

**ADVANCED GCE UNIT  
ENGLISH LITERATURE**

Prose Post-1914 (Open Text)

**TUESDAY 23 JANUARY 2007**

**2712**

Morning

Time: 2 hours

Additional materials: Answer Booklet (16 pages)  
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 TO CANDIDATES**

- Write your name, Centre number and candidate number in the spaces provided 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 be **either** 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.

This document consists of **4** printed pages.

## SECTION A

Answer **one** question from this section.

You are reminded that each chosen passage should be no longer than two sides of text and must be clearly identified.

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

- 1 By comparing **two** passages, consider ways in which Gibbons uses language to create comic effects in *Cold Comfort Farm*. [30]

**Ian McEwan: *Atonement***

- 2 By comparing **two** passages, consider McEwan's presentation of Robbie Turner in *Atonement*. [30]

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

- 3 By comparing **two** passages, consider ways in which Golding presents **two** of the officers in *Rites of Passage*. [30]

**Alice Munro: *Open Secrets***

- 4 Compare ways in which Munro ends **two** of these stories, considering their effectiveness as conclusions. [30]

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

- 5 By comparing **two** passages from the novel, consider ways in which Woolf explores relationships between the generations of the Ramsay family. [30]

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

- 6 By comparing **two** passages from the novel, consider ways in which confrontation is presented in *A Thousand Acres*. [30]

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

- 7 By comparing **two** passages, each from a separate article, consider ways in which Keane presents hope in *Letter to Daniel*. [30]

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

- 8 Keenan writes that his captors were 'prisoners of our resistance'.  
By comparing **two** passages consider ways in which such 'resistance' is presented 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) 'Common sense versus passion: common sense wins.'  
How satisfactory a summary of *Cold Comfort Farm* do you consider this statement? [30]

**OR**

- (b) 'Flora's greatest challenge is Aunt Ada Doom.'  
How far, and in what ways, do you agree with this view? [30]

**Ian McEwan: *Atonement***

**EITHER**

- 10 (a) How far, and in what ways, do you feel that Briony achieves 'atonement' by the end of this novel? [30]

**OR**

- (b) 'In *Atonement*, attempts to create order lead only to confusion.'  
How far, and in what ways, do you find this to be true? [30]

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

**EITHER**

- 11 (a) How far, and in what ways, do you think that *Rites of Passage* can be read as a book about power? [30]

**OR**

- (b) How far, and in what ways, do you agree with the view that *Rites of Passage* is a 'comedy of the darker kind'? [30]

**Alice Munro: *Open Secrets***

**EITHER**

- 12 (a) 'Whether married or single, Munro's central characters are always presented as solitary.'  
How far, and in what ways, do you agree with this view of these stories? [30]

**OR**

- (b) 'In this collection of stories, consequences are more important than motives.'  
How far, and in what ways, do you agree with this view? [30]

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

- 13 (a)** 'A novel concerned with different kinds of loss.'  
How far, and in what ways, do you agree with this reading of *To the Lighthouse*? [30]

**OR**

- (b)** 'Mrs Ramsay becomes even more important after her death than she is before it.'  
How far, and in what ways, do you agree with this view? [30]

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

- 14 (a)** How far, and in what ways, is the relationship between Ginny and Rose central to your reading of *A Thousand Acres*? [30]

**OR**

- (b)** 'In *A Thousand Acres* the characters struggle unsuccessfully to break free from the past.'  
How far, and in what ways, do you agree with this view? [30]

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

- 15 (a)** 'The preciousness of human life is the central concern of these dispatches.'  
How far, and in what ways, do you agree with this view? [30]

**OR**

- (b)** In what ways, and how effectively in your view, does Keane create distinctive impressions of different communities in these dispatches? [30]

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

- 16 (a)** 'From this horror has come something wonderful.'  
How far, and in what ways, do you agree with this reading of *An Evil Cradling*? [30]

**OR**

- (b)** In the final chapter of *An Evil Cradling* Keenan claims that 'we cannot know ourselves ... unless we share in the humanity of others.'  
How far, and in what ways, do you find that Keenan comes to know himself through sharing in the humanity of others? [30]

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