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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/21**

Paper 2 Prose and Unseen **May/June 2021**

2 hours

0500550259

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.
- 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 **12** pages. Any blank pages are indicated.

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Section A: Prose

Answer **one** question from this section.

E M FORSTER: *Howards End*

1 Either (a) Discuss some of the ways in which Forster presents different attitudes to reading, music and art in the novel.

Or (b) Comment closely on Forster's presentation of Charles and Dolly in the following chapter.

Charles had just been scolding his Dolly.

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Nature is turning out Wilcoxes in this peaceful abode, so that they may inherit the earth.

(Chapter 21)

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ANDREA LEVY: *Small Island*

2 Either (a) Discuss ways in which Levy presents marriage in the novel.

Or (b) Comment closely on ways in which the following passage presents Gilbert's experience when he arrives in London.

You see, most of the boys were looking upwards.

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That jewel was no more than a cluster of flies caught by the light, the radiant iridescent green the movement of their squabbling backs.

(*from* Chapter 19)

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Stories of Ourselves, Volume 2

3 **Either** **(a)** Compare ways in which **two** stories portray children.

Or **(b)** Comment closely on ways in which Anderson presents the old woman's death in the following passage from *Death in the Woods*.

After a time all the dogs came back to the clearing. They were excited about something. Such nights, cold and clear and with a moon, do things to dogs. It may be that some old instinct, come down from the time when they were wolves and ranged the woods in packs on Winter nights, comes back into them.

The dogs in the clearing, before the old woman, had caught two or three rabbits and their immediate hunger had been satisfied. They began to play, running in circles in the clearing. Round and round they ran, each dog's nose at the tail of the next dog. In the clearing, under the snow-laden trees and under the wintry moon they made a strange picture, running thus silently, in a circle their running had beaten in the soft snow. The dogs made no sound. They ran around and around in the circle.

It may have been that the old woman saw them doing that before she died. She may have awakened once or twice and looked at the strange sight with dim old eyes.

She wouldn't be very cold now, just drowsy. Life hangs on a long time. Perhaps the old woman was out of her head. She may have dreamed of her girlhood, at the German's, and before that, when she was a child and before her mother lit out and left her.

Her dreams couldn't have been very pleasant. Not many pleasant things had happened to her. Now and then one of the Grimes dogs left the running circle and came to stand before her. The dog thrust his face close to her face. His red tongue was hanging out.

The running of the dogs may have been a kind of death ceremony. It may have been that the primitive instinct of the wolf, having been aroused in the dogs by the night and the running, made them somehow afraid.

'Now we are no longer wolves. We are dogs, the servants of men. Keep alive, man! When man dies we becomes wolves again.'

When one of the dogs came to where the old woman sat with her back against the tree and thrust his nose close to her face he seemed satisfied and went back to run with the pack. All the Grimes dogs did it at some time during the evening, before she died. I knew all about it afterward, when I grew to be a man, because once in a woods in Illinois, on another winter night, I saw a pack of dogs act just like that. The dogs were waiting for me to die as they had waited for the old woman that night when I was a child, but when it happened to me I was a young man and had no intention whatever of dying.

The old woman died softly and quietly. When she was dead and when one of the Grimes dogs had come to her and had found her dead all the dogs stopped running.

They gathered about her.

Well, she was dead now. She had fed the Grimes dogs when she was alive, what about now?

There was the pack on her back, the grain bag containing the piece of salt pork, the liver the butcher had given her, the dog-meat, the soup bones. The butcher in town, having been suddenly overcome with a feeling of pity, had loaded her grain bag heavily. It had been a big haul for the old woman.

It was a big haul for the dogs now.

(*from* Death in the Woods)

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NGŨGĨ WA THIONG'O: *Petals of Blood*

4 Either (a) Wanja says, '… this Africa knows only one law. You eat somebody or you are eaten'.

Discuss ways in which Ngũgĩ explores this idea in the novel.

Or (b) Comment closely on ways in which Ngũgĩ presents the landscape and history of Ilmorog ridge in the following passage.

If Wanja had been patient and had waited for the new moon to appear on Ilmorog ridge – as indeed she had been instructed by Mwathi wa Mugo – she and Munira would have witnessed one of the most glorious and joyous sights in all the land, with the ridges and the plains draped by a level sheet of shimmering moonlit mist into a harmony of peace and silence:

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Just now we can only depend on legends passed from generation to generation by the poets and players of Gichandi, Litungu and Nyatiti supplemented by the most recent archaeological and linguistic researches and also by what we can glean from between the lines of the records of the colonial adventurers of the last few centuries, especially the nineteenth century.

(*from* Chapter 4)

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Section B: Unseen

Answer **one** question from this section.

Either

5 Discuss the presentation of the cat in the following poem.

Consider the writer's choice of language, imagery and structure in your answer.

The Cat of Habit

The cat of habit
knows the place by heart
or at least by space, scent, direction, bulk,
by shadow and light
moonlight starlight sunlight
and where to nest in each
with a three-focused shut eye
on who or what's coming and going
on the earth and in the sky
and distantly, not present, the rays of inkling
shining within the furred skull.

The cat of habit curls her spine
in the most windless the most warm place
shivering a little with, 'It's mine',
and ear-twitch, tail-flip
of permanent ownership.

The cat of habit
has the place marked,
the joint cased.

Feed and sleep and feed
and half-heartedly catch
moths and mice and mostly watch
hourlong for the passing witch
for many, unseen, pass
through the rooms of the house and outside,
under the trees and in the grass.

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TURN OVER FOR QUESTION 6.

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Or

6 Comment closely on the following extract, considering the presentation of relationships and marriage.

Consider the writer's choice of language, dialogue and dramatic methods in your answer.

Stephano: Madam your brother comes.
[*Enter* DON PEDRO *and* CALLIS.]

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To lie in a wide moth-eaten bedchamber and there

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the old giant uncases his feeble carcass, stretches himself, sighs a belch or two, stales in your pot, farts loud as a musket, throws himself into bed and expects you in his foul sheets …

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