



Oxford Cambridge and RSA

**Monday 3 June 2019 – 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  
(OCR12 sent with general stationery)

**INSTRUCTIONS**

- Use black ink.
- Answer **two** questions from the topic you have chosen.
- Write your answers in the Answer Booklet. The question numbers must be clearly shown.

**INFORMATION**

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

Selina thought constantly of Dirk's future. A thousand other thoughts might be racing through her mind during the day—plans for the farm, for the house—but always, over and above and through all these, like the steady beat of a drum penetrating sharper and more urgent sounds—was the thought of Dirk. He did well enough at high school. Not a brilliant student, nor even a very good one. But good enough. Average. And well liked. 5

It was during those careless years of Dirk's boyhood between nine and fifteen that Selina changed the DeJong acres from a wornout and down-at-heel truck farm whose scant products brought a second-rate price in a second-rate market to a prosperous and blooming vegetable garden whose output was sought a year in advance by the South Water Street commission merchants. DeJong asparagus with firm white thick stalk bases tapering to a rich green streaked with lavender at the tips. DeJong hothouse tomatoes in February, plump, scarlet, juicy. You paid for a pound a sum Pervus had been glad to get for a bushel<sup>1</sup>. 10  
15

These six or seven years of relentless labour had been no showy success with Selina posing grandly as the New Woman in Business. No, it had been a painful, grubbing, heartbreaking process as is any project that depends on the actual soil for its realization. She drove herself pitilessly. She literally tore a living out of the earth with her two bare hands. Yet there was nothing pitiable about this small energetic woman of thirty-five or forty with her fine soft dark eyes, her clean-cut jawline, her shabby decent clothes that were so likely to be spattered with the mud of the road or fields, her exquisite nose with the funny little wrinkle across the bridge when she laughed. Rather, there was something splendid about her; something rich, prophetic. It was the splendour and richness that achievement imparts. 20  
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It is doubtful that she ever could have succeeded without the money borrowed from August Hempel; without his shrewd counsel. She told him this, sometimes. He denied it. "Easier, yes. But you would have found a way, Selina. Some way. Julie, no. But you, yes. You are like that. Me, too. Say, plenty fellers that was butchers with me twenty years ago over in North Clark Street are butchers yet, cutting off a steak or a chop. 'Good morning, Mrs. Kruger. What'll it be today?'" 30

The Hempel Packing Company was a vast monster now stretching great arms into Europe, into South America. In some of the yellow journals that had cropped up in the last few years you even saw old Aug himself portrayed in cartoons as an octopus with cold slimy eyes and a hundred writhing reaching tentacles. These bothered Aug a little, though he pretended to laugh at them. "What do they want to go to work and make me out like that for? I sell good meat for all I can get for it. That's business ain't it?" 35  
40

Edna Ferber, *So Big* (1924)

<sup>1</sup>*bushel*: a bushel of tomatoes weighs approximately 53 pounds.

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.

**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*

‘Characters in American literature often seek a fresh start.’

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 celebrates the ordinary human being.’

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 explores the changing, restless nature of society.’

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 **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]**

Dark, autumnal, and gloomy was the hour; the winds whistled hollow, and over the expanse of heaven was spread an unvarying sombreness of vapour: nothing was heard save the melancholy shriekings of the night-bird, which, soaring on the evening blast, broke the stillness of the scene, interrupting the meditations of frenzied enthusiasm; mingled with the sighing of the wind, which swept in languid and varying cadence amidst the leafless boughs. 5

Ah! of whom shall the poor outcast wanderer demand protection? Far, far has she wandered. The vice and unkindness of the world hath torn her tender heart. In whose bosom shall she repose the secret of her sufferings? Who will listen with pity to the narrative of her woe, and heal the wounds which the selfish unkindness of man hath made, and then sent her with them, unbound, on the wide and pitiless world? Lives there one whose confidence the sufferer might seek? 10

Cold and dreary was the night: November's blast had chilled the air. Is the blast so pitiless as ingratitude and selfishness? Ah, no! thought the wanderer; it is unkind indeed, but not so unkind as that. Poor Eloise de St. Irvyne! many, many are in thy situation; but few have a heart so full of sensibility and excellence for the demoniac malice of man to deform, and then glut itself with hellish pleasure in the conviction of having ravaged the most lovely of the works of their Creator. She gazed upon the sky: the moon had just risen; its full orb was occasionally shaded by a passing cloud: it rose from behind the turrets of le Chateau de St. Irvyne. The poor girl raised her eyes towards it, streaming with tears: she scarce could recognise the once-loved building. She thanked God for permitting her again to behold it; and hastened on with steps tottering from fatigue, yet nerved with the sanguineness<sup>1</sup> of anticipation. 15  
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Yes, St. Irvyne was the same as when she had left it five years ago. The same ivy mantled the western tower; the same jasmine which bloomed so luxuriantly when she left it, was still there, though leafless from the season. Thus was it with poor Eloise: she had left St. Irvyne, blooming, and caressed by every one; she returned to it pale, downcast, and friendless. The jasmine encircled the twisted pillars which supported the portal. Alas! whose assistance had prevented Eloise from sinking to the earth?--no one's. She knocked at the door--it was opened, and an instant's space beheld her in the arms of a beloved sister. Needless were it to describe the mutual pleasure, needless to describe the delight, of recognition; suffice it to say, that Eloise once more enjoyed the society of her dearest friend; and, in the happiness of her society, forgot the horrors which had preceded her return to St. Irvyne. 30  
35

Percy Bysshe Shelley, *St Irvyne* (1811)

<sup>1</sup>*sanguineness*: optimism

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***

‘The most fascinating characters in Gothic literature are its villains.’

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 writing depends on the use of traditional images and stories.’

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) ‘Supernatural events and effects are key features of Gothic writing.’**

Compare ways in which such features are presented in at least two texts prescribed for this topic.

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 **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]**

*The following passage is taken from a novel in which 'self-barers' (people who talk or write about themselves in the first person) are persecuted.*

R Silverberg, 'A Time of Changes', pp384-385, TOR Books, 1971. Item removed due to third party copyright restrictions.

Robert Silverberg, *A Time of Changes* (1971)

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.

**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*

'Dystopian writing often involves elaborate systems of surveillance.'

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 quality of human endurance is central to 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 regimes spend much time and effort on the process of indoctrination.'

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 **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]**

*In the following passage, Adolphus Crosbie has just married Lady Alexandrina de Courcy and compares her with Lilian Dale, to whom he was once engaged.*

By the proper administration of a light bribe Crosbie secured for himself and his wife a compartment in the railway carriage to themselves. And as he seated himself opposite to Alexandrina, having properly tucked her up with all her bright-coloured trappings, he remembered that he had never in truth been alone with her before. He had danced with her frequently, and been left with her for a few minutes between the figures. He had flirted with her in crowded drawing-rooms, and had once found a moment at Courcy Castle to tell her that he was willing to marry her in spite of his engagement with Lilian Dale. But he had never walked with her for hours together as he had walked with Lily. He had never talked to her about government, and politics, and books, nor had she talked to him of poetry, of religion, and of the little duties and comforts of life. He had known the Lady Alexandrina for the last six or seven years; but he had never known her – perhaps never would know her – as he had learned to know Lily Dale within the space of two months. 5  
10

And now that she was his wife, what was he to say to her? They two had commenced a partnership which was to make of them for the remaining term of their lives one body and one flesh. They were to be all-in-all to each other. But how was he to begin this all-in-all partnership? Had the priest, with his blessing, done it so sufficiently that no other doing on Crosbie's own part was necessary? There she was, opposite to him, his very actual wife – bone of his bone; and what was he to say to her? As he settled himself on his seat, taking over his own knees a part of a fine fur rug trimmed with scarlet, with which he had covered her other muffings, he bethought himself how much easier it would have been to talk to Lily. And Lily would have been ready with all her ears, and all her mind, and all her wit, to enter quickly upon whatever thoughts had occurred to him. In that respect Lily would have been a wife indeed – a wife that would have transferred herself with quick mental activity into her husband's mental sphere. Had he begun about his office Lily would have been ready for him, but Alexandrina had never yet asked him a single question about his official life. Had he been prepared with a plan for tomorrow's happiness Lily would have taken it up eagerly, but Alexandrina never cared for such trifles. 15  
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25  
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'Are you quite comfortable?' he said, at last.

'Oh, yes, quite, thank you. By-the-by, what did you do with my dressing-case?'

And that question she did ask with some energy. 35

'It is under you. You can have it as a foot-stool if you like it.'

'Oh, no; I should scratch it. I was afraid that if Hannah had it, it might be lost.' Then again there was silence, and Crosbie again considered as to what he would next say to his wife.

Anthony Trollope, *The Small House at Allington* (1864)

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*

'Rather than making things happen, female characters in literature tend to be observers.'

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 contrast of age and youth is a key element in the presentation of female characters in literature.'

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)** 'Motherhood is central to literature by and about women.'

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]**

He turns on the faucet and runs water over the lentils, washes them. With Mrs Patton watching, admiringly, he sets the pot on the stove and adds the spices she hands him, without looking to see what it is he is adding. Their odours are strong, foreign – they should be right. They make him sneeze and infect him with recklessness: he throws in some green peppers, a tomato, bay leaves, cloves. 5

‘Is it the way your mother made it?’ she blinks and asks when steam begins to rise and enfold them in smells not altogether appetising.

He cannot tell her that he has never seen his mother cook; she would understand that to mean that he never ate at home but starved, and at the moment he has had enough of her compassion. He merely nods and stirs. His glasses become fogged with the grease of turmeric-tinted steam. 10

‘Now if more Americans ate that food, we shouldn’t be making ourselves so sick – with heart disease and cancer and – and dreadful diseases all due to a terrible, terrible diet,’ she says. 15

‘Americans are very healthy people, Mrs Patton,’ he says, ‘more healthy than Indians.’

‘Oh, shoo, don’t you believe that. Just ask me about American health – I’ll tell you,’ she cries. ‘The statistics are just awful. You go into any doctor’s clinic and you’ll see things that’ll astonish you. We don’t know how to eat,’ she repeats. ‘We’ve got to learn.’ 20

It happens that just when he has poured out the lentils into a dish to eat – khaki-coloured, lumpy, at the same time thick and runny – Melanie walks in, back from school, carrying her book bag on her back like a sack of stones. She pauses as if she cannot believe what she sees, and stares – with increasing indignation – at the lentils dribbling out of the pot and into the bowl. 25

‘Yuck!’ she exclaims finally, the word exploding out of her like a bubble of masticated gum. ‘What’s *that*?’

‘Melanie!’ her mother cries. ‘It is Ahroon’s dinner. Ahroon cooked it. Please do not make rude sounds about what you know nothing of. I do believe you don’t know what cooking is any more. Cookies and candy bars and peanuts is all you ever will eat but please don’t make offensive remarks about other people’s food.’ 30

‘Eeeuuuh, you call that food?’ Melanie asks furiously, as if outraged by the very idea. ‘I call that shit!’ 35

She slams her book bag onto a chair and walks out, hunching her shoulders like a pugilist<sup>1</sup>, while her mother’s reprimands follow her out of the room.

Arun sits in front of his bowl of dhal. He stares at it, nauseated. He quite agrees with Melanie: it *is* revolting. He would much rather chomp upon a candy bar than eat this. But Mrs Patton comes and sits by his side, commiseratingly, coaxingly. She smiles a bright plastic copy of a mother-smile that Arun remembers from another world and another time, the smile that is tight at the corners with pressure, the pressure to perform a role, to make him eat, make him grow, make him worth all the trouble and effort and expense. 40  
45

Anita Desai, *Fasting, Feasting* (1999)

<sup>1</sup>pugilist: boxer

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*

‘The search for identity is central to literature about 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*

‘The literature of immigration does not focus just on the experience of the immigrant; the response of the host nation is presented too.’

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)** ‘Immigrants in literature frequently express disappointment and frustration.’

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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