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**LITERATURE IN ENGLISH**

Paper 6 1900 to the Present

**9695/62**

**May/June 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 shape a reader's response to the relationship between Ifemelu and Obinze following her return to Nigeria?
- 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.

They had not read her blog but they had heard that she was a "leading blogger" about race. And so, in the following weeks, as she gave more talks at companies and schools, she began to say what they wanted to hear, none of which she would ever write on her blog, because she knew that the people who read her blog were not the same people who attended her diversity workshops. During her talks, she said: "America has made great progress for which we should be very proud." In her blog she wrote: *Racism should never have happened and so you don't get a cookie for reducing it.* Still more invitations came. She hired a student intern, a Haitian American, her hair worn in elegant twists, who was nimble on the Internet, looking up whatever information Ifemelu needed, and deleting inappropriate comments almost as soon as they were posted. 5 10

Ifemelu bought a small condominium. She had been startled, when she first saw the listing in the real estate section of the paper, to realize she could afford the down payment in cash. Signing her name above the word "homeowner" had left her with a frightening sense of being grown-up, and also with a small astonishment, that this was possible because of her blog. She converted one of the two bedrooms into a study and wrote there, standing often by the window to look down at her new Roland Park neighbourhood, the restored row homes shielded by old trees. It surprised her, which blog posts got attention and which were hardly clicked on. Her post about trying to date online, "What's Love Got to Do with It?" continued to draw comments, like something sticky, after many months. 15 20

So, still a bit sad about the break-up with The Hot White Ex, not into the bar scene, and so I signed up for online dating. And I looked at lots of profiles. So here's the thing. In that category where you choose the ethnicity you are interested in? White men tick white women, and the braver ones tick Asian and Hispanic. Hispanic men tick white and Hispanic. Black men are the only men likely to tick "all", but some don't even tick Black. They tick White, Asian, Hispanic. I wasn't feeling the love. But what's love got to do with all that ticking, anyway? You could walk into a grocery store and bump into someone and fall in love and that someone would not be the race you tick online. So after browsing, I cancelled my membership, thankfully still on trial, got a refund, and will be walking around blindly in the grocery store instead. 25 30

Comments came from people with similar stories and people saying she was wrong, from men asking her to put up a photo of herself, from black women sharing success stories of online dating, from people angry and from people thrilled. Some comments amused her, because they were wildly unconnected to the subject of the post. *Oh fuck off*, one wrote. *Black people get everything easy. You can't get anything in this country unless you're black. Black women are even allowed to weigh more.* Her recurring post "Mish Mash Friday", a jumble of thoughts, drew the most clicks and comments each week. Sometimes she wrote some posts expecting ugly responses, her stomach tight with dread and excitement, but they would draw only tepid comments. Now that she was asked to speak at round-tables and panels, on public radio and community radio, always identified simply as The Blogger, she felt subsumed by her blog. She had become her blog. 35 40 45

ELEANOR CATTON: *The Rehearsal*

2 **Either** (a) 'The reader sympathises only with Stanley in the novel.'

Discuss some of the ways Catton presents Stanley in the light of this view.

**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.

The sax teacher hesitates, her hands clutching at her elbows, but then she draws a breath and says quickly, 'What do you do in the drama cupboard?'

'Mostly we talk,' Julia says. 'There's only gib board between the drama cupboard and the practice rooms so we have to be quiet. That's how Mr Saladin and Victoria got found out, Isolde said. Somebody was in the drama cupboard and they heard them through the wall. It's always pitch dark in there—we don't dare to turn on the light because it'll shine under the door. My favourite thing she does in the dark is she makes her two forefingers into little callipers and she keeps checking to see if I'm smiling, feeling my face in the dark and lying there with her fingers resting, just lightly, at the corners of my mouth. That's my favourite thing.' 5 10

'What do you say? When you talk. What do you say to each other?'

'We talk about the preciousness of it all,' Julia says. 'How fortunate we are. How lucky we are that the accident of my attraction coincided with the accident of hers. We just lie there and marvel, and feel each other's skin, and inside I feel years and years older than I actually am—not like I'm weary or wise or anything, but more like what I'm feeling is so huge it connects me to something still huger, something infinite, some massive arc of beautiful *unknowing* that is bigger than any kind of tiny trap of time, or space, that might otherwise contain me. It feels like that one moment, that one tiny shard of *now*, that brief and perfect moment of touching her skin and tasting her tongue and feeling so utterly captured, so caught in her, that moment is all I'm going to need to nourish me for the rest of my life.' 15 20

The saxophone teacher has fumbled with her hand to find the edge of the desk, and she sinks back against it weakly.

'But at the same time, the feeling is shot through with a kind of sadness,' Julia says, 'a bittersweet and throaty sadness that sits heavy in my gullet and I can't swallow it down. It's like I know that I am *losing* something; that something is seeping away, like water into dust. And it's a weird idea, the idea that loss—the massive snatching tearing hunger of loss—is something that doesn't start when a relationship ends, when she melts away and disappears and I know that I can never get her back. It's a feeling that starts at the very beginning, from the moment we collide in the dark and we touch for the very first time. The innocence of it—the sweetness and purity of it, the shy and halting tenderness of it—that is something that I am only ever going to *lose*.' 25 30

Julia takes a step towards the saxophone teacher. 'Is that how you felt?' she says. 'With Patsy?' 35

'Julia,' the saxophone teacher says, and then she doesn't say anything for a moment. She draws a hand over her eyes. 'Patsy,' she says, but then she falters and changes her mind.

'Let me tell you something, Julia,' she says at last. 'That moment you're talking about. That one perfect kiss. It's all there is.' 40

Chapter 13

T.S. ELIOT: *Four Quartets*

- 3 **Either** (a) '... the intolerable wrestle  
With words and meanings'. (*East Coker*)

In the light of this quotation, discuss some of the ways Eliot presents the difficulties in expressing his ideas 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.

The sea has many voices,

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The bell.

*The Dry Salvages*, Section 1

**Turn over for Question 4.**

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) Discuss some of the ways Fugard presents political concerns in at least **two** plays from your selection.
- Or** (b) Paying close attention to language, action and tone, analyse the following extract from *Nongogo*, considering ways it is characteristic of Fugard's methods and concerns.

*Johnny:* I don't know myself any more.

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I'm sorry.

*Nongogo, Act 2, Scene 2*

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) 'Ishiguro makes us see the students in the novel as more than "poor creatures".'
- How far and in what ways do you agree with this comment?
- Or** (b) Discuss the effects of the writing in the following passage, considering in what ways it is characteristic of Ishiguro's methods and concerns.

'What they said,' Chrissie continued, 'was that if you were a boy and a girl, and you were in love with each other, really, properly in love, and if you could show it, then the people who run Hailsham, they sorted it out for you.'

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point in asking him about anything like this.'

So there's no

Chapter 13

DEREK WALCOTT: *Selected Poems*

- 6 **Either** (a) Discuss some of the ways Walcott presents feelings about home and a sense of belonging 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 ways in which it is characteristic of Walcott's methods and concerns.

*A Careful Passion*

Hosanna, I build me house, Lawd,

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Wheel like our lives, seeking something worth pity.

TENNESSEE WILLIAMS: *The Glass Menagerie*

7 **Either** (a) 'Prisoners of their pasts.'

In the light of this description, discuss some of the ways Williams presents characters in *The Glass Menagerie*.

**Or** (b) Paying close attention to language, action and tone, analyse the following extract, considering some of the ways Williams presents Tom here, and elsewhere in the play.

*The interior of the apartment is dark.*

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*Amanda:* Laura, tell your brother his coffee is ready.

Scene 4





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