
LITERATURE IN ENGLISH

9695/61

Paper 6 1900 to the Present

May/June 2019

2 hours

No Additional Materials are required.

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.



This document consists of **15** printed pages, **1** blank page and **1** Insert.

CHIMAMANDA NGOZI ADICHIE: *Americanah*

- 1 **Either** (a) Discuss the significance of the structure to the novel's meaning and effects.
- 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.

In the den, Athena began to cry. Laura went to her and, soon enough, a string of negotiations followed: "Do you want this one, sweetheart? The yellow or the blue or the red? Which do you want?"

Just give her one, Ifemelu thought. To overwhelm a child of four with choices, to lay on her the burden of making a decision, was to deprive her of the bliss of childhood. Adulthood, after all, already loomed, where she would have to make grimmer and grimmer decisions. 5

"She's been grumpy today," Laura said, coming back into the kitchen, Athena's crying quelled. "I took her to her follow-up from the ear infection and she's been an absolute bear all day. Oh, and I met the most charming Nigerian man today. We get there and it turns out a new doctor has just joined the practice and he's Nigerian and he came by and said hello to us. He reminded me of you, Ifemelu. I read on the Internet that Nigerians are the most educated immigrant group in this country. Of course, it says nothing about the millions who live on less than a dollar a day back in your country, but when I met the doctor I thought of that article and of you and other privileged Africans who are here in this country." Laura paused and Ifemelu, as she often did, felt that Laura had more to say but was holding back. It felt strange, to be called privileged. Privileged was people like Kayode DaSilva, whose passport sagged with the weight of visa stamps, who went to London for summer and to Ikoyi Club to swim, who could casually get up and say "We're going to Frenchies for ice cream." 10 15 20

"I've never been called privileged in my life!" Ifemelu said. "It feels good."

"I think I'll switch and have him be Athena's doctor. He was wonderful, so well-groomed and well-spoken. I haven't been very satisfied with Dr Bingham since Dr Hoffman left, anyway." Laura picked up the menu again. "In graduate school I knew a woman from Africa who was just like this doctor, I think she was from Uganda. She was wonderful, and she didn't get along with the African American woman in our class at all. She didn't have all those issues." 25

"Maybe when the African American's father was not allowed to vote because he was black, the Ugandan's father was running for parliament or studying at Oxford," Ifemelu said. 30

Laura stared at her, made a mocking confused face. "Wait, did I miss something?"

"I just think it's a simplistic comparison to make. You need to understand a bit more history," Ifemelu said. 35

Laura's lips sagged. She staggered, collected herself.

"Well, I'll get my daughter and then go find some history books from the library, if I can figure out what they look like!" Laura said, and marched out.

Ifemelu could almost hear Kimberly's heart beating wildly. 40

"I'm sorry," Ifemelu said.

Kimberly shook her head and murmured, "I know Laura can be challenging," her eyes on the salad she was mixing.

Ifemelu hurried upstairs to Laura.

"I'm sorry. I was rude just now and I apologize." But she was sorry only because of Kimberly, the way she had begun to mix the salad as though to reduce it to a pulp. 45

“It’s fine,” Laura sniffed, smoothing her daughter’s hair, and Ifemelu knew that for a long time afterwards, she would not unwrap from herself the pashmina of the wounded.

50

Chapter 16

ELEANOR CATTON: *The Rehearsal*

2 **Either** (a) ‘The problem of what is real is fundamental to Catton’s concerns.’

Discuss some of the ways Catton’s treatment of reality shapes a reader’s response to the novel.

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 Head of Acting turned to a fresh sheet and looked up at the boy over his glasses, his head tilted and his finger-pads splayed on the desk in front of him.

‘And that was the point,’ the boy was saying, ‘where Dad goes, You are a neurotic, compulsive woman and one of these days you are going to need to accept that. He really screamed it, and it was a bit frightening just for a moment because my dad’s a really quiet, patient sort of a person. After that something just broke. Mum ran off, she really ran away from him, right down the corridor into her study, and slammed the door. We thought the fight must be over, but ten minutes later or so she opened the door again with her head so high and proud, like this—’ he demonstrated, holding his arms out like a ballerina ‘—with her arms full of paper, and she’d typed it out, the whole phrase, in thirty-six point, and she’d got fifty copies printed. She put it up everywhere. She hid copies in his briefcase and in all his pockets. She pinned it to the noticeboard in the kitchen. Everywhere in our house there were these signs that said, You are a neurotic, compulsive woman and one of these days you are going to need to accept that.’

Everybody laughed. The boy gave them a quick thumbs-up and then made as if to return to his seat on the floor.

‘Stay there a second, Oliver,’ the Head of Acting said. He wasn’t smiling. ‘Why did you choose this as your most intimate memory?’

The boy shrugged and shoved his hands into his pockets. ‘I guess because it was the day I learned about revenge,’ he said, and everyone laughed again.

‘Really?’ the Head of Acting said. ‘Or was it because the easiest thing in the world for you is to make everybody laugh? And you chose the easy option, took the easy way out, instead of choosing to actually share yourself in a sincere and honest way?’

The room had gone quiet. Everyone picked at the floor-boards with their fingernails and avoided looking at the comedian Oliver, who was still standing with his hands in his pockets and scuffing the soles of his shoes upon the stage. Stanley watched the defensive smile flicker like a flame at the corners of the boy’s mouth.

‘Everyone else here has really shared something,’ the Head of Acting said. ‘They have willingly shown themselves at their most vulnerable. They have relived the most painful and most sacred moments of their lives, and laid them out for us to see. That’s a brave thing to do. There’s been a lot of trust in this room this morning. I don’t see a lot of trust in you, Oliver. Playing to your strengths isn’t brave. You knew everyone was going to laugh, big deal.’

Oliver was nodding now, chagrined and visibly straining to get down off the stage and melt back into the seated crowd so he could ponder his disgrace in private. He had known this was coming. All the first-years endured a breaking-in of this sort, a forcible public fracture of their ego-mould in the interest of rebuilding a more versatile self. About half the first-years had been targeted so far, and the rest sat glumly and waited for their own turn.

‘Do you have a girlfriend, Oliver?’ the Head of Acting asked.

‘Yes.’ She was part of the first-year batch and his eyes sought her out briefly in the crowd.

‘Is there any aspect of your relationship with your girlfriend which you would not want the rest of the group to see?’

The boy turned back to the Head of Acting. He paused and looked at the tutor suspiciously for a brief moment. ‘Yes,’ he said again, but Stanley thought to himself that he could not very well say no. The girl looked faintly stricken, as if anticipating some forced revelation that would cheapen or destroy her, but all the same the boy’s admission gave her a rush of pleasure and she almost smiled, looking quickly around at her classmates to see if they were jealous. 50

‘That is what intimacy means,’ the Head of Acting said. ‘Intimacy is all the moments that you would be unwilling to share.’ 55

Chapter 8

T.S. ELIOT: *Four Quartets*

3 **Either** (a) 'The poems appeal to our feelings about our own humanity.'

How far, and in what ways, do you agree with this view of *Four Quartets*?

Or (b) Write a critical appreciation of the following extract, considering in what ways it is characteristic of Eliot's methods and concerns.

If you came this way,

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Sense and notion.

Little Gidding, from Section 1

Turn over for Question 4.

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) “Fugard presents characters who dare to ‘dream of a better life’.”

Discuss Fugard’s methods of characterisation in the light of this quotation. In your answer you should refer to at least **two** plays from your selection.

- Or** (b) Paying close attention to language, action and tone, analyse the following extract, considering to what extent it is characteristic of Fugard’s methods and concerns.

Winston: You are only a man, Creon.

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The Island, Scene 4

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) By what means, and with what effects, does Ishiguro explore what it means to be human in the novel?
- 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.

Tommy's account of his talk with Miss Lucy had reminded me of something, perhaps a whole series of things, little incidents from the past to do with Miss Lucy that had puzzled me at the time.

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Mr Roger smiled indulgently, as though to say: 'Let it pass, we'll pretend you never said that,' and we carried on as before.

Chapter 3

DEREK WALCOTT: *Selected Poems*

- 6 **Either** (a) In what ways, and with what effects, does Walcott present his feelings towards the islands 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 attitudes to himself, here and elsewhere in your selection.

Nearing Forty
(for John Figueroa)

The irregular combination of fanciful invention may

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even when it seems to weep.

Turn over for Question 7.

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 7 **Either** (a) In what ways, and with what effects, does Williams present different kinds of escape in *The Glass Menagerie*?
- 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.

On the dark stage the screen is lighted with the image of blue roses.

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Mother, has – something happened?

Scene Two

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