaguely about the background to the war – the implications of the national strike and the census and the Western Region chaos – knowing all the while they had no idea what he was talking about.

But his greatest pleasure had come from meeting His Excellency. It was at the staging of a play in Owerri. An air raid had shattered all the louvres in the windows of the theatre and the evening breeze blew some of the actors' words away. Richard sat some rows behind His Excellency, and, after the play, a top man at the Mobilization Directorate introduced them. The solid handshake, the 'Thank you for the good work you're doing' in that soft, Oxford-accented voice had filled Richard with equanimity. Even though he found the political play too obvious, he did not say so. He agreed with His Excellency: It was wonderful, just wonderful.

- 5 **Either** (a) At his first meeting with Aziz, Fielding is 'not surprised by the rapidity of intimacy', but in the final section of the novel Aziz sees their friendship as 'a foolish experiment'.

In the light of these comments, discuss the significance to the novel of the relationship between Fielding and Aziz.

- Or** (b) Comment closely on the following passage, considering its presentation of the Marabar cave and Mrs Moore's response to it.

The first cave was tolerably convenient. They skirted the puddle of water, and then climbed up over some unattractive stones, the sun crashing on their backs. Bending their heads, they disappeared one by one into the interior of the hills. The small black hole gaped where their varied forms and colours had momentarily functioned. They were sucked in like water down a drain. Bland and bald rose the precipices; bland and glutinous the sky that connected the precipices; solid and white, a Brahmany kite flapped between the rocks with a clumsiness that seemed intentional. Before man, with his itch for the seemly, had been born, the planet must have looked thus. The kite flapped away ... Before birds, perhaps ... And then the hole belched, and humanity returned. 5

A Marabar cave had been horrid as far as Mrs Moore was concerned, for she had nearly fainted in it, and had some difficulty in preventing herself from saying so as soon as she got into the air again. It was natural enough: she had always suffered from faintness, and the cave had become too full, because all their retinue followed them. Crammed with villagers and servants, the circular chamber began to smell. She lost Aziz and Adela in the dark, didn't know who touched her, couldn't breathe, and some vile naked thing struck her face and settled on her mouth like a pad. She tried to regain the entrance tunnel, but an influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and gasping like a fanatic. For not only did the crush and stench alarm her; there was also a terrifying echo. 10

Professor Godbole had never mentioned an echo; it never impressed him, perhaps. There are some exquisite echoes in India; there is the whisper round the dome at Bijapur; there are the long, solid sentences that voyage through the air at Mandu, and return unbroken to their creator. The echo in a Marabar cave is not like these, it is entirely devoid of distinction. Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. 'Boum' is the sound as far as the human alphabet can express it, or 'bou-oum', or 'ou-boum' – utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce 'boum'. Even the striking of a match starts a little worm coiling, which is too small to complete a circle, but is eternally watchful. And if several people talk at once an overlapping howling noise begins, echoes generate echoes, and the cave is stuffed with a snake composed of small snakes, which writhe independently. 15

After Mrs Moore all the others poured out. She had given the signal for the reflux. Aziz and Adela both emerged smiling and she did not want him to think his treat was a failure, so smiled too. As each person emerged she looked for a villain, but none was there, and she realized that she had been among the mildest individuals, whose only desire was to honour her, and that the naked pad was a poor little baby, astride its mother's hip. Nothing evil had been in the cave, but she had not enjoyed herself; no, she had not enjoyed herself, and she decided not to visit a second one. 20

- 6 **Either** (a) Compare ways in which **two** stories explore characters' unhappiness and reasons for it.
- Or** (b) Comment closely on the following passage, considering ways in which it deals with change and the passing of time.

Within doors nothing was changed, and my hand would have dropped without surprise into her welcoming clasp. It was luncheon-time, and Grancy led me at once to the dining-room, where the walls, the furniture, the very plate and porcelain, seemed a mirror in which a moment since her face had been reflected. I wondered whether Grancy, under the recovered tranquillity of his smile, concealed the same sense of her nearness, saw perpetually between himself and the actual her bright unappeasable ghost. He spoke of her once or twice, in an easy incidental way, and her name seemed to hang in the air after he had uttered it, like a chord that continues to vibrate. If he felt her presence it was evidently as an enveloping medium, the moral atmosphere in which he breathed. I had never before known how completely the dead may survive. 5 10

After luncheon we went for a long walk through the autumnal fields and woods, and dusk was falling when we re-entered the house. Grancy led the way to the library, where, at this hour, his wife had always welcomed us back to a bright fire and a cup of tea. The room faced the west, and held a clear light of its own after the rest of the house had grown dark. I remembered how young she had looked in this pale gold light, which irradiated her eyes and hair, or silhouetted her girlish outline as she passed before the windows. Of all the rooms the library was most peculiarly hers; and here I felt that her nearness might take visible shape. Then, all in a moment, as Grancy opened the door, the feeling vanished and a kind of resistance met me on the threshold. I looked about me. Was the room changed? Had some desecrating hand effaced the traces of her presence? No; here too the setting was undisturbed. My feet sank into the same deep-piled Daghestan; the book-shelves took the firelight on the same rows of rich subdued bindings; her arm-chair stood in its old place near the tea-table; and from the opposite wall her face confronted me. 15 20 25

Her face – but *was* it hers? I moved nearer and stood looking up at the portrait. Grancy's glance had followed mine and I heard him move to my side.

'You see a change in it?' he said.

'What does it mean?' I asked.

'It means – that five years have passed.'

'Over *her*?' 30

'Why not? – Look at me!' He pointed to his gray hair and furrowed temples. 'What do you think kept *her* so young? It was happiness! But now—' he looked up at her with infinite tenderness. 'I like her better so,' he said. 'It's what she would have wished.'

'Have wished?' 35

'That we should grow old together. Do you think she would have wanted to be left behind?'

I stood speechless, my gaze travelling from his worn grief-beaten features to the painted face above. It was not furrowed like his; but a veil of years seemed to have descended on it. The bright hair had lost its elasticity, the cheek its clearness, the brow its light: the whole woman had waned. 40

Grancy laid his hand on my arm. 'You don't like it?' he said sadly.

'Like it? I – I've lost her!' I burst out.

'And I've found her,' he answered. 45

'In *that*?' I cried with a reproachful gesture.

'Yes; in that.' He swung round on me almost defiantly. 'The other had become



a sham, a lie! This is the way she would have looked – does look, I mean. Claydon ought to know, oughtn't he?

I turned suddenly. 'Did Claydon do this for you?'

Grancy nodded.

'Since your return?'

'Yes. I sent for him after I'd been back a week—.' He turned away and gave a thrust to the smouldering fire. I followed, glad to leave the picture behind me. Grancy threw himself into a chair near the hearth, so that the light fell on his sensitive variable face. He leaned his head back, shading his eyes with his hand, and began to speak. 55

The Moving Finger

## Section C: Drama

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

- 7 **Either** (a) Discuss the use of humour as a weapon in *Who's Afraid of Virginia Woolf?*
- Or** (b) How might an audience react as the following scene unfolds? You should make close reference to both language and action.

*Martha:* Well, maybe that *isn't* what he says ... something like it. *But* ... it was wartime, and Daddy got the idea all the men should learn how to box ... self-defence. I suppose the idea was if the Germans landed on the coast, or something, the whole faculty'd go out and punch 'em to death.... I don't know. 5

*Nick:* It was probably more the principle of the thing.

*Martha:* No kidding. Anyway, so Daddy had a couple of us over one Sunday and we went out in the back, and Daddy put on the gloves himself. Daddy's a strong man.... Well, *you* know.

*Nick:* Yes ... yes. 10

*Martha:* And he asked George to box with him. Aaaaannnd ... George didn't *want* to ... probably something about not wanting to bloody-up his meal ticket....

*Nick:* Unh-hunh.

*Martha:* ... Anyway, George said he didn't want to, and Daddy was saying, 'Come on, young man ... what sort of son-in-law *are* you?' ... and stuff like that. 15

*Nick:* Yeah.

*Martha:* So, while this was going on ... I don't know why I *did* it ... I got into a pair of gloves myself ... you know, I didn't lace 'em up, or anything ... and I snuck up behind George, just kidding, and I yelled 'Hey, George!' and at the same time I let go sort of a roundhouse right ... just kidding, you know? 20

*Nick:* Unh-hunh.

*Martha:* ... and George wheeled around real quick, and he caught it right in the jaw ... POW! [NICK *laughs*.] I hadn't meant it ... honestly. Anyway ... POW! Right in the jaw ... and he was off balance ... he must have been ... and he stumbled back a few steps, and then, CRASH, he landed ... flat ... in a huckleberry bush! 25

[NICK *laughs*, HONEY *goes tsk, tsk, tsk, tsk, and shakes her head*.] 30

It was awful, really. It was funny, but it was awful.

[*She thinks, gives a muffled laugh in rueful contemplation of the incident*.]

I think it's coloured our whole life. Really I do! It's an excuse, anyway. 35

[GEORGE *enters now, his hands behind his back. No one sees him*.]

It's what he uses for being bogged down, anyway ... why he hasn't *gone* anywhere. 40

- [GEORGE *advances*, HONEY *sees him*.]
- Martha*: And it was an *accident* ... a real, goddamn accident!  
 [GEORGE *takes from behind his back a short-barrelled shotgun, and calmly aims it at the back of MARTHA's head. HONEY screams ... rises, NICK rises, and, simultaneously, MARTHA turns her head to face GEORGE. GEORGE pulls the trigger.*] 45
- George*: POW!!!  
 [Pop! From the barrel of the gun blossoms a large red and yellow Chinese parasol. HONEY screams again, this time less, and mostly from relief and confusion.] 50  
 You're dead! Pow! You're dead!
- Nick* [laughing]: Good Lord.  
 [HONEY *is beside herself. MARTHA laughs too ... almost breaks down, her great laugh booming. GEORGE joins in the general laughter and confusion. It dies, eventually.*] 55
- Honey*: Oh! My goodness!
- Martha* [joyously]: Where'd you get that, you bastard?
- Nick* [his hand out for the gun]: Let me see that, will you? [GEORGE hands him the gun.]
- Honey*: I've never been so frightened in my life! Never! 60
- George* [a trifle abstracted]: Oh, I've had it awhile. Did you like that?
- Martha* [giggling]: You bastard.
- Honey* [wanting attention]: I've *never* been so frightened ... never.
- Nick*: This is quite a gadget.
- George* [leaning over MARTHA]: You liked that, did you? 65
- Martha*: Yeah ... that was pretty good. [Softer] C'mon ... give me a kiss.
- George* [indicating NICK and HONEY]: Later, sweetie.  
 [But MARTHA will not be dissuaded. They kiss, GEORGE standing, leaning over MARTHA's chair. She takes his hand, places it on her stage-side breast. He breaks away.] 70

Act 1

WILLIAM SHAKESPEARE: *Richard III*

- 8 **Either** (a) How, and with what effects, does Richard present himself as a victim in the play?
- Or** (b) With close attention to detail in the following passage, discuss Shakespeare's dramatic presentation of Queen Margaret and her relationship with Richard at this point in the play.

*Queen Margaret:* What, were you snarling all before I came,  
Ready to catch each other by the throat,  
And turn you all your hatred now on me?  
Did York's dread curse prevail so much with  
heaven 5

That Henry's death, my lovely Edward's death,  
Their kingdom's loss, my woeful banishment,  
Should all but answer for that peevish brat?  
Can curses pierce the clouds and enter heaven?  
Why then, give way, dull clouds, to my quick  
curses! 10

Though not by war, by surfeit die your king,  
As ours by murder, to make him a king!  
Edward thy son, that now is Prince of Wales,  
For Edward our son, that was Prince of Wales, 15

Die in his youth by like untimely violence!  
Thyself a queen, for me that was a queen,  
Outlive thy glory, like my wretched self!  
Long mayest thou live to wail thy children's death,  
And see another, as I see thee now, 20

Deck'd in thy rights, as thou art stall'd in mine!  
Long die thy happy days before thy death;  
And, after many length'ned hours of grief,  
Die neither mother, wife, nor England's Queen!  
Rivers and Dorset, you were standers by, 25

And so wast thou, Lord Hastings, when my son  
Was stabb'd with bloody daggers. God, I pray him,  
That none of you may live his natural age,  
But by some unlook'd accident cut off!

*Gloucester:* Have done thy charm, thou hateful wither'd hag. 30

*Queen Margaret:* And leave out thee? Stay, dog, for thou shalt hear  
me.  
If heaven have any grievous plague in store  
Exceeding those that I can wish upon thee,  
O, let them keep it till thy sins be ripe, 35

And then hurl down their indignation  
On thee, the troubler of the poor world's peace!  
The worm of conscience still be-gnaw thy soul!  
Thy friends suspect for traitors while thou liv'st,  
And take deep traitors for thy dearest friends! 40

No sleep close up that deadly eye of thine,  
Unless it be while some tormenting dream  
Affrights thee with a hell of ugly devils!  
Thou elvish-mark'd, abortive, rooting hog,  
Thou that wast seal'd in thy nativity 45

The slave of nature and the son of hell,

Thou slander of thy heavy mother's womb,  
 Thou loathed issue of thy father's loins,  
 Thou rag of honour, thou detested –

<i>Gloucester:</i>	Margaret!	50
<i>Queen Margaret:</i>	Richard!	
<i>Gloucester:</i>	Ha?	
<i>Queen Margaret:</i>	I call thee not.	
<i>Gloucester:</i>	I cry thee mercy then, for I did think That thou hadst call'd me all these bitter names.	55
<i>Queen Margaret:</i>	Why, so I did, but look'd for no reply. O, let me make the period to my curse!	
<i>Gloucester:</i>	'Tis done by me, and ends in – Margaret.	
<i>Queen Elizabeth:</i>	Thus have you breath'd your curse against yourself.	60
<i>Queen Margaret:</i>	Poor painted queen, vain flourish of my fortune! Why strew'st thou sugar on that bottled spider Whose deadly web ensnareth thee about? Fool, fool! thou whet'st a knife to kill thyself. The day will come that thou shalt wish for me To help thee curse this poisonous bunch-back'd toad.	65
<i>Hastings:</i>	False-boding woman, end thy frantic curse, Lest to thy harm thou move our patience.	
<i>Queen Margaret:</i>	Foul shame upon you! you have all mov'd mine.	70
<i>Rivers:</i>	Were you well serv'd, you would be taught your duty.	
<i>Queen Margaret:</i>	To serve me well you all should do me duty, Teach me to be your queen and you my subjects. O, serve me well, and teach yourselves that duty!	75
<i>Dorset:</i>	Dispute not with her; she is lunatic.	

Act 1, Scene 3

ROBERT BOLT: *A Man for All Seasons*

- 9 **Either** (a) How, in your view, does Bolt use drama to make history come alive in *A Man for All Seasons*?
- Or** (b) With close reference to detail, discuss Bolt's dramatic presentation of tensions between personal and public life at this point in the play.

<i>Alice:</i>	[exasperated, pointing after RICH] While you talk, he's gone!	
<i>More:</i>	And go he should if he was the devil himself until he broke the law!	
<i>Roper:</i>	So now you'd give the Devil benefit of law!	
<i>More:</i>	Yes. What would you do? Cut a great road through the law to get after the Devil?	5
<i>Roper:</i>	I'd cut down every law in England to do that!	
<i>More:</i>	[roused and excited] Oh? [Advances on ROPER.] And when the last law was down, and the Devil turned round on you where would you hide, Roper, the laws all being flat? [Leaves him.] This country's planted thick with laws from coast to coast – Man's laws, not God's — and if you cut them down – and you're just the man to do it – d'you really think you could stand upright in the winds that would blow then? [Quietly.] Yes, I'd give the Devil benefit of law, for my own safety's sake.	10
<i>Roper:</i>	I have long suspected this; this is the golden calf; the law's your god.	15
<i>More:</i>	[wearily] Oh, Roper, you're a fool, God's my god.... [Rather bitter.] But I find him rather too [very bitter] subtle ... I don't know where he is nor what he wants.	20
<i>Roper:</i>	My god wants service, to the end and unremitting; nothing else!	
<i>More:</i>	[dry] Are you sure that's God? – He sounds like Moloch. But indeed it may be God — And whoever hunts for me, Roper, God or Devil, will find me hiding in the thickets of the law! And I'll hide my daughter with me! Not hoist her up the mainmast of your seagoing principles! They put about too nimbly!	25
	<i>Exit MORE. They all look after him. MARGARET touches ROPER's hand.</i>	
<i>Margaret:</i>	Oh, that was harsh.	30
<i>Roper:</i>	[turning to her, serious] What's happened here?	
<i>Alice:</i>	[still with her back to them, her voice strained] He can't abide a fool, that's all! Be off!	
<i>Roper:</i>	[to MARGARET] Hide you. Hide you from what?	
<i>Alice:</i>	[turning, near to tears] He said nothing about hiding me you noticed! I've got too fat to hide I suppose!	35
<i>Margaret:</i>	You know he meant us both.	
<i>Roper:</i>	But from what?	
<i>Alice:</i>	I don't know. I don't know if he knows. He's not said one simple, direct word to me since this divorce came up. It's not God who's gone subtle! It's him!	40

Enter MORE, a little sheepish. Goes to ROPER.

- More:* [kindly] Roper, that was harsh: your principles are [can't resist sending him up] excellent – the very best quality. [ROPER bridles. Contrite.] No truly now, your principles are fine. [Indicating stairs, to all.] Look, we must make a start on all that food. 45
- Margaret:* Father, can't you be plain with us?
- More:* [looks quickly from daughter to wife. Takes ALICE's hand.] I stand on the wrong side of no statute, and no common law. [Takes MEG's hand too.] I have not disobeyed my sovereign. I truly believe no man in England is safer than myself. And I want my supper. [He starts them up the stairs and goes to ROPER.] We shall need your assistance, Will. There's an excellent Burgundy – if your principles permit. 50  
55
- Roper:* They don't, sir.
- More:* Well, have some water in it.
- Roper:* Just the water, sir.
- More:* My poor boy.
- Alice:* [stopping at head of stairs, as one who will be answered] Why does Cromwell collect information about you? 60
- More:* I'm a prominent figure. Someone somewhere's collecting information about Cromwell. Now no more shirking; we must make a start. [Shepherding ROPER up the stairs.] There's a stuffed swan if you please. [ALICE and MARGARET exit above.] Well, I'd trust you with my life. But not your principles. [They mount the stairs.] You see, we speak of being anchored to our principles. But if the weather turns nasty you up with an anchor and let it down where there's less wind, and the fishing's better. And 'look' we say 'I'm anchored!' [Laughing, inviting ROPER to laugh with him.] 'To my principles!' 65  
70

Act 1



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