

ADVANCED GCE
ENGLISH LITERATURE

Comparative and Contextual Study (Closed Text)

THURSDAY 19 JUNE 2008

2713

Afternoon
Time: 2 hours 15 minutes

Additional materials (enclosed): None

Additional materials (required):

Answer Booklet (16 page)
Reading Booklet (2713/RB)



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, **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*

Post-1945 Drama

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 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.
- 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 Post-1945 Drama

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*
- ‘Effective satire addresses universal themes from the starting point of small issues.’
- By comparing Pope’s poetry with at least one other satirical work you have studied, discuss how far you agree with this claim. **[30]**
- Or (b)** Julian Barnes: *England, England*
- ‘Satire isn’t brave or wittily cutting-edge; it is rooted in a simple desire for the world not to change.’
- By comparing *England, England* with at least one other satirical text you have studied, discuss how far you agree with this view. **[30]**
- Or (c)** ‘Satire works best when it attacks human folly and weakness.’
- By comparing at least two satirical texts you have studied, discuss this claim. (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*
- By comparing *Frankenstein* with at least one other Gothic text you have studied, explore the role and significance of the villain in Gothic writing. **[30]**
- Or (b)** Patrick McCabe: *The Dead School*
- By comparing *The Dead School* with at least one other Gothic text you have studied, explore ways in which Gothic literature is ‘haunted by the past’. **[30]**
- Or (c)** ‘Novelty and sensationalism are central elements of the Gothic tradition.’
- Discuss this view by comparing at least two Gothic texts you have studied. (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*
- ‘An attempt to grasp what is far away, whether in time or place or spirit.’
- Discuss this view of writing of the Romantic era by comparing Keats’s *Poems and Letters* with at least one other appropriate text. **[30]**
- Or (b)** Wordsworth and Coleridge: *Lyrical Ballads*
- ‘The poet thinks and feels in the spirit of human passions.’ (Wordsworth: *Preface to Lyrical Ballads*)
- Consider the importance of ‘human passions’ in writing of the Romantic era by comparing *Lyrical Ballads* with at least one other relevant text. **[30]**
- Or (c)** Discuss the importance of the idea of the Sublime in writing of the Romantic era by comparing at least two appropriate texts. (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*
- ‘Goodbye my father. Goodbye all my fathers.’ (Dick Diver at his father’s grave.)
- By comparing *Tender is the Night* with at least one other appropriate text, consider how far you agree with the view that 20th Century American prose explores a sense of being cut off from the past. **[30]**
- Or (b)** Annie Proulx: *Postcards*
- ‘20th Century American prose is dominated by a desperate quest for the good life.’
- By comparing *Postcards* with at least one other appropriate text, discuss how far you agree with this view. **[30]**
- Or (c)** ‘Innocence is inevitably corrupted.’
- By comparing two appropriate texts, discuss how far you agree with this comment on 20th Century American prose writing. (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?*

By comparing *Who's Afraid of Virginia Woolf?* with at least one other appropriate play, discuss the importance of the idea of 'the burden of guilt' in post-1945 drama. **[30]**

Or (b) Harold Pinter: *The Homecoming*

'Female characters are marginalized in post-1945 drama.'

By comparing *The Homecoming* with at least one other appropriate play, discuss how far you agree with this view. **[30]**

Or (c) 'Anger, outrage and a sense of betrayal.'

By comparing at least two appropriate plays, consider ways in which post-1945 drama explores these emotions. (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 ways in which the idea of exile is presented in post-colonial literature by comparing Walcott's poetry with the work of at least one other appropriate writer. **[30]**

Or (b) Zadie Smith: *White Teeth*

By comparing *White Teeth* with at least one other appropriate text, explore the presentation of family and family relationships in post-colonial literature. **[30]**

Or (c) 'Post-colonial writing is as much concerned with tensions within cultures as between cultures.'

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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