

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LITERATURE**

**2712**

Prose Post-1914 (Open Text)

Tuesday

**20 JUNE 2006**

Afternoon

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)  
Ian McEwan: *Atonement* (Vintage)  
William Golding: *Rites of Passage* (Faber)  
Alice Munro: *Open Secrets* (Vintage)  
Virginia Woolf: *To the Lighthouse* (Penguin)  
Jane Smiley: *A Thousand Acres* (Vintage)  
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 6 printed pages and 2 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 how Stella Gibbons presents different kinds of obsession in *Cold Comfort Farm*. [30]

**Ian McEwan: *Atonement***

- 2 By comparing **two** passages from the novel, consider ways in which McEwan presents destruction and its consequences in *Atonement*. [30]

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

- 3 By comparing **two** passages, consider Golding's presentation of Captain Anderson in *Rites of Passage*. [30]

**Alice Munro: *Open Secrets***

- 4 By comparing **two** passages, each from a different story, consider Munro's presentation of the town of Carstairs in *Open Secrets*. [30]

**Virginia Woolf: *To the Lighthouse***

- 5 By comparing **two** passages, each dealing with a different character, consider Woolf's presentation of male figures in *To The Lighthouse*. [30]

**Jane Smiley: *A Thousand Acres***

- 6 By comparing **two** passages from the novel, consider Smiley's presentation of Caroline in *A Thousand Acres*. [30]

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

- 7 'Keane's strength as a writer is his ability to make his readers feel that he is talking to each one of them as an individual.'

By comparing **two** passages, each from a different article, consider this view of *Letter to Daniel*. [30]

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

- 8 By comparing **two** passages, consider ways in which Keenan presents fear in *An Evil Cradling*. [30]

## SECTION B

Answer **one** question from this section.

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

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

**EITHER:**

- 9 (a) What do you consider to be the role and significance of Mr Mybug in *Cold Comfort Farm*? [30]

**OR:**

- (b) 'The novel rejects the past in favour of an enlightened present.'

To what extent, and in what ways, does your reading of *Cold Comfort Farm* lead you to agree with this view? [30]

**Ian McEwan: *Atonement***

**EITHER:**

- 10 (a) 'Like policemen in a search team, we go on hands and knees and crawl our way towards the truth.'

How far, and in what ways, do you consider *Atonement* to be about the difficulties of uncovering truth? [30]

**OR:**

- (b) 'Spoilt and self-indulgent, Briony deserves no sympathy whatsoever.'

To what extent, and in what ways, does your reading of *Atonement* lead you to agree with this view? [30]

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

**EITHER:**

- 11 (a) How far, and in what ways, do you find the nautical setting important to your reading of *Rites of Passage*? [30]

**OR:**

- (b) In the final paragraph of the novel Talbot says: 'With lack of sleep and too much understanding I grow a little crazy.'

How far, and in what ways, do you consider that *Rites of Passage* may be read as a novel about 'understanding'? [30]

**Alice Munro: *Open Secrets*****EITHER:**

- 12 (a) 'There are times when girls are inspired, when they want the risks to go on and on.'  
How far, and in what ways, do you think that risk-taking is important in these stories? [30]

**OR:**

- (b) How far, and in what ways, do you consider *Open Secrets* to be an appropriate title for this collection? [30]

**Virginia Woolf: *To the Lighthouse*****EITHER:**

- 13 (a) What do you consider to be the role and significance of Lily Briscoe in *To the Lighthouse*? [30]

**OR:**

- (b) 'At the heart of *To the Lighthouse* there is a longing for order and permanence.'  
How far, and in what ways, does your reading lead you to agree with this view of the novel? [30]

**Jane Smiley: *A Thousand Acres*****EITHER:**

- 14 (a) 'The central concern of *A Thousand Acres* is the place of women in a male-dominated society.'  
How far does your own reading of *A Thousand Acres* support this view? [30]

**OR:**

- (b) In your view, what are the effects of Smiley's use of Ginny as the narrative voice in *A Thousand Acres*? [30]

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

- 15 (a) How far, and in what ways, do you find that Keane presents a hopeful picture of the future of Africa? [30]

**OR:**

- (b) 'Concerns about identity are central to Keane's articles in *Letter to Daniel*.'

To what extent, and in what ways, does your reading of the book lead you to agree with this view? [30]

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

- 16 (a) John McCarthy, Keenan's fellow prisoner, has written of the 'need to understand the cultures we are dealing with: to find out what they believe in, and what sort of society they want to achieve.'

Consider your reading of *An Evil Cradling* in the light of this comment. [30]

**OR:**

- (b) 'Despite Keenan and McCarthy's eventual release, *An Evil Cradling* is a pessimistic book.'

How far does your reading of *An Evil Cradling* lead you to agree with this view? [30]



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