

ADVANCED GCE
ENGLISH LITERATURE
Prose Post-1914 (Open Text)
FRIDAY 13 JUNE 2008

2712

Morning
Time: 2 hours

Additional materials (enclosed): None

Additional materials (required):
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, 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's presentation of Seth in *Cold Comfort Farm*. [30]

Ian McEwan: *Atonement*

- 2 By comparing **two** passages, consider ways in which McEwan presents the experience of childhood in *Atonement*. [30]

William Golding: *Rites of Passage*

- 3 By comparing **two** passages from the novel, one from Talbot's Journal and one from Colley's Letter, consider Golding's presentation of Talbot 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 dialogue in the *Open Secrets* collection. [30]

Virginia Woolf: *To the Lighthouse*

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

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages from the novel, consider Smiley's presentation of **two** male characters in *A Thousand Acres*. [30]

Fergal Keane: *Letter to Daniel*

- 7 By comparing **two** passages, each from a different despatch, consider ways in which Keane engages the readers' emotions in *Letter to Daniel*. [30]

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages, consider ways in which Keenan conveys his determination not to be defeated 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)** 'At the heart of *Cold Comfort Farm* is a clash between the ancient and the modern.'

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

OR

- (b)** 'I saw something nasty in the woodshed.'

In what ways, and with what effects, do you think that Gibbons creates comedy out of 'nastiness' in the novel? **[30]**

Ian McEwan: *Atonement*

EITHER

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

OR

- (b)** 'Women are the controlling influences in the novel.'

How far, and in what ways, do you find this to be true of *Atonement*? **[30]**

William Golding: *Rites of Passage*

EITHER

- 11 (a)** In what ways, and with what effects, do you find different kinds of authority presented in *Rites of Passage*? **[30]**

OR

- (b)** How far, and in what ways, may *Rites of Passage* be read as a clash between good and evil? **[30]**

Alice Munro: *Open Secrets***EITHER**

- 12 (a)**
- 'Despite the absence of happy endings, these stories are not tragedies.'

What is your view?

[30]**OR**

- (b)**
- 'Munro presents female characters as self-restrained, but never passive.'

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

[30]**Virginia Woolf: *To the Lighthouse*****EITHER**

- 13 (a)**
- In what ways do you consider
- To the Lighthouse*
- to be a novel about the effects of time?
- [30]**

OR

- (b)**
- 'A novel of impressions rather than events.'

How far, and in what ways, do you agree with this view of *To the Lighthouse*?**[30]****Jane Smiley: *A Thousand Acres*****EITHER**

- 14 (a)**
- 'A novel about the uses and abuses of personal power.'

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

- (b)**
- 'Terrible things happen, but no-one is to blame for them.'

How helpful do you find this comment to your reading of the novel?

[30]**Fergal Keane: *Letter to Daniel*****EITHER**

- 15 (a)**
- 'In these despatches, Keane comes across to the reader as a mixture of idealist and cynic.'

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

[30]**OR**

- (b)**
- In what ways and with what effects, in your view, does Keane present his family and origins in this collection of despatches?
- [30]**

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

- 16 (a)** 'We all need the reassurance of a human voice and the touch of another human.'

In what ways and with what effects, in your view, does Keenan present the importance of companionship in *An Evil Cradling*? **[30]**

OR

- (b)** At one point Keenan writes of 'the fury of life'.

In what ways and with what effects, in your view, does Keenan present 'the fury of life' in *An Evil Cradling*? **[30]**

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