

Cambridge  
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AS & A Level

**Cambridge Assessment International Education**  
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**LITERATURE IN ENGLISH**

**9695/62**

Paper 6 1900 to the Present

**February/March 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) Compare and contrast Adichie's presentation of Ifemelu's relationships with Obinze, Curt and Blaine.
- 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.

One morning, Auntu Uju woke up and went to the bathroom.

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Even though you would like to be able to decide for yourself how offended to be, or whether to be offended at all, you must nevertheless be very offended.

Chapter 21

ELEANOR CATTON: *The Rehearsal*2 **Either** (a) 'Life is a continual rehearsal.'

Discuss the significance of the title of the novel 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 Catton's methods and concerns.

Isolde falters after the first six bars.

'I haven't practised,' she says at once. 'I have got an excuse, though. Do you want to hear it?'

The saxophone teacher looks at her and sips her black-leaf tea. Excuses are almost her favourite part. 5

Isolde takes a moment to smooth her kilt and prepare. She draws a breath.

'I was watching TV last night,' she says, 'and Dad comes in with his face all serious and his fingers sort of picking at his tie like it's strangling him, and eventually he just takes it off and lays it to one side—'

She unhooks her saxophone from her neckstrap and places it upon a chair, miming loosening the neckstrap as if it has been very tight. 10

'—and says sit down, even though I'm already sitting down, and then rubs his hands together really hard.'

She rubs her hands together really hard.

'He says, your mother thinks that I shouldn't tell you this just yet, but your sister has been abused by one of the teachers at school.' She darts a look at the saxophone teacher now, quickly, and then looks away. 'And then he says "sexually", just to clarify, in case I thought the teacher had yelled at her at a traffic light or something.' 15

The overhead lights have dimmed and she is lit only by a pale flicking blue, a frosty sparkle like the on-off glow of a TV screen. The saxophone teacher is thrust into shadow so half her face is iron grey and the other half is pale and glinting. 20

'So he starts talking in this weird tight little voice about this Mr Saladin or whatever, and how he teaches senior jazz band and orchestra and senior jazz ensemble, all on Wednesday morning one after the other. I won't have him till sixth form, and that's if I even want to take jazz band, because it clashes with netball so I'll have to make a choice. 25

'Dad's looking at me with this scared expression like I'm going to do something insane or really emotional and he won't know how to deal with it. So I go, How do you know? And he goes—' 30

She crouches down beside the chair, speaking earnestly and spreading her hands wide—

'Honey, from what I understand of it, he started off real slow, just resting his hand really lightly on her shoulder sometimes, like *that*.'

Isolde reaches out and touches her fingertips to the upper end of the saxophone, which is lying on its side upon the chair. As her fingers touch the instrument a steady pulse begins, like a heartbeat. The teacher is sitting very still. 35

'And then sometimes when no one was watching he would lean close and breathe into her hair—'

She puts her cheek against the instrument and breathes down its length— 40

'—like that, really tentative and shy, because he doesn't know if she wants it yet and he doesn't want to get done. But she's friendly because she kind of likes him and she thinks she has a crush on him, and soon his hand is going down, down—'

Her hand snakes down the saxophone and trails around the edge of the bell—

'—down, and she sort of starts to respond, and she smiles at him in lessons sometimes and it makes his heart race, and when they're alone, in the music 45

cupboard or after school or when they go places in his car, which they do sometimes, when they're alone he calls her my gypsy girl—he says it over and over, my gypsy girl, he says—and she wishes she had something to say back, something she could whisper into his hair, something really special, something nobody's ever said before.' 50

The backing music ceases. Isolde looks at her teacher and says, 'She can't think of anything.'

The lights come up again, as normal. Isolde scowls and flops down on to an armchair. 'But anyway,' she says angrily, 'she's run out of time, it's too late, because her friends have started to notice the way she is sometimes, the way she puts her chin down and to the side like she's flirting, and that's how it all starts to come undone, crashing down on itself like a castle of cards.' 55

'I see why you haven't had time to practise,' says the saxophone teacher.

Chapter 1

T.S. ELIOT: *Four Quartets*

- 3 **Either** (a) Discuss some of the ways Eliot presents a spiritual understanding of life 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.

Can words or music reach

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Between un-being and being.

*Burnt Norton*, from Section 5

**Turn over for Question 4.**

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) In what ways, and with what effects, does Fugard dramatise work and working life in his plays? 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, considering ways in which it is characteristic of Fugard's methods and concerns.

*Watson:* Look, maybe I can help.

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You said nothing!

*No-Good Friday, Scene 5*

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) By what means, and with what effects, does Ishiguro present the importance of memories in the novel?
- 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'll tell you something I heard.

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'At least we've seen it now,' Tommy said.

Chapter 19

DEREK WALCOTT: *Selected Poems*

- 6 **Either** (a) In what ways, and with what effects, does Walcott express feelings about his cultural identity? 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.

*Landfall, Grenada*  
(for Robert Head, Mariner)

Where you are rigidly anchored,

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that rhyme our end.

**Turn over for Question 7.**

TENNESSEE WILLIAMS: *The Glass Menagerie*

7 **Either** (a) Tom says this is 'A memory play.'

In the light of this comment, discuss some of the ways Williams dramatises memory in the play.

**Or** (b) Paying close attention to language, action and tone in the following extract, discuss how Williams shapes an audience's response to the characters here, and elsewhere, in the play.

*Amanda* [sobbingly]: My devotion has made me a witch and so I make myself hateful to my children!

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*Tom*            [*gently*]: I know that, Mother.

Scene 4

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