



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/61**

Paper 6 1900 to the Present

**May/June 2020**

**2 hours**



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

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## INSTRUCTIONS

- Answer **two** questions, each on a different set text.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- You are reminded of the need for good English and clear presentation in your answers.

## INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

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This document has **16** pages. Blank pages are indicated.

T S ELIOT: *Four Quartets*

- 1 **Either** (a) In what ways and with what effects does Eliot make ideas about movement and stillness significant in *Four Quartets*?
- Or** (b) Write a critical appreciation of the following extract, considering in what ways it is characteristic of Eliot's poetic methods and concerns in *Four Quartets*.

Every phrase and every sentence is an end and a beginning,

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And the fire and the rose are one.

from *Little Gidding*

**Turn over for Question 2.**

ATHOL FUGARD: *Township Plays*

- 2 **Either** (a) Compare and contrast the roles and characterisation of Rebecca in *No-Good Friday* and Queeny in *Nongogo*.
- Or** (b) Paying close attention to language, action and tone, analyse the dramatic effects in the following extract, considering ways in which it is characteristic of Fugard's methods and concerns in *Township Plays*.

*Buntu:* I'm putting this book back and we're going home.

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I cannot lose my name.

*Sizwe Bansi is Dead*

KAZUO ISHIGURO: *Never Let Me Go*

- 3 **Either** (a) 'There's an inevitability about the love affair between Kathy and Tommy.'

In the light of this comment, discuss Ishiguro's presentation of the relationship between Kathy and Tommy in the novel.

- Or** (b) Discuss the effects of the writing in the following passage and consider how far it is characteristic of Ishiguro's methods and concerns in the novel.

Madame watched the departing vehicles for a long time.

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went back into her house.

Then she turned and

Chapter 22

BARBARA KINGSOLVER: *The Poisonwood Bible*

- 4 **Either** (a) Leah says, 'Everything you're sure is right can be wrong in another place. Especially here.'

In the light of this quotation, discuss in what ways and with what effects Kingsolver presents different ideas about right and wrong in the novel.

- Or** (b) Analyse the effects of the writing in the following passage and consider how far it is characteristic of Kingsolver's presentation of Adah, here and elsewhere in the novel.

God works, as is very well known, in mysterious ways.

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What a family unit we do make.

*Adah*: Book 3: The Judges



**Turn over for Question 5.**

DEREK WALCOTT: *Selected Poetry*

- 5 **Either** (a) In what ways and with what effects does Walcott use descriptions of the natural world in his poems? You should refer in detail to **three** poems in your answer.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Walcott's poetic methods and concerns in your selection.

*Veranda*  
(for Ronald Bryden)

Grey apparitions at veranda ends

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grey, ghostly loungers at veranda ends.

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 6 **Either** (a) Discuss the significance and effects of Tom's dual role as a character and narrator in the play.
- Or** (b) Paying close attention to language, action and tone, analyse the dramatic effects in the following extract, considering in what ways it is characteristic of Williams's methods and concerns in the play.

[*Legend on screen: 'The accent of a coming foot.'*]

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I had it on the day I met your father ...

Scene 6

VIRGINIA WOOLF: *Mrs Dalloway*

- 7 **Either** (a) In what ways and with what effects does Woolf present the relationship between Mrs Dalloway and Peter Walsh in the novel?
- Or** (b) Analyse the effects of the writing in the following passage and consider how far it is characteristic of Woolf's narrative methods and concerns in the novel.

The necklace hung stretched between Hugh's admirable fingers. Let him give it to a girl, if he must buy jewels – any girl, any girl in the street. For the worthlessness of this life did strike Richard pretty forcibly – buying necklaces for Evelyn. If he'd had a boy he'd have said, Work, work. But he had his Elizabeth; he adored his Elizabeth.

'I should like to see Mr Dubonnet,' said Hugh in his curt worldly way. It appeared that this Dubonnet had the measurements of Mrs Whitbread's neck, or, more strangely still, knew her views upon Spanish jewellery and the extent of her possessions in that line (which Hugh could not remember). All of which seemed to Richard Dalloway awfully odd. For he never gave Clarissa presents, except a bracelet two or three years ago, which had not been a success. She never wore it. It pained him to remember that she never wore it. And as a single spider's thread after wavering here and there attaches itself to the point of a leaf, so Richard's mind, recovering from its lethargy, set now on his wife, Clarissa, whom Peter Walsh had loved so passionately; and Richard had had a sudden vision of her there at luncheon; of himself and Clarissa: of their life together; and he drew the tray of old jewels towards him, and taking up first this brooch, then that ring, 'How much is that?' he asked, but doubted his own taste. He wanted to open the drawing-room door and come in holding out something; a present for Clarissa. Only what? But Hugh was on his legs again. He was unspeakably pompous. Really, after dealing here for thirty-five years he was not going to be put off by a mere boy who did not know his business. For Dubonnet, it seemed, was out, and Hugh would not buy anything until Mr Dubonnet chose to be in; at which the youth flushed and bowed his correct little bow. It was all perfectly correct. And yet Richard couldn't have said that to save his life! Why these people stood that damned insolence he could not conceive. Hugh was becoming an intolerable ass. Richard Dalloway could not stand more than an hour of his society. And, flicking his bowler hat by way of farewell, Richard turned at the corner of Conduit Street eager, yes, very eager, to travel that spider's thread of attachment between himself and Clarissa; he would go straight to her, in Westminster. 5 10 15 20 25

But he wanted to come in holding something. Flowers? Yes, flowers, since he did not trust his taste in gold; any number of flowers, roses, orchids, to celebrate what was, reckoning things as you will, an event; this feeling about her when they spoke of Peter Walsh at luncheon; and they never spoke of it; not for years had they spoken of it; which, he thought, grasping his red and white roses together (a vast bunch in tissue paper), is the greatest mistake in the world. The time comes when it can't be said; one's too shy to say it, he thought, pocketing his sixpence or two of change, setting off with his great bunch held against his body to Westminster to say straight out in so many words (whatever she might think of him) holding out his flowers, 'I love you.' Why not? Really it was a miracle thinking of the war, and thousands of poor chaps, with all their lives before them, shovelled together, already half forgotten; it was a miracle. Here he was walking across London to say to Clarissa in so many words that he loved her. Which one never does say, he thought. Partly one's lazy; partly one's shy. And Clarissa – it was difficult to think of her; except in starts, as at luncheon, when he saw her quite distinctly; their whole life. He stopped at the crossing; and repeated – being simple by nature, and undebauched, because he had tramped, and shot; being pertinacious and dogged, having championed the down-trodden and followed his instincts in the House of Commons; being preserved 30 35 40 45

in his simplicity yet at the same time grown rather speechless, rather stiff – he repeated that it was a miracle, that he should have married Clarissa; a miracle – his life had been a miracle, he thought; hesitating to cross. But it did make his blood boil to see little creatures of five or six crossing Piccadilly alone. The police ought to have stopped the traffic at once. He had no illusions about the London police. Indeed, he was collecting evidence of their malpractices; and those costermongers, not allowed to stand their barrows in the streets; and prostitutes, good Lord, the fault wasn't in them, nor in young men either, but in our detestable social system and so forth; all of which he considered, could be seen considering, grey, dogged, dapper, clean, as he walked across the Park to tell his wife that he loved her.

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