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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/22**

Paper 2 Prose and Unseen **February/March 2024**

2 hours

8081134139

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 Desai's presentation of Father Booty and Uncle Potty, considering their importance to the novel.

Or **(b)** Comment closely on Desai's presentation of Jemubhai's parents in the following passage.

Each weekday morning, Jemubhai's mother shook him awake in darkness so he might review his lessons.

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Father below, son above, they'd be in charge of justice, complete.

(*from* Chapter 11)

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IAN McEWAN: *Atonement*

2 **Either** **(a)** Discuss ways in which McEwan makes the passing of time important in the novel.

Or **(b)** Comment closely on the following passage, considering McEwan's presentation of Robbie's view of Briony.

How to begin to understand this child's mind?

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He pulled her over to the bank and, ignoring her protests, helped her out.

(*from* Part Two)

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TURN OVER FOR QUESTION 3.

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Stories of Ourselves, Volume 1

3 **Either** **(a)** Discuss ways in which the writers of **two** stories present the effects of cultural or community traditions.

Or **(b)** Comment closely on ways in which J G Ballard presents the problem with living space in the following passage from *Billennium*.

Rossiter worked in the Insurance Department at the City Hall, had informal access to the census statistics.

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No one will live in a broom cupboard.’

(*from* Billennium)

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MARK TWAIN: *The Adventures of Huckleberry Finn*

4 Either (a) 'You feel mighty free and easy and comfortable on a raft.'

In the light of Huck's comment, discuss Twain's presentation of the attractions of life on board the raft.

Or (b) Comment closely on the following passage, considering ways in which Twain presents the way Huck and Jim care for Tom.

We was all as glad as we could be, but Tom was the gladdest of all, because he had a bullet in the calf of his leg.

When me and Jim heard that, we didn't feel so brash as what we did before. It was hurting him considerable, and bleeding; so we laid him in the wigwam and tore up one of the duke's shirts for to bandage him, but he says:

'Gimme the rags, I can do it myself. Don't stop, now; don't fool around here, and the evasion booming along so handsome; man the sweeps, and set her loose! Boys, we done it elegant! – 'deed we did. I wish *we'd* a had the handling of Louis XVI, there wouldn't a been no "Son of Saint Louis, ascend to heaven!" wrote down in *his* biography: no, sir, we'd a whooped him over the *border* – that's what we'd a done with *him* – and done it just as slick as nothing at all, too. Man the sweeps – man the sweeps!'

But me and Jim was consulting – and thinking. And after we'd thought a minute, I says:

'Say it, Jim.'

So he says:

'Well, den, dis is de way it look to me, Huck. Ef it wuz *him* dat 'uz bein' sot free, en one er de boys wuz to git shot, would he say, "Go on en save me, nemmine 'bout a doctor f'r to save dis one?" Is dat like Mars Tom Sawyer? Would he say dat? You *bet* he wouldn't! *Well*, den, is *Jim* gwyne to say it? No, sah – I doan' budge a step out'n dis place, 'dout a *doctor*; not if it's forty year!'

I knowed he was white inside, and I reckoned he'd say what he did say – so it was all right, now, and I told Tom I was agoing for a doctor. He raised considerble row about it, but me and Jim stuck to it and wouldn't budge; so he was for crawling out and setting the raft loose himself; but we wouldn't let him. Then he give us a piece of his mind – but it didn't do no good.

So when he see me getting the canoe ready, he says:

'Well, then, if you're bound to go, I'll tell you the way to do, when you get to the village. Shut the door, and blindfold the doctor tight and fast, and make him swear to be silent as the grave, and put a purse full of gold in his hand, and then take and lead him all around the back alleys and everywheres, in the dark, and then fetch him here in the canoe, in a roundabout way amongst the islands, and search him and take his chalk away from him, and don't give it back to him till you get him back to the village, or else he will chalk this raft so he can find it again. It's the way they all do.'

So I said I would, and left, and Jim was to hide in the woods when he see the doctor coming, till he was gone again.

(*from* Chapter 40)

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Section B: Unseen

Answer **one** question from this section.

Either

5 Discuss the presentation of pleasures in the following poem.

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

Shadows

Are they shadows that we see?
And can shadows pleasure give?
Pleasures only shadows be
Cast by bodies we conceive
And are made the things we deem[1]
In those figures which they seem.

But these pleasures vanish fast
Which by shadows are expressed;
Pleasures are not, if they last;
In their passing is their best.
Glory is most bright and gay[2]
In a flash, and so away.

Feed apace then, greedy eyes,
On the wonder you behold;
Take it sudden as it flies,
Though you take it not to hold.
When your eyes have done their part,
Thought must length it in the heart.

[1]*deem*: believe
[2]*gay*: joyful

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Or

6 Comment closely on the presentation of the relationship between Godspeak and Alaba in the following passage.

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

Alaba: Eureka, eureka!

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It’s quite a job getting through that mob outside.

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