

ADVANCED GCE
ENGLISH LITERATURE

2713

Comparative and Contextual Study (Closed Text)

WEDNESDAY 30 JANUARY 2008

Afternoon

Time: 2 hours 15 minutes

Additional materials: Answer Booklet (16 pages)
Reading Booklet



INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- Answer **two** questions, **one** from Section A and **one** from Section B.
- You must answer **on the same topic** in each section.
- In **Section B** your answer must include discussion of at least **one** of the following texts:

Satire

Pope: *Selected Poems*; Barnes: *England, England*

The Gothic Tradition

Shelley: *Frankenstein*; McCabe: *The Dead School*

Writing of the Romantic Era

Keats: *Poems and Letters*; Wordsworth and Coleridge: *Lyrical Ballads* (including the *Preface*)

20th Century American Prose

Fitzgerald: *Tender is the Night*; Proulx: *Postcards*

Post-1945 Drama

Albee: *Who's Afraid of Virginia Woolf?*; Pinter: *The Homecoming*

Post-Colonial Literature

Walcott: *Selected Poetry*; Smith: *White Teeth*

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60 (30 for each question)**.
- You will be awarded marks for the quality of written communication in your answers.
- The passages referred to in Section A questions are contained in the Reading Booklet issued separately at the start of the examination.
- The **first fifteen minutes** are for reading the passages in the **Reading Booklet**.

This document consists of **6** printed pages and **2** blank pages.

SECTION A

Answer **one** question from this section.

A critical appreciation should include detailed reference to language, form and tone.

1 Satire

Write a critical appreciation of the passage, relating your discussion to your reading of Satire. **[30]**

2 The Gothic Tradition

Write a critical appreciation of the passage, relating your discussion to your reading in The Gothic Tradition. **[30]**

3 Writing of the Romantic Era

Write a critical appreciation of the poem, relating your discussion to your reading of Writing of the Romantic Era. **[30]**

4 20th Century American Prose

Write a critical appreciation of the passage, relating your discussion to your reading of 20th Century American Prose. **[30]**

5 Post-1945 Drama

Write a critical appreciation of the passage, relating your discussion to your reading of Post-1945 Drama. **[30]**

6 Post-Colonial Literature

Write a critical appreciation of the passage, relating your discussion to your reading of Post-Colonial Literature. **[30]**

SECTION B

Answer **one** question from this section.

Your answer must be on the **same** topic area as your answer in Section A.

SATIRE

Either 7 (a) Alexander Pope: *Selected Poems*

‘For all that satirists may claim high moral purpose, in truth they rely on, and delight in, human vanity.’

By comparing Pope’s poetry with at least one other satirical work you have studied, discuss how far you agree with this claim. **[30]**

Or (b) Julian Barnes: *England, England*

‘Satire deals in caricature; it does not deal in reality.’

By comparing *England, England* with at least one other satirical text you have studied, discuss this view. **[30]**

Or (c) By comparing at least two satirical texts you have studied, discuss the view that effective satire is creative rather than destructive. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

THE GOTHIC TRADITION

Either 8 (a) Mary Shelley: *Frankenstein*

By comparing *Frankenstein* with at least one other Gothic text you have studied, explore the claim that ‘Gothic writing blurs the boundaries between the living and the dead’. **[30]**

Or (b) Patrick McCabe: *The Dead School*

‘Gothic writing is characterised by a pervasive air of melancholy.’

Explore this claim by comparing *The Dead School* with at least one other Gothic text you have studied. **[30]**

Or (c) ‘Heroes in Gothic writing are more notable for their weaknesses than their strengths.’

Discuss this view by comparing at least two Gothic texts you have studied. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

WRITING OF THE ROMANTIC ERA

- Either 9 (a)** John Keats: *Poems and Letters*
- ‘A painful awareness that happiness is fleeting lies at the heart of much Romantic writing.’
- By comparing Keats's *Poems and Letters* with at least one other relevant text, discuss how far you agree with this claim. **[30]**
- Or (b)** Wordsworth and Coleridge: *Lyrical Ballads*
- By comparing *Lyrical Ballads* with at least one other relevant text from the Romantic era, explore the extent to which Romantic writing attempts to look at and comprehend the world in a new way. **[30]**
- Or (c)** ‘Writers in the Romantic era were in a perpetual struggle to reconcile the real with the ideal.’
- Explore this claim by comparing at least two appropriate texts. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

20TH CENTURY AMERICAN PROSE

- Either 10 (a)** F. Scott Fitzgerald: *Tender is the Night*
- By comparing *Tender is the Night* with at least one other appropriate text you have studied, explore the importance of masculinity and masculine values in 20th Century American prose. **[30]**
- Or (b)** Annie Proulx: *Postcards*
- ‘What people are ashamed of usually makes a good story.’
- By comparing *Postcards* with at least one other appropriate text, discuss how far you agree with this view of 20th Century American prose. **[30]**
- Or (c)** ‘Much 20th Century American prose presents a persistent struggle to preserve idealism in the face of a hostile world.’
- By comparing at least two appropriate prose texts, say how far you agree with this view. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

POST-1945 DRAMA

Either 11 (a) Edward Albee: *Who's Afraid of Virginia Woolf?*

'Post-1945 drama is most powerful when exploring the experiences of unrest and distress.'

By comparing *Who's Afraid of Virginia Woolf?* with at least one other post-1945 play, consider how far you agree with this view. **[30]**

Or (b) Harold Pinter: *The Homecoming*

'What is left unsaid is as important as what is spoken.'

By comparing *The Homecoming* with at least one other appropriate play, explore this comment on Post-1945 Drama. **[30]**

Or (c) 'Post-1945 drama achieves its effects by confounding the audience's expectations.'

By comparing at least two appropriate texts, consider this claim. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

POST-COLONIAL LITERATURE

Either 12 (a) Derek Walcott: *Selected Poetry*

'A literature of the dispossessed.'

Discuss this view of Post-Colonial Literature by comparing Walcott's poetry with the work of at least one other writer. **[30]**

Or (b) Zadie Smith: *White Teeth*

Discuss the importance of history in Post-Colonial writing by comparing *White Teeth* with at least one other appropriate text. **[30]**

Or (c) By comparing at least two texts you have studied, discuss ways in which Post-Colonial writers explore ideas of 'the Other' and 'otherness'. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

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