



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

LITERATURE IN ENGLISH

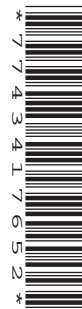
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Paper 6 20th Century Writing

May/June 2011

2 hours

Additional Materials: Answer Booklet/Paper



READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.

This document consists of **15** printed pages and **1** blank page.



FLEUR ADCOCK: *Poems 1960–2000*

- 1 **Either** (a) With close reference to **two or more** poems from this selection, discuss some of the ways in which Adcock makes use of the past.
- Or** (b) Write a detailed appreciation of 'Weathering', showing how it is characteristic of Adcock's poetic methods and concerns.

Weathering

Literally thin-skinned, I suppose, my face
catches the wind off the snow-line and flushes
with a flush that will never wholly settle. Well:
that was a metropolitan vanity,
wanting to look young for ever, to pass. 5

I was never a Pre-Raphaelite beauty,
nor anything but pretty enough to satisfy
men who need to be seen with passable women.
But now that I am in love with a place
which doesn't care how I look, or if I'm happy, 10

happy is how I look, and that's all.
My hair will turn grey in any case,
my nails chip and flake, my waist thicken,
and the years work all their usual changes.
If my face is to be weather-beaten as well 15

that's little enough lost, a fair bargain
for a year among lakes and fells, when simply
to look out of my window at the high pass
makes me indifferent to mirrors and to what
my soul may wear over its new complexion. 20

T. S. ELIOT: *Prufrock and Other Observations*, *The Waste Land* and *The Hollow Men*

- 2 **Either** (a) With close reference to **two or more** poems from this selection, explore the ways in which Eliot's poetry creates strikingly dramatic situations.
- Or** (b) Write a critical appreciation of the following extract, focusing in detail on Eliot's poetic methods.

II

The morning comes to consciousness
 Of faint stale smells of beer
 From the sawdust-trampled street
 With all its muddy feet that press
 To early coffee-stands. 5
 With the other masquerades
 That time resumes,
 One thinks of all the hands
 That are raising dingy shades
 In a thousand furnished rooms. 10

III

You tossed a blanket from the bed,
 You lay upon your back, and waited;
 You dozed, and watched the night revealing
 The thousand sordid images
 Of which your soul was constituted; 15
 They flickered against the ceiling.
 And when all the world came back
 And the light crept up between the shutters
 And you heard the sparrows in the gutters,
 You had such a vision of the street 20
 As the street hardly understands;
 Sitting along the bed's edge, where
 You curled the papers from your hair,
 Or clasped the yellow soles of feet
 In the palms of both soiled hands. 25

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