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**LITERATURE IN ENGLISH**

**9695/63**

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 **15** printed pages, **1** blank page and **1** Insert.

CHIMAMANDA NGOZI ADICHIE: *Americanah*

- 1 **Either** (a) Discuss some of the ways Adichie presents different experiences of being an outsider in the novel.
- Or** (b) Discuss the effects of the writing in the following passage, considering Adichie's presentation of Ifemelu and Obinze here and elsewhere in the novel.

"One of the things I've learned is that everybody in this country has the mentality of scarcity. We imagine that even the things that are not scarce are scarce. And it breeds a kind of desperation in everybody. Even the wealthy."

"The wealthy like you, that is," she quipped.

He paused. He often paused before he spoke. She thought this exquisite; it was as though he had such regard for his listener that he wanted his words strung together in the best possible way. "I like to think I don't have that desperation. I sometimes feel as if the money I have isn't really mine, as if I'm holding it for someone else for a while. After I bought my property in Dubai, it was my first property outside Nigeria, I felt almost frightened and when I told Okwudiba how I felt, he said I was crazy and I should stop behaving as if life is one of the novels I read. He was so impressed by what I owned, and I just felt as if my life had become this layer of pretension after pretension and I started to get sentimental about the past. I would think about when I was staying with Okwudiba in his first small flat in Surulere and how we would heat the iron on the stove when NEPA took light. And how his neighbour downstairs used to shout 'Praise the Lord!' whenever the light came back and how even for me there was something so beautiful about the light coming back, when it's out of your control because you don't have a generator. But it's a silly sort of romance, because of course I don't want to go back to that life."

She looked away, worried that the crush of emotions she had felt while he was speaking would now converge on her face. "Of course you don't. You like your life," she said.

"I live my life."

"Oh, how mysterious we are."

"What about you, famous race blogger, Princeton fellow, how have you changed?" he asked, smiling, leaning towards her with his elbows on the table.

"When I was babysitting in undergrad, one day I heard myself telling the kid I was babysitting 'You're such a trouper!' Is there another word more American than 'trouper'?"

Obinze was laughing.

"That's when I thought, yes, I may have changed a little," she said.

"You don't have an American accent."

"I made an effort not to."

"I was surprised when I read the archives of your blog. It didn't sound like you."

"I really don't think I've changed that much, though."

"Oh, you've changed," he said with a certitude that she instinctively disliked.

"How?"

"I don't know. You're more self-aware. Maybe more guarded."

"You sound like a disappointed uncle."

"No." Another one of his pauses, but this time he seemed to be holding back. "But your blog also made me proud. I thought: She's gone, she's learned and she's conquered."

Again, she felt shy. "I don't know about conquering."

"Your aesthetics changed too," he said.

"What do you mean?"

"Did you cure your own meats in America?"

"What?"

“I read a piece about this new movement among the American privileged classes. Where people want to drink milk straight from the cow and that sort of thing. I thought maybe you’re into that, now that you wear a flower in your hair.” 50

She burst out laughing.

“But really, tell me how you’ve changed.” His tone was teasing, yet she tensed slightly at his question; it seemed too close to her vulnerable, soft core. And so she said, in a breezy voice, “My taste, I guess. I can’t believe how much I find ugly now. I can’t stand most of the houses in this city. I’m now a person who has learned to admire exposed wooden rafters.” She rolled her eyes and he smiled at her self-mockery, a smile that seemed to her like a prize that she wanted to win over and over again. 55

Chapter 51

ELEANOR CATTON: *The Rehearsal*

- 2 **Either** (a) 'Theatre isn't real life, and it isn't a perfect copy of real life. It's just a point of access.' (Chapter 2)

What, for you, is the significance of this quotation for your reading of the novel as a whole?

- Or** (b) Discuss the effects of the writing in the following passage, considering how Catton shapes a reader's response to Julia here and elsewhere in the novel.

'My goal for today,' he says smoothly, 'is to talk about the ways in which I can help you guys to learn to *take* control. Does anybody want to say anything before we kick off?'

They all shake their heads and smile at him, shifting in their seats like roosting hens. Then Julia says, 'I do.'

Everyone except Isolde turns to look at her in a rustling swoop. Julia blinks calmly and says, 'I don't agree that Mr Saladin wanted to gain control.'

The counsellor frowns and reaches up to tug a tuft of hair at the nape of his neck. 'You don't,' he says.

'No, I don't,' Julia says. 'Gaining control isn't the exciting part. Sleeping with a minor isn't exciting because you get to boss them around. It's exciting because you're risking so much. And taking a risk is exciting because of the possibility that you might *lose*, not the possibility that you might win.'

The girls look her up and down, and marvel with a collective disgusted fascination. Their expression is the expression of any popular girl who takes time to regard an unpopular girl while she is speaking. They watch Julia as if she is a carnival act: intriguing, but it might make you feel a little sick.

'It's like gambling,' Julia says, even louder. 'If you make a bet that you're almost positively certain you're going to win, it's not going to cost you much adrenalin. It's not that exciting and it's not that much fun. But if you make a bet where all the odds are against you and there's just a tiny, tiny glimmer of a chance that you might make it, then you're going to be pumping. There's a higher possibility that you might lose. It's the possibility you might lose that gets you excited.'

The girls start to shift and mutter, but Julia's gaze stays fixed on the counsellor, her eyes shiny and narrowed and hard. The counsellor is looking at his shoes.

'The fact that Victoria was underage and virginal or whatever wasn't exciting because he could exercise more power over her,' Julia says. 'It was exciting because he stood to lose so much more if anyone found out.' Julia has a way of cocking her head to emphasise the shock value. 'He wouldn't just lose her,' she says. 'He would lose everything.'

There is a small pause and then another rustling swoop as all the girls turn back to look at the counsellor. He looks up, tugs again at his tuft of hair, and sighs.

'I think we've deviated from the point,' he says. 'What we're concerned with here is the power imbalance. We're concerned with the fact that, as a teacher, Mr Saladin abused his position of power by seeking out a relationship with a student.'

'We've only deviated from *your* point to *my* point,' Julia snaps. 'And anyway, isn't every relationship a power imbalance in some way?'

The counsellor quickly turns back to the group before Julia can open her mouth to say more. 'What do you guys think?' he asks, trying to make eye contact only with the least combative and least articulate girls in the room. 'Any thoughts? Agree? Disagree?'

A few girls raise their hands and begin to speak, and Julia loses interest immediately. She scowls at the counsellor, and then fishes a biro out of her pocket and begins to doodle on the back of her hand as if she doesn't care. After a while

she looks up, and to her sudden thudding surprise Isolde is looking at her. Her expression is no longer childish and candied. Her head is turned slightly so she is looking half over her shoulder like a cold and careless queen with her neck all standing out in ropes. 45

Julia flushes under her collar and censors herself too late. Her heart is beating very fast. All of a sudden she feels too big for her own body, clumsy and stupid and lumpish, and the feeling washes over her all at once in a horrible thrill. 50

They hold each other's gaze for a moment, and then Isolde looks away.

Chapter 3

T.S. ELIOT: *Four Quartets*

3 **Either** (a) 'Time the destroyer is time the preserver.' (*The Dry Salvages*)

In the light of this quotation, discuss Eliot's presentation of time in *Four Quartets*.

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

IV

The wounded surgeon plies the steel

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Again, in spite of that, we call this Friday good.

*East Coker*

**Turn over for Question 4.**

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) 'Fugard shows characters trying in various ways to make their lives meaningful.'

Discuss Fugard's presentation of characters in the light of this comment. In your answer you should refer to at least **two** plays from your selection.

- Or** (b) Paying close attention to language and tone, analyse the following extract from *No-Good Friday*, considering ways in which it is characteristic of Fugard's methods and concerns.

[GUY *and* TOBIAS *enter*.]

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When you start getting suspicious about me talking to you like I always talk to you, it's time to shut up.

*No-Good Friday, Scene 2*

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) 'Ishiguro shows characters searching for an understanding of their identities and roles in life.'

Discuss Ishiguro's methods of characterisation in the light of this comment.

- 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.

I could see from the way they had their heads together they were discussing secret guard stuff, and although, as I say, the row with Ruth had been only the day before, for some reason I went up to them without a second thought.

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And maybe that's why, even though I really wanted to on several occasions, I never brought it up – about what had happened that day with Moira – the whole time I was caring for Ruth down at the centre in Dover.

Chapter 5

DEREK WALCOTT: *Selected Poetry*

- 6 **Either** (a) Discuss some of the ways Walcott presents his relationship with the sea 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 poetic methods and concerns.

*The Walk*

After hard rain the eaves repeat their beads,

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your house, a lion rising, paws you back.

**Turn over for Question 7.**

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 7 **Either** (a) 'Amanda is described as both a Witch and a Martyr.'

In the light of this comment, discuss Williams's presentation of Amanda in *The Glass Menagerie*.

- Or** (b) Paying close attention to language and tone, analyse the following extract, considering in what ways it is characteristic of Williams's methods and concerns.

*Laura:* I don't do anything – much.

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*Laura:* Go on, I trust you with him!

Scene 7

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