



Cambridge  
International  
AS & A Level

**Cambridge Assessment International Education**  
Cambridge International Advanced Subsidiary and Advanced Level

---

**LITERATURE IN ENGLISH**

**9695/61**

Paper 6 1900 to the Present

**October/November 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) By what means, and with what effects, does Adichie present feelings of insecurity in *Americanah*?
- Or** (b) Paying close attention to language and tone, analyse the effects of the writing in the following passage and consider how Adichie shapes a reader's response to Obinze here and elsewhere in the novel.

Everyone joked about people who went abroad to clean toilets, and so Obinze approached his first job with irony: he was indeed abroad cleaning toilets, wearing rubber gloves and carrying a pail, in an estate agent's office on the second floor of a London building. Each time he opened the swinging door of a stall, it seemed to sigh. The beautiful woman who cleaned the ladies' toilet was Ghanaian, about his age, with the shiniest dark skin he had ever seen. He sensed, in the way she spoke and carried herself, a background similar to his, a childhood cushioned by family, by regular meals, by dreams in which there was no conception of cleaning toilets in London. She ignored his friendly gestures, saying only "Good evening" as formally as she could, but she was friendly with the white woman who cleaned the offices upstairs, and once he saw them in the deserted café, drinking tea and talking in low tones. He stood watching them for a while, a great grievance exploding in his mind. It was not that she did not want friendship, it was rather that she did not want his. Perhaps friendship in their present circumstances was impossible because she was Ghanaian and he, a Nigerian, was too close to what she was; he knew her nuances, while she was free to reinvent herself with the Polish woman, to be whoever she wanted to be. 5

The toilets were not bad, some urine outside the urinal, some unfinished flushing; cleaning them was much easier than it must have been for the cleaners of the campus toilets back in Nsukka, with the streaks of shit smeared on the walls that had always made him wonder why anybody would go to all that trouble. And so he was shocked, one evening, to walk into a stall and discover a mound of shit on the toilet lid, solid, tapering, centred as though it had been carefully arranged and the exact spot had been measured. It looked like a puppy curled on a mat. It was a performance. He thought about the famed repression of the English. His cousin's wife, Ojiugo, had once said, "English people will live next to you for years but they will never greet you. It is as if they have buttoned themselves up." There was, in this performance, something of an unbuttoning. A person who had been fired? Denied a promotion? Obinze stared at that mound of shit for a long time, feeling smaller and smaller as he did so, until it became a personal affront, a punch on his jaw. And all for three quid an hour. He took off his gloves, placed them next to the mound of shit and left the building. That evening, he received an e-mail from Ifemelu. *Ceiling, I don't even know how to start. I ran into Kayode today at the mall. Saying sorry for my silence sounds stupid even to me but I am so sorry and I feel so stupid. I will tell you everything that happened. I have missed you and I miss you.* 10 15 20 25 30 35

He stared at the e-mail. This was what he had longed for, for so long. To hear from her. When she first stopped contacting him, he had worried himself into weeks of insomnia, roaming the house in the middle of the night, wondering what had happened to her. They had not fought, their love was as sparkling as always, their plan intact, and suddenly there was silence from her, a silence so brutal and complete. He had called and called until she changed her phone number, he had sent e-mails, he had contacted her mother, Aunt Uju, Ginika. Ginika's tone, when she said, "Ifem needs some time, I think she has depression," had felt like ice pressed against his body. Ifemelu was not crippled or blinded from an accident, not suddenly suffering amnesia. She was in touch with Ginika and other people but not with him. She did not *want* to keep in touch with *him*. He wrote her e-mails, asking 40 45

**3**

that she at least tell him why, what had happened. Soon, his e-mails bounced back, undeliverable; she had closed the account. He missed her, a longing that tore deep into him. He resented her. He wondered endlessly what might have happened. He changed, curled more inwardly into himself. He was, by turns, inflamed by anger, twisted by confusion, withered by sadness.

50

Chapter 24

ELEANOR CATTON: *The Rehearsal***2 Either (a)** ‘The girls at Abbey Grange are forever defining each other ...’

In the light of this quotation from the novel, discuss the role and significance of the Abbey Grange girls.

**Or (b)** Paying close attention to the language and tone, analyse the effects of the writing in the following passage and consider in what ways it is significant to the rest of the novel.

The Head of Improvisation plucked a tennis ball from the canvas bag at her side and tossed it across the group at one of the hopefuls. The boy caught the ball in the heels of both hands. ‘Don’t look at the Head of Acting,’ the Head of Improvisation said. ‘Pretend he isn’t there. Look at me.’

She held her palms open and the boy tossed the ball sheepishly back. The Head of Acting made a savage little note on his clipboard with his pen. 5

‘Let’s think about the ancient world for a second,’ the Head of Improvisation said, shifting to tuck her legs underneath herself. ‘In the ancient world a statue of Apollo or Aphrodite did not exist to trick people into thinking that the statue really *was* the god, or even that the statue really was a true *likeness* of the god. The function of the statue was simply a site of access. The statue existed so people could approach or experience the god *at that site*. Yes? Is everyone with me?’ 10

She tossed a tennis ball to another hopeful, who flinched but managed to catch it and lob it carefully back. The Head of Improvisation caught it and held it in both hands for a moment, pushing thoughtfully at the balding fur, indenting the hard rubber of the ball and letting it snap back against her hand. 15

‘So this statue is definitely not the *real thing*,’ she continued. ‘The statue is not Apollo himself—anybody would agree with that, right? And it’s not a facsimile of the real thing either. It’s not a likeness of Apollo, a clue to what Apollo might *actually* look like, or what clothes he might *actually* wear. It’s neither of those things. The statue is only a site which makes worship possible. It is a site which makes it unnecessary to seek that particular connection elsewhere. That’s all. Why is what I’m saying important?’ 20

She tossed the tennis ball at a girl across the group.

‘Is it because that’s what theatre is?’ the girl said quickly, catching the ball neatly with her fingertips and pausing to answer the question before lobbing it back. ‘Theatre isn’t real life, and it isn’t a perfect copy of real life. It’s just a point of access.’ 25

‘Yes,’ the Head of Improvisation said, catching the ball and slamming it decisively into the palm of her other hand. 30

The girl smiled quickly and darted a look at the Head of Acting to see if he had seen her triumph. He wasn’t watching.

The Head of Improvisation said, ‘The stage is not real life, and the stage is not a copy of real life. Just like the statue, the stage is only a place where things are *made present*. Things that would not ordinarily happen are made to happen on stage. The stage is a *site* at which people can access things that would otherwise not be available to them. The stage is a place where we can witness things in such a way that it becomes unnecessary for us to feel or perform these things ourselves. What am I talking about here?’ 35

The question was too specific, and the hopefuls frowned at her in silence and pursed their lips to show they didn’t know. The Head of Improvisation was almost quivering. She scanned their faces quickly but without disappointment, already pursed and half-smiling as if the answer was waiting to bubble up and out of her in a kind of overflow of joy. 40

5

‘Catharsis,’ she said at last, crowing out the word. ‘Catharsis is what I am talking about. Catharsis is a word that all of you should know. Catharsis is the thing that makes *your* job worthwhile.’

45

Chapter 2

6

T.S. ELIOT: *Four Quartets*

- 3**   **Either**   **(a)** How far, and in what ways, do you consider *Four Quartets* to be religious poems?
- Or**   **(b)** Write a critical appreciation of the following extract, considering ways in which it is characteristic of Eliot's methods and concerns.

In my beginning is my end.

**Content removed due to copyright restrictions.**

In my beginning.

*East Coker*, Section 1

**Turn over for Question 4.**

8

ATHOL FUGARD: *Township Plays*

- 4 **Either** (a) How far, and in what ways, do you think Fugard shows some characters to be heroic? 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.

*Winston:* You can laugh as much as you like, my friend, but just let's get one thing straight, I'm *not* doing Antigone.

**Content removed due to copyright restrictions.**



**Content removed due to copyright restrictions.**

all we want them to do ... listen at the end! That's

*The Island*, Scene 2

10

KAZUO ISHIGURO: *Never Let Me Go*

- 5 **Either** (a) In what ways, and with what effects, does Ishiguro present Hailsham as being of significance 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.

'You remember last week, when Chrissie and Rodney were away? They'd been

**Content removed due to copyright restrictions.**

**Content removed due to copyright restrictions.**

But every now and then, a  
sighting seemed to have substance to it – like the one Ruth told me about that night.

Chapter 12

12

DEREK WALCOTT: *Selected Poems*

- 6 **Either** (a) In what ways, and with what effects, does Walcott present and use landscapes 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 methods and concerns.

*The Virgins*

Down the dead streets of sun-stoned Frederiksted,

**Content removed due to copyright restrictions.**

heading for where the banks of silver thresh.

**Turn over for Question 7.**

14

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 7 Either (a)** Williams says ‘There is much to admire in Amanda and as much to love and pity as to laugh at.’

Discuss some of the ways Williams presents the character of Amanda in the light of this description.

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

*Jim:* Didn’t we have a class in something together?

**Content removed due to copyright restrictions.**

**Content removed due to copyright restrictions.**

*his warmth.]*

LAURA's *shyness is dissolving in*

Scene 7

**BLANK PAGE**

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge Assessment International Education Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cambridgeinternational.org](http://www.cambridgeinternational.org) after the live examination series.

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.