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**LITERATURE IN ENGLISH**

**9695/62**

Paper 6 1900 to the Present

**October/November 2019**

**2 hours**

No Additional Materials are required.

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**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **two** questions.

You are reminded of the need for good English and clear presentation in your answers.

All questions in this paper carry equal marks.



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This document consists of **13** printed pages, **3** blank pages and **1** Insert.

CHIMAMANDA NGOZI ADICHIE: *Americanah*

- 1 **Either** (a) In what ways, and with what effects, does Adichie present the character and role of Kosi in the novel?
- Or** (b) Discuss the effects of the writing in the following passage, considering ways in which it is characteristic of Adichie's methods and concerns.

Some years later, at a dinner party in Manhattan, a day after Barack Obama became the Democratic Party's candidate for President of the United States, surrounded by guests, all fervent Obama supporters who were dewy-eyed with wine and victory, a balding white man said, "Obama will end racism in this country," and a large-hipped, stylish poet from Haiti agreed, nodding, her Afro bigger than Ifemelu's, and said she had dated a white man for three years in California and race was never an issue for them. 5

"That's a lie," Ifemelu said to her.

"What?" the woman asked, as though she could not have heard properly.

"It's a lie," Ifemelu repeated. 10

The woman's eyes bulged. "You're telling me what my own experience was?"

Even though Ifemelu by then understood that people like the woman said what they said to keep others comfortable, and to show they appreciated *How Far We Have Come*; even though she was by then happily ensconced in a circle of Blaine's friends, one of whom was the woman's new boyfriend, and even though she should have left it alone, she did not. She could not. The words had, once again, overtaken her; they overpowered her throat, and tumbled out. 15

"The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it's a lie. I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America. When you are black in America and you fall in love with a white person, race doesn't matter when you're alone together because it's just you and your love. But the minute you step outside, race matters. But we don't talk about it. We don't even tell our white partners the small things that piss us off and the things we wish they understood better, because we're worried they will say we're overreacting, or we're being too sensitive. And we don't want them to say, Look how far we've come, just forty years ago it would have been illegal for us to even be a couple blah blah blah, because you know what we're thinking when they say that? We're thinking why the fuck should it ever have been illegal anyway? But we don't say any of this stuff. We let it pile up inside our heads and when we come to nice liberal dinners like this, we say that race doesn't matter because that's what we're supposed to say, to keep our nice liberal friends comfortable. It's true. I speak from experience." 20 25 30

The host, a Frenchwoman, glanced at her American husband, a slyly pleased smile on her face; the most unforgettable dinner parties happened when guests said unexpected, and potentially offensive, things. 35

The poet shook her head and said to the host, "I'd love to take some of that wonderful dip home if you have any left," and looked at the others as though she could not believe they were actually listening to Ifemelu. But they were, all of them hushed, their eyes on Ifemelu as though she was about to give up a salacious secret that would both titillate and implicate them. Ifemelu had been drinking too much white wine; from time to time she had a swimming sensation in her head, and she would later send apology e-mails to the host and the poet. But everyone was watching her, even Blaine, whose expression she could not, for once, read clearly. 40

ELEANOR CATTON: *The Rehearsal*

- 2 **Either** (a) In what ways, and with what effects, does Catton present the experience of being at the Drama School in *The Rehearsal*?
- Or** (b) Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Catton's methods and concerns.

Sometimes, for her own amusement, the saxophone teacher tries to imagine what it would be like if the casting were to change. She imagines the girl who is playing Bridget in the coveted role of Isolde, and in her mind's eye she converts the girl, ironing out her lanky nothing-hair into a glossy sheet that falls sheer from a centre part, rosyng her cheeks and transforming her expression into the careless wounded 5  
look that has become Isolde's signature. She adds a silver watch and a delicate silver link necklace beneath the collar of her school uniform. Isolde's character twists this necklace vaguely around her fingertip from time to time, or else lifts it into her jaw and chews it while she is thinking, the chain link biting into the smooth skin of both cheeks like a fine silver bridle. 10

Needless to say, Isolde's part is not coveted because of any qualities inherent in Isolde herself: Isolde's part is coveted because of her proximity to the scandal surrounding her sister. The resounding echo of dishonour and disgrace renders her powerful, in the same way that the beautiful girls who say 'I just need to be alone for a while' are rendered powerful, thereafter attended at all times by grave concerned 15  
servants who flap about and whisper to each other, 'I'm worried she might do something to hurt herself.' Even dim-witted Bridget can see that Isolde's proximity counts for a great deal.

It makes the saxophone teacher smile to imagine mousy Bridget in Isolde's role. It makes her think fondly that maybe there is a glimmer of hope after all for this 20  
pale stringy rumpled girl who chews at the end of her hair and wears her kilt just a fraction too high and tries so desperately hard.

For the role of Bridget the saxophone teacher imagines casting the girl who is currently playing Julia, mentally redressing her in a school uniform that is musty and overlarge and ever so slightly wrinkled. She imagines the girl's posture changing, 25  
becoming withdrawn and apologetic, withering in the way that a rind of raw bacon shrinks away from the heat of the pan. The role of Bridget would be the easiest of the three, because Bridget is a victim, and victims are easy. After playing Julia, the role of Bridget would be a cinch.

Into the role of Julia the saxophone teacher inserts the round-faced girl who 30  
is currently playing Isolde. This transformation is the hardest to picture, because it is the most subtle. The saxophone teacher reflects that the girl behind Isolde is possibly too virginal to play Julia: the perfect vanity of Julia's self-loathing is something that this girl is not yet sullied enough to grasp.

The saxophone teacher thinks fondly of her students as she sits at the window 35  
with her chin on her fist and looks out over the rooftops and the clouds. Then there is a knock at the door and she puts her mug of black-leaf tea to one side. She smoothes her trouser leg and says, 'Come in.'

Chapter 5

T.S. ELIOT: *Four Quartets*

- 3 **Either** (a) Discuss some of the ways Eliot uses symbols and symbolism in *Four Quartets*.
- Or** (b) Write a critical appreciation of the following extract, considering ways in which it is characteristic of Eliot's methods and concerns.

It seems, as one becomes older,

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Involving ourselves, than in our own.

*The Dry Salvages, Section 2*

**Turn over for Question 4.**

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) Discuss some of the ways Fugard shows characters trying to maintain some human dignity. In your answer you should refer in detail to at least **two** plays from your selection.
- Or** (b) Paying close attention to language, action and tone, analyse the following extract from *Sizwe Bansi is Dead*, considering ways in which it is characteristic of Fugard's methods and concerns.

*Buntu* [after pacing for a few seconds]:

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'What is it, Baas?'

*Sizwe Bansi is Dead*

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) Discuss Ishiguro's presentation of ideas about art and creativity in *Never Let Me Go*.
- Or** (b) Discuss the effects of the writing in the following passage, considering ways in which it is characteristic of Ishiguro's methods and concerns.

There's a particular memory I have of sitting by myself one evening on one of the benches outside the pavilion, trying over and over to think of some way out, while a heavy mix of remorse and frustration brought me virtually to tears.

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As it was,  
an opportunity did come along for her, about a month after the Midge episode, the  
time I lost my favourite tape.

Chapter 6



**Turn over for Question 6.**

DEREK WALCOTT: *Selected Poems*

- 6 **Either** (a) How, and with what effects, does Walcott present death in his poetry? In your answer you should refer to **three** poems from your selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Walcott's poetic presentation of the sea.

*The Schooner Flight*  
Chapter 11: After the Storm

There's a fresh light that follows a storm

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Shabine sang to you from the depths of the sea.

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 7 **Either** (a) Discuss some of the ways Williams presents family tensions in the play.
- Or** (b) Paying close attention to language, action and tone, analyse the following extract, considering how Williams shapes an audience's response to the characters here, and elsewhere in the play.

*[His voice becomes low and husky.]*

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*Jim:* No, Laura, I can't.

Scene 7





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