

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced GCE**

**ENGLISH LITERATURE**

**2713**

Comparative and Contextual Study (Closed Text)

Monday

**26 JUNE 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*; 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*

**Drama Post-1945**

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 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**.

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**This question paper consists of 5 printed pages and 3 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 poem, 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 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*

‘Effective satire is built on a foundation of irony.’ 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*

By comparing *England, England* with at least one other satirical text you have studied, explore the idea that satire stems from a cynical view of the world. [30]

**Or (c)** By comparing at least two satirical texts you have studied, discuss the methods and effects of the use of humour as a technique of satire. (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, discuss the importance of the figure of the victim in Gothic writing. [30]

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

‘Hell is decidedly on earth, located within the vaults and chambers of our own minds.’ Discuss the importance of psychological torment in Gothic writing by comparing *The Dead School* with at least one other Gothic text you have studied. [30]

**Or (c)** ‘The Gothic is characterised by a fascination with death.’ Discuss this claim 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*
- ‘Romantic writing is characterised by a heightened intensity of emotion.’ Discuss this view by comparing Keats’ *Poems and Letters* with the work of at least one other Romantic writer. [30]
- Or (b)** Wordsworth and Coleridge: *Lyrical Ballads*
- By comparing *Lyrical Ballads* with the work of at least one other Romantic writer, discuss ways in which the natural world is a source of inspiration in writing of the Romantic era. [30]
- Or (c)** Discuss ways in which wonder and a sense of mystery are important in Romantic writing by comparing works of at least two writers. (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 20th Century American prose text you have studied, explore the theme of heroic failure in American prose writing of the 20th century. [30]
- Or (b)** Annie Proulx: *Postcards*
- By comparing *Postcards* with at least one other prose text, explore the claim that ‘a central concern for many writers in 20th century America is the purpose and value of work’. [30]
- Or (c)** By comparing at least two appropriate prose texts, consider the importance of the figure of the outsider in 20th Century American writing. (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?*

By comparing *Who's Afraid of Virginia Woolf?* with at least one other play, consider ways in which suffering is presented in post-1945 drama. [30]

**Or (b)** Harold Pinter: *The Homecoming*

'There is no escape from the family.' By comparing *The Homecoming* with at least one other play, consider the extent to which the portrayal of family relationships is central to the post-1945 drama you have studied. [30]

**Or (c)** Much post-1945 drama is about the use and abuse of power. Consider ways in which this theme is explored in at least two plays written since 1945. (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*

'Political identity, rather than individual identity, is the primary focus for much post-colonial writing.' Discuss this claim by comparing Walcott's poetry with the work of at least one other writer. [30]

**Or (b)** Zadie Smith: *White Teeth*

The emotions of anger and frustration are common to much post-colonial writing. Consider ways in which these emotions are explored in post-colonial writing by comparing *White Teeth* with the work of at least one other writer. [30]

**Or (c)** 'Post-colonial writing is characterised by the "transcultural", by the idea of the blurring of boundaries.' Explore this view by comparing at least two texts that you have studied. (In your answer you must use one or both of the texts specified for this topic.) [30]





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