Oxford Cambridge and RSA

Friday 24 May 2024 – 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) '*Private Lives* is an entertaining play without a moral.'

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

Or

(b) 'Stylish, amusing, cruel.'

In the light of this comment, discuss the role of Amanda in *Private Lives*. **[30]**

2 Tennessee Williams: *A Streetcar Named Desire*

Either

(a) 'Throughout the play, we are aware of the pressure the past exerts on the present.'

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

Or

(b) 'Blanche despises and ignores the day-to-day realities of life.'

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

3 Harold Pinter: *The Homecoming*

Either

(a) 'Power games played in a domestic setting.'

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

Or

(b) 'Teddy is not really one of the boys.'

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

4 Alan Bennett: *The History Boys*

Either

(a) 'It is never quite clear whether the boys gain or lose by the teaching they receive.'

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

Or

(b) 'Hector is a born rebel, but a very unpredictable one.'

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

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5 Polly Stenham: *That Face*

Either

(a) '*That Face* shows your close relatives can be your worst enemies.'

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

Or

(b) 'Mia's brutal and irresponsible tendencies are unchecked by the other characters in the play.'

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

6 Jez Butterworth: *Jerusalem*

Either

(a) 'Fantasy matters more than fact in the world of this play.'

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

Or

(b) 'Rooster's male companions are a collection of losers.'

How far and in what ways do you agree with this view of Rooster's male companions 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 the fragility of relationships in *The Great Gatsby*.

In your answer you should make connections and comparisons with the unseen passage below, in which a relationship is tentatively re-started. **[30]**

She was glad to see him. She took him into the drawing room—a wonderful study in browns—and looked at him and looked at him.

"Well," he asked her, his voice eager in spite of the commonplace words, "are you glad to see me? Tell me what you do with yourself."

She could not talk fast enough, her eyes clinging to his face. Once it struck her that he had changed in some indefinable way. Was it a slight coarsening of that refined aristocratic aspect? Even in her sub-consciousness she denied it.

He had come back to her.

"So I design for Madame when I feel like it, and send the money to the Red Cross and wonder when you are coming back to me." For the first time in their acquaintanceship she was conscious deliberately of trying to attract, to hold him. She put on her spoiled child air which had once been so successful.

"It took you long enough to get here," she pouted. She was certain of him now. His mere presence assured her.

They sat silent a moment, the late November sun bathing her head in an austere glow of chilly gold. As she sat there in the big brown chair she was, in her yellow dress, like some mysterious emanation, some wraith-like aura[1] developed from the tone of her surroundings.

He rose and came toward her, still silent. She grew nervous, and talked incessantly with sudden unusual gestures. "Oh, Stuart, let me give you tea. It's right there in the pantry off the dining-room. I can wheel the table in." She rose, a lovely creature in her yellow robe. He watched her intently.

"Wait," he bade her.

She paused almost on tiptoe, a dainty golden butterfly.

"You are coming back to live with me?" he asked her hoarsely.

For the first time in her life she loved him.

Jessie Redmon Fauset, *The Sleeper Wakes* (1920)

1 some mysterious emanation, some wraith-like aura: a spiritual atmosphere or ghost-like presence

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

Discuss ways in which Carter presents the authority of men over women.

In your answer you should select material from the whole text and make connections and comparisons with the unseen passage below which explores the balance of power in a relationship.

[30]

© Joyce Carol Oates, The Assignation, pp.184-85, Ecco Press, 1988. From first line " When we walked together he held my hand unnaturally high, at the level of his chest, as no man had done before. In this way he made his claim." to last line "And he entrusted me with the key to the doo

[redacted]

9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell explores the impact of physical suffering in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the unseen passage below which depicts a brutalizing event. **[30]**

© Ursula K Leguin, The Left Hand of Darkness, Ace Books, 1969. From first line "My superiors act, of course, by order of the Thirty-Three.—You will now undergo interrogation." to last line "No one knew any of the others. No one knew where we were being taken." Item removed due to th

[redacted]

1 veridical drug: drug which causes the taker to tell the truth.

10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf shows how the past lives on in the present in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the unseen passage below in which Irma attempts to hide the feelings she has for Mike. **[30]**

© Joan Lindsay, Picnic at Hanging Rock, Vintage Random House,2013. From first line "Unnecessary for Mike to answer, or even to listen, so long as he lay there beside her, leaning over the rail with a lock of thick hair falling over one eye with every turn of his head, and aiming endless pe

[redacted]

11 Mohsin Hamid: *The Reluctant Fundamentalist*

Discuss ways in which Mohsin Hamid explores the impact of prejudice in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the unseen passage below from a novel depicting the experience of a black man who is repeatedly stopped by United States police. **[30]**

© Claudia Rankine, Citizen, Penguin Random House UK, 2014. From first line "I left my client's house knowing I would be pulled over;" to last line "Each time it begins in the same way, it doesn't begin the same way, each time it begins it's the same;". Item removed due to third party copyright.

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