

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Thursday 8 June 2023 – 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	12–18
Dystopia	5 & 6	20–26
Women in Literature	7 & 8	28–33
The Immigrant Experience	9 & 10	34–39

Answer TWO questions from the topic you have chosen.

American Literature 1880–1940

Answer QUESTION 1. Then answer Question 2(a) OR 2(b) OR 2(c).

You should spend about 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]**

This novel is set in New York City in the 1910s. In the extract, Roger Gale is accompanying his daughter Deborah, a school principal, to visit her school, which is largely attended by immigrant children.

Out of the subway they emerged into a noisy tenement¹ street. Roger had known such streets as this, but only in the night-time, as picturesque and

adventurous ways in an underground 5
world he had explored in search
of strange old glittering rings². It
was different now. Gone were the
Rembrandt³ shadows, the leaping flare 10
of torches, the dark surging masses of
weird uncouth humanity. Here in garish
daylight were poverty and ugliness,
here were heaps of refuse and heavy
smells and clamor. It disgusted and 15
repelled him, and he was tempted to
turn back. But glancing at Deborah by
his side he thought of the night she had
been through. No, he decided, he would
go on and see what she was up to here.

They turned into a narrower street 20
between tall dirty tenements, and in
a twinkling all was changed. For the
street, as far as he could see, was
gay with flaunting colors, torrents of
bobbing hats and ribbons, frocks and 25
blouses, shirts and breeches, vivid reds
and yellows and blues. It was deafening
with joyous cries, a shrill incessant
chatter, chatter, piercing yells and
shrieks of laughter. Children, swarms 30
of children, children of all sizes passed

him, clean and dirty, smiling, scowling,
hurrying, running, pummeling,
grabbing, whirling each other round
and round—till the very air seemed 35
quivering with wild spirits and new life!

He heard Deborah laughing. Five
hilarious small boys had hold of her
hands and were marching in triumph
waving their caps. “Heigh there—heigh 40
there! Heigh—heigh—heigh!”

The school was close in front of them.
An enormous building of brick and
tile wedged into a disordered mass of
tenements, shops and factories, it had 45
been built around a court shut out from
the street by a high steel fence. They
squeezed into the gateway, through
which a shouting punching mob of
urchins were now pushing in; and soon 50
from a balcony above Roger looked
down into the court, where out of a wild
chaos order was appearing. Boys to the
right and girls to the left were forming in
long sinuous lines, and three thousand 55
faces were turned toward the building.
In front appeared the Stars and Stripes.

Then suddenly he heard a crash from
underneath the balcony, and looking
down he saw a band made up of some 60
thirty or forty boys. Their leader, a dark
Italian lad, made a flourish, a pass with
his baton, and the band broke into a
blaring storm, an uproarious, booming
march. The mob below fell into step, 65
and line after line in single file the
children marched into their school.

“Look up! Look all around you!” He
heard Deborah’s eager voice in his ear.
And as he looked up from the court 70
below he gave a low cry of amazement.
In hundreds of windows all around,
of sweatshops, tenements, factories,
on tier upon tier of fire escapes and
even upon the roofs above, silent 75
watchers had appeared. For this one
moment in the day the whole congested
neighborhood had stopped its feverish
labor and become an amphitheater
with all eyes upon the school. And the 80
thought flashed into Roger’s mind:
“Deborah’s big family!”

Ernest Poole, ‘His Family’ (1917)

¹tenement: a building containing many apartments, here overcrowded and run-down.

²strange old glittering rings: Roger is a collector of antique rings.

³Rembrandt: Seventeenth-century Dutch artist famous for his treatment of light and shadow.

In your answer to Question 2, you must compare at least TWO texts from the list. At least ONE text MUST be from the two texts at the top of the list in bold.

**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'

'The contrast between wealth and poverty is a powerful feature 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'

'Toughness of character is often important in American literature.'

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) 'A sense of justice is central to American 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 'The Great Gatsby' and/or 'The Grapes of Wrath'. [30]

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THE GOTHIC

Answer QUESTION 3. Then answer Question 4(a) OR 4(b) OR 4(c).

You should spend about 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]**

Theodora and Eleanor are young women who have joined a small psychic research group staying in a house which is believed to be haunted. In the extract, they are disturbed during the night.

Theodora's grasp loosened, and tightened, and Eleanor, lulled for a minute by the sounds, started and looked across to where Theodora ought to be in the darkness, and then thought, screamingly, Why is it dark? Why is it dark? She rolled and clutched Theodora's hand with both of hers, and

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tried to speak and could not, and held
on, blindly, and frozen, trying to stand 10
her mind on its feet, trying to reason
again. We left the light on, she told
herself, so why is it dark? Theodora,
she tried to whisper, and her mouth
could not move; Theodora, she tried to 15
ask, why is it dark? and the voice went
on, babbling, low and steady, a little
liquid gloating sound. She thought she
might be able to distinguish words if
she lay perfectly still, if she lay perfectly 20
still, and listened, and listened and
heard the voice going on and on, never
ceasing, and she hung desperately to
Theodora's hand and felt an answering
weight on her own hand. 25

Then the little gurgling laugh came
again, and the rising mad sound of
it drowned out the voice, and then
suddenly absolute silence. Eleanor took
a breath, wondering if she could speak 30
now, and then she heard a little soft cry
which broke her heart, a little infinitely
sad cry, a little sweet moan of wild
sadness. It is a child, she thought with
disbelief, a child is crying somewhere, 35

and then, upon that thought, came the wild shrieking voice she had never heard before and yet knew she had heard always in her nightmares. “Go away!” it screamed. “Go away, go away, 40 don’t hurt me,” and, after, sobbing, “Please don’t hurt me. Please let me go home,” and then the little sad crying again.

I can’t stand it, Eleanor thought 45 concretely. This is monstrous, this is cruel, they have been hurting a child and I won’t let anyone hurt a child, and the babbling went on, low and steady, on and on and on, the voice rising a 50 little and falling a little, going on and on.

Now, Eleanor thought, perceiving that she was lying sideways on the bed in the black darkness, holding with both hands to Theodora’s hand, holding 55 so tight she could feel the fine bones of Theodora’s fingers, now, I will not endure this. They think to scare me. Well, they have. I am scared, but more than that, I am a person, I am human, 60 I am a walking reasoning humorous

human being and I will take a lot from
this lunatic filthy house but I will not
go along with hurting a child, no, I will
not; I will by God get my mouth to open 65
right now and I will yell I will I will yell
“STOP IT,” she shouted, and the lights
were on the way they had left them and
Theodora was sitting up in bed, startled
and disheveled. 70

“What?” Theodora was saying. “What,
Nell? What?”

“Good God,” Eleanor said, flinging
herself out of bed and across the room
to stand shuddering in a corner, “Good 75
God—whose hand was I holding?”

Shirley Jackson, ‘The Haunting of Hill
House’ (1959)

In your answer to Question 4, you must compare at least TWO texts from the list. At least ONE text MUST be from the two texts at the top of the list in bold.

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 literature often places an ancient myth in a more recent setting.'

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*'

'Gothic texts are inclined to challenge traditional gender roles.'

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 literature retains a sense of mystery at its heart.'

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]

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DYSTOPIA

Answer QUESTION 5. Then answer Question 6(a) OR 6(b) OR 6(c).

You should spend about 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]**

This novel depicts New York in a future 1999, with uncontrolled population growth and scarcity of resources. In the extract senior citizens, known as ‘Eldsters’, are conducting a political protest against conditions, watched by police detectives.

The Eldsters were already out in force and heading south, and were haltingly slow in getting out of the truck’s way. The seated policemen looked out at them indifferently as they rolled by, a slowly surging mass: gray heads, bald

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heads, most of them with canes, while one old man with a great white beard swung along on crutches. There were a large number of wheelchairs. When they emerged into Union Square the sun, no longer blocked by the buildings, burned down unrelentingly upon them. 10

‘It’s murder,’ Steve Kulozik said, yawning as he swung down from the truck. ‘Getting all these old gaffers out in the heat will probably kill off half of them. It must be a hundred degrees in the sun – it was ninety-three at eight o’clock.’ 15 20

‘That’s what the medics are for,’ Andy said, nodding toward the small group of men in white who were unrolling stretchers next to a Department of Hospitals trailer. The detectives strolled toward the rear of the crowd that already had filled the park, facing toward the speaker’s platform in the center. There was an amplified scratching sound and a quickly cut-off whine as the public address system was tested. 25 30

‘A record-breaker,’ Steve said, his eyes searching the crowd steadily while

they talked. 'I hear the reservoirs are 35
so low that some of the outlet pipes are
uncovered. That and the upstate rubes¹
dynamiting the aqueduct again ...'

The squeal from the loudspeakers
dissolved into the echoing thunder of 40
an amplified voice.

'... Comrades, Fellows and Dames,
members all of the Eldsters of America,
I ask your attention. I had ordered some
clouds for this morning but it sure looks 45
like the order never got through ...'

An appreciative murmur rolled over
the park, there were a few handclaps.

'Who's that talking?' Steve asked.

'Reeves, the one they call Kid Reeves 50
because he's only sixty-five years old.
He's business manager of the Eldsters
now and he'll be their president next
year if he keeps going like this ...' His
words were drowned out as Reeves's 55
voice shattered the hot air again.

'But we have clouds enough in our
lives so perhaps we can live without
these clouds in the sky.' This time
there was an angry edge to the crowd's 60
grumbling answer. 'The authorities
have seen to it that we cannot work, no

matter how fit or able we are, and they have fixed the tiny, insulting, miserable handout that we are supposed to live on 65 and at the same time they see to it that money buys less and less every year, every month, almost every day ...'

'There goes the first one,' Andy said, pointing to a man at the back of the crowd who fell to his knees, clutching his chest. 70

'Leave it for them,' he said, pointing to the two medics who were already pushing forward. 'Heart failure or heat stroke and it's not going to be the last. Come on, let's circulate the crowd.' 75

Harry Harrison, 'Make Room! Make Room!' (1966)

¹rubes: people from the rural areas of upstate New York.

In your answer to Question 6, you must compare at least TWO texts from the list. At least ONE text MUST be from the two texts at the top of the list in bold.

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'

'People in authority in dystopian literature often inspire both love and fear.'

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'

'The human body is often portrayed as a battleground in dystopian fiction.'

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) ‘Dystopian literature often features the failure and disappointment of romantic love.’**

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]

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WOMEN IN LITERATURE

Answer QUESTION 7. Then answer Question 8(a) OR 8(b) OR 8(c).

You should spend about 1 HOUR AND 15 MINUTES plus your additional time allowance on EACH question.

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

Julia Almond is a woman of 20 who has lost her sweetheart, Alfie, in World War One. In this extract she is preparing to wed Herbert, whose first wife has died, and who has been staying with Julia's family at their home, Two Beresford Villas. Other characters mentioned include Julia's mother (Mrs Almond), Julia's cousin Elsa, and Herbert's sister Bertha.

There were, of course, things to be talked over, and Julia found herself as business-like as she was at the shop. She wouldn't, she said quite frankly, marry Herbert if Bertha were to live with them, neither would she—and here Herbert was terribly shocked—share a bedroom with him. She didn't tell him it was a room to herself that was beckoning her, particularly that lovely room in Saint Clement's Square, with the tall windows, cut into large square panes, and the window-boxes, and the view of the drooping trees and the broken statue of Apollo striking his dumb lyre in the midst of them.

“You can come and see me when you want to,” said Julia firmly, “but I'm a very light sleeper”—this was totally untrue—“and men snore, at least Dad did, and I'm sure you do. After all, you slept in your present room all the last months you were ...” She stopped. She didn't like to say: “All the last months you were married to your wife.”

Herbert looked down at her, his expression a mingling of indulgence and irritation. “Oh, well,” he said, “I

suppose you'll have to have it your own way." 35

In spite of Mrs. Almond's tearful objections, the marriage took place at the Registrar's, much to Julia's relief after she had read the wedding service. The things they wanted you to say ... 40

She felt funny enough the morning of her marriage as it was. She awoke in a state of panic, feeling that she couldn't go through with it. She sat up in bed and stared across her room at the saucy 45 little face upon the pillow opposite, a face purged now of its impertinence by unconsciousness, the face of a child. Lucky Elsa, not having to be married this morning ... And yet, she supposed, 50 lucky Julia, to be going to be married to what Dad had always called a good solid man, who loved her, and was taking her away from this dreadful Two Beresford; where Uncle George 55 boomed, and Aunt Mildred organised everyone almost out of existence, and Elsa was always altering her performances and being a different sort of little girl, none of them real, and Mum 60 was tearful and sycophantish by turns.

And as to marriage itself ... well, Julia had picked up fragments of knowledge here and there, and had no reason to believe, taught as she had been by her own and Alfie's youth and ardour, that it would be anything dreadful. 65

F Tennyson Jesse, 'A Pin to see the Peepshow' (1934)

In your answer to Question 8, you must compare at least TWO texts from the list. At least ONE text MUST be from the two texts at the top of the list in bold.

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'

'Female characters in literature often show strength in adversity.'

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'

'The lives of female characters narrow as they grow older.'

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 in literature are acutely aware of the importance of money and status.'

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 Question 10(a) OR 10(b) OR 10(c).

You should spend about 1 HOUR AND 15 MINUTES plus your additional time allowance on EACH question.

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

The novel concerns Lev, a middle-aged immigrant from Eastern Europe. He is hoping to find work in the UK so that he can send money home to his family. In this extract, he wants to use the station toilets in London to clean up after his long journey.

He followed signs to the station toilets, then found himself barred from entering them by a turnstile. He put down his bag and watched what other people did. They put money into a slot and the turnstile moved, but the only money Lev

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had was a wad of twenty-pound notes – each one calculated by Rudi to last him a week, until he found work.

‘Please may you help me?’ said Lev 10
to a smart, elderly man approaching
the stile. But the man put in his coin,
pushed at the turnstile with his groin
and held his head high as he passed
through, as though Lev hadn’t even 15
come within his sightline. Lev stared
after him. Had he said the words
incorrectly? The man didn’t pause in his
confident stride.

Lev waited. Rudi, he knew, would 20
have vaulted over the barrier, without
a second’s pause, untroubled by what
the consequences might be, but Lev felt
that vaulting was beyond him right now.
His legs lacked Rudi’s inexhaustible 25
spring. Rudi made his own laws and
they were different from his and this
would probably always be the case.

Standing there, Lev’s longing to 30
be clean increased steadily as the
moments passed. He could feel stinging
pains here and there on his skin, like
sores. Sweat broke on his skull and
ran down the back of his neck. He felt

slightly sick. He took out a cigarette 35
from an almost empty pack and lit it,
and the men coming and going from
the washroom stared at him, and those
stares drew his attention at last to a No
Smoking sign stuck onto the tiles a few 40
feet from where he stood. He drew in a
last sweet breath from the cigarette and
ground it out under his feet and he saw
then that his black shoes were stained
with mud and thought, This is the mud 45
of my country, the mud of all Europe,
and I must find some rags and wipe it
away ...

After some time, a young man,
wearing overalls, unshaven and 50
carrying a canvas bag of tools,
approached the washroom turnstile
and Lev decided that this man –
because he was young and because the
overalls and the work-bag marked him 55
as a member of the once-honourable
proletariat – might not pretend that he
hadn't seen him, so he said as carefully
as he could: 'May you help me, please?'

The man had long, untidy hair and 60
the skin of his face was white with
plaster-dust. 'Sure,' he said. 'What's
up?'

Lev indicated the turnstile, holding up a twenty-pound note. The man smiled. Then he rummaged in the pocket of his overalls, found a coin, handed it to Lev and snatched the note away. Lev stared in dismay. 'No,' he said. 'No, please ...'

65
70

But the young man turned, went through the barrier and began to walk into the washroom. Lev gaped. Not a single word of English would come to him now and he cursed loudly in his own language. Then he saw the man coming back towards him with a smile that made dark creases in the white dust of his face. He held the twenty-pound note out to Lev. 'Only joking,' he said. 'Just joking, mate.'

75
80

Rose Tremain, 'The Road Home' (2007)

In your answer to Question 10, you must compare at least TWO texts from the list. At least ONE text MUST be from the two texts at the top of the list in bold.

**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’

‘Immigrants in literature carry the weight of their past lives with them.’

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 offer both opportunities and challenges to their central 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 desire to belong.’

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]

END OF QUESTION PAPER

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