



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose

February/March 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total. You must answer **one** poetry question and **one** prose question.
Section A: answer **one** question.
Section B: answer **one** 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.
- Dictionaries are **not** allowed.

INFORMATION

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

This document has **24** pages. Any blank pages are indicated.

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 1 **Either** (a) Discuss Austen's presentation of contrasts between life in the town and life in the countryside.
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to Austen's presentation of the relationship between Anne Elliot and Captain Wentworth, here and elsewhere in the novel.

He was not Mr Wentworth, the former curate of Monkford, however suspicious appearances may be, but a captain Frederick Wentworth, his brother, who being made commander in consequence of the action off St Domingo, and not immediately employed, had come into Somersetshire, in the summer of 1806; and having no parent living, found a home for half a year, at Monkford. He was, at that time, a remarkably fine young man, with a great deal of intelligence, spirit and brilliancy; and Anne an extremely pretty girl, with gentleness, modesty, taste, and feeling. – Half the sum of attraction, on either side, might have been enough, for he had nothing to do, and she had hardly any body to love; but the encounter of such lavish recommendations could not fail. They were gradually acquainted, and when acquainted, rapidly and deeply in love. It would be difficult to say which had seen highest perfection in the other, or which had been the happiest; she, in receiving his declarations and proposals, or he in having them accepted.

A short period of exquisite felicity followed, and but a short one. – Troubles soon arose. Sir Walter, on being applied to, without actually withholding his consent, or saying it should never be, gave it all the negative of great astonishment, great coldness, great silence, and a professed resolution of doing nothing for his daughter. He thought it a very degrading alliance; and Lady Russell, though with more tempered and pardonable pride, received it as a most unfortunate one.

Anne Elliot, with all her claims of birth, beauty, and mind, to throw herself away at nineteen; involve herself at nineteen in an engagement with a young man, who had nothing but himself to recommend him, and no hopes of attaining affluence, but in the chances of a most uncertain profession, and no connexions to secure even his farther rise in that profession; would be, indeed, a throwing away, which she grieved to think of! Anne Elliot, so young; known to so few, to be snatched off by a stranger without alliance or fortune; or rather sunk by him into a state of most wearing, anxious, youth-killing dependance! It must not be, if by any fair interference of friendship, any representations from one who had almost a mother's love, and mother's rights, it would be prevented.

Captain Wentworth had no fortune. He had been lucky in his profession, but spending freely, what had come freely, had realized nothing. But, he was confident that he should soon be rich; – full of life and ardour, he knew that he should soon have a ship, and soon be on a station that would lead to every thing he wanted. He had always been lucky; he knew he should be so still. – Such confidence, powerful in its own warmth, and bewitching in the wit which often expressed it, must have been enough for Anne; but Lady Russell saw it very differently. – His sanguine temper, and fearlessness of mind, operated very differently on her. She saw in it but an aggravation of the evil. It only added a dangerous character to himself. He was brilliant, he was headstrong. – Lady Russell had little taste for wit; and of any thing approaching to imprudence a horror. She deprecated the connexion in every light.

Such opposition, as these feelings produced, was more than Anne could combat. Young and gentle as she was, it might yet have been possible to withstand her father's ill-will, though unsoftened by one kind word or look on the part of her sister; – but Lady Russell, whom she had always loved and relied on, could not, with such steadiness of opinion, and such tenderness of manner, be continually advising her in vain. She was persuaded to believe the engagement a wrong thing – indiscreet, improper, hardly capable of success, and not deserving it. But it was not a merely selfish caution, under which she acted, in putting an end to it. Had she not imagined herself consulting his good, even more than her own, she could hardly have given him up. – The belief of being prudent, and self-denying principally for *his* advantage, was her chief consolation, under the misery of a parting – a final parting; and every consolation was required, for she had to encounter all the additional pain of opinions, on his side, totally unconvinced and unbending, and of his feeling himself ill-used by so forced a relinquishment. – He had left the country in consequence.

(from Volume 1, Chapter 4)

GEOFFREY CHAUCER: *The Merchant's Prologue and Tale*

- 2 **Either** (a) Discuss some of the effects created by Chaucer's use of symbols and symbolism in *The Merchant's Prologue and Tale*.
- Or** (b) Paying close attention to Chaucer's poetic methods, discuss the following extract, showing what it adds to the presentation of Januarie in *The Merchant's Prologue and Tale*.

The bryde was broght abedde as stille as stoon;
 And whan the bed was with the preest yblessed,
 Out of the chambre hath every wight hym dressed,
 And Januarie hath faste in armes take
 His fresshe May, his paradys, his make. 5
 He lulleth hire; he kisseth hire ful ofte;
 With thikke Brustles of his berd unsofte,
 Lyk to the skyn of houndfyssh, sharp as brere –
 For he was shave al newe in his manere –
 He rubbeth hire aboute hir tendre face, 10
 And seyde thus, 'Allas! I moot trespace
 To yow, my spouse, and yow greetly offende
 Er tyme come that I wil doun descende.
 But nathelees, considereth this,' quod he,
 'Ther nys no werkman, whatsoever he be, 15
 That may bothe werke wel and hastily;
 This wol be doon at leyser parfitly.
 It is no fors how longe that we pleye;
 In trewe wedlok coupled be we tweye,
 And blessed be the yok that we been inne, 20
 For in oure actes we mowe do no synne.
 A man may do no synne with his wyf,
 Ne hurte hymselfen with his owene knyf,
 For we han leve to pleye us by the lawe.'
 Thus laboureth he til that the day gan dawe; 25
 And thanne he taketh a sop in fyn clarree,
 And upright in his bed thanne sitteth he,
 And after that he sang ful loude and cleere,
 And kiste his wyf, and made wantown cheere.
 He was al coltish, ful of ragerye, 30
 And ful of jargon as a flekked pye.
 The slakke skyn aboute his nekke shaketh
 Whil that he sang, so chaunteth he and craketh.
 But God woot what that May thoughte in hir herte,
 Whan she hym saugh up sittynge in his sherte, 35
 In his nyght-cappe, and with his nekke lene;
 She preyseth nat his pleyyng worth a bene.
 Thanne seide he thus, 'My reste wol I take;
 Now day is come, I may no lenger wake.'
 And doun he leyde his heed and sleep til pryme. 40
 And afterward, whan that he saugh his tyme,
 Up ryseth Januarie; but fresshe May
 Heeld hire chambre unto the fourthe day,
 As usage is of wyves for the beste.
 For every labour somtyme moot han reste, 45
 Or elles longe may he nat endure;
 This is to seyn, no lyves creature,
 Be it of fyssh, or bryd, or beest, or man.

EMILY DICKINSON: Selected Poems

- 3 **Either** (a) Discuss some of the effects created by Dickinson's presentation of conflict. In your answer you should refer to **three** poems from the selection.
- Or** (b) Paying close attention to poetic methods, discuss the following poem, showing what it adds to your understanding of Dickinson's concerns, here and elsewhere in the selection.

There's a certain Slant of light,

There's a certain Slant of light,
Winter Afternoons –
That oppresses, like the Heft
Of Cathedral Tunes –

Heavenly Hurt, it gives us –
We can find no scar,
But internal difference,
Where the Meanings, are –

5

None may teach it – Any –
'Tis the Seal Despair –
An imperial affliction
Sent us of the Air –

10

When it comes, the Landscape listens –
Shadows – hold their breath –
When it goes, 'tis like the Distance
On the look of Death –

15

JOHN DONNE: Selected Poems

- 4 **Either** (a) Discuss the effects of Donne addressing someone directly in his poems. In your answer you should refer to **three** poems from the selection.
- Or** (b) Analyse the following poem, showing what it adds to your understanding of Donne's presentation of love, here and elsewhere in the selection.

Love's Growth

I scarce believe my love to be so pure
 As I had thought it was,
 Because it doth endure
 Vicissitude, and season, as the grass;
 Methinks I lied all winter, when I swore 5
 My love was infinite, if spring make it more.
 But if this medicine, love, which cures all sorrow
 With more, not only be no quintessence,
 But mixed of all stuffs paining soul or sense, 10
 And of the sun his working vigour borrow,
 Love's not so pure and abstract as they use
 To say which have no mistress but their muse,
 But as all else, being elemented too,
 Love sometimes would contemplate, sometimes do.

And yet no greater but more eminent, 15
 Love by the spring is grown;
 As in the firmament,
 Stars by the sun are not enlarged, but shown,
 Gentle love deeds, as blossoms on a bough,
 From love's awakened root do bud out now. 20
 If, as in water stirred more circles be
 Produced by one, love such additions take,
 Those, like so many spheres, but one heaven make,
 For they are all concentric unto thee;
 And though each spring do add to love new heat, 25
 As princes do in times of action get
 New taxes, and remit them not in peace,
 No winter shall abate the spring's increase.

THOMAS HARDY: *Far from the Madding Crowd*

- 5 **Either** (a) What, in your view, does Hardy's presentation of marriage and married couples contribute to the novel's meaning and effects?
- Or** (b) Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Hardy's presentation of Gabriel Oak in the rest of the novel.

It was a still, moist night. Just before dawn he was assisted in waking by the abnormal reverberation of familiar music. To the shepherd, the note of the sheep-bell, like the ticking of the clock to other people, is a chronic sound that only makes itself noticed by ceasing or altering in some unusual manner from the well-known idle tinkle which signifies to the accustomed ear, however distant, that all is well in the fold. In the solemn calm of the awakening morn that note was heard by Gabriel beating with unusual violence and rapidity. This exceptional ringing may be caused in two ways – by the rapid feeding of the sheep bearing the bell, as when the flock breaks into new pasture, which gives it an intermittent rapidity, or by the sheep starting off in a run, when the sound has a regular palpitation. The experienced ear of Oak knew the sound he now heard to be caused by the running of the flock with great velocity. 5

He jumped out of bed, dressed, tore down the lane through a foggy dawn, and ascended the hill. The forward ewes were kept apart from those among which the fall of lambs would be later, there being two hundred of the latter class in Gabriel's flock. These two-hundred seemed to have absolutely vanished from the hill. There were the fifty with their lambs, enclosed at the other end as he had left them, but the rest forming the bulk of the flock were nowhere. Gabriel called at the top of his voice the shepherd's call. 15

'Ovey, ovey, ovey!' 20

Not a single baa. He went to the hedge – a gap had been broken through it, and in the gap were the footprints of the sheep. Rather surprised to find them break fence at this season, yet putting it down instantly to their great fondness for ivy in winter-time, of which a great deal grew in the plantation, he followed through the hedge. They were not in the plantation. He called again: the valleys and furthest hills resounded as when the sailors invoked the lost Hylas on the Mysian shore, but no sheep. He passed through the trees and along the ridge of the hill. On the extreme summit, where the ends of the two converging hedges of which we have spoken were stopped short by meeting the brow of the chalk pit, he saw the younger dog, standing against the sky – dark and motionless as Napoleon at St Helena. 25

A horrible conviction darted through Oak. With a sensation of bodily faintness he advanced: at one point the rails were broken through, and there he saw the footprints of his ewes. The dog came up, licked his hand, and made signals implying that he expected some great reward for signal services rendered. Oak looked over the precipice. The ewes lay dead at its foot – a heap of two hundred mangled carcasses, representing in their then condition at least 200 more. 35

Oak was an intensely humane man: indeed, his humanity often tore in pieces any politic intentions of his bordering on strategy, and carried him on as by gravitation. A shadow in his life had always been that his flock ended in mutton – that a day came and found every shepherd an arrant traitor to his defenceless sheep. His first feeling now was one of pity for the untimely fate of these gentle ewes and their unborn lambs. 40

It was a second to remember another phase of the matter. The sheep were not insured. – All the savings of a frugal life had been dispersed at a blow: his hopes of being an independent farmer were laid low – possibly for ever. Gabriel's 45

energies patience and industry had been so severely taxed, during the years of his life between eighteen and eight and twenty, to reach his present stage of progress that no more seemed to be left in him. He leant down upon a rail, and covered his face with his hands.

(from Chapter 5)

BRAM STOKER: *Dracula*

- 6 **Either** (a) Discuss some of the effects created by Stoker's presentation of different attitudes to religion in the novel.
- Or** (b) Paying close attention to details of the writing, discuss the following passage, showing what it adds to your understanding of the role and characterisation of Dr Seward in the novel as a whole.

When Arthur had gone I went back to the room. Lucy was sleeping gently, but her breathing was stronger; I could see the counterpane move as her breast heaved. By the bedside sat Van Helsing, looking at her intently. The velvet band again covered the red mark. I asked the Professor in a whisper: –

'What do you make of that mark on her throat?' 5

'What do you make of it?'

'I have not seen it yet,' I answered, and then and there proceeded to loose the band. Just over the external jugular vein there were two punctures, not large, but not wholesome-looking. There was no sign of disease, but the edges were white and worn-looking, as if by some trituration. It at once occurred to me that this wound, or whatever it was, might be the means of that manifest loss of blood; but I abandoned the idea as soon as formed, for such a thing could not be. The whole bed would have been drenched to a scarlet with the blood which the girl must have lost to leave such a pallor as she had before the transfusion. 10

'Well?' said Van Helsing. 15

'Well,' said I, 'I can make nothing of it.' The Professor stood up. 'I must go back to Amsterdam to-night,' he said. 'There are books and things there which I want. You must remain here all the night, and you must not let your sight pass from her.'

'Shall I have a nurse?' I asked.

'We are the best nurses, you and I. You keep watch all night; see that she is well fed, and that nothing disturbs her. You must not sleep all the night. Later on we can sleep, you and I. I shall be back as soon as possible. And then we may begin.' 20

'May begin?' I said. 'What on earth do you mean?'

'We shall see!' he answered as he hurried out. He came back a moment later and put his head inside the door, and said, with warning finger held up: – 25

'Remember, she is your charge. If you leave her, and harm befall, you shall not sleep easy hereafter!'

DR SEWARD'S DIARY (*continued*)

8 September. – I sat up all night with Lucy. The opiate worked itself off towards dusk, and she waked naturally; she looked a different being from what she had been before the operation. Her spirits even were good, and she was full of a happy vivacity, but I could see evidences of the absolute prostration which she had undergone. When I told Mrs Westenra that Dr Van Helsing had directed that I should sit up with her she almost pooh-poohed the idea, pointing out her daughter's renewed strength and excellent spirits. I was firm, however, and made preparations for my long vigil. When her maid had prepared her for the night I came in, having in the meantime had supper, and took a seat by the bedside. She did not in any way make objection, but looked at me gratefully whenever I caught her eye. After a long spell she seemed sinking off to sleep, but with an effort seemed to pull herself together and shook it off. This was repeated several times, with greater effort and with shorter pauses as the time moved on. It was apparent that she did not want to sleep, so I tackled the subject at once: – 30

'You do not want to go to sleep?' 35

'No; I am afraid.'
'Afraid to go to sleep! Why so? It is the boon we all crave for.'
'Ah, not if you were like me – if sleep was to you a presage of horror!'
'A presage of horror! What on earth do you mean?'
'I don't know; oh, I don't know. And that is what is so terrible. All this weakness comes to me in sleep; until I dread the very thought.'

45

(from Chapter 10)

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

- 7 **Either** (a) Offred says of the Commander: 'I remind myself that he is not an unkind man; that, under other circumstances, I even like him.'

In the light of this quotation, discuss some of the ways Atwood complicates a reader's response to the Commander in *The Handmaid's Tale*.

- Or** (b) Analyse the effects of the writing in the following passage, considering some of the ways it is characteristic of Atwood's narrative methods and concerns.

The two young Guardians salute us, raising three fingers to the rims of their berets.

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regimented beds.

They will suffer, later, at night, in their

(from Chapter 4)

SUJATA BHATT: Selected Poems from *Point No Point*

- 8 **Either** (a) In what ways, and with what effects, does Bhatt explore tragic events in her poetry? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Bhatt's poetic methods and concerns.

The Langur Coloured Night

It was a cry
to awaken the moon.

A sound to make the moon shout back.

It was the truth
from a young langur. 5

It was a cry
shining with moonlight,
a cry resounding against
white stone verandahs.

It was the langur 10
mirrored in that moon in the pond –
and the moon's face doubled
in the eyes of the langur.

It was the langur poised 15
grim-faced
stiff-haired
between leaps.

It was a cry to breathe life
into the moon, the stones ...

It was the langur 20
just frozen, silver-jewelled with the moon.

It was the langur
on his way to a tree.

It was a cry 25
meant for no one
but the moon – dear friend
of the langur who reveals the hiding places
of dogs, cats and even snakes.

It was the langur 30
doing whatever he wanted to do

now that everyone is asleep.

JAMES JOYCE: *Dubliners*

- 9 **Either** (a) In what ways, and with what effects, does Joyce present friendship between male characters? In your answer you should refer to at least **two** stories from the collection.
- Or** (b) Analyse the effects of the writing in the following passage from *The Boarding House*, considering Joyce's presentation of women, here and elsewhere in the collection.

Mrs Mooney was a butcher's daughter.

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She dealt with moral problems as a
cleaver deals with meat: and in this case she had made up her mind.

(from The Boarding House)

JACKIE KAY: Selected Poems from *Darling*

- 10 Either** (a) Discuss some of the ways Kay presents disappointment. In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Kay's poetic methods and concerns.

Teeth

(i.m. Joy Gardner)

This is X who has all her own teeth.
Her mother is horrified by this.

Look into her mouth. She still has them.
Perfect pearls. Milk stones. Pure ivory.

5

Not a filling, no receding gums.
X was a woman with a lively

smile. Since she was a girl. No dark holes.
Her mother wore, still does, false teeth. Tusks,

badly fitted, left something unsaid –
a tiny gap between tooth and gum.

10

Her mum's teeth, in a glass tumbler, swam
at night: a shark's grin; a wolf's slow smirk.

What upsets her mother now, oddly,
is this: X had such beautiful lips.

15

This morning the men broke in – 8 a.m.
X was wearing her dressing gown, white

towelling. They came wearing her number
on their arms. *Did you know*, her mother says,

*they taped my daughter's mouth to choke her
screams. They covered her mouth in white tape.*

20

The small boy pulled at the sharp trousers.
He was soundless. The big men flung him

into that grey corner. His voice burst.
He will stand there, that height, forever, see

25

those minutes grab and snatch and repeat
themselves. The men in plain-clothes have claws;

they attack his mother like dogs, gagging her,
binding her, changing her into someone

else. He will watch her hands smash and thrash. 30
His hands making a church, then a tall

steeple. He crosses his fingers. Squeezes them.
His hands wet themselves. He is five years old.

He knows his address. He knows his name.
He has ten fingers. He count them again. 35

This is X who has all her own teeth.
Came to this country with her own teeth.

Soundbites will follow. Lies will roll
tomorrow. The man with the abscess

will say she had a weak heart. High blood. 40
Illegal. Only doing his job.

Fill it in. Write it down. Bridge the gap.
Give him a stamp of approval: silver

or gold or NHS, she resisted arrest;
there's your cause of death. On a plate. 45

She was wrong. Give her a number. Think
of a number. Take away the son.

JEAN RHYNS: *Wide Sargasso Sea*

- 11 **Either** (a) Discuss some of the ways Rhys presents madness in the novel.
- Or** (b) Analyse the effects of the writing in the following passage, considering ways in which it is characteristic of Rhys's narrative methods and concerns.

The telescope was pushed to one side of the table making room for a decanter half full of rum and two glasses on a tarnished silver tray. I listened to the ceaseless night noises outside, and watched the procession of small moths and beetles fly into the candle flames, then poured out a drink of rum and swallowed. At once the night noises drew away, became distant, bearable, even pleasant. 5

'Will you listen to me for God's sake,' Antoinette said. She had said this before and I had not answered, now I told her, 'Of course. I'd be the brute you doubtless think me if I did not do that.'

'Why do you hate me?' she said.

'I do not hate you, I am most distressed about you, I am distraught,' I said. But this was untrue, I was not distraught, I was calm, it was the first time I had felt calm or self-possessed for many a long day. 10

She was wearing the white dress I had admired, but it had slipped untidily over one shoulder and seemed too large for her. I watched her holding her left wrist with her right hand, an annoying habit. 15

'Then why do you never come near me?' she said. 'Or kiss me, or talk to me. Why do you think I can bear it, what reason have you for treating me like that? Have you any reason?'

'Yes,' I said, 'I have a reason,' and added very softly, 'My God.'

'You are always calling on God,' she said. 'Do you believe in God?' 20

'Of course, of course I believe in the power and wisdom of my creator.'

She raised her eyebrows and the corners of her mouth turned down in a questioning mocking way. For a moment she looked very much like Amélie. Perhaps they are related, I thought. It's possible, it's even probable in this damned place.

'And you,' I said. 'Do you believe in God?' 25

'It doesn't matter,' she answered calmly, 'what I believe or you believe, because we can do nothing about it, we are like these.' She flicked a dead moth off the table. 'But I asked you a question, you remember. Will you answer that?'

I drank again and my brain was cold and clear.

'Very well, but question for question. Is your mother alive?' 30

'No, she is dead, she died.'

'When?'

'Not long ago.'

'Then why did you tell me that she died when you were a child?'

'Because they told me to say so and because it is true. She did die when I was a child. There are always two deaths, the real one and the one people know about.' 35

'Two at least,' I said, 'for the fortunate.' We were silent for a moment, then I went on, 'I had a letter from a man who calls himself Daniel Cosway.'

'He has no right to that name,' she said quickly. 'His real name, if he has one, is Daniel Boyd. He hates all white people, but he hates me the most. He tells lies about us and he is sure that you will believe him and not listen to the other side.' 40

'Is there another side?' I said.

'There is always the other side, always.'

'After his second letter, which was threatening, I thought it best to go and see him.' 45

'You saw him,' she said, 'I know what he told you. That my mother was mad and an infamous woman and that my little brother who died was born a cretin, an idiot, and that I am a mad girl too. That is what he told you, isn't it?'

'Yes, that was his story, and is any of it true?' I said, cold and calm.
One of the candles flared up and I saw the hollows under her eyes, her drooping mouth, her thin, strained face. 50
'We won't talk about it now,' I said. 'Rest tonight.'
'But we must talk about it.' Her voice was high and shrill.
'Only if you promise to be reasonable.'
But this is not the place or the time, I thought, not in this long dark veranda with the candles burning low and the watching, listening night outside. 'Not tonight,' I said again. 'Some other time.' 55
'I might never be able to tell you in any other place or at any other time. No other time, now. You frightened?' she said, imitating a Negro's voice, singing and insolent. 60

(from Part 2)

STEPHEN SPENDER: Selected Poems

- 12 Either** (a) Discuss some of the ways Spender explores men's feelings about women in his poetry. You should refer to **three** poems from the selection in your answer.
- Or** (b) Write a critical appreciation of the following poem, considering Spender's presentation of attitudes to war, here and elsewhere in the selection. You should pay close attention to poetic methods and their effects in your answer.

XXI

Without that once clear aim, the path of flight

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This writing is my only wings away.

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