



### 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) 'A jolly play, if sometimes a pessimistic one.'

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

**Or**

- (b) 'The problem with Elyot and Amanda is that they will never let anything alone.'

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

#### 2 Tennessee Williams: *A Streetcar Named Desire*

**Either**

- (a) 'A play about the strength and danger of desire.'

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

**Or**

- (b) 'Mitch and Stella are much more than victims.'

In the light of this comment, discuss the roles of Mitch and Stella in *A Streetcar Named Desire*. [30]

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

- (a) 'A powerful criticism of male desire.'

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

**Or**

- (b) 'Max, who thinks himself master of the house, is never really in control.'

In the light of this comment, discuss the role of Max in *The Homecoming*. [30]

**4 Alan Bennett: *The History Boys*****Either**

- (a) 'In some ways the boys know more than the teachers.'

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

**Or**

- (b) 'Irwin sees little value in telling the truth.'

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

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

- (a) 'Stenham makes the spectacle of people destroying themselves entertaining.'

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

**Or**

- (b) 'Nothing good can be said of Martha.'

In the light of this comment, discuss the role of Martha in *That Face*. [30]

**6 Jez Butterworth: *Jerusalem*****Either**

- (a) 'I think what's most interesting about Byron is that he keeps changing. He's a very slippery character' (Butterworth).

In the light of this comment, discuss the role of Rooster Byron in *Jerusalem*. [30]

**Or**

- (b) 'The play celebrates a lost England, but laments its passing too.'

How far and in what ways do you agree with this view of *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 dark side of luxury in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage in which Mrs Dexter Manford's daughter, Nona, thinks about the waste and the mess after a big party in New York in the 1920s. **[30]**

Even Mrs. Dexter Manford's perfectly run house was not a particularly appetizing place to return to at four o'clock on the morning after a dance. The last motor was gone, the last overcoat and opera cloak had vanished from hall and dressing-rooms, and only one hanging lamp lit the dusky tapestries and the monumental balustrade of the staircase. But empty cocktail glasses and ravaged cigar-boxes littered the hall tables, wisps of torn tulle and trampled orchids strewed the stair-carpet, and the thicket of forced lilacs and Japanese plums in front of the lift drooped mournfully in the hot air. Nona, letting herself in with her latch-key, scanned the scene with a feeling of disgust. What was it all for, and what was left when it was over? Only a huge clearing-up for Maisie and the servants, and a new list to make out for the next time ... She remembered mild spring nights at Cedarledge, when she was a little girl, and she and Jim used to slip downstairs in stocking feet, go to the lake, loose the canoe, and drift on a silver path among islets fringed with budding dogwood. She hurried on past the desecrated shrubs.

Edith Wharton, *Twilight Sleep* (1927)

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

Discuss ways in which Carter explores the relationship between humankind and beasts 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, an extract from a short story about a woman whose husband has gone out and left her to the mercies of a wild animal. **[30]**

In her dreams she sat beside the cradle of a second child. The first one was dead. The father was dead. The home in the forest was lost and the dwelling in which she lived was unfamiliar. There were heavy oaken doors, always closed, and outside the windows, fastened into the thick stone walls, were iron bars, obviously (so she thought) a provision against Indians. All this she noted with an infinite self-pity, but without surprise—an emotion unknown in dreams. The child in the cradle was invisible under its coverlet which something impelled her to remove. She did so, disclosing the face of a wild animal! In the shock of this dreadful revelation the dreamer awoke, trembling in the darkness of her cabin in the wood.

As a sense of her actual surroundings came slowly back to her she felt for the child that was not a dream, and assured herself by its breathing that all was well with it; nor could she forbear to pass a hand lightly across its face. Then, moved by some impulse for which she probably could not have accounted, she rose and took the sleeping babe in her arms, holding it close against her breast. The head of the child's cot was against the wall to which the woman now turned her back as she stood. Lifting her eyes she saw two bright objects starring the darkness with a reddish-green glow. She took them to be two coals on the hearth, but with her returning sense of direction came the disquieting consciousness that they were not in that quarter of the room, moreover were too high, being nearly at the level of the eyes—of her own eyes. For these were the eyes of a panther.

The beast was at the open window directly opposite and not five paces away.

Ambrose Bierce, *The Eyes of the Panther* (1897)

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

Discuss ways in which Orwell presents the importance of technology in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, in which Forster describes a dystopian world where humankind now lives underground, relying on a mysterious 'Machine' which provides their needs and controls their lives. **[30]**

The bed was not to her liking. It was too large, and she had a feeling for a small bed.

Complaint was useless, for beds were of the same dimension all over the world, and to have had an alternative size would have involved vast alterations in the Machine. Vashti isolated herself – it was necessary, for neither day nor night existed under the ground – and reviewed all that had happened since she had summoned the bed last. Ideas? Scarcely any. Events – was Kuno<sup>1</sup>'s invitation an event?

By her side, on the little reading-desk, was a survival from the ages of litter – one book. This was the Book of the Machine. In it were instructions against every possible contingency. If she was hot or cold or dyspeptic<sup>2</sup> or at a loss for a word, she went to the book, and it told her which button to press. The Central Committee published it. In accordance with a growing habit, it was richly bound.

Sitting up in the bed, she took it reverently in her hands. She glanced round the glowing room as if some one might be watching her. Then, half ashamed, half joyful, she murmured 'O Machine! O Machine!' and raised the volume to her lips. Thrice she kissed it, thrice inclined her head, thrice she felt the delirium of acquiescence<sup>3</sup>. Her ritual performed, she turned to page 1367, which gave the times of the departure of the air-ships from the island in the southern hemisphere, under whose soil she lived, to the island in the northern hemisphere, whereunder lived her son.

She thought, 'I have not the time.'

She made the room dark and slept; she awoke and made the room light; she ate and exchanged ideas with her friends, and listened to music and attended lectures; she made the room dark and slept. Above her, beneath her, and around her, the Machine hummed eternally; she did not notice the noise, for she had been born with it in her ears.

EM Forster, *The Machine Stops* (1909)

---

<sup>1</sup> Kuno is Vashti's son

<sup>2</sup> dyspeptic: not feeling well, possibly because of indigestion

<sup>3</sup> 'delirium of acquiescence': a paradoxical statement, expressing the excitement of giving in

## 10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf explores the impact of World War One on a post-war world in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, in which Rosamond Lehmann describes how a girl just entering society responds to a blind war veteran at a dance. [30]

‘Oh well,’ he said equably, ‘it’s all a question of one’s point of view, isn’t it? One’s taught not to—well, not to think of it as a misfortune, you know.’

‘When were you—how long ago—?’

‘June 1918.’ His voice was even. ‘I went out from school. I only had three months of it. A sniper got me plunk behind the eyes.’

She was silent. War, a cloud on early adolescence, weighing not too darkly, long lifted. ... A cousin in the flying corps killed, the cook’s nephew gone down at Jutland,<sup>1</sup> rumour of the death of neighbours’ sons—(that included Marigold’s elder brother), and, among the village faces, around half a dozen familiar ones that had disappeared and never come back ... and butter and sugar rations; and the lawn dug up for potatoes (the crop had failed); and knitting scratchy mittens and mufflers; and Dad being a special constable and getting bronchitis from it: that was about all that war had meant. And during that safe, that sheltered unthinking time, he had gone out to fight, and had his eyes destroyed. She saw him reel backwards, his hands on his face, crying: I’m blind ... or coming to in hospital, not realizing, thinking it was the middle of the night. ... Imagination stretched shudderingly towards his experience. She had a moment’s dizziness: a moment’s wild new conscious indignation and revolt, thinking for the first time: This was war, never, never to be forgiven or forgotten, for his sake.

‘I’d stay with you, I’d look after you. I’d be your eyes and show you everything.’

Rosamond Lehmann, *Invitation to the Waltz* (1932)

---

<sup>1</sup> Jutland, the major sea battle of the First World War (31 May 1916)

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

Discuss ways in which Mohsin Hamid presents the difficulty of adjusting to Western culture in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, in which Leila Aboulela describes how a privileged Islamic girl from the Sudan tries to settle in 1980s London. **[30]**

I walked out of the restaurant. There was the fuzzy feeling again, as if I was still not used to being outdoors. For a second I was confused, missed my step – shouldn't I be hurrying back to the hospital? The sound of the traffic was loud, the smell from the French bakery deliberately delicious. People walked fast, knowing where they were going. If I wasn't too lazy, I would have crossed the street and gone into Selfridges, tried some of the new summer fashions.

I decided to save money by taking the underground instead of a taxi. At Bond Street station, I looked at the magazines in the newsagent. I could buy one of those rude magazines, the ones always kept on the top shelf. No one would stop me or look surprised. I would carry it home and I wouldn't even need to hide it. I could plonk it on my bedside table and no one would see it. I hesitated, then I bought a copy of *Slimming* from the newsagent and a packet of Fox's Glacier Mints. The change I got was heavy and I dropped some of it on the ground. It was a struggle to bend down and pick up the coins. In Khartoum I would never wear such a short skirt in public. I might wear it at the club or when visiting friends by car, but not for walking in the street. My stomach was too full. I burped garlic.

Leila Aboulela, *Minaret* (2005)

**END OF QUESTION PAPER**



---

# OCR

Oxford Cambridge and RSA

## Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.