



Oxford Cambridge and RSA

Friday 26 May 2023 – 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.

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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 about **45 minutes** on this section.

1 Noel Coward: *Private Lives*

Either

- (a) 'The battle of the sexes fought out between equals.'

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

Or

- (b) 'For all his wit and invention, Elyot seems ultimately lost in this luxurious world.'

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

2 Tennessee Williams: *A Streetcar Named Desire*

Either

- (a) 'The play portrays women as inevitably dependent on men.'

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

Or

- (b) 'Stanley stands for a new, cosmopolitan, immigrant America, without snobbery and social distinction.'

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

3 Harold Pinter: *The Homecoming***Either**

- (a) 'A play in which everyone competes with everyone else.'

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

Or

- (b) 'Lenny has a gift for organising the lives of other people.'

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

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

- (a) 'The play proves all knowledge is precious whether or not it serves the slightest human use.'

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

Or

- (b) 'A world where teachers sell themselves, not their subjects.'

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

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

- (a) 'A play about the dangers of too much responsibility in the teenage years.'

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

Or

- (b) 'Henry was born to be a victim.'

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

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

- (a) 'The play is a gathering point for all the undesirable elements in society.'

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

Or

- (b) 'Rooster turns himself into a living myth before our eyes.'

How far and in what ways do you agree with this view of the role of Rooster 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 about **1 hour** on this section. Spend about **15 minutes** reading the question and the unseen passage.

7 F Scott Fitzgerald: *The Great Gatsby*

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

In your answer you should make connections and comparisons with the following passage, in which two flappers walk the New York streets. **[30]**

They looked alike, although the resemblance did not lie in their features. It was in the shape of their bodies, their movements, their style, and their adornments. Annabel and Midge did, and completely, all that young office workers are besought not to do. They painted their lips and their nails, they darkened their lashes and lightened their hair, and scent seemed to shimmer from them. They wore thin, bright dresses, tight over their breasts and high on their legs, and tilted slippers, fancifully strapped. They looked conspicuous and cheap and charming.

Now, as they walked across Fifth Avenue with their skirts swirled by the hot wind, they received audible admiration. Young men grouped lethargically around newsstands awarded them murmurs, exclamations, even—the ultimate tribute—whistles. Annabel and Midge passed without the condescension of hurrying their pace; they held their heads higher and set their feet with exquisite precision, as if they stepped over the necks of peasants.

Always the girls went to walk on Fifth Avenue on their free afternoons, for it was the ideal ground for their favourite game. The game could be played anywhere and, indeed, was, but the great shop windows stimulated the two players to their best form.

Annabel had invented the game; or rather she had evolved it from an old one. Basically it was no more than the ancient sport of what-would-you-do-if-you-had-a-million dollars?

Dorothy Parker, *The Standard of Living* (1941)

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

Discuss Carter's presentation of male and female roles in *The Bloody Chamber and Other Stories*.

In your answer you should select material from the whole text and make connections and comparisons with the following passage, from a story about a woman with special powers. **[30]**

She was a maiden, tall and very fair. The fashion of her dress was strange, half masculine, yet not unwomanly. A fine fur tunic, reaching but little below the knee, was all the skirt she wore; below were the cross-bound shoes and leggings that a hunter wears. A white fur cap was set low upon the brows, and from its edge strips of fur fell lappet-wise about her shoulders; two of these at her entrance had been drawn forward and crossed about her throat, but now, loosened and thrust back, left unhidden long plaits of fair hair that lay forward on shoulder and breast, down to the ivory-studded girdle where the axe gleamed.

Sweyn and his mother led the stranger to the hearth without question or sign of curiosity, till she voluntarily told her tale of a long journey to distant kindred, a promised guide unmet, and signals and landmarks mistaken.

'Alone!' exclaimed Sweyn in astonishment. 'Have you journeyed thus far, a hundred leagues, alone?'

She answered 'Yes' with a little smile.

'Over the hills and the wastes! Why, the folk there are savage and wild as beasts.'

She dropped her hand upon her axe with a laugh of some scorn.

'I fear neither man nor beast; some few fear me.' And then she told strange tales of fierce attack and defence, and of the bold free huntress life she had led.

Her words came a little slowly and deliberately, as though she spoke in a scarce familiar tongue; now and then she hesitated, and stopped in a phrase, as though for lack of some word.

Clemence Housman, *The Were-Wolf* (1896)

9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell handles the settings of *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, from a novel in which young people are tested to the limits to prove their ingenuity. **[30]**

They were in a huge underground chamber big enough to hold nine or ten Homesteads. From top to bottom, side to side, the place was covered in all kinds of machinery and wires and ducts and computers. On one side of the room, to his right, there was a row of forty or so large white pods that looked like enormous coffins. Across from that on the other side stood large glass doors, although the lighting made it impossible to see what was on the other side.

'Look!' someone shouted, but he'd already seen it, his breath catching in his throat. Goosebumps broke out all over him, a creepy fear trickling down his spine like a wet spider.

Directly in front of them, a row of twenty or so darkly tinged windows stretched across the compound horizontally, one after the other. Behind each one, a person – some men, some women, all of them pale and thin – sat observing the Gladers¹, staring through the glass with squinted eyes. Thomas shuddered, terrified – they all looked like ghosts. Angry, starving, sinister apparitions of people who'd never been happy when alive, much less dead.

But Thomas knew they were not, of course, ghosts. They were the people who'd sent them all to the Glade. The people who'd taken their lives away from them.

The Creators.

James Dashner, *The Maze Runner* (2010)

¹ Gladers are victims who have just escaped from the Maze.

10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf presents social events in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage where Miriam watches a double wedding: Sarah marries Bennett, and Harriet marries Gerald. **[30]**

Miriam opened the door. Bennett's voice came up from the hall, calling for Sarah.

'Your skirt sets simply perfectly, Sally¹.' ... Sarah was at the door in her neat soft dark blue travelling dress, and a soft blue straw hat with striped ribbons and bands and bows, hurrying forward, her gold hair shining under her hat; seeing nothing but the open door downstairs and Bennett waiting.

*

The garden and pathway was thronged with bright-coloured guests. Miriam found herself standing with Gerald on the pathway, waiting for Harriet to finish her farewells. He crushed her arm against his side. 'Good Lord, Mirry, ain't I glad it's all over.'

Sarah was stepping into the shelter of the first of the two carriages. Her face was clear with relief. Bennett followed, dressed like her, in dark blue. On the step he spoke abruptly, something about a small portmanteau. Sarah's voice sounded from inside. Miriam had never heard her speak with such cool unconcern. Perhaps she had never known Sarah. Sarah was herself now, for the first time free and unconcerned. What freedom! Cool and unconcerned! The door shut with a bang. They had forgotten everyone. They were going to forget to wave. Everyone had watched them. But they did not think of that. They saw green Devonshire ahead, and their little house waiting in the Upper Richmond Road, with work for them both, work they could do well, with all their might, when they came back. Someone shouted. Rice was being showered. People came running down the road, showering rice. The road and pathway were bright with happy marriage, all the world linked in happy marriages.

Dorothy Richardson, 'Honeycomb' in *Pilgrimage 2* (1917)

¹ 'Sally' is the diminutive form of 'Sarah'.

11 Mohsin Hamid: *The Reluctant Fundamentalist*

Discuss ways in which Mohsin Hamid explores ideas about 'fitting in' in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage from a short story in which an American woman has settled down with a Pakistani man she met at a prestigious US university. **[30]**

The owner of the estate, Sohail Harouni, son of a man who made a fortune in cement and other industries, had while at university in the United States married an American woman named Sonya. 'No, I really love it here,' she would say defensively when asked at a party. 'It's strange, it's like a drug. I think I miss the States so much – and I do – and then after a month there I'm completely bored. Pakistan makes everything else seem washed out. This is my place, now. I don't do enough, but I feel as if here I can at least do something for the good.' She did fit in more than most foreign women, she studied Urdu, to the point where she could communicate quite effectively, made an effort to meet Pakistanis outside the circuit in Islamabad. Even her husband's catty aunts admitted that she was one of the few foreigners who wore Pakistani clothes without looking like either an Amazon or a Christmas tree.

And yet, though she insisted that she loved Pakistan, sometimes it all became too much. 'I hate it, everyone's a crook, nothing works here!' she would sob, fighting with her husband. Then she would storm out to her car and retreat to the Kalapani house, forty minutes away, arriving unannounced, withdrawing darkly into the master bedroom, while the servants scrambled to prepare her meal.

Daniyal Mueenuddin, *A Spoiled Man* (2009)

END OF QUESTION PAPER

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