

**ADVANCED GCE
ENGLISH LITERATURE**

Comparative and Contextual Study (Closed Text)

MONDAY 25 JUNE 2007

2713

Afternoon

Time: 2 hours 15 minutes

Additional materials: Answer Booklet (16 pages)



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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**.

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 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*

By comparing Pope's poetry with at least one other satirical text, discuss how far you agree with the view that 'a satirist needs to be a detached observer of human affairs'. [30]

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

By comparing *England, England* with at least one other satirical text, discuss the view that 'satirists seek to expose the decay of civilisation'. [30]

Or (c) 'Satire needs wit and humour if it is to make serious points.'

Discuss this claim by comparing at least two satirical texts you have studied. (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*

'It is a convention of the Gothic that human beings should be portrayed as weak and powerless.'

Discuss this view of Gothic writing by comparing *Frankenstein* with at least one other appropriate text. [30]

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

'The Gothic is characterised by a loss of order and control.'

Discuss this claim by comparing *The Dead School* with at least one other Gothic text you have studied. [30]

Or (c) 'Society creates its own monsters.'

In the light of this comment, explore ways in which monsters and the monstrous are presented in Gothic writing by comparing at least two appropriate texts. (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*
- ‘A thing of beauty is a joy for ever.’ (Keats, *Endymion*)
- By comparing Keats’s *Poems and Letters* with the work of at least one other writer of the Romantic era, consider the significance of beauty in 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 the importance of childhood in writing of the Romantic era. **[30]**
- Or (c)** By comparing works of at least two writers of the Romantic era, explore the idea that ‘Romantic writing shows a sensitive alertness to human suffering’. (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 prose text you have studied, discuss the view that 20th Century American prose explores a ‘dangerous fascination with the brilliant and the glamorous’. **[30]**
- Or (b)** Annie Proulx: *Postcards*
- ‘Much 20th Century American prose addresses the need to come to terms with the iron necessities of economic life.’
- By comparing *Postcards* with at least one other prose text, explore this claim. **[30]**
- Or (c)** ‘Modern American prose often brings to light a dark past.’
- Discuss this view by comparing at least two 20th Century American 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 portrays love as a deeply problematic emotion.'

By comparing *Who's Afraid of Virginia Woolf?* with at least one other post-1945 play, explore this view. **[30]**

Or (b) Harold Pinter: *The Homecoming*

By comparing *The Homecoming* with at least one other post-1945 play, discuss how far and in what ways dramatists seek to shock their audiences into seeing the world in a new way. **[30]**

Or (c) Discuss ways in which hope and hopelessness are dramatised in post-1945 drama by comparing at least two plays you have studied. (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*

Discuss the significance of memory in post-colonial writing by comparing Walcott's poetry with the work of at least one other writer. **[30]**

Or (b) Zadie Smith: *White Teeth*

'Post-colonial writing sets out to challenge the culture of the coloniser.'

Explore this view by comparing *White Teeth* with at least one other appropriate text. **[30]**

Or (c) 'In post-colonial writing mixed cultural heritage is presented as a strength not a weakness.'

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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