

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Wednesday 14 October 2020 – Morning

A Level English Literature

H472/02 Comparative and contextual study

Time allowed: 2 hours and 30 minutes

plus your additional time allowance

YOU MUST HAVE:
the OCR 12-page Answer Booklet

READ INSTRUCTIONS OVERLEAF



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 TWO questions from the topic you have chosen.

INFORMATION

The total mark for this paper is 60.

The marks for each question are shown in brackets [].

ADVICE

Read each question carefully before you start your answer.

	Question	Page
American Literature 1880–1940	1 & 2	4–10
The Gothic	3 & 4	11–17
Dystopia	5 & 6	18–24
Women in Literature	7 & 8	25–31
The Immigrant Experience	9 & 10	32–38

Answer TWO questions from the topic you have chosen.

AMERICAN LITERATURE 1880–1940

Answer QUESTION 1.

Then answer ONE QUESTION from 2(a), 2(b) OR 2(c). You should spend 1 hour and 15 minutes plus your additional time allowance on each question.

- 1 Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940. [30]**

In this passage, Studs Lonigan has lost all his money on the stock market and is trying to find a job.

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James T Farrell, 'Judgment Day' (a novel from the 'Studs Lonigan' trilogy), 1935

In your answer to QUESTION 2, you must compare at least TWO texts from the following list.

At least one of these must be taken from the two texts given at the top of the list.

F Scott Fitzgerald: 'The Great Gatsby'
John Steinbeck: 'The Grapes of Wrath'

Henry James: 'The Portrait of a Lady'
Mark Twain: 'Adventures of Huckleberry Finn'
Theodore Dreiser: 'Sister Carrie'
Willa Cather: 'My Ántonia'
Edith Wharton: 'The Age of Innocence'
William Faulkner: 'The Sound and the Fury'
Ernest Hemingway: 'A Farewell to Arms'
Richard Wright: 'Native Son'

EITHER

2 (a) F Scott Fitzgerald: ‘The Great Gatsby’

‘Social gatherings are a significant feature of American fiction.’

By comparing ‘The Great Gatsby’ with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

(b) John Steinbeck: ‘The Grapes of Wrath’

‘The sense of a journey is an important part of American writing.’

By comparing ‘The Grapes of Wrath’ with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

(c) 'Corruption and greed often lie at the heart of American literature.'

By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

In your answer YOU MUST INCLUDE discussion of either 'The Great Gatsby' and/or 'The Grapes of Wrath'. [30]

THE GOTHIC

Answer QUESTION 3.

Then answer ONE QUESTION from 4(a), 4(b) OR 4(c). You should spend 1 hour and 15 minutes plus your additional time allowance on each question.

- 3 Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic. [30]**

In this passage, Randolph Carter and Harley Warren investigate what Warren believes to be a stairway to the underworld.

The place was an ancient cemetery; so ancient that I trembled at the manifold signs of immemorial years. It was in a deep, damp hollow, overgrown with rank grass, moss, and curious creeping weeds, and filled with a vague stench which my idle fancy associated absurdly with rotting stone. On every hand were the signs of neglect and decrepitude, and I seemed haunted

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by the notion that Warren and I were
 the first living creatures to invade a
 lethal silence of centuries. Over the
 valley's rim a wan, waning crescent
 moon peered through the noisome 15
 vapours that seemed to emanate
 from unheard-of catacombs, and by
 its feeble, wavering beams I could
 distinguish a repellent array of antique
 slabs, urns, cenotaphs, and mausolean 20
 facades; all crumbling, moss-grown,
 and moisture-stained, and partly
 concealed by the gross luxuriance of
 the unhealthy vegetation. My first vivid
 impression of my own presence in 25
 this terrible necropolis¹ concerns the
 act of pausing with Warren before a
 certain half-obliterated sepulchre, and
 of throwing down some burdens which
 we seemed to have been carrying. 30
 I now observed that I had with me an
 electric lantern and two spades, whilst
 my companion was supplied with a
 similar lantern and a portable telephone
 outfit. No word was uttered, for the 35
 spot and the task seemed known to
 us; and without delay we seized our
 spades and commenced to clear away

the grass, weeds, and drifted earth
from the flat, archaic mortuary. After 40
uncovering the entire surface, which
consisted of three immense granite
slabs, we stepped back some distance
to survey the charnel scene; and
Warren appeared to make some mental 45
calculations. Then he returned to the
sepulchre, and using his spade as a
lever, sought to pry up the slab lying
nearest to a stony ruin which may have
been a monument in its day. He did not 50
succeed, and motioned to me to come
to his assistance. Finally our combined
strength loosened the stone, which we
raised and tipped to one side.

The removal of the slab revealed 55
a black aperture, from which rushed
an effluence of miasmal gases so
nauseous that we started back in
horror. After an interval, however, we
approached the pit again, and found 60
the exhalations less unbearable. Our
lanterns disclosed the top of a flight
of stone steps, dripping with some
detestable ichor² of the inner earth,
and bordered by moist walls encrusted 65
with nitre³. And now for the first time

my memory records verbal discourse,
Warren addressing me at length
in his mellow tenor voice; a voice
singularly unperturbed by our awesome 70
surroundings.

“I’m sorry to have to ask you to stay
on the surface,” he said, “but it would
be a crime to let anyone with your
frail nerves go down there. You can’t 75
imagine, even from what you have read
and from what I’ve told you, the things
I shall have to see and do. It’s fiendish
work, Carter, and I doubt if any man
without ironclad sensibilities could ever 80
see it through and come up alive and
sane.”

H P Lovecraft, ‘The Statement of Randolph
Carter’, 1920

¹necropolis: literally ‘city of the dead’,
a large cemetery with elaborate tomb
monuments.

²ichor: from Greek mythology, a fluid that
flows like blood in the veins of the gods.

³nitre: saltpetre or potassium nitrate.

In your answer to QUESTION 4, you must compare at least TWO texts from the following list.

At least one of these must be taken from the two texts given at the top of the list.

Bram Stoker: 'Dracula'

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

William Beckford: 'Vathek'

Ann Radcliffe: 'The Italian'

Mary Shelley: 'Frankenstein'

Oscar Wilde: 'The Picture of Dorian Gray'

William Faulkner: 'Light in August'

Cormac McCarthy: 'Outer Dark'

Iain Banks: 'The Wasp Factory'

Toni Morrison: 'Beloved'

***Candidates writing about 'The Bloody Chamber and Other Stories' should select material from the whole text.**

EITHER

4 (a) Bram Stoker: 'Dracula'

'Gothic writing places ordinary human characters under extraordinary pressure.'

Consider how far you agree with this statement by comparing 'Dracula' with at least one other text prescribed for this topic. [30]

OR

(b) Angela Carter: 'The Bloody Chamber and Other Stories'*

'In Gothic writing, settings often reflect the moods of the characters.'

By comparing 'The Bloody Chamber and Other Stories'* with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

(c) 'Gothic fiction feeds on a pleasing sort of terror.'

By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case.

In your answer YOU MUST INCLUDE discussion of either 'Dracula' and/or 'The Bloody Chamber and Other Stories'*. [30]

DYSTOPIA

Answer QUESTION 5.

Then answer ONE QUESTION from 6(a), 6(b) OR 6(c). You should spend 1 hour and 15 minutes plus your additional time allowance on each question.

- 5 Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature. [30]**

In this passage, set in the USA in the 1980s, Andrew Gill has been making a delivery and has witnessed a series of nuclear explosions which he judges to be evidence of ‘a war of some sort’. He has just met a woman and made love with her.

Already he wanted to find her again; he had never met or seen anyone like her. And did she do it because of shock? he wondered. Was she in her right mind at the time? Had she ever done such a thing before ... and, more important, would she ever do it again?

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However, he kept on going, not turning back; his hands felt numb, as if they were lifeless. He was exhausted. I know there's going to be other bombs or explosions, he said to himself. They landed one on the Bay Area and they'll keep shooting them off at us. In the sky overhead he saw now flashes of light in quick succession and then, after a time, a distant rumble seized his bus and made it buck and quake. Bombs going off up there, he decided. Maybe our defenses. But there will be more getting through.

Then, too, there was the radiation.

Drifting, overhead, now, the clouds of what he knew to be deadly radiation passed on north, and did not seem to be low enough yet to affect life on the surface, his life and that of the bushes and trees along the road. Maybe we'll wither and die in another few days, he thought. Maybe it's only a question of time. Is it worth hiding? Should I head north, try to escape? But the clouds were moving north. I better stay here, he said to himself, and try to find some local shelter. I think I read somewhere

once that this is a protected spot; the winds blow on past West Marin and go inland, toward Sacramento.

And still he saw no one. Only the girl – the only person he had seen 40
since the first great bomb and the realization of what it meant. No cars. No people on foot. They'll be showing up from down below pretty soon, he reasoned. By the thousands. And 45
dying as they go. Refugees. Maybe I should get ready to help. But all he had in his VW truck were pipes and cans of tobacco and bottles of California wine from small vintners; he had no 50
medical supplies and no know-how. And anyhow he was over fifty years old and he had a chronic heart problem called paroxysmal tachycardia. It was a wonder, in fact, that he had not had 55
an attack of it back there when he was making love with the girl.

My wife and the two kids, he thought. Maybe they're dead. I just have to get back to Petaluma. A phone call? 60
Absurd. The phones are certainly out. And still he drove on, pointlessly, not knowing where to go or what to do. Not

knowing how much danger he was in, if
the attack by the enemy was over or if 65
this was just the start. I could be wiped
out any second, he realized.

But he felt safe in the familiar
VW bus, which he had owned for six
years now. It had not been changed by 70
what had happened; it was sturdy and
reliable, whereas – he felt – the world,
the rest of things, all had undergone a
permanent, dreadful metamorphosis.

He did not wish to look. 75

Philip K Dick, 'Dr Bloodmoney, Or How We
Got Along After The Bomb', 1965

In your answer to QUESTION 6, you must compare at least TWO texts from the following list.

At least one of these must be taken from the two texts given at the top of the list.

George Orwell: 'Nineteen Eighty-Four'
Margaret Atwood: 'The Handmaid's Tale'

H G Wells: 'The Time Machine'
Aldous Huxley: 'Brave New World'
Ray Bradbury: 'Fahrenheit 451'
Anthony Burgess: 'A Clockwork Orange'
J G Ballard: 'The Drowned World'
Doris Lessing: 'Memoirs of a Survivor'
P D James: 'The Children of Men'
Cormac McCarthy: 'The Road'

EITHER

6 (a) George Orwell: ‘Nineteen Eighty-Four’

‘Dystopian fiction almost always makes use of bleak settings.’

By comparing ‘Nineteen Eighty-Four’ with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

(b) Margaret Atwood: ‘The Handmaid’s Tale’

‘Dystopian fiction shows that people adapt surprisingly easily to new ideas of what is “normal”.’

By comparing ‘The Handmaid’s Tale’ with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

- (c) ‘Societies in dystopian fiction often develop elaborate systems of social class.’**

By comparing at least two texts prescribed for this topic, explore how far you agree with this view.

In your answer YOU MUST INCLUDE discussion of either ‘Nineteen Eighty-Four’ and/or ‘The Handmaid’s Tale’. [30]

WOMEN IN LITERATURE

Answer QUESTION 7.

Then answer ONE QUESTION from 8(a), 8(b) OR 8(c). You should spend 1 hour and 15 minutes plus your additional time allowance on each question.

- 7 Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature. [30]**

This passage involves a meeting between Basil Doye and Alix Sandomir, both artists. Basil, a First World War soldier, is home on leave with an injured hand; Alix's brother has died at the Front.

Alix saw him first; he looked listless and pale and bored and rather cross, as he had done last time she saw him, a week ago. Basil was finding life something of a bore just now, and small things jarred. It was a nuisance, since he was on this

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ridiculous fighting business, not to be
allowed to go and fight. There might
be something doing any moment 10
out there, and he not in it. His hand
was really nearly all right now. And
anyhow, it wasn't much fun in town, as
he couldn't paint, and nearly every one
was away. 15

His eyes followed a girl who passed
with her officer brother. He would have
liked a healthy, pretty, jolly sort of girl
like that to go about with ... some girl
with poise, and tone, and sanity, and no 20
nerves, who never bothered about the
war or anything. A placid, indifferent,
healthy sort of girl, with all her fingers
on and nothing the matter anywhere.
He was sick of hurt and damaged 25
bodies and minds; his artistic instinct
and his natural vitality craved, in
reaction, for the beautiful and the whole
and the healthy...

Looking up, he saw Alix standing 30
at the corner of the Strand, leaning on
her ivory-topped stick and looking at
him. She looked pale and thin and frail
and pretty in her blue coat and skirt
and white collar. (The Sandomirs never 35

wore mourning.) He went up to her, a smile lifting his brows.

‘Good. I was just feeling bored. Let’s come and have tea.’

Alix wasn’t really altogether what 40
he wanted. She was too nervy. Some
nerve in him which had been badly
jarred by the long ugliness of those
months in France winced from contact
with nervous people. Besides, he 45
suspected her of feeling the same
shrinking from him: she so hated the
war and all its products. However,
they had always amused each other;
she was clever, and nice to look at; he 50
remembered vaguely that he had been
a little in love with her once, before the
war. If the war hadn’t come just then,
he might have become a great deal
in love with her. Before the war one 55
had wanted a rather different sort of
person, of course, from now; more of
a companion, to discuss things with;
more of a stimulant, perhaps, and less
of a rest. He remembered that they had 60
discussed painting a great deal; he
didn’t want to discuss painting now,
since he had lost his finger. He didn’t

particularly want cleverness either,
since trench life, with its battery on the 65
brains of sounds and sights, had made
him stupid...

**Rose Macaulay, 'Non-Combatants and
Others', 1916**

In your answer to QUESTION 8, you must compare at least TWO texts from the following list.

At least one of these must be taken from the two texts given at the top of the list.

Jane Austen: 'Sense and Sensibility'
Virginia Woolf: 'Mrs Dalloway'

Charlotte Brontë: 'Jane Eyre'
George Eliot: 'The Mill on the Floss'
Thomas Hardy: 'Tess of the D'Urbervilles'
D H Lawrence: 'Women in Love'
Zora Neale Hurston: 'Their Eyes Were Watching God'
Sylvia Plath: 'The Bell Jar'
Toni Morrison: 'The Bluest Eye'
Jeanette Winterson: 'Oranges Are Not the Only Fruit'

EITHER

8 (a) Jane Austen: 'Sense and Sensibility'

'Secrecy is an important part of the female role in literature.'

By comparing 'Sense and Sensibility' with at least one other text prescribed for this topic, discuss how far you have found this to be the case. [30]

OR

(b) Virginia Woolf: 'Mrs Dalloway'

'Independence of thought and action is often the goal of female characters in literature.'

By comparing 'Mrs Dalloway' with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

- (c) 'Female characters are shown to be more emotional and expressive than their male counterparts.'**

By comparing at least two texts prescribed for this topic, explore how far you agree with this claim.

In your answer YOU MUST INCLUDE discussion of either 'Sense and Sensibility' and/or 'Mrs Dalloway'. [30]

THE IMMIGRANT EXPERIENCE

Answer QUESTION 9.

Then answer ONE QUESTION from 10(a), 10(b) OR 10(c). You should spend 1 hour and 15 minutes plus your additional time allowance on each question.

- 9 Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience. [30]**

This passage is set in Toronto in the 1970s, and features an elderly real-estate agent called Lillie, who is a survivor of a German concentration camp.

She'd say, 'The way some peoples live – like pigs! These are not nice peoples. But you'll make it new – a different house, you wouldn't recognise it!' She believed this – that with a little effort and a lot of faith a pig pen could be transformed into something wonderful, or at least something

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habitable. Something a lot better than it
had been before. 10

She specialized in smaller houses
on neglected streets, downtown – old
Victorian row houses or dark, narrow
semi-detached brick boxes, owned
by Portuguese families who'd 15
stuck wrought-iron porch railings
onto them, and before that by who
knows? These neighbourhoods were
stopovers – people lived in them right
after they got off the boat, before 20
they made good and moved on. That
was the way it had been once. Now,
young couples were seeking out such
places – such cheap places. Artistic
people were seeking them out. 25

Such people – Lillie said
*pippl*es – such people needed someone
to take them by the hand, help them
buy at a decent price, because they
weren't practical, they didn't know 30
from furnaces, the sellers would take
advantage. Lillie would haggle the
price down though it made her own
commission smaller, because what
was money? When the deal was signed 35
she'd present the young artists with

a celebration gift, a bowl filled with
cookies she'd make herself – hard,
beige, European cookies – and then
she would follow the transformation of 40
the house as the artistic youngsters set
to work...

Lillie had come to the real-estate
business late in life. Long ago she'd
been a young girl, and then she'd 45
married, a fine man, and then she'd had
a baby; all of that was in another time,
on the other side of the ocean. But after
that came the Nazis, and she'd been
put into a camp and her husband had 50
been put into a different one, and the
baby was lost and never found again.
But Lillie had made it through, not like
most, and miraculously she'd located
her husband after the war was over, 55
he'd made it through as well, it was
a blessing, and then they'd moved to
Canada, to Toronto, where a person did
not have to be reminded. Such a name
for a city, Toronto – it had an Italian 60
sound, though it wasn't an Italian word
at all, and the winters could be long;
but a person could get used to it, and
Lillie had.

The babies grew up, they were fine 65
children, you couldn't ask for better,
they spoiled her, and then the husband
died. Lillie didn't speak of him, but
she kept his suits in the closet; she
couldn't bear to give them away. Dead 70
was not an absolute concept to her.
Some people were more dead than
others, and finally it was a matter of
opinion who was dead and who was
alive, so it was best not to discuss such 75
a thing. Similarly she did not speak of
the camp she'd been put into, nor of the
lost baby. Why speak? What difference
would it make? Who'd want to hear?
Anyway she'd been luckier than most. 80
She'd been so lucky.

Margaret Atwood, 'Moral Disorder', 2006

In your answer to QUESTION 10, you must compare at least TWO texts from the following list.

At least one of these must be taken from the two texts given at the top of the list.

**Henry Roth: ‘Call it Sleep’
Mohsin Hamid: ‘The Reluctant Fundamentalist’**

**Upton Sinclair: ‘The Jungle’
Philip Roth: ‘Goodbye Columbus’
Timothy Mo: ‘Sour Sweet’
Jhumpa Lahiri: ‘The Namesake’
Monica Ali: ‘Brick Lane’
Andrea Levy: ‘Small Island’
Kate Grenville: ‘The Secret River’
John Updike: ‘Terrorist’**

EITHER

10 (a) Henry Roth: 'Call it Sleep'

'The life of the immigrant offers a rich mixture of competing experiences.'

By comparing 'Call it Sleep' with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

(b) Mohsin Hamid: 'The Reluctant Fundamentalist'

'Immigration narratives show a shifting balance between losses and gains.'

By comparing 'The Reluctant Fundamentalist' with at least one other text prescribed for this topic, discuss how far you agree with this view. [30]

OR

- (c) ‘Immigrants in literature are shown to be in danger of losing sight of their cultural origins.’**

By comparing at least two texts prescribed for this topic, discuss how far you agree with this view.

In your answer YOU MUST INCLUDE discussion of either ‘Call it Sleep’ and/or ‘The Reluctant Fundamentalist’. [30]

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