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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/22**

Paper 2 Prose and Unseen **May/June 2024**

2 hours



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.

KIRAN DESAI: *The Inheritance of Loss*

1 **Either** **(a)** Discuss some of the ways in which Desai presents love in the novel.

Or **(b)** Comment closely on Desai's presentation of Lola and Noni's encounter with the GNLF boys in the following passage.

No gas either, or kerosene.

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The boys ate all the food before they slept.

(*from* Chapter 37)

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IAN McEWAN: *Atonement*

2 **Either** **(a)** Discuss McEwan's characterisation of Cecilia, considering her role in the novel.

Or **(b)** Comment closely on McEwan's presentation of Paul Marshall and Lola in the following passage.

He leaned on a walking stick, the lacquered cane that I think has become something of a trademark.

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The far door was held open for Lady Lola who folded herself in with a terrible agility.

(*from* London, 1999)

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Stories of Ourselves, Volume 1

3 **Either** **(a)** Compare ways in which the writers of **two** stories present elderly characters.

Or **(b)** Comment closely on the following passage from *My Greatest Ambition*, considering ways in which Morris Lurie presents the narrator's excitement about his comic.

One of the things that kept me tossing and turning was the magazine I was sending my comic to.

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What to wear?

(*from* My Greatest Ambition)

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MARK TWAIN: *The Adventures of Huckleberry Finn*

4 Either (a) Discuss some of the ways in which Twain presents death in the novel.

Or (b) Comment closely on the following passage, considering Twain's presentation of the last appearance of the duke and the king.

Tom and me was to sleep in the same room and bed; so, being tired, we bid goodnight and went up to bed, right after supper, and clumb out of the window and down the lightning-rod, and shoved for the town; for I didn't believe anybody was going to give the king and the duke a hint, and so, if I didn't hurry up and give them one they'd get into trouble sure.

On the road Tom he told me all about how it was reckoned I was murdered, and how pap disappeared, pretty soon, and didn't come back no more, and what a stir there was when Jim run away; and I told Tom all about our Royal Nonesuch rapscallions, and as much of the raft-voyage as I had time to; and as we struck into the town and up through the middle of it – it was as much as half-after eight, then – here comes a raging rush of people, with torches, and an awful whooping and yelling, and banging tin pans and blowing horns; and we jumped to one side to let them go by; and as they went by, I see they had the king and the duke astraddle of a rail – that is, I knowed it *was* the king and the duke, though they was all over tar and feathers, and didn't look like nothing in the world that was human – just looked like a couple of monstrous big soldier-plumes. Well, it made me sick to see it; and I was sorry for them poor pitiful rascals, it seemed like I couldn't ever feel any hardness against them any more in the world. It was a dreadful thing to see. Human beings *can* be awful cruel to one another.

We see we was too late – couldn't do no good. We asked some stragglers about it, and they said everybody went to the show looking very innocent; and laid low and kept dark till the poor old king was in the middle of his cavortings on the stage; then somebody give a signal, and the house rose up and went for them.

So we poked along back home, and I warn't feeling so brash as I was before, but kind of ornery, and humble, and to blame, somehow – though *I* hadn't done nothing. But that's always the way; it don't make no difference whether you do right or wrong, a person's conscience ain't got no sense, and just goes for him *anyway*. If I had a yaller dog that didn't know no more than a person's conscience does, I would pison him. It takes up more room than all the rest of a person's insides, and yet ain't no good, nohow. Tom Sawyer he says the same.

(*from* Chapter 33)

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TURN OVER FOR SECTION B.

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Section B: Unseen

Answer **one** question from this section.

Either

5 Discuss the presentation of the speaker's feelings towards his children in the following poem.

In your answer, consider the writer's choice of language, structure and poetic methods.

For My Sons & Daughters

Memory of me will be a process
of conscious and unconscious exorcism[1];
not to condemn me, you will need
forgetfulness of all my derelictions[2],
and kindness will be only yours
if you insist on clinging steadfastly
to some few small exaggerated symbols –
'This much he cared,' or 'Thus he did'
and 'If he could, he would have done much more.'

This I can understand, for my affection
enables me to penetrate the decades and your minds
and now I seek no mitigation –
would even welcome some few words of scorn;
but it might help if, reading this,
in after adult bitter years,
you are enabled then to say: 'He really cared then?'
'Really cared?' 'Our fictions have some substance then!'

I will not ask you then to add what I do now:
my loneliness; my failures; my amalgam[3] wish to serve:
my continental sense of sorrow drove me to work
and at times I hoped to shape your better world.

[1] *exorcism*: spiritual practice of removing bad spirits
[2] *derelictions*: neglect of duty
[3] *amalgam*: a mixture of different materials

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TURN OVER FOR QUESTION 6.

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Or

6 Comment closely on the presentation of the Old Woman in the following extract.

In your answer, consider the writer's choice of language, dialogue and dramatic methods.

[*Enter* OLD WOMAN.]

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You still smell sweet.

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