



Rewarding Learning

ADVANCED
General Certificate of Education
January 2009

English Literature

Assessment Unit A2 2a

assessing

Module 5: The Study of
Twentieth-Century Prose

[A2L21]



MONDAY 19 JANUARY, MORNING

TIME

1 hour 10 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer **one** question.

INFORMATION FOR CANDIDATES

The total mark for this paper is 30.

Quality of written communication will be assessed in **all** questions.

You should have with you your copies of the prescribed texts for this examination.

BLANK PAGE

Read all of this page first – carefully

In this paper you will be marked on your ability to

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1)
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4)
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5ii).

This means that

in your answer, you must

- express your ideas in a clear and well-organised way, paying careful attention to spelling, punctuation and grammar **and** using appropriate literary terms
- develop an argument in response to a statement about the text given at the beginning of the question
- provide information from outside the text, **relevant to the question**, about the context; this could be
 - historical, social, cultural circumstances in which the text was written
 - literary context concerned with the type of text – e.g. satirical novel, short story – or with a particular literary notion such as the hero.

1 Conrad: *The Secret Agent*

Answer either (a) or (b)

- (a) *The Secret Agent* offers a wildly exaggerated picture of the corruption in English society in the early years of the twentieth century.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins at the opening of Chapter 6, and ends about six or seven pages later with,
“If the fellow is laid hold of again,” he thought, “she will never forgive me.”

N.B.

1. You must include in your answer contextual material from outside the text that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

- (b) *The Secret Agent* can hardly be called a Political Novel since it is impossible to find any political message in the book.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

* The extract begins about nine or ten pages into Chapter 5 with the words,
It was in this mental disposition, physically very empty, but still nauseated by what he had seen, that he had come upon the Professor.
It ends about five pages later with,
Not one of them had half the spunk of this or that burglar he had known.
Not half – not one tenth.

N.B.

1. You must include in your answer external contextual material on the Political Novel that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

2 Gibbons: *Cold Comfort Farm*

Answer either (a) or (b)

(a) *Cold Comfort Farm* attacks the pastoral ideal of the English countryside.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins about five pages into Chapter 3 with the words,
Suddenly a shadow fell athwart the wooden stanchions of the door.
It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

(b) Without a detailed understanding of other authors, it is impossible for the reader to enjoy *Cold Comfort Farm*.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins about five pages into Chapter 11 with the words,
It was a fresh pleasant morning and she felt more disposed to enjoy her walk because Mr Mybug ... was not with her.
It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

3 Hemingway: *A Farewell to Arms*

Answer either (a) or (b)

- (a) In order to enjoy *A Farewell to Arms* fully, a knowledge of the military events and conditions on the Italian front during World War I is essential.

Using all of Chapter 28 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

- (b) To a twenty-first-century reader, the love affair between Frederic Henry and Catherine Barkley seems utterly false and unrealistic.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- * The extract begins about three pages into Chapter 34 with the words,
Catherine and Helen Ferguson were at supper when I came to their hotel.
It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

4 Ishiguro: *The Remains of the Day*

Answer either (a) or (b)

- (a) *The Remains of the Day* is so firmly set in one very small locality that it can have little interest for the twenty-first-century reader.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- * The extract begins about eighteen pages before the end of “Day Two – Morning” with the words,

It was that evening, shortly before dinner, that I overheard the conversation between Mr Lewis and M. Dupont.

It ends about eleven pages further on with,

“Miss Kenton would like a word with you, sir. She’s just outside the door.”

N.B.

1. You must include in your answer contextual material from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

- (b) The issues in *The Remains of the Day* are too personal to allow it to be called an Historical Novel.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- * The extract begins at the start of “Day Four – Afternoon” with the words,

I have finally arrived at Little Compton ...

It ends about seven pages further on with,

... I was obliged to follow the back of his Rover along the twisting hill road for a further mile or so before our routes separated.

N.B.

1. You must include in your answer external contextual material on the Historical Novel that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

5 McGahern: *That They May Face the Rising Sun*

Answer either (a) or (b)

- (a) In terms of setting, characters and themes, *That They May Face the Rising Sun* is not likely to seize the imagination of the twenty-first-century reader.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract starts at the beginning of the novel and ends about nine pages later with,

Nobody knew now, least of all Bill Evans, how long ago that was.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

- (b) *That They May Face the Rising Sun* is a Novel of Character, not a Novel of Ideas: McGahern's interest is in people and personal relationships, not in social or moral issues.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins on page 294 of the hardback edition or page 310 of the paperback edition with the words,

They walked out into the clear night. The hens clucked on their roosts in the small house.

It goes on to the end of the novel.

N.B.

- 1. You must include in your answer external contextual material on the Novel of Character and the Novel of Ideas that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

6 Madden: *Authenticity*

Answer either (a) or (b)

- (a) As a Realist Novel, *Authenticity* offers too negative a view of relationships between parents and children.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins about seven or eight pages into Chapter 29 with the words,
“You shouldn’t ask me that,” she said...

It ends about four pages further on with,

As he descended in the lift, however, he still felt weary and unrefreshed, in no way ready for what was ahead.

N.B.

- 1. You must include in your answer external contextual material about the Realist Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

- (b) In its concentration on ideas about art and artistic integrity, *Authenticity* is more a Novel of Ideas than a novel about people.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins about seven pages into Chapter 26 with the words,

In the sitting-room, she gave him a pen and a notepad ...

It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer external contextual material on the Novel of Ideas that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

7 O'Connor: *Classic Irish Short Stories*

Answer either (a) or (b)

(a) The short story is at its most effective when it deals with universal themes.

By close examination of “The Trout” by Sean O’Faolain, and with reference to one other appropriately selected story, give your response to the above view.

N.B.

- 1. You must include in your answer external contextual material on the nature of the short story that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the story which you select for reference.**

(b) The stories about childhood in the collection provide an accurate picture of rural Irish childhood in the first half of the twentieth century.

By close examination of “Three Lambs” by Liam O’Flaherty, and one other appropriately selected story, give your response to the above view.

N.B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. Equal marks are available for your treatment of each story.**

8 Salinger: *The Catcher in the Rye*

Answer either (a) or (b)

(a) Holden Caulfield is the central character in the novel, but he is certainly no hero.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins about four pages into Chapter 25 with the words,
Anyway, I kept walking and walking up Fifth Avenue, without any tie on or anything.
It ends about two and a half pages further on with,
Love, Holden.

N.B.

- 1. You must include in your answer external contextual material on the nature of the hero that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

(b) *The Catcher in the Rye* is primarily a Protest Novel against the changing economic and social conditions of post-war American society.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins at the opening of Chapter 1, and ends just over three pages further on with the words,
If you don't, you feel even worse.

N.B.

- 1. You must include in your answer external contextual material on the Protest Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

9 Trevor: *Collected Short Stories*

Answer either (a) or (b)

- (a) Nothing much happens in short stories. Such stories have little interest for the reader.

By close examination of “Beyond the Pale”, give your response to the above view.

N.B. You must include in your answer external contextual material on the nature of the short story that is relevant to the question.

- (b) The characters in Trevor’s stories are mean and insignificant, but there is something tragic about them.

By close examination of “The Table”, and with reference to one other appropriately selected short story, give your response to the above view.

N.B.

- 1. You must include in your answer external contextual material on the nature of tragedy that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the story which you select for reference.**

10 Walker: *The Color Purple*

Answer either (a) or (b)

- (a) *The Color Purple* offers a very unusual view of black people's religious feelings in the Deep South in the early twentieth century.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract begins at the start of Letter 22 with the words,

Dear God,

Shug Avery sick and nobody in this town want to take the Queen
Honeybee in.

It ends just over a page further on with,

Then Mr. _____ drive off.

N.B.

1. You must include in your answer contextual material from outside the text that is relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

- (b) *The Color Purple* is more a novel of social than of personal concerns.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

* The extract is all of Letter 37, which begins with the words,

Dear God,

Harpo mope. Wipe the counter, light a cigarette, look outdoors,
walk up and down.

N.B.

1. You must include in your answer external contextual material on the Social Novel and the novel of personal concerns that is relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

11 Wharton: *The Age of Innocence*

Answer either (a) or (b)

- (a) May gains the reader's sympathy and she, rather than Ellen, is the novel's heroine.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- * The extract begins about four pages into Chapter 29 with the words,
"I think you're the most honest woman I ever met!" he exclaimed.
It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer external contextual material on the nature of the heroine that is relevant to this question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

- (b) Twentieth-century Modernist Novels often show characters without hope or purpose. In this respect *The Age of Innocence* can be judged as a Modernist Novel.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- * The extract begins about three to four pages into Chapter 10 with the words,
The next afternoon, as Archer, before dinner, sat smoking...
It goes on to the end of the chapter.

N.B.

- 1. You must include in your answer external contextual material about the Modernist Novel that is relevant to this question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA
will be happy to rectify any omissions of acknowledgement in future if notified.