

Modified Enlarged 24pt
OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Wednesday 13 October 2021 – 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	4–11
The Gothic	3 & 4	12–18
Dystopia	5 & 6	19–26
Women in Literature	7 & 8	27–34
The Immigrant Experience	9 & 10	35–41

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 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]**

In this passage, Pete takes Maggie to see a show in the Bowery, an impoverished district of Manhattan known at the time for popular entertainment.

When [the girl] broke into the swift rattling measures of a chorus some half-tipsy men near the stage joined in the rollicking refrain and glasses were pounded

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rhythmically upon the tables.
People leaned forward to watch
her and to try to catch the words of
the song. When she vanished there
were long rollings of applause. 10

Obedient to more anticipatory
bars, she reappeared amidst the
half-suppressed cheering of the
tipsy men. The orchestra plunged
into dance music and the laces of 15
the dancer fluttered and flew in the
glare of gas jets. She divulged the
fact that she was attired in some
half dozen skirts. It was patent
that any one of them would have 20
proved adequate for the purpose
for which skirts are intended. An
occasional man bent forward,
intent upon the pink stockings.
Maggie wondered at the splendor 25
of the costume and lost herself in
calculations of the cost of the silks
and laces.

The dancer's smile of
stereotyped enthusiasm was 30
turned for ten minutes upon the
faces of her audience. In the
finale she fell into some of those

grotesque attitudes which were
at the time popular among the
dancers in the theatres up-town,
giving to the Bowery public the
phantasies of the aristocratic
theatre-going public, at reduced
rates. 35 40

‘Say, Pete,’ said Maggie,
leaning forward, ‘dis is great.’

‘Sure,’ said Pete, with proper
complacency.

A ventriloquist followed the
dancer. He held two fantastic dolls
on his knees. He made them sing
mournful ditties and say funny
things about geography and
Ireland. 45 50

‘Do dose little men talk?’ asked
Maggie.

‘Naw,’ said Pete, ‘it’s some
damn fake. See?’

Two girls, on the bills as
sisters, came forth and sang a
duet that is heard occasionally
at concerts given under church
auspices. They supplemented it
with a dance which of course can
never be seen at concerts given 55 60

under church auspices.

After the duettists had retired,
a woman of debatable age sang
a negro melody. The chorus 65
necessitated some grotesque
waddlings supposed to be an
imitation of a plantation darky¹,
under the influence, probably, of
music and the moon. The audience 70
was just enthusiastic enough over
it to have her return and sing a
sorrowful lay, whose lines told of
a mother's love and a sweetheart
who waited and a young man 75
who was lost at sea under the
most harrowing circumstances.
From the faces of a score or so
in the crowd, the self-contained
look faded. Many heads were 80
bent forward with eagerness and
sympathy. As the last distressing
sentiment of the piece was brought
forth, it was greeted by that kind of
applause which rings as sincere. 85

As a final effort, the singer
rendered some verses which
described a vision of Britain being
annihilated by America, and Ireland

bursting her bonds. A carefully 90
prepared crisis was reached in the
last line of the last verse, where
the singer threw out her arms and
cried, 'The star-spangled banner.'
Instantly a great cheer swelled 95
from the throats of the assemblage
of the masses, most of them of
foreign birth.

**Stephen Crane, 'Maggie: A Girl of the
Streets' (1893)**

¹imitation of a plantation darky: this act,
imitating an African American slave, would
now be considered offensive.

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’

‘American literature is often preoccupied with the idea of greatness.’

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’

‘The family plays a key role in American writing.’

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 place is always important in American novels.'**

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 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]**

The narrator of this passage is an antiquarian book dealer. After taking a wrong turn on a journey he comes across a derelict Edwardian house and decides to explore the garden.

It was a place which had been left to the air and the weather, the wind, the sun, the rabbits and the birds, left to fall gently, sadly into decay, for stones to crack and paths to be obscured and then to disappear, for windowpanes to let in the rain and birds to nest in the roof. Gradually, it would sink in on

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itself and then into the earth. How old was this house? A hundred years? In another hundred there would be nothing left of it. 10

I turned. I could barely see ahead now. Whatever the garden, now 'closed', had been, nature had taken it back, covered it with blankets of ivy and trailing strands of creeper, thickened it over with weed, sucked the light and the air out of it so that only the toughest plants could grow and in growing invade and occupy. 15 20

I should go back.

But I wanted to know more. I wanted to see more. I wanted for some reason I did not understand to come here in the full light of day, to see everything, uncover what was concealed, reveal what had been hidden. Find out why. 25 30

I might not have returned. Most probably, by the time I had made my way back to the main road, as of course I would, and reached London and my comfortable flat, the White House and what I had 35

found there in the dusk of that late evening would have receded to the back of my mind and before long been quite forgotten. Even if I had come this way I might well never have found it again. 40

And then, as I stood in the gathering stillness and soft spring dusk, something happened. I do not much care whether or not I am believed. That does not matter. I know. That is all. I know, as surely as I know that yesterday morning it rained onto the windowsill of my bedroom after I had left a window slightly open. I know as well as I know that I had a root canal filling in a tooth last Thursday and felt great pain from it when I woke in the night. I know that it happened as well as I know that I had black coffee at breakfast. 45 50 55

I know because if I close my eyes now I feel it happening again, the memory of it is vivid and it is a physical memory. My body feels it, this is not only something in my mind. 60 65

I stood in the dim, green-lit clearing and above my head a silver paring of moon cradled the evening star. The birds had fallen silent. There was not the slightest stirring of the air. 70

And as I stood I felt a small hand creep into my right one, as if a child had come up beside me in the dimness and taken hold of it. It felt cool and its fingers curled themselves trustingly into my palm and rested there, and the small thumb and forefinger tucked my own thumb between them. 75 80

As a reflex, I bent it over and we stood for a time which was out of time, my own man's hand and the very small hand held as closely together as the hand of a father and his child. But I am not a father and the small child was invisible. 85

Susan Hill, 'The Small Hand' (2010)

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.

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 fiction shows the human need for some kind of religion.'

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'*

'In Gothic writing, characters and events must be rooted in ordinary life.'

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 writing deals in extreme feelings.'

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 ONE QUESTION from 6(a), 6(b) OR 6(c). You should spend 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 passage is narrated by a woman who is searching for her brother in a city which has fallen into chaos and disorder. The passage occurs during a time called ‘the Terrible Winter’.

**It would snow for a week—
immense, blinding storms
that pummelled the city into
whiteness—and then the sun
would come out, burning briefly
with a summer-like intensity.
The snow would melt, and by
mid-afternoon the streets would**

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be flooded. The gutters would
overflow with rushing water, and 10
everywhere you looked there
would be a mad sparkle of water
and light, as though the whole
world had been turned into a
huge, dissolving crystal. Then, 15
suddenly, the sky would grow
dark, night would begin, and the
temperature would fall below
zero again—freezing the water so
abruptly that the ice would form in 20
weird configurations: bumps and
ripples and whorls, entire waves
caught in mid-undulation, a kind of
geological frenzy in miniature. By
morning, of course, walking would 25
be next to impossible—people
slipping all over themselves,
skulls cracking on the ice, bodies
flopping helplessly on the smooth,
hard surfaces. Then it would 30
snow again, and the cycle would
be repeated. This went on for
months, and by the time it was
over, thousands and thousands
were dead. For the homeless, 35
survival was nearly out of the

question, but even the sheltered
and well-fed suffered innumerable
losses. Old buildings collapsed
under the weight of the snow, 40
and whole families were crushed.
The cold drove people out of their
minds, and sitting around in an
underheated apartment all day was
finally not much better than being 45
outside. People would smash up
their furniture and burn it for a
little warmth, and many of these
fires got out of control. Buildings
were destroyed almost every 50
day, sometimes whole blocks
and neighborhoods. Whenever
one of these fires broke out, vast
numbers of homeless people
would flock to the site and stand 55
there for as long as the building
burned—revelling in the warmth,
cheering the flames as they rose
up into the sky. Every tree in the
city was chopped down during the 60
winter and burned for fuel. Every
domestic animal disappeared;
every bird was shot. Food
shortages became so drastic that

construction of the sea wall was 65
suspended—just six months after
it had begun—so that all available
policemen could be used to guard
the shipments of produce to the
municipal markets. Even so, there 70
were a number of food riots, which
led to more deaths, more injuries,
more disasters. No one knows
how many people died during the
winter, but I have heard estimates 75
as high as one-third to one-fourth
of the population.

Somehow or other, my luck
held out. In late November, I
came close to being arrested in a 80
food riot on Ptolemy Boulevard.
There was an endless line that
day as usual, and after waiting
for more than two hours in the
bitter cold without advancing, 85
three men just ahead of me began
insulting a police guard. The
guard pulled out his billy club and
came straight toward us, ready to
swing at anyone who got in his 90
way. The policy is to hit first and
ask questions later, and I knew

**there wouldn't be a chance for me
to defend myself. Without even
pausing to think, I broke out of the 95
line and started sprinting down the
street, running for all I was worth.**

**Paul Auster, 'In the Country of Last Things'
(1987)**

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.

<p>George Orwell: 'Nineteen Eighty-Four' Margaret Atwood: 'The Handmaid's Tale'</p>
<p>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'</p>

EITHER

- 6 (a) George Orwell: ‘Nineteen Eighty-Four’**

‘Violence and physical suffering are central to many dystopian novels.’

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’**

‘Dystopian fiction often hints at a utopian ideal which has gone wrong.’

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) ‘Writers of dystopian fiction often delight in inventing new uses of language.’**

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 plus your additional time allowance on each question.

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

In this passage, the girls of Mrs Appleyard's College for Young Ladies are preparing to go for a picnic at Hanging Rock, a local beauty spot. The novel is set in Australia in 1900.

Greta McCraw had undertaken to take on picnic duty today, assisted by Mademoiselle, purely as a matter of conscience. A brilliant mathematician – far too brilliant for her poorly paid job at the College – she would have given a five pound note to have spent

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<p> this precious holiday, no matter how fine, shut up in her room with that fascinating new treatise on the Calculus. A tall woman with dry ochre skin and coarse greying hair perched like an untidy bird's nest on top of her head, she had remained oblivious to the vagaries of the Australian scene despite a residence of thirty years. Climate meant nothing, nor fashion, nor the never ending miles of gum trees and dry yellow grass, of which she was hardly more aware than of the mists and mountains of her native Scotland, as a girl. The boarders, used to her outlandish wardrobe, were no longer amused, and her choice for today's picnic went without comment – the well known church-going toque and black laced boots, together with the puce-coloured pelisse¹, in which her bony frame took on the proportions of one of her own Euclidean triangles, and a pair of rather shabby kid gloves. </p>	<p>10</p> <p>15</p> <p>20</p> <p>25</p> <p>30</p> <p>35</p>
<p>Mademoiselle, on the other</p>	

hand, as an admired arbiter of fashion, was minutely examined and passed with honours, down to the turquoise ring and white silk gloves. 'Although,' said Blanche, 'I'm surprised at her letting Edith go out in those larky blue ribbons. Whatever is Edith looking at over there?' A pasty-faced fourteen-year-old with the contours of an overstuffed bolster was standing a few feet away, staring up at the window of a room on the first floor. Miranda tossed back her straight corn-coloured hair, smiling and waving at a pale little pointed face looking dejectedly down at the animated scene below. 'It's not fair,' said Irma, waving and smiling too, 'after all the child is only thirteen. I never thought Mrs A. would be so mean.'

Miranda sighed. 'Poor little Sara – she wanted so much to go to the picnic.'

Failure to recite 'The Wreck of the Hesperus' yesterday had condemned the child Sara

Waybourne to solitary confinement 65
upstairs. Later, she would pass
the sweet summer afternoon in the
empty schoolroom, committing
the hated masterpiece to memory.
The College was already, despite 70
its brief existence, quite famed
for its discipline, deportment and
mastery of English Literature.

Now an immense purposeful
figure was swimming and billowing 75
in grey silk taffeta on to the tiled
and colonnaded verandah, like a
galleon in full sail. ‘Good morning,
girls,’ boomed the gracious
plummy voice, specially imported 80
from Kensington.

‘Good morning, Mrs Appleyard,’
chorused the curtseying half-circle
drawn up before the hall door.

‘Are we all present, 85
Mademoiselle? Good. Well, young
ladies, we are indeed fortunate
in the weather for our picnic to
Hanging Rock. I have instructed
Mademoiselle that as the day is 90
likely to be warm, you may remove
your gloves after the drag² has

passed through Woodend. You will
partake of luncheon at the Picnic
Grounds near the Rock. Once 95
again let me remind you that the
Rock itself is extremely dangerous
and you are therefore forbidden to
engage in any tomboy foolishness
in the matter of exploration, even 100
on the lower slopes.'

Joan Lindsay, 'Picnic at Hanging Rock'
(1967)

¹toque ... pelisse: a woman's hat and coat

²drag: a horse-drawn coach

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.

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’

‘Endurance is a key quality for female characters in literature.’

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’

‘Living in a domestic world can make female characters feel lonely and isolated.’

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 are often shown taking a journey of self-discovery.'

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 '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 plus your additional time allowance on each question.

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

In this passage, Morris and Frank swap stories about the past. Frank is a young man who came to the States from Italy as a boy; Morris is an elderly Jew who runs a grocery store. Morris's business and his health are failing.

When Frank and Morris were together in the back they spent a lot of time talking. Morris liked Frank's company; he liked to hear about strange places, and Frank told him about some of the cities he had been to, in his

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long wandering, and some of the
different jobs he had worked at. He
had passed part of his early life in 10
Oakland, California, but most of it
across the bay in a home in San
Francisco. He told Morris stories
about his hard times as a kid. In
this second family the home had 15
sent him to, the man used to work
him hard in his machine shop. 'I
wasn't twelve,' Frank said, 'and he
kept me out of school as long as
he could get away with it.' 20

After staying with that family
for three years, he took off. 'Then
began my long period of travels.'
The clerk fell silent, and the ticking
clock, on the shelf above the sink, 25
sounded flat and heavy. 'I am
mostly self-educated,' he ended.

Morris told Frank about life in
the old country. They were poor
and there were pogroms¹. So when 30
he was about to be conscripted
into the Czar's army his father
said, 'Run to America.' A landsman,
a friend of his father, had sent
money for his passage. But he 35

waited for the Russians to call him up, because if you left the district before they had conscripted you, then your father was arrested, fined and imprisoned. If the son got away after induction, then the father could not be blamed; it was the army's responsibility. Morris and his father, a pedlar in butter and eggs, planned that he would try to get away on his first day in the barracks...

Telling this story excited the grocer. He lit a cigarette and smoked without coughing. But when he had finished, when there was no more to say, a sadness settled on him. Sitting in his chair, he seemed a small, lonely man. All the time he had been upstairs his hair had grown bushier and he wore a thick pelt of it at the back of his neck. His face was thinner than before.

Frank thought about the story Morris had just told him. That was the big jig in his life but where had it got him? He had escaped out of

the Russian Army to the USA, but
once in a store he was like a fish 65
fried in deep fat.

‘After I came here I wanted
to be a druggist,’ Morris said. ‘I
went for a year in night school.
I took algebra, also German and 70
English. “‘Come,’ said the wind to
the leaves one day, ‘come over the
meadow with me and play.’” This
was a poem I learned. But I didn’t
have the patience to stay in night 75
school, so when I met my wife I
gave up my chances.’ Sighing, he
said, ‘Without education you are
lost.’

Frank nodded. 80

‘You’re still young,’ Morris said.
‘A young man without a family is
free. Don’t do what I did.’

Bernard Malamud, ‘The Assistant’ (1957)

¹pogrom: a violent riot aimed at the
massacre or persecution of an ethnic or
religious group, particularly one aimed at
Jews.

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.

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'

'The immigrant experience is one of social and cultural displacement.'

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'

'Romantic relationships are shown to be especially difficult for immigrants.'

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) 'At its best, the immigrant experience is shown to be one of freedom and opportunity.'**

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]

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