

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

A662/02

ENGLISH LITERATURE

Unit 2: Modern Drama (Higher Tier)

FRIDAY 10 JUNE 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.

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.

- ***The History Boys*: Alan Bennett**
pages 4–7 questions 1(a)–(b)
- ***Hobson's Choice*: Harold Brighouse**
pages 8–11 questions 2(a)–(b)
- ***A View from the Bridge*: Arthur Miller**
pages 12–15 questions 3(a)–(b)
- ***An Inspector Calls*: J B Priestley**
pages 16–19 questions 4(a)–(b)
- ***Educating Rita*: Willy Russell**
pages 20–22 questions 5(a)–(b)
- ***Journey's End*: R C Sherriff**
pages 24–27 questions 6(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.**

ALAN BENNETT: *The History Boys*

- 1 (a) *Hector is in sombre and distracted mood.*
- POSNER: (young) 'Apotheosis: a perfect example of its type. Moment of highest fulfilment.' 5
Hector is miles away.
Sir. Apotheosis. Moment of highest fulfilment.
- HECTOR: Oh yes. Very good, dictionary person. Now. Can I have your attention. I ... I have something I have to ... tell you. 10
Pause.
- AKTHAR: We know, sir.
- HECTOR: Oh. 15
- DAKIN: About sharing lessons with Mr Irwin, sir?
- HECTOR: Ah.
- LOCKWOOD: Why is that, sir?
- HECTOR: That? Oh. It's just a question of timetable, apparently. No. What I was going to tell you ... 20
- LOCKWOOD: What's the point, sir? Your lessons are so different from his. The whole ethos is different, sir. 25
- TIMMS: And we relish the contrast, sir.
- CROWTHER: Revel in it, sir.
- LOCKWOOD: Yin and yang, sir.
- AKTHAR: The rapier cut and thrust, sir. 30
- TIMMS: It's all about variety, sir.
- HECTOR: Hush, boys. Hush. Sometimes

... sometimes you defeat me.

DAKIN: Oh no, sir. If we wanted to defeat you we would be like Cordelia and say nothing. 35

HECTOR: Can't you see I'm not in the mood?

DAKIN: What mood is that, sir? The subjunctive? The mood of possibility? The mood of might-have-been? 40

HECTOR: Get on with some work. Read.

LOCKWOOD: Read, sir? Oh come on, sir. That's no fun. 45

AKTHAR: Boring.

HECTOR: Am I fun? Is that what I am?

TIMMS: Not today, sir. No fun at all.

HECTOR: Is that what you think these lessons are? Fun? 50

LOCKWOOD: But fun is good, sir. You always say ...

POSNER: Not just fun, sir.

AKTHAR: (*pointing at Posner*) Would you like him to sing to you, sir? Would that help? 55

HECTOR: Shut up! Just shut up. All of you. SHUT UP, you mindless fools. What made me piss my life away in this god-forsaken place? There's nothing of me left. Go away. Class dismissed. Go. 60

He puts his head down on the desk. There are some giggles and face-pullings before they 65

realise it's serious. Now they're nonplussed and embarrassed. Scripps indicates to Dakin that Hector is crying. Scripps is nearest to him and ought to touch him, but doesn't, nor does Dakin. Posner is the one who comes and after some hesitation pats Hector rather awkwardly on the back, saying, 'Sir.' Then he starts, still very awkwardly, to rub his back. 70

SCRIPPS: I was the nearest. I ought to have been the one to reach out and touch him. But I just watched. Dakin did nothing either. Neither of us did. 80

He looks at Dakin, who looks away. 85

Later I wrote it all down.
Hector sits up and blows his nose loudly.

HECTOR: I don't know what all that was about, I'm sure. Nothing is here for tears, nothing to wail. I am an old man in a dry season. Enough. 90

The boys are still a bit abashed.

EITHER 1 (a) How does Bennett make this such a moving moment in the play? [40]

OR 1 (b) How does Bennett make Rudge such a memorable and significant character in the play?

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

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) **WILLIE MOSSOP** *comes up trap. He is a lanky fellow, about thirty, not naturally stupid but stunted mentally by a brutalized childhood. He is a raw material of a charming man, but, at present, it requires a very keen eye to detect his potentialities. His clothes are an even poorer edition of Tubby's. He comes half-way up trap.* 5
- MRS. H:** Are you Mossop?
- WILLIE:** Yes, mum.
- MRS. H:** You made these boots?
- WILLIE:** (*peering at them*): Yes, I made them last week. 15
- MRS. H:** Take that.
- WILLIE,** *bending down, rather expects 'that' to be a blow. Then he raises his head and finds she is holding out a visiting card. He takes it.* 20
- MRS. H:** See what's on it?
- WILLIE:** (*bending over the card*): Writing?
- MRS. H:** Read it.
- WILLIE:** I'm trying. (*His lips move as he tries to spell it out.*) 25
- MRS. H:** Bless the man. Can't you read?
- WILLIE:** I do a bit. Only it's such a funny print.
- MRS. H:** It's the usual italics of a visiting card, my man. Now listen to me. I heard about this shop, and what 30

I heard brought me here for these boots. I'm particular about what I put on my feet. 35

HOBSON: I assure you it shall not occur again, Mrs Hepworth.

MRS. H: What shan't?

HOBSON: (*crestfallen*): I – I don't know.

MRS. H: Then hold your tongue. 40
Mossop, I've tried every shop in Manchester, and these are the best-made pair of boots I've ever had. Now, you'll make my boots in future. You hear that, Hobson? 45

HOBSON: Yes, madam, of course he shall.

MRS. H: You'll keep that card, Mossop, and you won't dare leave here to go to another shop without letting me know where you are. 50

HOBSON: Oh, he won't make a change.

MRS. H: How do you know? The man's a treasure, and I expect you underpay him.

HOBSON: That'll do, Willie. You can go. 55

WILLIE: Yes, sir.
He dives down trap. MAGGIE closes it.

MRS. H: He's like a rabbit.

MAGGIE: Can I take your order for another pair of boots, Mrs Hepworth? 60

MRS. H: Not yet, young woman. But I shall send my daughters here. And, mind you, that man's to make the boots.

MAGGIE: Certainly, Mrs Hepworth. 65
HOBSON *opens door.*

MRS. H: Good morning.

HOBSON: Good morning, Mrs Hepworth. Very glad to have the honour of serving you, madam. **70**
She goes out. HOBSON closes door.

HOBSON: I wish some people would mind their own business. What does she want to praise a workman to his face for? **75**

MAGGIE: I suppose he deserved it.

HOBSON: Deserved be blowed! Making them uppish. That's what it is. Last time she puts her foot in my shop, I give you my word. **80**

MAGGIE: Don't be silly, father.

HOBSON: I'll show her. Thinks she owns the earth because she lives at Hope Hall. **85**

EITHER 2 (a) Explore the ways in which Brighouse makes this such an entertaining and significant moment in the play. [40]

OR 2 (b) How does Brighouse's portrayal of Maggie make her such an admirable character in the play?

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

ARTHUR MILLER: *A View from the Bridge*

- 3 (a) **EDDIE:** It's after eight.
- BEATRICE:** Well, it's a long show at the Paramount.
- EDDIE:** They must've seen every picture in Brooklyn by now. He's supposed to stay in the house when he ain't working. He ain't supposed to go advertising himself. **5**
- BEATRICE:** Well, that's his trouble, what do you care? If they pick him up they pick him up, that's all. Come in the house. **10**
- EDDIE:** What happened to the stenography? I don't see her practise no more. **15**
- BEATRICE:** She'll get back to it. She's excited, Eddie.
- EDDIE:** She tell you anything?
- BEATRICE** [*comes to him, now the subject is opened*]: What's the matter with you? He's a nice kid, what do you want from him? **20**
- EDDIE:** That's a nice kid? He gives me the heeby-jeebies. **25**
- BEATRICE** [*smiling*]: Ah, go on, you're just jealous.
- EDDIE:** Of *him*? Boy, you don't think much of me.
- BEATRICE:** I don't understand you. What's so terrible about him? **30**
- EDDIE:** You mean it's all right with you? That's gonna be her husband?
- BEATRICE:** Why? He's a nice fella, hard workin', he's a good-lookin' fella. **35**

EDDIE: He sings on the ships, didja know that?

BEATRICE: What do you mean, he sings?

EDDIE: Just what I said, he sings. Right on the deck, all of a sudden, a whole song comes out of his mouth – with motions. You know what they’re callin’ him now? Paper Doll they’re callin’ him, Canary. He’s like a weird. He comes out on the pier, one-two-three, it’s a regular free show. 40

BEATRICE: Well, he’s a kid; he don’t know how to behave himself yet.

EDDIE: And with that wacky hair; he’s like a chorus girl or sump’m. 45

BEATRICE: So he’s blond, so –

EDDIE: I just hope that’s his regular hair, that’s all I hope.

BEATRICE: You crazy or sump’m? [*She tries to turn him to her.*] 55

EDDIE [*– he keeps his head turned away*]: What’s so crazy? I don’t like his whole way.

BEATRICE: Listen, you never seen a blond guy in your life? What about Whitey Balso? 60

EDDIE [*turning to her victoriously*]: Sure, but Whitey don’t sing; he don’t do like that on the ships. 65

BEATRICE: Well, maybe that’s the way they do in Italy.

EDDIE: Then why don’t his brother sing? Marco goes around like a man; nobody kids Marco. [*He moves from her, halts. She realizes there is a campaign solidified in him.*] 70

I tell you the truth I'm surprised
I have to tell you all this. I mean
I'm surprised, B. 75

BEATRICE [– *she goes to him with purpose
now*]: Listen, you ain't gonna
start nothin' here.

EDDIE: I ain't startin' nothin', but I ain't
gonna stand around lookin' at 80
that. For that character I didn't
bring her up. I swear, B., I'm
surprised at you; I sit there
waitin' for you to wake up but
everything is great with you. 85

BEATRICE: No, everything ain't great with
me.

EDDIE: No?

BEATRICE: No. But I got other worries.

EDDIE: Yeah. [*He is already weakening.*] 90

BEATRICE: Yeah, you want me to tell you?

EDDIE [*in retreat*]: Why? What worries
you got?

BEATRICE: When am I gonna be a wife again,
Eddie? 95

EITHER 3 (a) Explore the ways in which Miller makes this conversation between Beatrice and Eddie such a fascinating and revealing moment in the play. [40]

OR 3 (b) How does Miller make the relationship between Catherine and Rodolpho such a memorable and important part of the play?

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

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) **MRS BIRLING:** (*to BIRLING*) I'm sorry, Arthur, but I simply couldn't stay in there. I had to know what's happening.
- BIRLING:** (*savagely*) Well, I can tell you what's happening. He's admitted he was responsible for the girl's condition, and now he's telling us he supplied her with money he stole from the office. 5 10
- MRS BIRLING:** (*shocked*) Eric! You stole money?
- ERIC:** No, not really. I intended to pay it back.
- BIRLING:** We've heard that story before. How could you have paid it back? 15
- ERIC:** I'd have managed somehow. I had to have some money –
- BIRLING:** I don't understand how you could take as much as that out of the office without somebody knowing. 20
- ERIC:** There were some small accounts to collect, and I asked for cash – 25
- BIRLING:** Gave the firm's receipt and then kept the money, eh?
- ERIC:** Yes.
- BIRLING:** You must give me a list of those accounts. I've got to cover this up as soon as I can. You damned fool—why didn't you come to me when you found yourself in this mess? 30 35

ERIC: Because you're not the kind of father a chap could go to when he's in trouble—that's why.

BIRLING: (*angrily*) Don't talk to me like that. Your trouble is—you've been spoilt— 40

INSPECTOR: (*cutting in*) And my trouble is—that I haven't much time. You'll be able to divide the responsibility between you when I've gone. (*To ERIC*) Just one last question, that's all. 45

The girl discovered that this money you were giving her was stolen, didn't she? 50

ERIC: (*miserably*) Yes. That was the worst of all. She wouldn't take any more, and she didn't want to see me again. (*Sudden startled tone.*) Here, but how did you know that? Did she tell you? 55

INSPECTOR: No. She told me nothing. I never spoke to her. 60

SHEILA: She told mother.

MRS BIRLING: (*alarmed*) Sheila!

SHEILA: Well, he has to know.

ERIC: (*to MRS BIRLING*) She told you? Did she come here—but then she couldn't have done, she didn't even know I lived here. What happened? 65

MRS BIRLING, distressed, shakes her head but does not reply. 70

Come on, don't just look like

that. Tell me—tell me—what happened?

INSPECTOR: (*with calm authority*) I'll tell you. She went to your mother's committee for help, after she'd done with you. Your mother refused that help. 75

ERIC: (*nearly at breaking point*) Then—you killed her. She came to you to protect me—and you turned her away—yes, and you killed her—and the child she'd have had too—my child—your own grandchild—you killed them both—damn you, damn you— 80

MRS BIRLING: (*very distressed now*) No—Eric—please—I didn't know—I didn't understand— 85

ERIC: (*almost threatening her*) You don't understand anything. You never did. You never even tried—you— 90

SHEILA: (*frightened*) Eric, don't—don't— 95

BIRLING: (*furious, intervening*) Why, you hysterical young fool—get back—or I'll— 100

INSPECTOR: (*taking charge, masterfully*)
Stop!
They are suddenly quiet, staring at him
 And be quiet for a moment and listen to me. I don't need to know any more. Neither do you. This girl killed herself—and died a horrible death. But 105

each of you helped to kill her. **110**
Remember that. Never forget
it. (*He looks from one to the
other of them carefully.*) But
then I don't think you ever
will. Remember what you did, **115**
Mrs Birling. You turned her
away when she most needed
help. You refused her even the
pitiable little bit of organized
charity you had in your power **120**
to grant her.

**EITHER 4 (a) In what ways does Priestley make this
such a dramatic and important moment in
the play? [40]**

**OR 4 (b) Explore how Priestley's portrayal of Gerald
Croft contributes to the dramatic impact of
the play.**

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

WILLY RUSSELL: *Educating Rita*

- 5 (a) **FRANK:** Why couldn't you relax? (*He gets up and goes behind Rita's chair, then leans on the back of it*) It wasn't a fancy dress party. You could have come as yourself. Don't you realize how people would have seen you if you'd just—just breezed in? Mm? They would have seen someone who's funny, delightful, charming ... **5**
- RITA:** (*angrily*) But I don't wanna be charming and delightful: funny. What's funny? I don't wanna be funny. I wanna talk seriously with the rest of you, I don't wanna spend the night takin' the piss, comin' on with the funnies because that's the only way I can get into the conversation. I didn't want to come to your house just to play the court jester. **10**
- FRANK:** You weren't being asked to play that role. I just—just wanted you to be yourself. **15**
- RITA:** But I don't want to be myself. Me? What's me? Some stupid woman who gives us all a laugh because she thinks she can learn, because she thinks that one day she'll be like the rest of them, talking seriously, confidently, with knowledge, livin' a civilized life. Well, she can't be like that really but bring her in because she's good for a laugh! **20**
- FRANK:** If you believe that that's why you were invited, to be laughed at, then you can **25**
- FRANK:** If you believe that that's why you were invited, to be laughed at, then you can **30**

get out, now. (*He goes to his desk and grabs the pile of essays, taking them to the window desk. He stands with his back to RITA and starts pushing the essays into his briefcase*) You were invited because I wished to have your company and if you can't believe that then I suggest you stop visiting me and start visiting an analyst who can cope with paranoia. 35

RITA: I'm all right with you, here in this room; but when I saw those people you were with I couldn't come in. I would have seized up. Because I'm a freak. I can't talk to the people I live with any more. An' I can't talk to the likes of them on Saturday, or them out there, because I can't learn the language. I'm a half-caste. I went back to the pub where Denny was, an' me mother, an' our Sandra, an' her mates. I'd decided I wasn't comin' here again. 40

FRANK *turns to face her.* 45

RITA: I went into the pub an' they were singin', all of them singin' some song they'd learnt from the juke-box. An' I stood in that pub an' thought, just what the frig am I trying to do? Why don't I just pack it in an' stay with them, an' join in the singin'? 50

FRANK: And why don't you? 55

RITA: (*Angrily*) You think I can, don't you? Just because you pass a pub doorway an' hear the singin' you think we're all O. K., that we're all survivin', with the spirit intact. Well 60

65

I did join in with the singin', I didn't ask any questions, I just went along with it. But when I looked round me mother had stopped singin', an' she was cryin', but no one could get it out of her why she was cryin'. Everyone just said she was pissed an' we should get her home. So we did, an' on the way I asked her why. I said, 'Why are y' cryin', Mother?' She said, 'Because—because we could sing better songs than those.' Ten minutes later, Denny had her laughing and singing again, pretending she hadn't said it. But she had. And that's why I came back. And that's why I'm staying.

70

75

80

85

EITHER 5 (a) How does Russell make this such a moving and significant moment in the play? [40]

OR 5 (b) How does Russell convey the changes in the relationship between Frank and Rita during the play?

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

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R C SHERRIFF: *Journey's End*

- 6 (a) OSBORNE: Did Stanhope tell you he wants two wiring parties out tonight?
- TROTTER: Yes. He's fixing it up now. [*He pauses, and goes on in a low voice.*] My goodness, Uncle, doesn't he look ill! 5
- OSBORNE: I'm afraid he's not well.
- TROTTER: Nobody'd be well who went on like he does. [*There is another pause.*] You know when you came up to relieve me last night? 10
- OSBORNE: Yes?
- TROTTER: Well, Raleigh and me came back here, and there was Stanhope sitting on that bed drinking a whisky. He looked as white as a sheet. God, he looked awful; he'd drunk the bottle since dinner. I said, "Ullo!" and he didn't seem to know who I was. Uncanny, wasn't it, Raleigh? 15
- RALEIGH: [*with lowered head*] Yes.
- TROTTER: He just said, 'Better go to bed, Raleigh' – just as if Raleigh'd been a school kid. 20
- OSBORNE: Did he? [*There is a pause.*] Look at the sun. It'll be quite warm soon.
[*They look at the pale square of sunlight on the floor.*]
- TROTTER: It's warm now. You can feel it on your face outside if you stand in it. First time this year. 'Ope we 'ave an 'ot summer. 25
- OSBORNE: So do I. 30

TROTTER: Funny about that bird. Made me feel quite braced up. Sort of made me think about my garden of an evening – walking round in my slippers after supper, smoking me pipe. 35

OSBORNE: You keen on gardening? 40

TROTTER: Oh, I used to do a bit of an evening. I 'ad a decent little grass plot in front, with flower-borders – geraniums, lobelia, and calceolaria – you know, red, white, and blue. Looked rather nice in the summer. 45

OSBORNE: Yes.

TROTTER: 'Ad some fine 'olly'ocks out the back. One year I 'ad one eight feet 'igh. Took a photer of it. [*He fumbles in his pocket case.*] Like to look at it? 50

OSBORNE: I would. [*He looks at the photo.*] By Jove, it's a beauty. 55

TROTTER: [*looking over OSBORNE's shoulder*]: You see that, just there?

OSBORNE: Yes? 60

TROTTER: That's the roof of the summer-'ouse.

OSBORNE: Is it really!

TROTTER: Just shows the 'ite of the 'olly'ock. 65

OSBORNE: It does. [*He shows the photo to RALEIGH.*] A beauty, isn't it?

RALEIGH: Rather!

TROTTER: It never wanted no stick to keep it straight, neether. [*There is a pause.*] You keen on gardening? 70

OSBORNE: Yes. A bit. I made a rockery when I was home on leave. I used to cycle out to the woods and get primroses and things like that, and try and get 'em to grow in my garden. 75

TROTTER: I don't suppose they would!

OSBORNE: They would if you pressed a bit of moss round them – 80

TROTTER: – to make 'em feel at 'ome, eh? [*He laughs.*]

OSBORNE: They'll be coming out again soon if they've got this sun at home.

TROTTER: I reckon they will. I remember one morning last spring – we was coming out of the salient. Just when it was getting light in the morning – it was at the time when the Boche was sending over a lot of that gas that smells like pear-drops, you know? 85

OSBORNE: I know. Phosgene.

TROTTER: That's it. We were scared to hell of it. All of a sudden we smelt that funny sweet smell, and a fellow shouted 'Gas!' – and we put on our masks; and then I spotted what it was. 90

OSBORNE: What was it? 100

TROTTER: Why, a blinkin' may-tree! All out in bloom, growing beside the path! We did feel a lot of silly poops – putting on gas masks because of a damn may-tree! 105

EITHER 6 (a) How does Sherriff make this conversation between Osborne and Trotter particularly moving and significant? [40]

OR 6 (b) Explore the ways in which Sherriff makes the relationship between Stanhope and Raleigh such a memorable and significant part of the play.

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



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