

**ADVANCED GCE
ENGLISH LITERATURE**

Prose Post-1914 (Open Text)

TUESDAY 19 JUNE 2007

2712

Afternoon

Time: 2 hours

Additional materials: Answer Booklet (16 pages)



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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.

This document 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, consider Gibbons' presentation of town and country values in *Cold Comfort Farm*. [30]

Ian McEwan: *Atonement*

- 2 By comparing **two** passages, each from a different "Part" of the novel, consider how McEwan creates a sense of place in *Atonement*. [30]

William Golding: *Rites of Passage*

- 3 By comparing **two** passages, consider ways in which Golding presents contrasting reactions to the experience of being at sea in *Rites of Passage*. [30]

Alice Munro: *Open Secrets*

- 4 By comparing **two** passages, each from a different story, consider ways in which Munro uses letters in the *Open Secrets* collection. [30]

Virginia Woolf: *To the Lighthouse*

- 5 By comparing **two** passages, consider ways in which Woolf presents **two** female characters in *To the Lighthouse*. [30]

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages, explore Smiley's presentation of Larry in *A Thousand Acres*. [30]

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a different article, explore ways in which Keane communicates his sense of injustice in *Letter to Daniel*. [30]

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan presents cruelty 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*

9 Either:

- (a) 'In *Cold Comfort Farm* relationships between the sexes are presented as both realistic and farcical.'

How far, and in what ways, do you agree with this comment? [30]

Or:

- (b) '*Cold Comfort Farm* has no moral purpose – it merely pokes fun.'

How far, and in what ways, do you agree with this view? [30]

Ian McEwan: *Atonement*

10 Either:

- (a) '*Atonement* offers us no heroes and no villains – only victims.'

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

Or:

- (b) Consider ways in which guilt and its consequences are explored in *Atonement*. [30]

William Golding: *Rites of Passage*

11 Either:

- (a) How far, and in what ways, does Talbot's understanding of himself develop in the course of the novel? [30]

Or:

- (b) *Rites of Passage* has been described as 'a book about crossing the line'. How far, and in what ways, do you find this idea central to the novel? [30]

Alice Munro: *Open Secrets***12 Either:**

- (a) 'I had finally come out into the world in a new, true skin.'

How far, and in what ways, do you consider these stories to be about self-discovery? [30]

Or:

- (b) 'Uncertainty and unease are central to these stories.'

How far, and in what ways, do you agree with this view? [30]

Virginia Woolf: *To the Lighthouse***13 Either:**

- (a) 'A sense of hope persists throughout the novel.'

How far, and in what ways, do you agree with this view of *To the Lighthouse*? [30]

Or:

- (b) Woolf described *To the Lighthouse* as 'a kind of ghost story'.

In what ways do you find her comment helpful to your own reading of the novel? [30]

Jane Smiley: *A Thousand Acres***14 Either:**

- (a) 'The men have only themselves to blame for what happens.'

How far, and in what ways, do you agree with this view of *A Thousand Acres*? [30]

Or:

- (b) Towards the end of the novel, Rose concludes: 'If you probe and probe, and try to understand, it just holds you back.'

How far, and in what ways, do you think the novel as a whole supports this idea? [30]

Fergal Keane: *Letter to Daniel***15 Either:**

- (a) Keane has been described as a 'reflective' journalist. How far, and with what effects, have you found that Keane reflects upon his experiences in *Letter to Daniel*? [30]

Or:

- (b) 'Individuals can make a difference.'

Consider to what extent, and in what ways, Keane explores the impact of individuals on events. [30]

Brian Keenan: *An Evil Cradling***16 Either:**

- (a) In what ways, and with what effects, does Keenan present himself in *An Evil Cradling*? [30]

Or:

- (b) How far, and in what ways, do you find selfishness and compassion blended in Keenan's account of his experiences in *An Evil Cradling*? [30]

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