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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/23**

Paper 2 Prose and Unseen **October/November 2021**

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.

E M FORSTER: *Howards End*

1 Either (a) 'Only connect!'

Discuss ways in which Forster makes this idea important in the novel.

Or (b) Comment closely on ways in which the following passage presents Henry Wilcox's decisions and his family's reactions to them.

Her husband was lying in a great leather chair in the dining-room, and by his side, holding his hand rather ostentatiously, was Evie. Dolly, dressed in purple, sat near the window. The room was a little dark and airless; they were obliged to keep it like this until the carting of the hay. Margaret joined the family without speaking; the five of them had met already at tea, and she knew quite well what was going to be said. Averse to wasting her time, she went on sewing. The clock struck six.

'Is this going to suit everyone?' said Henry in a weary voice. He used the old phrases, but their effect was unexpected and shadowy. 'Because I don't want you all coming here later on and complaining that I have been unfair.'

'It's apparently got to suit us,' said Paul.

'I beg your pardon, my boy. You have only to speak, and I will leave the house to you instead.'

Paul frowned ill-temperedly, and began scratching at his arm. 'As I've given up the outdoor life that suited me, and have come home to look after the business, it's no good my settling down here,' he said at last. 'It's not really the country, and it's not the town.'

'Very well. Does my arrangement suit you, Evie?'

'Of course, father.'

'And you, Dolly?'

Dolly raised her faded little face, which sorrow could wither but not steady. 'Perfectly splendidly,' she said. 'I thought Charles wanted it for the boys, but last time I saw him he said no, because we cannot possibly live in this part of England again. Charles says we ought to change our name, but I cannot think what to, for Wilcox just suits Charles and me, and I can't think of any other name.'

There was a general silence. Dolly looked nervously round, fearing that she had been inappropriate. Paul continued to scratch his arm.

'Then I leave Howards End to my wife absolutely,' said Henry. 'And let everyone understand that; and after I am dead let there be no jealousy and no surprise.'

Margaret did not answer. There was something uncanny in her triumph. She, who had never expected to conquer anyone, had charged straight through these Wilcoxes and broken up their lives.

'In consequence, I leave my wife no money,' said Henry. 'That is her own wish. All that she would have had will be divided among you. I am also giving you a great deal in my lifetime, so that you may be independent of me. That is her wish, too. She also is giving away a great deal of money. She intends to diminish her income by half during the next ten years; she intends when she dies to leave the house to her – to her nephew, down in the field. Is all that clear? Does everyone understand?'

Paul rose to his feet.

(*from* Chapter 44)

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ANDREA LEVY: *Small Island*

2 **Either** **(a)** Discuss Levy's presentation of Bernard's experiences in India and their importance to the novel.

Or **(b)** Comment closely on ways in which Levy presents Hortense and her reaction to the letter in the following passage.

'Sit down if you feel the need,' the principal told me.

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'The letter says nothing of him being dead,' I said, but foreboding was trembling my hands.

(*from* Chapter 4)

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Stories of Ourselves, Volume 2

3 **Either** **(a)** Discuss ways in which poverty or the threat of poverty is made important in **two** stories.

Or **(b)** Comment closely on ways in which Wharton presents the narrator's experience in the following passage from *The Lady's Maid's Bell*.

The fancy had hardly crossed my mind when I heard a step at my side. I looked up, thinking it was Agnes.

'Well, Agnes – ' said I, and the words froze on my tongue; for there, in the door, stood Emma Saxon.

I don't know how long she stood there. I only know I couldn't stir or take my eyes from her. Afterward I was terribly frightened, but at the time it wasn't fear I felt, but something deeper and quieter. She looked at me long and long, and her face was just one dumb prayer to me – but how in the world was I to help her? Suddenly she turned, and I heard her walk down the passage. This time I wasn't afraid to follow – I felt that I must know what she wanted. I sprang up and ran out. She was at the other end of the passage, and I expected her to take the turn toward my mistress's room; but instead of that she pushed open the door that led to the backstairs. I followed her down the stairs, and across the passageway to the back door. The kitchen and hall were empty at that hour, the servants being off duty, except for the footman, who was in the pantry. At the door she stood still a moment, with another look at me, then she turned the handle, and stepped out. For a minute I hesitated. Where was she leading me to? The door had closed softly after her, and I opened it and looked out, half-expecting to find that she had disappeared. But I saw her a few yards off hurrying across the court-yard to the path through the woods. Her figure looked black and lonely in the snow, and for a second my heart failed me and I thought of turning back. But all the while she was drawing me after her; and catching up an old shawl of Mrs Blinder's I ran out into the open.

Emma Saxon was in the wood-path now. She walked on steadily, and I followed at the same pace, till we passed out of the gates and reached the high-road. Then she struck across the open fields to the village. By this time the ground was white, and as she climbed the slope of a bare hill ahead of me I noticed that she left no foot-prints behind her. At sight of that my heart shrivelled up within me, and my knees were water. Somehow, it was worse here than indoors. She made the whole countryside seem lonely as the grave, with none but us two in it, and no help in the wide world.

Once I tried to go back; but she turned and looked at me, and it was as if she had dragged me with ropes. After that I followed her like a dog. We came to the village and she led me through it, past the church and the blacksmith's shop, and down the lane to Mr Ranford's. Mr Ranford's house stands close to the road: a plain old-fashioned building, with a flagged path leading to the door between box-borders. The lane was deserted, and as I turned into it I saw Emma Saxon pause under the old elm by the gate. And now another fear came over me. I saw that we had reached the end of our journey, and that it was my turn to act. All the way from Brympton I had been asking myself what she wanted of me, but I had followed in a trance, as it were, and not till I saw her stop at Mr Ranford's gate did my brain begin to clear itself. I stood a little way off in the snow, my heart beating fit to strangle me, and my feet frozen to the ground; and she stood under the elm and watched me.

(*from* The Lady's Maid's Bell)

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NGŨGĨ WA THIONG'O: *Petals of Blood*

4 Either (a) Discuss Ngũgĩ's presentation of politicians and politics in the novel.

Or (b) Comment closely on ways in which Ngũgĩ presents Cambridge Fraudsham in the following passage.

That was just before the Ironmongers retired to their home somewhere in England to wait for death, as some students rather ungraciously remarked, and a Cambridge Fraudsham came to the scene.

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Fraudsham had played it tough and won …

(*from* Chapter 2)

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Section B: Unseen

Answer **one** question from this section.

Either

5 Discuss the presentation of Charles's and Belinda's feelings about their marriage in the following extract.

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

[CHARLES *and* BELINDA *stare at one another*]

Charles [*brusquely*]: All right. Who is he?

Belinda: There we go again. All right, come on. You can't say, 'All right, who is he?' like that. [*She moves to the desk and takes the ruler from him*] School's closed, Charles. I'm sick of that tone of voice. I didn't marry it, and I've no obligation to it.

Charles [*rising and moving to left of the desk*]: This is just quibbling.

Belinda: No, it isn't. What right have you got to talk to me like that, ever?

Charles: The right of a husband. Like wife, my dear, a state of law. [*He sits on the left end of the desk, facing left*]

Belinda [*moving below the desk*]: Like wife, a state of mind. Can't you see that? Like marriage. Marriage is a state of mind. It's touching someone and not being able to take your hand away. If someone shakes that hand off, then you're not married. We're not married. We haven't looked each other in the eye for three months. I'm back in the old burrow of feeling again and I can't think at all. [*She sits on the downstage edge of the desk, facing front*]

Charles: Well, I'm not in any burrow, if you are. You think when marriage gets a little routine, you can disown it, like a bad bet.

Belinda: I haven't disowned it.

Charles: No? Then perhaps you'd care to explain what else you've been doing these past three weeks?

Belinda: I can't. Not to you.

Charles: I dare say not.

Belinda [*rising, putting the ruler on the desk, then crossing to left of* CHARLES *and facing him*]: Charles, answer me something. Do you love me? I don't mean want me, for whatever reason. I mean love me. Be honest.

Charles [*in a low voice*]: Very much.

Belinda: Then why the hell don't I feel it? 'I'm burning,' says the fire. But my cold hands say: 'No, you're not.' Love with me's a great burst of joy that someone exists. Just that. And with that joy comes a great need to go and greet them. That's the word: *greet*. I used to greet you like that, inside me, anyway, forty times a day. Now it's once a month. And always when you're not looking. When you've got your hat on at an angle trying to look jaunty, which you can never manage, or something like

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that. [*She moves to the steps and leans against them*] It's all so dead now with us. *40*

Charles: And he's made you come alive?

Belinda [*urgently*]: Yes. *Yes*. Exactly that. *Alive*.

Charles: Suppose you told me.

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Or

6 Discuss the presentation of the angry generation in the following poem.

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

The Rise of the Angry Generation

The great eagle lifts its wings from the dream
And the shells of childhood are scattered
Letting the fierce eyes focus on the morning
As though to cover the earth with darkness.
The beautiful bird builds its nest with old leaves
Preparing the branches of the birth-plant
Covering them with red feathers
As though to warn the earth against its anger.
The once proud planet shrieks in terror
Opening a vast space for the mysterious young bird
For the merciless talons of the new generation
They who are not deterred by false tears
Who do not turn away from the fire
They are the children of iron
They are the fearless bees of the night
They are the wrath of the volcanic mountains
They are the abiding anger of the Ancestral Forefathers.

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