

**ADVANCED GCE UNIT
ENGLISH LITERATURE**

Comparative and Contextual Study (Closed Text)

WEDNESDAY 31 JANUARY 2007

2713

Afternoon

Time: 2 hours 15 minutes

Additional materials: Answer Booklet (16 pages)
Reading Booklet



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, **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**.

This document consists of **6** printed pages and **2** 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 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 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 Drama Post-1945. **[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*

‘The proper study of mankind is Man.’ [Pope, *An Essay on Man, Epistle II*]

By comparing Pope’s poetry with at least **one** other satirical work, discuss how far and in what ways you think the exploration of human nature is the central concern of satire. **[30]**

Or (b) Julian Barnes: *England, England*

‘The imagined worlds of satire are always too far-fetched for a reader to take seriously.’

Discuss this view by comparing *England, England* with at least **one** other satirical text. **[30]**

Or (c) By comparing at least **two** satirical texts you have studied, explore the idea that ‘the chief targets of satire are vanity and pride’. (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*

‘Evil thenceforth became my good.’

By comparing *Frankenstein* with at least **one** other appropriate text, explore ways in which the natural order of things is challenged in The Gothic Tradition. **[30]**

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

‘Disturbingly macabre.’

By comparing *The Dead School* with at least **one** other appropriate text, discuss how far and in what ways this is an apt description of Gothic writing. **[30]**

Or (c) By comparing at least **two** Gothic texts you have studied, discuss how far you agree that ‘Gothic literature is concerned with the corruption of the innocent’. (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 importance of the ideas of mortality and immortality to Romantic writing. **[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 Romantic writing uses the idea of memory. **[30]**

Or (c) 'Romantic writing seeks to understand human experience by addressing the senses more than the mind.'

Discuss this view by comparing works of at least **two** writers of the Romantic era. (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*

It has been said that 20th Century American writing reflects the moral confusion of its time. By comparing *Tender is the Night* with at least **one** other appropriate prose text, discuss how far and in what ways your reading supports this view. **[30]**

Or (b) Annie Proulx: *Postcards*

'Americans hold dear the concept of freedom but few, if any, obtain it.'

In the light of this claim, compare *Postcards* with at least **one** other 20th Century American prose text you have studied. **[30]**

Or (c) '20th Century American writing is centrally concerned with the experience of disappointment and disaster.'

Consider this claim by comparing at least **two** appropriate prose texts. (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?*
- 'Modern drama is often at its most disturbing when audiences are laughing.'
- Explore this view by comparing *Who's Afraid of Virginia Woolf?* with at least **one** other post-1945 play. **[30]**
- Or (b)** Harold Pinter: *The Homecoming*
- 'In Post-1945 Drama the world is usually uncertain and threatening.'
- By comparing *The Homecoming* with at least **one** other post-1945 play, consider how far and in what ways you agree with this view. **[30]**
- Or (c)** 'A drama of hunter and hunted.'
- By comparing at least **two** plays you have studied, explore ways in which relationships between predators and victims are dramatised in Post-1945 Drama. (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*
- 'The starved eye devours the seascape for the morsel
Of a sail.
The horizon threads it infinitely.' [Walcott, *The Castaway*]
- By comparing Walcott's poetry with the work of at least **one** other writer, explore the importance in Post-Colonial Literature of searching. **[30]**
- Or (b)** Zadie Smith: *White Teeth*
- 'Much post-colonial writing is concerned with rejection rather than acceptance.'
- Discuss this view by comparing *White Teeth* with at least **one** other appropriate text. **[30]**
- Or (c)** 'Post-colonial writing is characterised by diversity rather than similarity of cultural viewpoints.'
- By comparing at least **two** texts that you have studied, consider how far you agree with this view. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

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