

Section A: Prose

Answer **one** question from this section.

KIRAN DESAI: *The Inheritance of Loss*

- 1 **Either** (a) Discuss ways in which Desai presents the Gorkha rebellion in the novel.
- Or** (b) Comment closely on the following passage, considering ways in which Desai presents the library and its books, and Sai's responses to them.

The Gymkhana library was a dim morguelike room suffused with the musk, almost too sweet and potent to bear, of aging books.



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But should the child therefore also enjoy the father's illicit gain?

(from Chapter 31)



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IAN McEWAN: *Atonement*

- 2** **Either** **(a)** Discuss some of the effects McEwan achieves by the revelations about Cecilia's and Robbie's deaths in the closing pages of the novel.
- Or** **(b)** Comment closely on ways in which McEwan presents Robbie's experience of war in the following passage.

He dragged the child from her arms.

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were feet so heavy.

Only in nightmares

(from Part Two)



TURN OVER FOR QUESTION 3.

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Stories of Ourselves, Volume 1

- 3 **Either** (a) Discuss ways in which the writers make rooms or particular spaces important in **two** stories.
- Or** (b) Comment closely on the following passage from *An Englishman's Home*, considering ways in which Evelyn Waugh presents the conversation between Hodge and Mr Hargood-Hood.

'Why don't *you* go and talk to the man who's bought the field?'



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When I brought up the subject
of re-selling – tactful, you know – he just said he left all that to his lawyer ...'

(from *An Englishman's Home*)



TURN OVER FOR QUESTION 4.

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MARK TWAIN: *The Adventures of Huckleberry Finn*

- 4 Either (a)** 'Many of the episodes in the novel are disturbing as well as comic.'

With this comment in mind, discuss the effects of Twain's writing in *The Adventures of Huckleberry Finn*.

- Or (b)** Comment closely on ways in which Twain presents Huck's thoughts about Jim in the following passage.

I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking – thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see Jim before me, all the time, in the day, and in the night-time, sometimes moonlight, sometimes storms, and we a floating along, talking, and singing, and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad he was when I come back out of the fog; and when I come to him again in the swamp, up there where the feud was; and such-like times; and would always call me honey, and pet me, and do everything he could think of for me, and how good he always was; and at last I struck the time I saved him by telling the men we had small-pox aboard, and he was so grateful, and said I was the best friend old Jim ever had in the world, and the only one he's got now; and then I happened to look around, and see that paper. 5

It was a close place. I took it up, and held it in my hand. I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: 10

'All right, then, I'll go to hell' – and tore it up. 15

It was awful thoughts, and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't. And for a starter, I would go to work and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog. 20 25

(from Chapter 31)



TURN OVER FOR SECTION B.

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Section B: Unseen

Answer **one** question from this section.

Either

- 5** Discuss the presentation of death in the following poem.

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

Death of a Lady

Death can be so lazy at times

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Asking: 'Who now will he take?'

Or

- 6 Comment closely on the presentation of the prison experience.

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

Family matters.

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He eagerly understood she was passing a message that he might expect to be charged soon.



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