

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced GCE

ENGLISH LITERATURE

2713

Comparative and Contextual Study (Closed Text)

Tuesday **31 JANUARY 2006** Afternoon 2 hours 15 minutes

Additional materials:
Reading booklet
16 page answer booklet

TIME 2 hours + 15 minutes reading time

INSTRUCTIONS TO 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, 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*; Atwood: *The Handmaid's Tale*

The Gothic Tradition

Shelley: *Frankenstein*; Hill: *The Woman in Black*

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*

Drama Post-1945

Williams: *A Streetcar Named Desire*; Pinter: *The Homecoming*

Post-Colonial Literature

Ondaatje: *The English Patient*; Smith: *White Teeth*

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 paper is 60.
- 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 question paper consists of 5 printed pages and 3 blank pages.

SECTION A

Answer **one** question from this section.

A critical appreciation or critical comparison 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 passage, 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 Drama Post-1945

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*

By comparing Pope's poetry with at least one other satirical work you have studied, consider how far you agree with the view that 'satire is a negative art form that delights in criticising and mocking weakness and foolishness'. [30]

Or (b) Margaret Atwood: *The Handmaid's Tale*

By comparing *The Handmaid's Tale* with at least one other satirical text you have studied, explore ways in which satire is used as a form of protest. [30]

Or (c) 'Successful satire does not date: its lessons always apply.' By comparing at least two satirical texts you have studied, discuss this view. (In your answer you must use one or both of the texts specified for this topic.) [30]

THE GOTHIC TRADITION

Either 8 (a) Susan Hill: *The Woman in Black*

By comparing *The Woman in Black* with at least one other Gothic text you have studied, discuss the importance of setting in Gothic writing. [30]

Or (b) Mary Shelley: *Frankenstein*

'Much Gothic writing is preoccupied with the punishment of transgression.' By comparing *Frankenstein* with at least one other Gothic work you have studied, discuss ways in which writers of the Gothic tradition explore the consequences of crossing boundaries. [30]

Or (c) 'Horror freezes the soul, whereas terror excites the senses.' Discuss the place of horror and terror in the Gothic tradition 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*
- By comparing Keats's *Poems and Letters* with the work of at least one other writer of the Romantic era, explore the idea that Romantic writing is essentially an expression of the private inner self. [30]
- Or (b)** Wordsworth and Coleridge: *Lyrical Ballads*
- By comparing *Lyrical Ballads* with the work of at least one other Romantic writer, discuss the importance of the ideas of reflection and tranquillity in Romantic writing. [30]
- Or (c)** 'Romantic writing glorifies the commonplace.' By comparing works of at least two writers of the Romantic period, discuss how far you agree with this view. (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*
- 'In American prose writing of the 20th Century, women are often portrayed as survivors.' Explore this view by comparing *Tender is the Night* with at least one other 20th Century American Prose text you have studied. [30]
- Or (b)** Annie Proulx: *Postcards*
- 'Much 20th Century American writing explores the changing, restless nature of society.' By comparing *Postcards* with at least one other appropriate prose text, discuss how far and in what ways your reading supports this view. [30]
- Or (c)** By comparing at least two prose texts you have studied, discuss ways in which 20th Century American writing explores the idea of isolation. (In your answer you must use one or both of the texts specified for this topic.) [30]

DRAMA POST-1945

- Either 11 (a)** Tennessee Williams: *A Streetcar Named Desire*
- By comparing *A Streetcar Named Desire* with at least one other play, discuss the significance of the idea of loss in Post-1945 drama. [30]
- Or (b)** Harold Pinter: *The Homecoming*
- 'In modern drama, male characters struggle to express their masculinity.' Explore this view by comparing *The Homecoming* with at least one other post-1945 play you have studied. [30]
- Or (c)** It has been said that conflict is essential to drama. In the light of this comment, compare ways in which dramatists exploit conflict in at least two Post-1945 plays. (In your answer you must use one or both of the texts specified for this topic.) [30]

POST-COLONIAL LITERATURE

- Either 12 (a)** Michael Ondaatje: *The English Patient*
- 'A journey is as much a spiritual and mental process as it is a physical one.' In the light of this comment, discuss the importance of journeys in Post-Colonial literature by comparing *The English Patient* with at least one other appropriate text. [30]
- Or (b)** Zadie Smith: *White Teeth*
- By comparing *White Teeth* with at least one other appropriate text, discuss the view that Post-Colonial literature is dominated by writers' social and political concerns. [30]
- Or (c)** Discuss the importance of the ideas of roots and rootlessness in Post-Colonial writing by comparing at least two texts you have studied. (In your answer you must use one or both of the texts specified for this topic.) [30]

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