



Oxford Cambridge and RSA

**Wednesday 14 October 2020 – 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.

<b>Section 1 – Drama</b>	<b>Question</b>	<b>Page</b>
Noel Coward: <i>Private Lives</i>	1	3
Tennessee Williams: <i>A Streetcar Named Desire</i>	2	3
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Alan Bennett: <i>The History Boys</i>	4	4
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<b>Section 2 – Prose</b>	<b>Question</b>	<b>Page</b>
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George Orwell: <i>Nineteen Eighty-Four</i>	9	8
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Mohsin Hamid: <i>The Reluctant Fundamentalist</i>	11	10

**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 is less about loving than point-scoring.'

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

**Or**

- (b) 'When you behave badly in this play you must do it with style. Victor and Sybil never quite learn this.'

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

**2 Tennessee Williams: *A Streetcar Named Desire*****Either**

- (a) 'The play shows sexuality to be essentially a destructive force.'

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

**Or**

- (b) 'The sisters are portrayed more as friends than rivals.'

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

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

- (a) '*The Homecoming* unites two classic themes: power and sex.'

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

**Or**

- (b) 'This play offers not one disruptive outsider but two: Ruth and Teddy.'

In the light of this comment discuss the roles of Ruth and Teddy in *The Homecoming*. [30]

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

- (a) 'The play shows education to be about opportunities, not rewards.'

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

**Or**

- (b) 'He tries to lead others, but scarcely knows himself.'

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

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

- (a) 'The characters of *That Face* are most afraid of failure.'

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

**Or**

- (b) 'It is not easy to be a man in the world of *That Face*.'

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

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

- (a) 'Butterworth's title is surely ironic. No-one could build Blake's paradise in the England of this play.'

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

**Or**

- (b) 'Ginger's loyalty to Rooster and Davey's criticisms of him is a significant part of the play.'

How far and in what ways do you agree with this view of the roles of Ginger and Davey 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 differences between social classes in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage, from a novel in which members of the New York establishment gather in the mid nineteen-twenties to present an award to the best bricklayer on a skyscraper job. **[30]**

P di Donato, 'Christ in Concrete', page unknown, Signet Classic, 1939. Item removed due to third party copyright restrictions.

Pietro di Donato, from *Christ in Concrete* (1939)

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

Discuss ways in which Carter explores transformation 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, an extract from a short story in which a wolf-wife discovers that her wolf-husband is actually a were-wolf, and can transform into a human. **[30]**

U K Le Guin, 'The Wife's Story', from 'The Compass Rose', pp327-335, Harper Collins, 1982. Item removed due to third party copyright restrictions.

Ursula K. Le Guin, *The Wife's Story* (1982)

**9 George Orwell: *Nineteen Eighty-Four***

Discuss ways in which Orwell explores attitudes to rebellion in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, from a novel in which a would-be rebel meets his underground contact, Snowflake. **[30]**

© I Levin, *This Perfect Day* (1969), Constable & Robinson, page unknown, 2014. Item removed due to third party copyright restrictions.

Ira Levin, *This Perfect Day* (1969)

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<sup>1</sup> Did you touch any scanners?: In this dystopia people must touch every scanner they pass to be identified.



10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf presents the impact of the First World War in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, an extract from a novel in which a British officer experiences shell-shock. [30]

A large cannon, nearer than the one that had lately spoken, but as it were with a larger but softer voice, remarked: 'Phohhhhhhhhh,' the sound wandering round the landscape for a long while. After a time about four coupled railway-trains hurtled jovially amongst the clouds and went a long way away. Four in one. They were probably trying to impress the North Sea.

It might of course be the signal for the German barrage to begin. Tietjens' heart stopped; his skin on the nape of the neck began to prickle: his hands were cold. That was fear: the BATTLE FEAR, experienced in *strafes*. He might not again be able to hear himself think. Not ever. What did he want of life? . . . Well, just not to lose his reason. One would pray: not that . . . Otherwise, perhaps a nice parsonage<sup>1</sup> might do. It was just thinkable. A place in which for ever to work at the theory of waves . . . But of course it was not thinkable . . .

Perhaps the *strafe*<sup>2</sup> would not come. He hoped it would not. He did not want a *strafe* with himself in command of the battalion. He did not know what to do: what he ought to do by the book. He knew what he would do. He would stroll about along those deep trenches. Stroll. With his hands in his pockets. Like General Gordon<sup>3</sup> in pictures.

Ford Madox Ford, *A Man Could Stand Up* (1926)

<sup>1</sup> parsonage: a house provided for a clergyman of the Church of England.

<sup>2</sup> strafe: to rake ground troops with gunfire at close range.

<sup>3</sup> General Gordon: a Victorian soldier who died bravely at Khartoum in 1885.

**11 Mohsin Hamid: *The Reluctant Fundamentalist***

Discuss ways in which Mohsin Hamid explores the difficulty of adjusting to America in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, taken from a novel about Pakistani immigrants in the United States. **[30]**

My parents made me smile. My small bespectacled father—meager lab technician—and my short-haired mother who stayed at home and raised me. They had come to America through luck, by having their name called in the immigration lottery. Because it was chance that brought them here, they always lived in fear of chance turning against them. The first job my father got, he held it, and the first role my mother had, that of raising me, she held that. Every now and then they would talk, in quiet tones, about launching a business, or aiming for another job, or getting financing for a house, but would veto<sup>1</sup> themselves. “That’s risky,” my mother would say. “It’s chancy,” my father would add. That would be that.

The one thing they believed in was the myth of American meritocracy. That seemed to them to be utterly devoid of risk. “America is the only place in the world where performance trumps blood,” my father said to me often, even if the stories we heard every day contradicted his belief. My parents were convinced that if I performed well in all the tests that America gives its children, then I would be able to reach the highest echelon of society. I was their one risk-free investment. And I was happy to say that as long as they were alive I more or less vindicated them. I did well in school, got a scholarship to college, and, after only a short period of aimlessness, found a stable job where I received a stable paycheck. I had done everything they had ever dreamed for me.

My decision to marry Marie-Anne was the only thing my parents ever questioned—because they thought it was a risky thing for a non-white to marry a white.

Ali Eteraz, *Native Believer* (2016)

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<sup>1</sup> veto: to refuse to allow or approve something.

**END OF QUESTION PAPER**



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