



Oxford Cambridge and RSA

AS Level English Literature

H072/02 Drama and prose post-1900

Thursday 26 May 2016 – Morning

Time allowed: 1 hour 45 minutes



You must have:

- the OCR 12-page Answer Booklet
(OCR12 sent with general stationery)

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **two** questions, **one** from Section 1 and **one** from Section 2.
- Write your answer to each question on the Answer Booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **12** pages.

Section 1 – Drama

Noel Coward: *Private Lives*
 Tennessee Williams: *A Streetcar Named Desire*
 Harold Pinter: *The Homecoming*
 Alan Bennett: *The History Boys*
 Polly Stenham: *That Face*
 Jez Butterworth: *Jerusalem*

Answer **one** question from this section. You should spend 45 minutes on this section.

1 Noel Coward: *Private Lives*

Either

(a) 'When the characters talk about one thing they actually mean something else.'

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

Or

(b) 'Though highly amusing, Elyot and Amanda are very destructive people.'

In the light of this comment, discuss the presentation of Elyot and Amanda in *Private Lives*. **[30]**

2 Tennessee Williams: *A Streetcar Named Desire*

Either

(a) 'The play admires masculine power – but is also aware of its drawbacks.'

How far and in what ways do you agree with this view of *A Streetcar Named Desire*? **[30]**

Or

(b) 'When Blanche says she can't stand a naked lightbulb, she means she can't face the truth.'

In the light of this comment, discuss the role of Blanche in *A Streetcar Named Desire*. **[30]**

3 Harold Pinter: *The Homecoming*

Either

- (a) 'Pinter said this brutal play was about love.'

How far and in what ways do you agree with Pinter's view on *The Homecoming*? [30]

Or

- (b) 'Lenny's main goal is to become head of the family.'

In the light of this comment, discuss the role of Lenny in *The Homecoming*. [30]

4 Alan Bennett: *The History Boys*

Either

- (a) 'The play highlights, but doesn't choose between, two very different types of teaching, Irwin's and Hector's.'

How far and in what ways do you agree with this view of *The History Boys*? [30]

Or

- (b) 'A play that largely ignores women, despite the powerful presence of Mrs Lintott.'

In the light of this comment, discuss the significance of women in *The History Boys*. [30]

5 Polly Stenham: *That Face*

Either

- (a) 'Stenham's play draws much of its humour from cruelty.'

How far and in what ways do you agree with this view of *That Face*? [30]

Or

- (b) 'Henry, in some ways the most reasonable character in the play, suffers most.'

In the light of this comment, discuss the role of Henry in *That Face*. [30]

6 Jez Butterworth: *Jerusalem***Either****(a)** 'A play about the sense of belonging.'How far and in what ways do you agree with this view of *Jerusalem*? **[30]****Or****(b)** 'The female characters of *Jerusalem* are little more than victims.'In the light of this comment, discuss the female roles in *Jerusalem*. **[30]**

Section 2 – Prose

F Scott Fitzgerald: *The Great Gatsby*
 Angela Carter: *The Bloody Chamber and Other Stories*
 George Orwell: *Nineteen Eighty-Four*
 Virginia Woolf: *Mrs Dalloway*
 Mohsin Hamid: *The Reluctant Fundamentalist*

Answer **one** question from this section. You should spend 1 hour on this section and it is recommended that you spend 15 minutes reading the question and the unseen passage.

7 F Scott Fitzgerald: *The Great Gatsby*

Discuss ways in which Fitzgerald presents Daisy in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage, from a novel in which a poor young man tries to better himself by courting a rich young girl. **[30]**

But fortunately at this moment, the door opened and Bella entered, accompanied by two girls such as Clyde would have assumed at once belonged to this world. How different to Rita and Zella with whom his thought so recently had been disturbedly concerned. He did not know Bella, of course, until she proceeded most familiarly to address her family. But the others – one was Sondra Finchley, so frequently referred to by Bella and her mother – as smart and vain and sweet a girl as Clyde had ever laid his eyes upon – so different to any he had ever known and so superior. She was dressed in a close-fitting tailored suit which followed her form exactly and which was enhanced by a small dark leather hat, pulled fetchingly low over her eyes. A leather belt of the same colour encircled her neck. By a leather leash she led a French bulldog and over one arm carried a most striking coat of black and gray checks – not too pronounced and yet having the effect of a man's modish overcoat. To Clyde's eyes she was the most adorable feminine thing he had seen in all his days. Indeed her effect on him was electric – thrilling – arousing in him a curiously stinging sense of what it was to want and not to have – to wish to win and yet to feel, almost agonizingly that he was destined not even to win a glance from her. It tortured and flustered him. At one moment he had a keen desire to close his eyes and shut her out – at another to look only at her constantly – so truly was he captivated.

Yet, whether she saw him or not, she gave no sign at first, exclaiming to her dog: 'Now, Bissell, if you're not going to behave, I'm going to take you out and tie you out there. Oh, I don't believe I can stay a moment if he won't behave better than this.' He had seen a family cat and was tugging to get near her.

Theodore Dreiser, *An American Tragedy* (1925)

8 Angela Carter: *The Bloody Chamber and Other Stories*

Discuss ways in which Carter makes use of fairy tale elements in the stories from *The Bloody Chamber*.

In your answer you should select material from the whole text and make connections and comparisons with the following passage, from a modern retelling of *Sleeping Beauty* in which a young man thinks he has found a woman asleep. **[30]**

Another leaf drifted away. It had to be a face. A woman asleep. Had she gathered leaves around her, to cover her? Or was she injured, lying here so long that the leaves had gathered. Was she dead? Was the skin stretched taut across her cheekbones like a mummy? From this distance, he could not see. And a part of him did not want to see, wanted instead to run away and hide, because if she was dead then for the first time his dreams of tragedy would come true, and he did not want them to be true, he realised now. He did not want to clear the leaves away and find a dead woman who had merely been running through the woods and hit her head on a limb and managed to stagger into the midst of this clearing, hoping that she could signal some passing airplane, only she fell unconscious and died and ...

He wanted to run away, but he also wanted to see her, to touch her; if she was dead, then to see death, to touch it.

He raised his foot to take a step into the clearing.

Though his movement was ordinary, the leaves swirled away from his foot as if he had stirred a whirlwind, and to his shock he realised that this clearing was not like the forest floor at all. For the leaves swirled deeper and deeper, clearing away from his feet to reveal he was standing at the edge of a precipice.

Orson Scott Card, *Enchantment* (1999)

9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell explores the threat to individuality in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, from a short dystopian novel about a rebellion against a ruling power which insists people should behave as identical members of the state. [30]

The walls are cracked and water runs upon them in thin threads without sound, black and glistening as blood. We¹ stole the candle from the larder of the home of the Street Sweepers. We shall be sentenced to ten years in the Palace of Corrective Detention if it be discovered. But this matters not. It matters only that the light is precious and we should not waste it to write when we need it for that work which is our crime. Nothing matters save the work, our secret, our evil, our precious work. Still, we must also write, for – may the Council have mercy on us! – we wish to speak for once to no ears but our own.

Our name is Equality 7-2521, as it is written on the iron bracelet which all men wear on their left wrists with their names upon it. We are twenty-one years old. We are six feet tall, and this is a burden, for there are not many men who are six feet tall. Ever have the Teachers and the Leaders pointed to us, and frowned, and said: 'There is evil in your bones, Equality 7-2521, for your body has grown beyond the bodies of your brothers.' But we cannot change our bones nor our body.

We were born with a curse. It has always driven us to thoughts which are forbidden. It has always given us wishes which men may not wish. We know that we are evil, but there is no will in us and no power to resist it. This is our wonder and our secret fear, that we know and do not resist.

Ayn Rand, *Anthem* (1938)

¹Because he sees himself as part of a collective, the speaker uses plural forms (e.g. 'we', 'our') even when he is referring to himself in the singular.

10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf explores the importance of memory in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, from a novel about Edith Hope, a writer re-examining her past as she stays in a hotel on the shores of Lake Geneva. **[30]**

For a while Edith sat alone in the salon, remembering her first evening here. Too much had happened to make this process entirely comfortable. Looking back, she saw that on that occasion she had been braver, younger, more determined to sit out her banishment and to return home unchanged by it. It had seemed, at the time, almost a joke, or perhaps she had simply decided to see it in that light. Since then she felt she had acquired an adult's seriousness for the first time in her life and that henceforth all decisions would have that prudent weightiness that she had never thought hers to exercise by right. She was about to enter a world which she had instinctively recognised as belonging to others, in which she had no claim, a world of, among other things, investments, roof repairs, visitors for the weekend. And shall we take your car or mine? That was one of the remarks that she had overheard David make to his wife, and it had come to possess an almost totemic¹ significance. Behind it she had glimpsed a series of assumptions with which they had both, equally, grown up. Launched young into adult enjoyment, fearless, privileged, spoilt, they retained a similar impatience with anything serious or disheartening, were quick, charming, enthusiastic, and forceful. Depths were not easily reached with them and their kind. But Edith, who had spent the years of her youth in silence and wariness, and who in order to outwit disappointment, had learnt not to make claims, was acquainted with those depths, and was, at this solemn moment, lost in contemplation before she lost them for ever.

Anita Brookner, *Hotel du Lac* (1985)

¹totemic: symbolic

11 Mohsin Hamid: *The Reluctant Fundamentalist*

Discuss ways in which Hamid explores the importance of belonging in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, from a novel about the suspicion that fell on Bangladeshi immigrants in the United States after 9/11.

[30]

East Sixth Street in Manhattan. Sixth Street is lined with Indian restaurants, each a narrow basement room painted in bright colors and strung with lights with some guy playing sitar in the windows. They're run by Bangladeshis, but they serve all the same Indian food, chicken tandoori and biryani, what the Americans like. Every night Abba brought home wads of dollars that Ma had collected in a silk bag she bought in Chinatown.

The thing is, we've always lived this way – floating, not sure where we belong. In the beginning we lived so that we could pack up any day, fold up all our belongings into the same nylon suitcases. Then, over time, Abba relaxed. We bought things. A fold-out sofa where Ma and Abba could sleep. A TV and a VCR. A table and a rice cooker. Yellow ruffle curtains and clay pots for the chili peppers. A pine bookcase for Aisha's math and chemistry books. Soon it was like we were living in a dream of a home. Year after year we went on, not thinking about Abba's expired passport in the dresser drawer, or how the heat and phone bills were in a second cousin's name. You forget. You forget you don't really exist here, that this really isn't your home. One day, we said, we'd get the paperwork right. In the meantime we kept going. It happens. All the time.

Even after September 11, we carried on. We heard about how bad it had gotten. Friends of my parents had lost their jobs or couldn't make money, and they were thinking of going back, though, like my father, they had sold their houses in Bangladesh and had nothing to go back to.

Marina Budhos, *Ask Me No Questions* (2007)

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