

**ADVANCED GCE****ENGLISH LITERATURE**

Comparative and Contextual Study (Closed Text)

**2713**

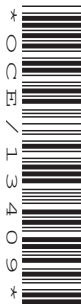
Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

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

**Other Materials Required:**

None

**Tuesday 22 June 2010****Afternoon****Duration:** 2 hours 15 minutes**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly 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.
- 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, **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*
  - Drama Post-1945**  
Albee: *Who's Afraid of Virginia Woolf?*; Pinter: *The Homecoming*
  - Post-Colonial Literature**  
Walcott: *Selected Poetry*; Smith: *White Teeth*
- 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 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**.
- 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.

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 passage, 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 Drama Post-1945**

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*

‘The proper study of mankind is Man.’ (Pope, *An Essay on Man, Epistle II*)

By comparing Pope’s poetry with at least one other satirical work you have studied, discuss how far and in what ways you think the exploration of human nature is the central concern of satire. [30]

**Or (b)** Julian Barnes: *England, England*

By comparing *England, England* with at least one other satirical text you have studied, discuss the view that ‘satirists seek to expose the decay of civilisation’. [30]

**Or (c)** ‘Satire often presents a negative view of the world, but underlying it there is always an author’s belief in an essential goodness in humankind.’

Discuss this claim by comparing at least two satirical texts you have studied. (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*

‘Evil thenceforth became my good.’

By comparing *Frankenstein* with at least one other Gothic text you have studied, explore ways in which the natural order of things is disturbed 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, discuss the view that ‘the effectiveness of Gothic writing often depends on the shock of the unexpected’. [30]

**Or (c)** By comparing at least two Gothic texts you have studied, discuss the view that ‘Gothic writing is concerned with the corruption of the innocent’. (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*

By comparing Keats's *Poems and Letters* with the work of at least one other writer of the Romantic era, explore the importance of ideas of mortality and immortality in Romantic writing. **[30]**

**Or (b)** Wordsworth and Coleridge: *Lyrical Ballads*

By comparing *Lyrical Ballads* with the work of at least one other Romantic writer, discuss the importance of reflection and tranquillity in Romantic writing. **[30]**

**Or (c)** Discuss the importance of the natural world as a source of inspiration 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*

By comparing *Tender is the Night* with at least one other appropriate text you have studied, consider the view that 'although many characters in American prose are shown to desire control over their destinies, texts often explore their helplessness'. **[30]**

**Or (b)** Annie Proulx: *Postcards*

There is a strong tradition in 20th century American prose writing of celebrating 'the little guy', the ordinary man. By comparing *Postcards* with at least one other appropriate text, consider the significance of such characters in your reading of 20th century American prose. **[30]**

**Or (c)** By comparing at least two appropriate texts, discuss ways in which 20th century American writers explore the experiences of lost hopes and shattered dreams. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

**DRAMA POST-1945**

**Either 11 (a)** Edward Albee: *Who's Afraid of Virginia Woolf?*

'Modern drama portrays love as a deeply problematic emotion.'

By comparing *Who's Afraid of Virginia Woolf?* with at least one other post-1945 play, explore this view. **[30]**

**Or (b)** Harold Pinter: *The Homecoming*

'In post-1945 drama the world is presented as uncertain and threatening.'

By comparing *The Homecoming* with at least one other post-1945 play, consider how far and in what ways you agree with this view. **[30]**

**Or (c)** By comparing at least two appropriate plays, consider ways in which suffering is explored in post-1945 drama. (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 the significance of memory in post-colonial writing 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 ways in which post-colonial writing depicts people who 'break the rules'. **[30]**

**Or (c)** Compare ways in which at least two post-colonial texts you have studied explore the search for personal identity. (In your answer you must use one or both of the texts specified for this topic.) **[30]**

**BLANK PAGE**

**BLANK PAGE**

**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations, is given to all schools that receive assessment material and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.