

# OCR

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## AS Level English Literature H072/02 Drama and prose post-1900

### Date – Morning/Afternoon

### Sample Question Paper

Time allowed: 1 hour and 45 minutes

Version 2.1

#### You must have:

- The OCR 12-page Answer Booklet

#### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **two** questions, **one** from Section 1 and **one** from Section 2.
- 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).
- Do **not** write in the bar codes.
- Write the number of each question you have answered in the margin.

#### INFORMATION

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

<b>Section 1 – Drama</b>	<b>Question</b>	<b>Page</b>
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Alan Bennett: <i>The History Boys</i>	4	4
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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) 'Beneath the humour, *Private Lives* shows how hard it is to make relationships work.'

How far and in what ways do you agree with this view?

[30]

Or

- (b) 'The younger couple are more than just victims.'

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) '*A Streetcar Named Desire* shows how dangerous illusions can be.'

How far and in what ways do you agree with this view?

[30]

Or

- (b) 'Stanley is macho, posturing and vulgar.'

In the light of this comment, discuss the role of Stanley in *A Streetcar Named Desire*.

[30]

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

- (a) 'Whatever the characters seem to be saying or doing, they are really at each other's throats.'

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

**[30]****Or**

- (b) 'Ruth is at the centre of the play.'

In the light of this comment, discuss the role of Ruth in *The Homecoming*.

**[30]****4 Alan Bennett: *The History Boys*****Either**

- (a) '*The History Boys* demonstrates the power and value of education.'

How far and in what ways do you agree with this view?

**[30]****Or**

- (b) 'A damaged individual who makes an inspiring leader.'

In the light of this comment, discuss the role of Hector in *The History Boys*.

**[30]**

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

- (a) '*That Face* shows us the dark side of privilege.'

How far and in what ways do you agree with this view?

**[30]****Or**

- (b) 'There is no escape from the family.'

In the light of this comment, consider Stenham's presentation of the family in *That Face*.

**[30]****6 *Jerusalem*: Jez Butterworth****Either**

- (a) 'Johnny "Rooster" Byron is full of faults and lies, and that is why the audience warms to him.'

How far do you agree with this comment on the role of Johnny "Rooster" Byron in *Jerusalem*?

**[30]****Or**

- (b) 'A play about what modern England means to us.'

In the light of this comment, discuss your response to *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 the rewards and disappointments of pleasure-seeking in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage, in which a New York lady's lifestyle is described.

[30]

Tuesday. Joe came barging into my room this morning at *practically nine o'clock*. *Couldn't* have been more furious. Started to fight, but *too* dead. Know he said he wouldn't be home to dinner. Absolutely *cold* all day; couldn't *move*. Last night *couldn't* have been more perfect. Ollie and I dined at Thirty-Eight East, absolutely *poisonous* food, and not one *living* soul that you'd be seen *dead* with, and "Run like a Rabbit"<sup>1</sup> was *the* world's worst. Took Ollie up to the Barlows' party and it *couldn't* have been more attractive – *couldn't* have been more people absolutely *stinking*. They had those Hungarians in green coats, and Stewie Hunter was leading them with a fork – everybody simply *died*. He had *yards* of green toilet paper hung around his neck like a lei<sup>2</sup>; he *couldn't* have been in better form. Met a *really new number*<sup>3</sup>, very tall, *too* marvellous, and one of those people that you can *really* talk to them. I told him sometimes I get so *nauseated* I could *yip*<sup>4</sup>, and I felt I absolutely *had* to do something like write or paint. He said why didn't I write or paint. Came home alone; Ollie passed out *stiff*. Called up the new number three times today to get him to come to dinner and go with me to the opening of "Never Say Good Morning"<sup>1</sup>, but first he was out and then he was all tied up with his mother. Finally got Ollie Martin. Tried to read a book, but couldn't sit still. *Can't* decide whether to wear the red lace or the pink with the feathers. Feel *too* exhausted, but what *can* you do?

Dorothy Parker, *From The Diary of a New York Lady* (1933)

1 "Run like a Rabbit"; "Never Say Good Morning": names of Broadway shows

2 lei: a garland of flowers

3 a really new number: a new young man on the social scene

4 yip: retch

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

Discuss ways in which Carter explores links between the past and the present 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, in which the speaker encounters some ghosts.

[30]

Surely at such an hour, in such a room, a fancy already excited by hunger and strong tea might see the ghosts of former occupants. I expected nothing less. I had nearly abandoned myself to sleep, when in the hall adjoining there arose the rustling of silk dresses that I had waited for and expected. Then there entered two by two the high-born ladies and their gallants<sup>1</sup> of Jacobean times. They were little more than shadows—very dignified shadows, and almost indistinct; but you have all read ghost stories before, you have all seen in museums the dresses of those times—there is little need to describe them; they entered, several of them, and sat down on the old chairs, perhaps a little carelessly considering the value of the tapestries. Then the rustling of their dresses ceased.

Well—I had seen ghosts, and was neither frightened nor convinced that ghosts existed. I was about to get up out of my chair and go to bed, when there came a sound of pattering in the hall, a sound of bare feet coming over the polished floor, and every now and then a foot would slip and I heard claws scratching along the wood as some four-footed thing lost and regained its balance. I was not frightened, but uneasy. The pattering came straight towards the room that I was in, then I heard the sniffing of expectant nostrils; perhaps 'uneasy' was not the most suitable word to describe my feelings then. Suddenly a herd of black creatures larger than bloodhounds came galloping in; they had large pendulous ears, their noses were to the ground sniffing, they went up to the lords and ladies of long ago and fawned about them disgustingly. Their eyes were horribly bright, and ran down to great depths. When I looked into them I knew suddenly what these creatures were, and I was afraid. They were the sins, the filthy, immortal sins of those courtly men and women.

Lord Dunsany, *The Ghosts* (1910)

<sup>1</sup> gallants: men who are charmingly attentive to women

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

Discuss ways in which Orwell presents a culture of fear in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, which describes the arrest of Rubashov, a former member of the ruling party elite.

**[30]**

An hour earlier, when the two officials of the People's Commissariat of the Interior were hammering on Rubashov's door, in order to arrest him, Rubashov was just dreaming that he was being arrested. The knocking had grown louder and Rubashov strained to wake up. He was practised in tearing himself out of nightmares, as the dream of his first arrest had for years returned periodically and ran its course with the regularity of clockwork. Sometimes, by a strong effort of will, he managed to stop the clockwork, to pull himself out of his dream by his own effort, but this time he did not succeed; the last weeks had exhausted him, he sweated and panted in his sleep; the clockwork hummed, the dream went on.

He dreamed, as always, that there was a hammering on his door, and that three men stood outside, waiting to arrest him. He could see them through the closed door, standing outside, banging against its framework. They had on brand-new uniforms; on their caps and sleeves they wore their insignia: the aggressively barbed cross; in their free hand they carried grotesquely big pistols; their straps and trappings smelled of fresh leather. Now they were in his room, at his bedside. Two were overgrown peasant lads with thick lips and fish-eyes; the third was short and fat. They stood by his bed, holding their pistols in their hands, and breathing heavily at him. It was quite still save for the asthmatic panting of the short, fat one. Then someone in an upper storey pulled a plug and the water rushed evenly through the pipes in the walls.

Arthur Koestler, *Darkness at Noon* (1940)



## 10 Virginia Woolf: *Mrs Dalloway*

Discuss the link between death and party-going in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, in which preparations for a garden party are interrupted by the news of the sudden death of a local workman.

[30]

'Mother, a man's been killed,' began Laura.

'Not in the garden?' interrupted her mother.

'No, no!'

'Oh, what a fright you gave me!' Mrs Sheridan sighed with relief, and took off the big hat and held it on her knees.

'But listen, mother,' said Laura. Breathless, half-choking, she told the dreadful story. 'Of course, we can't have our party, can we?' she pleaded. 'The band and everybody arriving. They'd hear us, mother; they're nearly neighbours!'

To Laura's astonishment her mother behaved just like Jose<sup>1</sup>; it was harder to bear because she seemed to be amused. She refused to take Laura seriously.

'But, my dear child, use your common sense. It's only by accident we've heard of it. If someone had died there normally – and I can't understand how they keep alive in those poky little holes – we should still be having our party, shouldn't we?'

Laura had to say 'yes' to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.

'Mother, is it terribly heartless of us?' she asked.

'Darling!' Mrs Sheridan got up and came over to her, carrying the hat. Before Laura could stop her, she had popped it on. 'My child!' said her mother, 'the hat is yours! It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself!' And she held up her hand mirror.

Katherine Mansfield, *The Garden Party* (1922)

1 Jose: Laura's sister

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

Discuss how difficult it is for love to cross cultural divides in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, in which an Eastern European immigrant proposes to a young woman in Kent.

[30]

He was called Yanko. He had explained that this meant little John; but as he would also repeat very often that he was a mountaineer (some word sounding in the dialect of his country like Goorall) he got it for his surname. And this is the only trace of him that the succeeding ages may find in the marriage register of the parish. There it stands—Yanko Goorall—in the rector's handwriting. The crooked cross made by the foreigner, a cross whose tracing no doubt seemed to him the most solemn part of the whole ceremony, is all that remains now to perpetuate the memory of his name.

His courtship had lasted some time—ever since he got his precarious footing in the community. It began by his buying for Amy Foster a green satin ribbon in Darnford. This was what you did in his country. You bought a ribbon at a Jew's stall on a fair-day. I don't suppose the girl knew what to do with it, but he seemed to think that his honourable intentions could not be mistaken.

It was only when he declared his purpose to get married that I fully understood how, for a hundred futile and inappreciable reasons, how—shall I say odious?—he was to all the countryside. Every old woman in the village was up in arms. Farmer Smith, coming upon him near the farm, promised to break his head for him if he found him about again. But he twisted his little black moustache with such a bellicose<sup>1</sup> air and rolled such big, black fierce eyes at Smith that this promise came to nothing. Smith, however, told the girl that she must be mad to take up with a man who was surely wrong in his head. All the same, when she heard him in the gloaming<sup>2</sup> whistle from beyond the orchard a couple of bars of a weird and mournful tune, she would drop whatever she had in her hand—she would leave Mrs. Smith in the middle of a sentence—and she would run out to his call.

Joseph Conrad, *Amy Foster* (1903)

1 bellicose: aggressive, willing to fight

2 in the gloaming: at twilight

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