

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LITERATURE**

**2712**

Prose Post-1914 (Open Text)

Monday

**23 JANUARY 2006**

Morning

2 hours

Additional materials:  
16 page answer booklet

**TIME** 2 hours

*This is an Open Text examination. Candidates must take into the examination their copies of the texts specified for this Unit.*

*Only prescribed or approved editions of the texts may be used.*

**INSTRUCTIONS FOR CANDIDATES**

- Write your name, Centre number and Candidate number in the spaces on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions.
- Answer **one** question from Section A and **one** question from Section B.
- Your answers may **either** be both on the same text **or** each on a different text.

Stella Gibbons: *Cold Comfort Farm* (Penguin)  
Angela Carter: *The Bloody Chamber* (Penguin/Vintage)  
William Golding: *Rites of Passage* (Faber)  
D.H. Lawrence: *The Rainbow* (Penguin)  
Rian Malan: *My Traitor's Heart* (Vintage)  
Toni Morrison: *Beloved* (Virago)  
Fergal Keane: *Letter to Daniel* (Penguin)  
Brian Keenan: *An Evil Cradling* (Vintage)

**INFORMATION FOR CANDIDATES**

- The number of marks for each question is 30. This is shown in brackets [ ] at the end of each question.
- The total number of marks for this Unit is 60.
- You will be awarded marks for the quality of written communication in your answers.

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**This question paper consists of 5 printed pages and 3 blank pages.**

## SECTION A

Answer **one** question from this section.

You are reminded that each chosen passage should not be longer than two sides of text and must be clearly identified.

**Stella Gibbons: *Cold Comfort Farm***

- 1 By comparing **two** passages from the novel, consider Gibbons's presentation of Flora Poste in *Cold Comfort Farm*. [30]

**Angela Carter: *The Bloody Chamber***

- 2 By comparing **two** passages, each from a different story, consider ways in which Carter presents assertive behaviour in *The Bloody Chamber*. [30]

**William Golding: *Rites of Passage***

- 3 By comparing **two** passages from the novel, consider Golding's presentation of different kinds of cruelty in *Rites of Passage*. [30]

**D.H. Lawrence: *The Rainbow***

- 4 By comparing **two** passages from the novel, consider ways in which Lawrence explores powerful emotions in *The Rainbow*. [30]

**Rian Malan: *My Traitor's Heart***

- 5 By comparing **two** passages from *My Traitor's Heart*, consider Malan's exploration of trust and distrust. [30]

**Toni Morrison: *Beloved***

- 6 By comparing **two** passages from *Beloved*, consider Morrison's presentation of different responses to *Beloved* herself. [30]

**Fergal Keane: *Letter to Daniel***

- 7 By comparing **two** passages, each from a separate article, consider Keane's presentation of different kinds of people. [30]

**Brian Keenan: *An Evil Cradling***

- 8 By comparing **two** passages from the book, consider ways in which Keenan presents physical settings and their effects in *An Evil Cradling*. [30]

## SECTION B

Answer **one** question from this section.

Your answer may be on the **same** text as your answer in Section A, or on a **different** one.

**Stella Gibbons: *Cold Comfort Farm***

**EITHER:**

- 9 (a) '*Cold Comfort Farm* identifies and rejects different kinds of nonsense.'

How far, and in what ways, does your reading of the novel support this view? [30]

**OR:**

- (b) 'Gibbons's characters often surprise us by their ability to learn and to develop.'

To what extent, and in what ways, do you agree with this comment on *Cold Comfort Farm*? [30]

**Angela Carter: *The Bloody Chamber***

**EITHER:**

- 10 (a) 'In these stories, the reader is compelled to question social conventions and expectations.'

To what extent, and in what ways, do you agree with this comment on *The Bloody Chamber* collection? [30]

**OR:**

- (b) '*The Bloody Chamber* collection should be read as a continuous narrative rather than as separate stories.'

How far does your own reading of *The Bloody Chamber* collection support this view? [30]

**William Golding: *Rites of Passage***

**EITHER:**

- 11 (a) 'There are many kinds of journey taking place in *Rites of Passage*.'

How far, and in what ways, does your reading of the novel support this view? [30]

**OR:**

- (b) How reliable a narrator do you consider Talbot to be? [30]

**D.H. Lawrence: *The Rainbow*****EITHER:**

- 12 (a) How far, and in what ways, do you consider *The Rainbow* an appropriate title for the novel? [30]

**OR:**

- (b) 'The women in *The Rainbow* develop as individuals, but at some cost.'

How far, and in what ways, does your reading of *The Rainbow* lead you to agree with this view? [30]

**Rian Malan: *My Traitor's Heart*****EITHER:**

- 13 (a) How far, and in what ways, can *My Traitor's Heart* be read as a book of and about love? [30]

**OR:**

- (b) How far, and in what ways, do you find that Simon Mpungose, the Hammerman, embodies the problems of South Africa as they are presented in *My Traitor's Heart*? [30]

**Toni Morrison: *Beloved*****EITHER:**

- 14 (a) 'Human life is holy, all of it!'

In what ways, and with what effects, do you think Morrison explores this view in *Beloved*? [30]

**OR:**

- (b) Consider ways in which Morrison explores the importance of community in *Beloved*. [30]

**Fergal Keane: *Letter to Daniel*****EITHER:**

- 15 (a) How far, and in what ways, do you find different kinds of conflict to be central to Keane's articles in *Letter to Daniel*? [30]

**OR:**

- (b) Keane entitles the final section of his book 'No Man is an Island'. In your view, how far and in what ways is this an important idea in *Letter to Daniel* as a whole? [30]

**Brian Keenan: *An Evil Cradling*****EITHER:****16 (a)** 'A book about survival.'How far, and in what ways, do you agree with this view of *An Evil Cradling*? **[30]****OR:****(b)** How far, and in what ways, do you find *An Evil Cradling* to be an apt title for the book? **[30]**





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