



ADVANCED GCE ENGLISH LITERATURE

Prose Post-1914 (Open Text)

2712

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

**Tuesday 15 June 2010
Afternoon**

Duration: 2 hours



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 texts may be used.

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that 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)
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- You will be awarded marks for the quality of written communication in your answers.
- The total number of marks for each question is **30**.
- The total number of marks for this paper is **60**.
- This document consists of **8** pages. Any blank pages are indicated.

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 from the novel, consider ways in which Gibbons presents different kinds of obsession in *Cold Comfort Farm*. [30]

Ian McEwan: *Atonement*

- 2 By comparing **two** passages from the novel, consider ways in which McEwan presents Cecilia in *Atonement*. [30]

William Golding: *Rites of Passage*

- 3 By comparing **two** passages from the novel, consider ways in which Golding presents contrasting reactions to the experience of being at sea in *Rites of Passage*. [30]

Alice Munro: *Open Secrets*

- 4 By comparing **two** passages, each from a different story, consider ways in which Munro presents the town of Carstairs in the *Open Secrets* collection of stories. [30]

Virginia Woolf: *To the Lighthouse*

- 5 By comparing **two** passages from the novel, consider ways in which Woolf explores relationships between different generations of the Ramsay family. [30]

Jane Smiley: *A Thousand Acres*

- 6 By comparing **two** passages from the novel, consider ways in which Smiley presents landscape 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 communicates his sense of injustice in *Letter to Daniel*. [30]

Brian Keenan: *An Evil Cradling*

- 8 By comparing **two** passages from the memoir, consider ways in which Keenan presents physical settings in *An Evil Cradling*. [30]

SECTION B

Answer **one** question from this section.

Your answer may be **either** on the same text as your answer in Section A, **or** on a different one.

Stella Gibbons: *Cold Comfort Farm*

EITHER

- 9 (a)** 'Aunt Ada Doom is presented as the greatest of all Flora's challenges in the novel.'

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

OR

- (b)** 'In *Cold Comfort Farm*, relationships between the sexes are presented as both realistic and farcical.'

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

Ian McEwan: *Atonement*

EITHER

- 10 (a)** 'Spoilt and self-indulgent, Briony deserves no sympathy whatsoever.'

How far do you agree with this view of the way in which Briony is presented in *Atonement*? [30]

OR

- (b)** 'In *Atonement*, attempts to create order lead only to confusion.'

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

William Golding: *Rites of Passage*

EITHER

- 11 (a)** How far, and in what ways, do you consider Talbot to be presented as a reliable narrator? [30]

OR

- (b)** How far, and in what ways, do you think that *Rites of Passage* can be read as a novel about power? [30]

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

- 12 (a)** 'I had finally come out into the world in a new, true skin.'

How far, and in what ways, do you consider stories in the *Open Secrets* collection to be about self-discovery? **[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 of stories? **[30]**

Virginia Woolf: *To the Lighthouse***EITHER**

- 13 (a)** 'A novel concerned with different kinds of loss.'

How far, and in what ways, do you agree with this reading of *To the Lighthouse*? **[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)** 'In *A Thousand Acres* the men have only themselves to blame for what happens.'

How far, and in what ways, do you agree with this view of Smiley's presentation of men in the novel? **[30]**

OR

- (b)** In your view, what are the effects of using Ginny as the narrative voice in *A Thousand Acres*? **[30]**

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

- 15 (a)** How far, and in what ways, do you consider that Keane presents a hopeful picture of Africa in his *Letter to Daniel* despatches? **[30]**

OR

- (b)** How far, and in what ways, do you find different kinds of conflict to be central to Keane's despatches in *Letter to Daniel*? **[30]**

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

- 16 (a)** 'Keenan emerges as both self-centred and compassionate.'

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

OR

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

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