



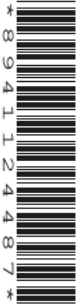
Oxford Cambridge and RSA

Tuesday 7 June 2022 – Morning

AS Level English Literature

H072/02 Drama and prose post-1900

Time allowed: 1 hour 45 minutes



You must have:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question in Section 1 and **one** in Section 2.

INFORMATION

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

ADVICE

- Read each question carefully before you start your answer.

Section 1 – Drama	Question	Page
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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) 'The play presents four characters in need of love and care.'

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

Or

- (b) 'In some ways the two women are more allies than rivals.'

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

2 Tennessee Williams: *A Streetcar Named Desire*

Either

- (a) 'Everyone in *A Streetcar Named Desire* shows a strong instinct for survival.'

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

Or

- (b) 'Blanche represents beauty in an ugly, materialistic world.'

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 is writing about a group of men who don't know how to converse with women.'

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

Or

- (b) 'Much of the play's dramatic effect comes from the contrast between the coarseness of Max and his quietly spoken brother Sam.'

How far and in what ways do you agree with this view of the roles of Max and Sam in *The Homecoming*? [30]

4 Alan Bennett: *The History Boys***Either**

- (a) 'Good teaching always comes at a cost.'

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

Or

- (b) 'Surely Mrs. Lintott is this play's real hero?'

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

5 Polly Stenham: *That Face***Either**

- (a) 'The drama of the play depends too much on shock tactics.'

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

Or

- (b) 'Martha's addictions are the key subject of *That Face*.'

In the light of this comment, discuss the role of Martha in the play. [30]

6 Jez Butterworth: *Jerusalem***Either**

- (a) '*Jerusalem* is a play about the unexpected power of fable in the modern world.'

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

Or

- (b) 'The play's forest is a male space: female characters become victims and men hold court.'

How far and in what ways do you agree with this view of 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 shows characters trying to recapture the past in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage in which an American businessman plucks up courage to visit Hilda Burgoyne, an old love of his.

[30]

When Alexander walked back to his hotel, the red and green lights were blinking along the docks on the farther shore, and the soft white stars were shining in the wide sky above the river.

The next night, and the next, Alexander repeated this same foolish performance. It was always Miss Burgoyne whom he started out to find, and he got no farther than the Temple gardens and the Embankment. It was a pleasant kind of loneliness. To a man who was so little given to reflection, whose dreams always took the form of definite ideas, reaching into the future, there was a seductive excitement in renewing old experiences in imagination. He started out upon these walks half guiltily, with a curious longing and expectancy which were wholly gratified by solitude. Solitude, but not solitariness; for he walked shoulder to shoulder with a shadowy companion — not little Hilda Burgoyne, by any means, but some one vastly dearer to him than she had ever been — his own young self, the youth who had waited for him upon the steps of the British Museum that night, and who, though he had tried to pass so quietly, had known him and come down and linked an arm in his.

It was not until long afterward that Alexander learned that for him this youth was the most dangerous of companions.

One Sunday evening, at Lady Walford's, Alexander did at last meet Hilda Burgoyne.

Willa Cather, *Alexander's Bridge* (1912)

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

Discuss Carter's presentation of masculine power in *The Bloody Chamber and Other Stories*.

T

In your answer you should select material from the whole text and make connections and comparisons with the following passage, describing the Count von Hackelberg, a hunter not of animals, but of people. **[30]**

© John William Wall, 'The Sound of his Horn', pp. 75-76, Sarban, Ballantine Books. Item removed due to third party copyright restrictions.

Sarban, *The Sound of His Horn* (1952)

9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell presents the process of mind control in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, from a novel in which suspected mind-criminals are brainwashed. [30]

'Haas, Alexandra Victoria,' said a female voice. Not a paranoid delusion but real, belonging to the Brain Police officer looking through the thick observation window at me.

'Yes?' I said, trying to sound casual and matter-of-fact all at once.

'You can dress now,' she said.

I sat up. A set of prison jumpjohns was lying over the foot of the slab. I put them on a leg at a time, trying to get my thoughts together.

I didn't know much about the Brain Police – not many people do unless they get into trouble with them, and those people don't talk much about it later – but at that moment, I'd rather have been facing the IRS.¹ At least the IRS couldn't audit your thoughts. The woman on the other side of the window didn't look like gestapo; she was plain to the point of dowdy with her straight sandy hair and bare face. The uniform was more the kind of thing you'd put on if you were going to paint something yourself. She was gazing expressionlessly in my direction without looking directly at me. When I finished dressing, a door opposite the slab whispered open and I stepped through into another boxy room.

'Have a seat,' the officer said, pointing at a table and two chairs in the center of the room. She remained at the window and the desk beneath it. I could see a smaller duplicate of my mug-holo² revolving in one of the two monitors set between the array of system controls.

I sat. 'Now what happens?'

Pat Cadigan (Patricia Oren Kearney Cadigan), *Mindplayers* (1987)

¹ IRS – the Internal Revenue Service is a federal agency in the United States responsible for tax collection.

² Mug-holo – the image of the brain scan that Haas has just been subjected to.

10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf presents the impact of sudden death on people and events in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, an extract from a novel in which a woman witnesses an horrific event. **[30]**

© Elizabeth Taylor, 'A Wreath of Roses', pp. 8-9, 1949; reprint 1987. Penguin Books Ltd. Item removed due to third party copyright restrictions.

Elizabeth Taylor, *A Wreath of Roses* (1949)

11 Mohsin Hamid: *The Reluctant Fundamentalist*

Discuss ways in which Mohsin Hamid explores violence in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, taken from a novel in which an American mosque has been trashed by a group targeting Muslims. [30]

It's unrecognizable, as if a tornado swept through, picked up furniture, and threw it against the walls. Tables and chairs are turned upside down, and the floor is littered with cracked frames. I recognize them as the calligraphy that a local Moroccan painter recently donated. Two wood display cases are knocked onto their sides, and all the treasures from around the Muslim world are broken and scattered. The microphone and podium on the stage, where I heard a presentation by a children's book illustrator a few weeks earlier, are destroyed.

Something in my chest breaks into pieces as I survey the room. Worst of all are the walls, once creamy white, now covered with black spray paint. My eyes scan the hateful phrases written in thick, crooked lines—sloppy writing that screams *Go Home, Terrorists, Towelheads*, and bad words so terrible that I squeeze my eyelids shut tight. The writing cuts deep, as the fear of whoever could do something like this grips me. I reach for Mustafa, feeling dizzy, and realize that I'm holding my breath.

"Are you okay?" he whispers. "You look like you're going to puke."

I nod but hold Mustafa's hand tightly as we walk down the hall past the bathrooms. As we pass the little library, one of my favorite parts of the Islamic Center, I see that the books have been knocked off the shelves and many are in shreds.

Hena Khan, *Amina's Voice* (2017)

END OF QUESTION PAPER

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