

**Modified Enlarged 24pt**  
**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Wednesday 15 June 2022 – Morning**

**A Level English Literature**

**H472/02 Comparative and contextual study**

**Time allowed: 2 hours 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.**

	<b>Question</b>	<b>Page</b>
<b>American Literature 1880–1940</b>	<b>1 &amp; 2</b>	<b>4–11</b>
<b>The Gothic</b>	<b>3 &amp; 4</b>	<b>12–19</b>
<b>Dystopia</b>	<b>5 &amp; 6</b>	<b>20–27</b>
<b>Women in Literature</b>	<b>7 &amp; 8</b>	<b>29–35</b>
<b>The Immigrant Experience</b>	<b>9 &amp; 10</b>	<b>36–43</b>

**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]**

**This passage is set in the Wild West in 1885. The local men have heard that one of their number has been killed by cattle thieves. The Baptist minister, Reverend Osgood, is afraid that they are forming a lynch mob to go after the cattle thieves, and is trying to restrain them.**

Osgood suddenly went  
out to the two men by the  
horse. He went busily, as if  
he didn't want to, but was  
making himself. His bald 5  
head was pale in the sun.  
The wind fluttered his coat  
and the legs of his trousers.  
He looked helpless and timid.  
I knew he was trying to do 10  
what he thought was right,  
but he had no heart in his  
effort.

‘Farnley,’ he said, in a  
voice which was too high 15  
from being forced, ‘Farnley,  
if such an awful thing has  
actually occurred, it is the  
more reason that we should  
retain our self-possession. In 20  
such a position, Farnley, we  
are likely to lose our reason  
and our sense of justice.’

‘Men,’ he orated to us, ‘let  
us not act hastily; let us not 25  
do that which we will regret.  
We must act, certainly, but  
we must act in a reasoned  
and legitimate manner, not

as a lawless mob. It is not 30  
mere blood that we want; we  
are not Indians, savages to  
be content with a miserable,  
sneaking revenge. We desire  
justice, and justice has never 35  
been obtained in haste and  
strong feeling.' I thought he  
intended to say more, but he  
stopped there and looked  
at us pathetically. He talked 40  
with no more conviction than  
he walked.

The men at the edge of  
the walk stirred and spit  
and felt their faces. It was 45  
not Osgood, really, who  
was delaying them, but  
uncertainty, and perhaps the  
fear that they were going to  
hurt somebody they knew. 50  
They had been careful a long  
time.

Farnley paid no attention,  
but having admitted he  
would wait, just sat his 55  
saddle rigidly. His horse  
knew something was wrong,  
and kept swinging his stern,

his heels chopping. Farnley  
let him pivot. He reared 60  
a little and swung his tail  
back toward the Reverend.  
Osgood backed away  
hurriedly. One of the men  
laughed. Osgood did look 65  
queer, fainting and wavering  
out there. Moore looked back  
at us angrily. Farnley's back  
had gone stiff under the  
cowhide vest. The man who 70  
had laughed pulled his hat  
down and muttered.

‘We’ll organise a posse  
right here, Jeff,’ Moore  
promised. ‘If we go right, 75  
we’ll get what we’re after.’  
For Moore, that was begging.  
He waited, looking up at  
Farnley.

Then Farnley pulled his 80  
horse around slowly, so he  
sat facing us.

‘Well, make your posse,’  
he said. He sat watching  
us as if he hated us all. His 85  
cheeks were twitching.

Canby was still leaning in

the door behind us, his towel  
in his hand. ‘Somebody had  
better get the sheriff, first 90  
thing,’ he advised. He didn’t  
sound as if it mattered to him  
whether we got the sheriff or  
not.

‘And Judge Tyler,’ 95  
Osgood said. He was  
impressed by the suggestion,  
and came over to stand in  
front of us, closer. ‘Judge  
Tyler must be notified,’ he 100  
said.

‘To hell with that,’  
somebody told him. That  
started others. ‘We know  
what that’ll mean,’ yelled 105  
another. A third shouted,  
‘We know what that’ll mean  
is right. We don’t need no  
trial for this business. We’ve  
heard enough of Tyler and 110  
his trials.’ The disturbance  
spread. Men began to get on  
their horses.

Walter Van Tilburg Clark, ‘The Ox-Bow  
Incident’ (1940)



**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’**

**‘In American literature, success is often worshipped for its own sake.’**

**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 shows that people are better off in groups than as individuals.’**

**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) 'In American literature, suffering is often undeserved.'**

**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]**

**This passage is set in New England, now part of the United States, early in the eighteenth century.**

**The moonbeams came  
through two deep and narrow  
windows and showed a  
spacious chamber richly  
furnished in an antique 5  
fashion. From one lattice  
the shadow of the diamond  
panes was thrown upon  
the floor; the ghostly light  
through the other slept upon 10  
a bed, falling between the  
heavy silken curtains and  
12**

illuminating the face of a  
young man. But how quietly  
the slumberer lay! how pale 15  
his features! And how like a  
shroud the sheet was wound  
about his frame! Yes, it was a  
corpse in its burial-clothes.

Suddenly the fixed features 20  
seemed to move with dark  
emotion. Strange fantasy!  
It was but the shadow of  
the fringed curtain waving  
betwixt the dead face and the 25  
moonlight as the door of the  
chamber opened and a girl  
stole softly to the bedside.  
Was there delusion in the  
moonbeams, or did her 30  
gesture and her eye betray  
a gleam of triumph as she  
bent over the pale corpse,  
pale as itself, and pressed  
her living lips to the cold 35  
ones of the dead? As she  
drew back from that long  
kiss her features writhed as  
if a proud heart were fighting  
with its anguish. Again it 40

seemed that the features  
of the corpse had moved  
responsive to her own.  
Still an illusion. The silken  
curtains had waved a second 45  
time betwixt the dead face  
and the moonlight as another  
fair young girl unclosed the  
door and glided ghostlike  
to the bedside. There the 50  
two maidens stood, both  
beautiful, with the pale  
beauty of the dead between  
them. But she who had first  
entered was proud and 55  
stately, and the other a soft  
and fragile thing.

“Away!” cried the lofty one.  
“Thou hadst him living; the  
dead is mine.” 60

“Thine!” returned the other,  
shuddering. “Well hast thou  
spoken; the dead is thine.”

The proud girl started and  
stared into her face with a 65  
ghastly look, but a wild and

mournful expression passed  
across the features of the  
gentle one, and, weak and  
helpless, she sank down on 70  
the bed, her head pillowed  
beside that of the corpse  
and her hair mingling with  
his dark locks. A creature  
of hope and joy, the first 75  
draught of sorrow had  
bewildered her.

“Edith!” cried her rival.

Edith groaned as with a  
sudden compression of the 80  
heart, and, removing her  
cheek from the dead youth’s  
pillow, she stood upright,  
fearfully encountering the  
eyes of the lofty girl. 85

“Wilt thou betray me?” said  
the latter, calmly.

“Till the dead bid me speak  
I will be silent,” answered  
Edith. “Leave us alone 90  
together. Go and live many

years, and then return and  
tell me of thy life. He too will  
be here. Then, if thou tellest  
of sufferings more than 95  
death, we will both forgive  
thee.”

“And what shall be the  
token?” asked the proud girl,  
as if her heart acknowledged 100  
a meaning in these wild  
words.

“This lock of hair,” said  
Edith, lifting one of the dark  
clustering curls that lay 105  
heavily on the dead man’s  
brow.

The two maidens joined their  
hands over the bosom of the  
corpse and appointed a day 110  
and hour far, far in time to  
come for their next meeting  
in that chamber.

**Nathaniel Hawthorne, ‘The White Old Maid’  
(1835)**



**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'**

**'In Gothic literature, there is no escape from the past.'**

**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 fiction suggests that very primitive forces lie beneath civilised 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 literature explores the fascination for what is forbidden.'**

**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 set in the city of Darwin C in a totalitarian regime where reproduction is controlled by the ruling powers, known as the Protectors. In this passage, citizens are punished for enabling a birth to take place outside of state control.**

**Heads bent, the prisoners are pushed into the room. Prisoners 730004, 730005, 730006, 730007 are pushed into the room, and they nod their recognition quickly, not wanting**

**5**

**to incriminate each other.**

**Prisoner 730004 lifts her  
head and sees before her the  
servants of the Protectors, 10  
called Protection Scientists. Half  
a dozen men, hard and vital,  
the beneficiaries of intensive  
courses of gene therapy. They  
are the elite guardians of this 15  
civilisation; they act to protect  
the species – their actions  
justified by this aim. Their lofty  
phrases, all those phrases they  
threaded around her, as they are 20  
threaded about Darwin C, woven  
across a thousand walls – they  
believe them all, coldly, rigidly.  
To Prisoner 730004, they look  
alike, as she glances at their 25  
faces one by one – her glance  
rushed and nervous, because  
she knows they have come  
to condemn her. Perhaps she  
thinks they are alike because 30  
their faces phrase the same  
attitude of mind, this absolute  
conviction. Nothing will shatter**

**this conviction, she thinks, as  
she scans them with her weary  
eyes. They do not look at her.  
The Head Scientist – taller and  
sterner still – appears among  
them, wearing a grey robe. He is  
old, but he has been repeatedly  
rejuvenated, his cells replaced;  
he is a hybrid, an ageing body  
filled with borrowed life. Now  
one of the Scientists says, ‘Line  
them up.’ And the guards obey  
them. Prisoner 730004 can  
barely stand, fear has softened  
her limbs, but a guard grabs her  
and she is lined up anyway.**

**35**

**40**

**45**

**Another Protection Scientist  
says, ‘We regret to inform you,  
Prisoners, that you have been  
found guilty of conspiring  
against the survival of the  
species, and therefore you will  
be processed and conveyed  
elsewhere.’**

**50**

**55**

**Involuntarily they gasp.  
Elsewhere means the**

mass-scale farms, or an 60  
Institution for the Improvement  
of the Reason. They will  
be dispersed; there are  
innumerable such places.  
Prisoner 730004 looks at Oscar, 65  
sees he has been numbered  
730005, and she wants to fling  
her arms around him, weep with  
him – but her hands are tied. His  
eyes are on the floor; he looks 70  
too shocked and broken to raise  
his head.

‘You should be grateful for the  
compassion and clemency of  
the Protectors,’ a Protection 75  
Scientist is saying. ‘In other,  
less advanced civilisations your  
crimes would be punishable by  
death.’

‘There is something else,’ 80  
says another of the Protection  
Scientists. Very slowly,  
enunciating his words clearly,  
so there can be no mistake, he  
says, ‘Your co-conspirator, the 85  
egg donor you called Birgitta,

**has been found. The Protection Agents tried to protect her, but she died in the struggle.'**

**'She has been killed?' says 90  
Prisoner 730004, too horrified  
now to stay silent. She sees  
Oscar slump forward as if a  
weight has fallen on his back,  
and for a moment she closes her 95  
eyes. It is too much to imagine.**

**Joanna Kavenna, 'The Birth of Love' (2010)**



**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'**

**'The regimes in dystopian fiction show little respect for the truth.'**

**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 shows us the shock of losing freedoms which have been taken for granted.'**

**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) ‘In dystopian literature, the emphasis is too much on disaster, and not enough on hope.’**

**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]**

**BLANK PAGE**

# **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]**

**This passage is set in the United States. The girl's father has started to build an extra, unnecessary barn on the farm, although the family's own accommodation is basic and inadequate. He has refused to discuss his decision.**

**The girl went to the sink, and began to wash the dishes that were piled up there. Her mother came promptly out of the pantry, and shoved her aside. "You wipe 'em," said she; "I'll wash. There's a good many this**

**5**

mornin'."

The mother plunged her hands vigorously into the water, 10  
the girl wiped the plates slowly and dreamily. "Mother," said she, "don't you think it's too bad father's goin' to build that new barn, much as we need a decent 15  
house to live in?"

Her mother scrubbed a dish fiercely. "You ain't found out yet we're women-folks, Nanny Penn," said she. "You ain't seen 20  
enough of men-folks yet to. One of these days you'll find it out, an' then you'll know that we know only what men-folks think we do, so far as any use 25  
of it goes, an' how we'd ought to reckon men-folks in with Providence an' not complain of what they do any more than we do of the weather." 30

"I don't care; I don't believe George is anything like that, anyhow," said Nanny. Her delicate face flushed pink, her lips pouted softly, as if she were 35  
going to cry.

**“You wait an’ see. I guess George Eastman ain’t no better than other men. You hadn’t ought to judge father, though. He can’t help it, ’cause he don’t look at things jest the way we do. An’ we’ve been pretty comfortable here, after all. The roof don’t leak – ain’t never but once – that’s one thing. Father kept it shingled right up.”** 40 45

**“I do wish we had a parlor.”**

**“I guess it won’t hurt George Eastman any to come to see you in a nice clean kitchen. I guess a good many girls don’t have as good a place as this. Nobody’s ever heard me complain.”** 50

**“I ain’t complained either, mother.”** 55

**“Well, I don’t think you’d better, a good father an’ a good home as you’ve got. S’pose your father made you go out an’ work for your livin’? Lots of girls have to that ain’t no stronger an’ better able to than you be.”** 60

**Sarah Penn washed the frying-pan with a conclusive air.** 65

She scrubbed the outside of it as  
faithfully as the inside. She was  
a masterly keeper of her box of  
a house. Her one living-room  
never seemed to have in it any of 70  
the dust which the friction of life  
with inanimate matter produces.  
She swept, and there seemed  
to be no dirt to go before the  
broom; she cleaned, and one 75  
could see no difference. She  
was like an artist so perfect that  
he has apparently no art. To-day  
she got out a mixing bowl and a  
board, and rolled some pies, and 80  
there was no more flour upon  
her than upon her daughter who  
was doing finer work. Nanny  
was to be married in the fall,  
and she was sewing on some 85  
white cambric and embroidery.  
She sewed industriously while  
her mother cooked, her soft  
milk-white hands and wrists  
showed whiter than her delicate 90  
work.

Mary E Wilkins Freeman, 'The Revolt of  
"Mother"' (1891)



**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'**

**'Fiction by and about women suggests that lives are often shaped by romance.'**

**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'**

**'Women are often portrayed as in control of the social world and social gatherings.'**

**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 figures in literature have to settle for what life offers them.'**

**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 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, Aunt Uju has moved from Lagos in Nigeria to New York, and is hoping to qualify as a medical practitioner. Her niece Ifemelu has joined her from Nigeria, and is spending the summer babysitting for her cousin Dike before starting a university degree. Ifemelu's boyfriend, Obinze, has remained in Nigeria.**

**FINALLY, Aunt Uju's result came. Ifemelu brought in the envelope from the mailbox, so slight, so ordinary, United States Medical**

Licensing Examination printed on it in even script, and held it in her hand for a long time, willing it to be good news. She raised it up as soon as Aunt Uju walked indoors. Aunt Uju gasped. “Is it thick? Is it thick?” she asked. 5 10

“What? *Gini*?<sup>1</sup>” Ifemelu asked.

“Is it thick?” Aunt Uju asked again, letting her handbag slip to the floor and moving forward, her hand outstretched, her face savage with hope. She took the envelope and shouted, “I made it!” and then opened it to make sure, peering at the thin sheet of paper. “If you fail, they send you a thick envelope so that you can reregister.” 15 20

“Aunt! I knew it! Congratulations!” Ifemelu said. 25

Aunt Uju hugged her, both of them leaning into each other, hearing each other’s breathing, and it brought to Ifemelu a warm memory of Lagos. 30

“Where’s Dike?” Aunt Uju

asked, as though he was not  
already in bed when she came  
home from her second job. She 35  
went into the kitchen, stood  
under the bright ceiling light and  
looked, again, at the result, her  
eyes wet. “So I will be a family  
physician in this America,” she 40  
said, almost in a whisper. She  
opened a can of Coke and left it  
undrunk.

Later, she said, “I have  
to take my braids out for my 45  
interviews and relax my hair.  
Kemi told me that I shouldn’t  
wear braids to the interview. If  
you have braids, they will think  
you are unprofessional.” 50

“So there are no doctors  
with braided hair in America?”  
Ifemelu asked.

“I have told you what they  
told me. You are in a country 55  
that is not your own. You do  
what you have to do if you want  
to succeed.”

There it was again, the  
strange naïveté with which 60

Aunty Uju had covered herself  
like a blanket. Sometimes,  
while having a conversation,  
it would occur to Ifemelu that  
Aunty Uju had deliberately left 65  
behind something of herself,  
something essential, in a distant  
and forgotten place. Obinze said  
it was the exaggerated gratitude  
that came with immigrant 70  
insecurity. Obinze, so like him  
to have an explanation. Obinze,  
who anchored her through  
that summer of waiting—  
his steady voice over the 75  
phone, his long letters in blue  
airmail envelopes—and who  
understood, as summer was  
ending, the new gnawing in her  
stomach. She wanted to start 80  
school, to find the real America,  
and yet there was that gnawing  
in her stomach, an anxiety, and  
a new, aching nostalgia for  
the Brooklyn summer that had 85  
become familiar: children on  
bicycles, sinewy black men in  
tight white tank tops, ice cream

**vans tinkling, loud music from  
roofless cars, sun shining into 90  
night, and things rotting and  
smelling in the humid heat. She  
did not want to leave Dike—the  
mere thought brought a sense  
of treasure already lost—and yet 95  
she wanted to leave Aunty Uju's  
apartment, and begin a life in  
which she alone determined the  
margins.**

**Chimamanda Ngozi Adichie, 'Americanah'  
(2013)**

**Gini?<sup>1</sup> – The family speaks both Igbo and  
English; 'Gini' is the Igbo word for 'What'.**



**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 literature of immigration explores the importance of a sense of community.'**

**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 often feature hostility on the part of immigrants towards their host nation.'**

**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 reflects the point of view of the outsider.’**

**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**

## **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 OCR Copyright Team, The Triangle Building, Shaftesbury Road, Cambridge CB2 8EA.**

**OCR is part of Cambridge University Press & Assessment, which is itself a department of the University of Cambridge.**