

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

A662/02

ENGLISH LITERATURE

Unit 2: Modern Drama (Higher Tier)

THURSDAY 13 JANUARY 2011: Afternoon

DURATION: 45 minutes

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the answer booklet.

OCR SUPPLIED MATERIALS:

8 page answer booklet (sent with general stationery)

OTHER MATERIALS REQUIRED:

This is an open book paper. Texts should be taken into the examination.

THEY MUST NOT BE ANNOTATED.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

Do not send this question paper for marking; it should be retained in the centre or destroyed.

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- **Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.**
- **Use black ink.**
- **Read each question carefully. Make sure you know what you have to do before starting your answer.**
- **Answer ONE question on the play you have studied.**

***Educating Rita*: Willy Russell
pages 4–7 questions 5(a)–(b)**

INFORMATION FOR CANDIDATES

- **The number of marks is given in brackets [] at the end of each question or part question.**
- **Your Quality of Written Communication is assessed in this paper.**
- **The total number of marks for this paper is 40.**

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WILLY RUSSELL: *Educating Rita*

- 5 (a) *RITA bursts through the door out of breath*
- FRANK: What are you doing here? (*He looks at his watch*) It's Thursday, you ...
- RITA: (*moving over to the desk; quickly*) I know I shouldn't be here, it's me dinner hour, but listen, I've gorra tell someone, have y' got a few minutes, can y' spare ...? 5
- FRANK: (*alarmed*) My God, what is it? 10
- RITA: I had to come an' tell y', Frank, last night, I went to the theatre! A proper one, a professional theatre.
- FRANK gets up and switches off the radio and then returns to the swivel chair* 15
- FRANK: (*sighing*) For God's sake, you had me worried, I thought it was something serious. 20
- RITA: No, listen, it was. I went out an' got me ticket, it was Shakespeare, I thought it was gonna be dead borin' ...
- FRANK: Then why did you go in the first place? 25
- RITA: I wanted to find out. But listen, it wasn't borin', it was bleedin' great, honest, ogh, it done me in, it was fantastic. I'm gonna do an essay on it. 30
- FRANK: (*smiling*) Come on, which one was it?
- RITA moves URC*

RITA: ‘... Out, out, brief candle! 35
 Life’s but a walking shadow, a
 poor player
 That struts and frets his hour upon
 the stage
 And then is heard no more. It is 40
 a tale
 Told by an idiot, full of sound
 and fury
 Signifying nothing.’

FRANK: (*deliberately*) Ah, *Romeo and* 45
Juliet.

RITA: (*moving towards FRANK*) Tch.
 Frank! Be serious. I learnt that
 today from the book. (*She produces*
a copy of ‘Macbeth’) Look, I went 50
 out an’ bought the book. Isn’t it
 great? What I couldn’t get over is
 how excitin’ it was.
FRANK puts his feet up on the desk

RITA: Wasn’t his wife a cow, eh? An’ 55
 that fantastic bit where he meets
 Macduff an’ he thinks he’s all
 invincible. I was on the edge of me
 seat at that bit. I wanted to shout
 out an’ tell Macbeth, warn him. 60

FRANK: You didn’t, did you?

RITA: Nah. Y’ can’t do that in a theatre,
 can y’? It was dead good. It was
 like a thriller.

FRANK: Yes. You’ll have to go and see more. 65

RITA: I’m goin’ to. *Macbeth’s* a tragedy,
 isn’t it?
FRANK nods

RITA: Right. 70
RITA smiles at FRANK and he
smiles back at her
 Well I just – I just had to tell
 someone who’d understand.

FRANK: I'm honoured that you chose me

RITA: *(moving towards the door)* Well, I better get back. I've left a customer with a perm lotion. If I don't get a move on there'll be another tragedy. 75

FRANK: No. There won't be a tragedy.

RITA: There will, y' know. I know this woman; she's dead fussy. If her perm doesn't come out right there'll be blood an' guts everywhere. 80

FRANK: Which might be quite tragic – *He throws her the apple from his desk which she catches* – but it won't be a tragedy. 85

RITA: What?

FRANK: Well – erm – look; the tragedy of the drama has nothing to do with the sort of tragic event you're talking about. Macbeth is flawed by his ambition – yes? 90

RITA: *(going and sitting in the chair by the desk)* Yeh. Go on. *(She starts to eat the apple)* 95

FRANK: Erm – it's that flaw which forces him to take the inevitable steps towards his own doom. You see? *RITA offers him the can of soft drink. He takes it and looks at it* 100

FRANK: *(Putting the can down on the desk)* No thanks. Whereas, Rita, a woman's hair being reduced to an inch of stubble, or – or the sort of thing you read in the paper that's reported as being tragic, "Man Killed By Falling Tree", is not a tragedy. 105

RITA: It is for the poor sod under the tree. 110

FRANK: Yes, it's tragic, absolutely tragic. But it's not a tragedy in the way that *Macbeth* is a tragedy. Tragedy in dramatic terms is inevitable, pre-ordained. Look, now, even without ever having heard the story of *Macbeth* you wanted to shout out, to warn him and prevent him going on, didn't you? But you wouldn't have been able to stop him would you? 115

RITA: No. 120

FRANK: Why?

RITA: They would have thrown me out the theatre. 125

Either 5 (a) Explore the ways in which Russell makes this such an entertaining and significant moment in the play. [40]

Or 5 (b) To what extent does Russell's portrayal of Rita suggest that she has changed for the better?

Remember to support your ideas with details from the play. [40]



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