

# OCR

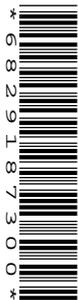
Oxford Cambridge and RSA

## A Level English Literature

**H472/02** Comparative and contextual study

**Thursday 22 June 2017 – Morning**

**Time allowed: 2 hours and 30 minutes**



**You must have:**

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

### INSTRUCTIONS

- Use black ink.
- Answer **two** questions from the topic you have chosen.
- Complete the boxes on the front of the Answer Booklet.
- Write your answer to each question on the Answer Booklet.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Write the number of each question you have answered in the margin.
- 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 **16** pages.

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 on each question.

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

He made everyone on the farm work as they had never worked before and yet there was no joy in the work. If things went well they went well for Jesse and never for the people who were his dependents. Like a thousand other strong men who have come into the world here in America in these later times, Jesse was but half strong. He could master others but he could not master himself. The running of the farm as it had never been run before was easy for him. When he came home from Cleveland where he had been in school, he shut himself off from all of his people and began to make plans. He thought about the farm night and day and that made him successful. Other men on the farms about him worked too hard and were too tired to think, but to think of the farm and to be everlastingly making plans for its success was a relief to Jesse. It partially satisfied something in his passionate nature. Immediately after he came home he had a wing built on the old house and in a large room facing the west he had windows that looked into the barnyard and other windows that looked off across the fields. By the window he sat down to think. Hour after hour and day after day he sat and looked over the land and thought out his new place in life. The passionate burning thing in his nature flamed up and his eyes became hard. He wanted to make the farm produce as no farm in his state had ever produced before and then he wanted something else. It was the indefinable hunger within that made his eyes waver and that kept him always more and more silent before people. He would have given much to achieve peace and in him was a fear that peace was the thing he could not achieve.

All over his body Jesse Bentley was alive. In his small frame was gathered the force of a long line of strong men. He had always been extraordinarily alive when he was a small boy on the farm and later when he was a young man in school. In the school he had studied and thought of God and the Bible with his whole mind and heart. As time passed and he grew to know people better, he began to think of himself as an extraordinary man, one set apart from his fellows. He wanted terribly to make his life a thing of great importance, and as he looked about at his fellow men and saw how like clods they lived it seemed to him that he could not bear to become also such a clod. Although in his absorption in himself and in his own destiny he was blind to the fact that his young wife was doing a strong woman's work even after she had become large with child and that she was killing herself in his service, he did not intend to be unkind to her.

Sherwood Anderson, *Winesburg, Ohio* (1922)

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 in bold type.

<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b>  <b>John Steinbeck: <i>The Grapes of Wrath</i></b></p>
<p>Henry James: <i>The Portrait of a Lady</i>  Mark Twain: <i>Adventures of Huckleberry Finn</i>  Theodore Dreiser: <i>Sister Carrie</i>  Willa Cather: <i>My Ántonia</i>  Edith Wharton: <i>The Age of Innocence</i>  William Faulkner: <i>The Sound and the Fury</i>  Ernest Hemingway: <i>A Farewell to Arms</i>  Richard Wright: <i>Native Son</i></p>

Either

- 2 (a) F Scott Fitzgerald: *The Great Gatsby*

'Characters in pursuit of money lie at the heart of much American literature.'

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*

'American literature often depicts a society which is cruel to its most vulnerable members.'

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) 'Much American literature is characterised by the importance of hope in adversity.'

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]

## 4

## 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 on each question.

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

The interminable rows of bare and blackening skulls—the masses interposed of gaunt and rotting bones, that once gave strength and symmetry to the young, the beautiful, the brave, now mildewed by the damp of the cavern, and heaped together in indiscriminate arrangement—the faint mouldering and deathlike smell that pervaded these gloomy labyrinths, and the long recesses in the low-roofed rock, to which I dared not turn my eyes except by short and fitful glances, as if expecting something terrible and ghastly to start from the indistinctness of their distance, —all had associations for my thoughts very different from the solemn and edifying sentiments they must rouse in a well regulated breast, and, by degrees, I yielded up every faculty to the influence of an ill-defined and mysterious alarm. My eyesight waxed gradually dull to all but the fleshless skulls that were glaring in the yellow light of the tapers— the hum of human voices was stifled in my ears, and I thought myself alone, already with the dead. The guide thrust the light he carried into a huge skull that was lying separate in a niche ; but I marked not the action or the man, but only the fearful glimmering of the transparent bone, which I thought a smile of triumphant malice from the presiding spectre of the place, while imagined accents whispered, in my hearing, “Welcome to our charnel-house<sup>1</sup>, for THIS shall be your chamber!” Dizzy with indescribable emotions, I felt nothing but a painful sense of oppression from the presence of others, as if I could not breathe for the black shapes that were crowding near me; and turning unperceived, down a long and gloomy passage of the catacombs, I rushed as far as I could penetrate, to feed in solitude the growing appetite for horror, that had quelled for the moment, in my bosom, the sense of fear, and even the feeling of identity. To the rapid whirl of various sensations that had bewildered me ever since I left the light of day, a season of intense abstraction now succeeded. I held my burning eyeballs full upon the skulls in front, till they almost seemed to answer my fixed regard, and claim a dreadful fellowship with the being that beheld them.

Daniel Keyte Sandford, ‘A Night in the Catacombs’ (1818)

<sup>1</sup>Charnel-house: a building where human skeletal remains are stored.

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 in bold type.

<p><b>Bram Stoker: <i>Dracula</i></b>  <b>Angela Carter: <i>The Bloody Chamber and Other Stories</i>*</b></p>
<p>William Beckford: <i>Vathek</i>  Ann Radcliffe: <i>The Italian</i>  Mary Shelley: <i>Frankenstein</i>  Oscar Wilde: <i>The Picture of Dorian Gray</i>  William Faulkner: <i>Light in August</i>  Cormac McCarthy: <i>Outer Dark</i>  Iain Banks: <i>The Wasp Factory</i>  Toni Morrison: <i>Beloved</i></p>

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

**Either**

**4 (a)** Bram Stoker: *Dracula*

‘Gothic writing frequently explores the battle between good and evil.’

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, female characters are generally presented as victims.’

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)** ‘Suspense is a key feature of narrative in Gothic writing.’

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]**

## 6

## Dystopia

Answer **Question 5**.

Then answer **one question** from **6(a)**, **6(b)** or **6(c)**. You should spend 1 hour and 15 minutes on each question.

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

*In this passage, a totalitarian regime has convinced the population that they are at risk from a serious disease and now controls them by means of a regime of drugs.*

Adapted from G Valentine, 'Is This Your Day To Join the Revolution?', [www.futurismic.com](http://www.futurismic.com), Futurismic - Near future science fiction and fact since 2001. Item removed due to third party copyright restrictions.

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Genevieve Valentine, 'Is This Your Day To Join The Revolution?' (2009)

<sup>1</sup>John Doe: In the US, a name given to any man whose true identity is unknown.

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 in bold type.

<p><b>George Orwell: <i>Nineteen Eighty-Four</i></b>  <b>Margaret Atwood: <i>The Handmaid's Tale</i></b></p>
<p>H G Wells: <i>The Time Machine</i>  Aldous Huxley: <i>Brave New World</i>  Ray Bradbury: <i>Fahrenheit 451</i>  Anthony Burgess: <i>A Clockwork Orange</i>  J G Ballard: <i>The Drowned World</i>  Doris Lessing: <i>Memoirs of a Survivor</i>  P D James: <i>The Children of Men</i>  Cormac McCarthy: <i>The Road</i></p>

Either

- 6 (a) George Orwell: *Nineteen Eighty-Four*

'Dystopian writing is driven by the voice of protest.'

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 writing frequently suggests that men, not women, are responsible for society's problems.'

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) 'Social and religious conformity are key areas for dystopian writers.'

By comparing at least two texts prescribed for this topic, explore how far you agree with this view. You may write about either social or religious conformity, or both.

In your answer **you must include** discussion of either *Nineteen Eighty-Four* and/or *The Handmaid's Tale*.

[30]

**Women in Literature**

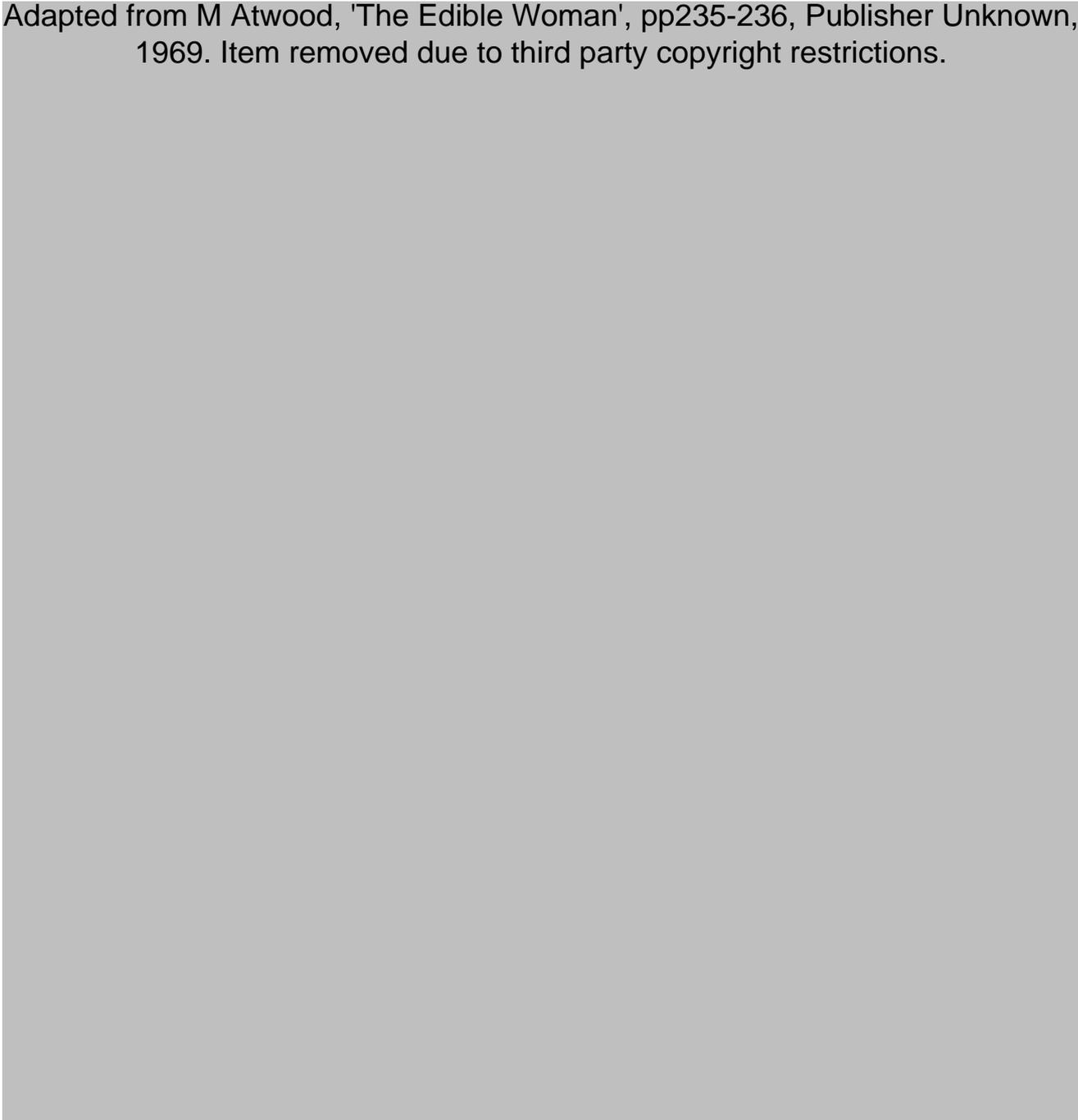
Answer **Question 7**.

Then answer **one question** from **8(a)**, **8(b)** or **8(c)**. You should spend 1 hour and 15 minutes on each question.

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

**[30]**

Adapted from M Atwood, 'The Edible Woman', pp235-236, Publisher Unknown, 1969. Item removed due to third party copyright restrictions.



Margaret Atwood, *The Edible Woman* (1969)

<sup>1</sup>soapwives: the name given in the novel to the wives of men working in the soap business

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 in bold type.

<p><b>Jane Austen: <i>Sense and Sensibility</i></b>  <b>Virginia Woolf: <i>Mrs Dalloway</i></b></p>
<p>Charlotte Brontë: <i>Jane Eyre</i>  George Eliot: <i>The Mill on the Floss</i>  Thomas Hardy: <i>Tess of the D'Urbervilles</i>  D H Lawrence: <i>Women in Love</i>  Zora Neale Hurston: <i>Their Eyes Were Watching God</i>  Sylvia Plath: <i>The Bell Jar</i>  Toni Morrison: <i>The Bluest Eye</i>  Jeanette Winterson: <i>Oranges Are Not the Only Fruit</i></p>

**Either**

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

'Female characters in literature are unfairly restrained by social convention.'

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*

'Women in literature are engaged in a search for identity.'

Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

[30]

**Or**

**(c)** 'Female characters in literature are depicted as each other's strongest supporters.'

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 on each question.

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

**[30]**

Adapted from J Kincaid, 'Lucy', pp4-6, Publisher unknown, 1990. Item removed due to third party copyright restrictions.

Jamaica Kincaid, *Lucy* (1990)

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 in bold type.

<p><b>Henry Roth: <i>Call it Sleep</i></b>  <b>Mohsin Hamid: <i>The Reluctant Fundamentalist</i></b></p>
<p>Upton Sinclair: <i>The Jungle</i>  Philip Roth: <i>Goodbye Columbus</i>  Timothy Mo: <i>Sour Sweet</i>  Jhumpa Lahiri: <i>The Namesake</i>  Monica Ali: <i>Brick Lane</i>  Andrea Levy: <i>Small Island</i>  Kate Grenville: <i>The Secret River</i>  John Updike: <i>Terrorist</i></p>

**Either**

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

'Family life is an important focus for the literature of immigration.'

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*

'Immigrants in literature are often depicted as isolated figures.'

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)** 'The literature of immigration explores the fascination of a new world.'

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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