

ADVANCED GCE
ENGLISH LITERATURE

Prose Post-1914 (Open Text)

TUESDAY 22 JANUARY 2008

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 text may be used.

INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet. If you use more than one booklet, fasten them together.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- 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 given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60** (**30** for each question).
- 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 be no longer than two sides of text and must be clearly identified.

Stella Gibbons: *Cold Comfort Farm*

- 1 By comparing **two** passages, consider Gibbons' satirical presentation of **one** of the following: religious sects; the London set; the country set; Freudian psychology. [30]

Ian McEwan: *Atonement*

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

William Golding: *Rites of Passage*

- 3 By comparing **two** passages, consider Golding's presentation of social class in *Rites of Passage*. [30]

Alice Munro: *Open Secrets*

- 4 By comparing **two** passages, each from a different story, consider Munro's presentation of her characters' thoughts and impressions in the *Open Secrets* collection. [30]

Virginia Woolf: *To the Lighthouse*

- 5 By comparing **two** passages from the novel, consider Woolf's presentation of different views of Mrs Ramsay in *To the Lighthouse*. [30]

Jane Smiley: *A Thousand Acres*

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

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a different despatch, consider Keane's presentation of the aftermath of violent events. [30]

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan presents his relationships with his fellow prisoners 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)** 'In *Cold Comfort Farm* women are developed as characters; men remain stereotypes.'

What is your view? [30]

OR

- (b)** 'The main tension in *Cold Comfort Farm* is between order and chaos.'

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

Ian McEwan: *Atonement*

EITHER

- 10 (a)** In what ways, and with what effects, do you find that the different 'Parts' of *Atonement* relate to each other? [30]

OR

- (b)** How far, and in what ways, do you consider *Atonement* to be a novel about class? [30]

William Golding: *Rites of Passage*

EITHER

- 11 (a)** In what senses do you consider that characters undergo 'rites of passage' during the course of the novel? [30]

OR

- (b)** In what ways do you see Colley's letter as significant in the novel as a whole? [30]

Alice Munro: *Open Secrets*

EITHER

- 12 (a)** 'The *Open Secrets* collection presents characters who cannot control their own lives, no matter how hard they try.'

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

OR

- (b)** 'These stories show us that there is no such thing as "normality".'

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

Virginia Woolf: *To the Lighthouse*

EITHER

- 13 (a)** 'The optimism of the ending is at odds with what has gone before it.'

What is your view? **[30]**

OR

- (b)** In what ways do you think symbolism contributes to the overall effect of *To the Lighthouse*? **[30]**

Jane Smiley: *A Thousand Acres*

EITHER

- 14 (a)** One critic has read *A Thousand Acres* as about the failure of a family's love. In the light of this comment, discuss your view of Smiley's presentation of family relationships in the novel. **[30]**

OR

- (b)** 'A man more sinned against than sinning.'

Do you agree that this is the way Larry Cook is presented in the novel? **[30]**

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

- 15 (a)** 'It is Keane's obvious bias, his subjectivity, which is his great strength as a journalist.'

How far, and in what ways, do you agree with this view of *Letter to Daniel*? **[30]**

OR

- (b)** 'In their variety, these despatches offer a clear and coherent picture of humanity.'

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

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

- 16 (a)** In what ways, and with what effects in your view, does Keenan present his relationships with his captors in *An Evil Cradling*? **[30]**

OR

- (b)** How far and in what ways, in your view, may *An Evil Cradling* be read as a clash between good and evil? **[30]**

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