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**Thursday 8 June 2023 – Morning**

**A Level English Literature**

**H472/02** Comparative and contextual study

**Time allowed: 2 hours and 30 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 **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 [ ].
- This document has **16** pages.

**ADVICE**

- Read each question carefully before you start your answer.



	<b>Question</b>	<b>Page</b>
<b>American Literature 1880–1940</b>	1 & 2	4–5
<b>The Gothic</b>	3 & 4	6–7
<b>Dystopia</b>	5 & 6	8–9
<b>Women in Literature</b>	7 & 8	10–11
<b>The Immigrant Experience</b>	9 & 10	12–13

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** 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 tenement<sup>1</sup> street. Roger had known such streets as this, but only in the night-time, as picturesque and adventurous ways in an underground world he had explored in search of strange old glittering rings<sup>2</sup>. It was different now. Gone were the Rembrandt<sup>3</sup> shadows, the leaping flare 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 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. 5  
10

They turned into a narrower street 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 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 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 quivering with wild spirits and new life! 15

He heard Deborah laughing. Five hilarious small boys had hold of her hands and were marching in triumph waving their caps. “Heigh there—heigh there! Heigh—heigh—heigh!” 20

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 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 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 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 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, and line after line in single file the children marched into their school. 25  
30  
35

“Look up! Look all around you!” He heard Deborah’s eager voice in his ear. And as he looked up from the court 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 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 thought flashed into Roger's mind: "Deborah's big family!" 40

Ernest Poole, *His Family* (1917)

<sup>1</sup>*tenement*: a building containing many apartments, here overcrowded and run-down.

<sup>2</sup>*strange old glittering rings*: Roger is a collector of antique rings.

<sup>3</sup>*Rembrandt*: 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]

## 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** 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 tried to speak and could not, and held on, blindly, and frozen, trying to stand 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 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 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. 5  
10

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 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, 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, don't hurt me," and, after, sobbing, "Please don't hurt me. Please let me go home," and then the little sad crying again. 15  
20

I can't stand it, Eleanor thought 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 little and falling a little, going on and on. 25

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 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, 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 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. 30  
35

"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 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.

<b>Bram Stoker: <i>Dracula</i></b> <b>Angela Carter: <i>The Bloody Chamber and Other Stories</i>*</b>
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>

\*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]**

## Dystopia

Answer **Question 5**. Then answer Question 6(a) or 6(b) or 6(c).

You should spend about **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]**

*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 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. 5

'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.' 10

'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. 15

'A record-breaker,' Steve said, his eyes searching the crowd steadily while they talked. 'I hear the reservoirs are so low that some of the outlet pipes are uncovered. That and the upstate rubes<sup>1</sup> dynamiting the aqueduct again ...' 20

The squeal from the loudspeakers dissolved into the echoing thunder of 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 like the order never got through ...' 25

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 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 voice shattered the hot air again. 30

'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 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 and at the same time they see to it that money buys less and less every year, every month, almost every day ...' 35

'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.

‘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.’ 40

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

<sup>1</sup>*rubes*: 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]

## 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** 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. 5

"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." 10

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." 15

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 ...

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 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, 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 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 was tearful and sycophantish by turns. 20

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. 25

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** 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 had was a wad of twenty-pound notes – each one calculated by Rudi to last him a week, until he found work. 5

‘Please may you help me?’ said Lev 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 come within his sightline. Lev stared after him. Had he said the words incorrectly? The man didn’t pause in his confident stride. 10

Lev waited. Rudi, he knew, would 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 spring. Rudi made his own laws and they were different from his and this would probably always be the case. 15

Standing there, Lev’s longing to 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 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 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 of my country, the mud of all Europe, and I must find some rags and wipe it away ... 20

After some time, a young man, wearing overalls, unshaven and 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 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?’ 25

The man had long, untidy hair and 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 ...’ 30

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 35

dust of his face. He held the twenty-pound note out to Lev. 'Only joking,' he said. 'Just joking, mate.'

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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