



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/63**

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 present travelling and voyaging as 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*.

In the uncertain hour before the morning

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And next year's words await another voice.

from *Little Gidding*

**Turn over for Question 2.**

ATHOL FUGARD: *Township Plays*

- 2 **Either** (a) 'The male characters are much concerned with what it means to be a man.'

In the light of this comment, discuss how and with what effects Fugard explores his male characters. In your answer you should refer in detail to **two** plays from your selection.

- 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 Fugard's methods and concerns in *Township Plays*.

*John:* I'm saying Don't Be Hard-Arsed!

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*[Slow fade to blackout.]*

*The Island, Scene 1*

KAZUO ISHIGURO: *Never Let Me Go*

- 3 **Either** (a) What, in your view, is the significance to the novel's meaning and effects of Ishiguro's use of Kathy as narrator?
- Or** (b) Analyse the effects of the writing in the following passage and consider Ishiguro's presentation of the relationship between Ruth and Tommy here and elsewhere in the novel.

But then Ruth said: 'Tommy's been telling me about his big theory.'

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But that might have done it, where words would only have got us in deeper.

Chapter 16

BARBARA KINGSOLVER: *The Poisonwood Bible*

- 4 **Either** (a) Discuss some of the ways Kingsolver shapes a reader's response to the character and role of the Reverend Price 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 narrative methods and concerns in the novel.

We are all still the children we were, with plans we keep secret, even from ourselves.

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There is no other possibility now.

*Leah Price Ngemba, Book 5: Exodus*



**Turn over for Question 5.**

DEREK WALCOTT: *Selected Poetry*

- 5 **Either** (a) In what ways and with what effects does Walcott consider old age and the process of ageing in his poetry? 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.

*Ebb*

Year round, year round, we'll ride

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miracle enough in the familiar. Sure ...

TENNESSEE WILLIAMS: *The Glass Menagerie*

- 6 **Either** (a) In what ways and with what effects does Williams present Tom's relationship with his mother, Amanda?
- 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.

*[Image on screen: The sailing vessel with the Jolly Roger again.]*

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*Tom:* How about – supper?

Scene 6

VIRGINIA WOOLF: *Mrs Dalloway*

7 **Either** (a) 'Peter Walsh's role in the novel is to explain Mrs Dalloway to the reader.'

Discuss Woolf's presentation of Peter Walsh in the light of this view.

**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.

Sally's power was amazing, her gift, her personality. There was her way with flowers, for instance. At Bourton they always had stiff little vases all the way down the table. Sally went out, picked hollyhocks, dahlias – all sorts of flowers that had never been seen together – cut their heads off, and made them swim on the top of water in bowls. The effect was extraordinary – coming in to dinner in the sunset. (Of course, Aunt Helena thought it wicked to treat flowers like that.) Then she forgot her sponge, and ran along the passage naked. That grim old housemaid, Ellen Atkins, went about grumbling – 'Suppose any of the gentlemen had seen?' Indeed she did shock people. She was untidy, Papa said. 5

The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally. It was not like one's feeling for a man. It was completely disinterested, and besides, it had a quality which could only exist between women, between women just grown up. It was protective, on her side; sprang from a sense of being in league together, a presentiment of something that was bound to part them (they spoke of marriage always as a catastrophe), which led to this chivalry, this protective feeling which was much more on her side than Sally's. For in those days she was completely reckless; did the most idiotic things out of bravado; bicycled round the parapet on the terrace; smoked cigars. Absurd, she was – very absurd. But the charm was overpowering, to her at least, so that she could remember standing in her bedroom at the top of the house holding the hot-water can in her hands and saying aloud, 'She is beneath this roof ... She is beneath this roof!' 10 15 20

No, the words meant absolutely nothing to her now. She could not even get an echo of her old emotion. But she could remember going cold with excitement, and doing her hair in a kind of ecstasy (now the old feeling began to come back to her, as she took out her hairpins, laid them on the dressing-table, began to do her hair), with the rooks flaunting up and down in the pink evening light, and dressing, and going downstairs, and feeling as she crossed the hall 'if it were now to die 'twere now to be most happy.' That was her feeling – Othello's feeling, and she felt it, she was convinced, as strongly as Shakespeare meant Othello to feel it, all because she was coming down to dinner in a white frock to meet Sally Seton! 25 30

She was wearing pink gauze – was that possible? She *seemed*, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble. But nothing is so strange when one is in love (and what was this except being in love?) as the complete indifference of other people. Aunt Helena just wandered off after dinner; Papa read the paper. Peter Walsh might have been there, and old Miss Cummings; Joseph Breitkopf certainly was, for he came every summer, poor old man, for weeks and weeks, and pretended to read German with her, but really played the piano and sang Brahms without any voice. 35

All this was only a background for Sally. She stood by the fireplace talking, in that beautiful voice which made everything she said sound like a caress, to Papa, who had begun to be attracted rather against his will (he never got over lending her one of his books and finding it soaked on the terrace), when suddenly she said, 'What a shame to sit indoors!' and they all went out on to the terrace and walked up and down. Peter Walsh and Joseph Breitkopf went on about Wagner. She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower; kissed her on the lips. 40 45

The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it – a diamond, something infinitely precious, wrapped up, which, as they walked (up and down, up and down), she uncovered, or the radiance burnt through, the revelation, the religious feeling! – when old Joseph and Peter faced them: 50

‘Star-gazing?’ said Peter.

It was like running one’s face against a granite wall in the darkness! It was shocking; it was horrible! 55

Not for herself. She felt only how Sally was being mauled already, maltreated; she felt his hostility; his jealousy; his determination to break into their companionship. All this she saw as one sees a landscape in a flash of lightning – and Sally (never had she admired her so much!) gallantly taking her way unvanquished. She laughed. She made old Joseph tell her the names of the stars, which he liked doing very seriously. She stood there: she listened. She heard the names of the stars. 60

‘Oh this horror!’ she said to herself, as if she had known all along that something would interrupt, would embitter her moment of happiness.

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