

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GCSE**

A662/02

ENGLISH LITERATURE

**Unit 2: Modern Drama
(Higher Tier)**

FRIDAY 13 JANUARY 2012: 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.
- 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 8–10 questions 2(a)–(b)

***A View from the Bridge*: Arthur Miller**

pages 11–14 questions 3(a)–(b)

***An Inspector Calls*: J B Priestley**

pages 15–19 questions 4(a)–(b)

***Educating Rita*: Willy Russell**

pages 20–23 questions 5(a)–(b)

***Journey’s End*: R C Sherriff**

pages 24–27 questions 6(a)–(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.

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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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ALAN BENNETT: *The History Boys*

- 1 (a) **TIMMS:** Where do you live, sir?
IRWIN: Somewhere on the outskirts, why?
TIMMS: ‘Somewhere on the outskirts,’ ooh. It’s not a loft, is it, sir? 5
AKTHAR: Do you exist on an unhealthy diet of takeaway food, sir, or do you whisk up gourmet meals for one?
TIMMS: Or is it a lonely pizza, sir?
IRWIN: I manage. 10
DAKIN: No questions from you, Dakin? What they want to know, sir, is, ‘Do you have a life?’ Or are we it?
IRWIN: Are we your life? 15
IRWIN: Pretty dismal if you are. Because (*giving out books*) these are as dreary as ever. If you want to learn about Stalin, study Henry VIII. 20
If you want to learn about Mrs Thatcher, study Henry VIII. If you want to know about Hollywood, study Henry VIII. The wrong end of the stick is the right one. A question has a front door and a back door. Go in the back, or better still, the side. Flee the crowd. Follow Orwell. Be perverse. 25
And since I mention Orwell, take Stalin. Generally agreed to be a monster, and rightly. So dissent. Find something, anything, to say in his defence. 30
35

History nowadays is not a matter of conviction. It's a performance. It's entertainment. And if it isn't, make it so. 40

RUDGE: I get it. It's an angle. You want us to find an angle.

SCRIPPS: When Irwin became well known as an historian it was for finding his way to the wrong end of seesaws, settling on some hitherto unquestioned historical assumption then proving the opposite. Notoriously he would one day demonstrate on television that those who had been genuinely caught napping by the attack on Pearl Harbour were the Japanese and that the real culprit was President Roosevelt. 45

Find a proposition, invert it, then look around for proofs. That was the technique and it was as formal in its way as the disciplines of the medieval schoolmen. 50

IRWIN: A question is about what you know, not about what you don't know. A question about Rembrandt, for instance, might prompt an answer about Francis Bacon. 55

RUDGE: What if you don't know about him either? 60

IRWIN: Turner then, or Ingres.

RUDGE: Is he an old master, sir? 65 70

TIMMS:	‘About suffering, they were never wrong,’ sir, ‘The Old Masters... how it takes place While someone else is eating or opening a window...’	75
IRWIN:	Have you done that with Mr Hector?	
TIMMS:	Done what, sir?	
IRWIN:	The poem. You were quoting somebody. Auden.	80
TIMMS:	Was I, sir? Sometimes it just flows out. Brims over.	
IRWIN:	Why does he lock the door? <i>They turn to each other in mock surprise.</i>	85
AKTHAR:	Lock the door? Does he lock the door?	
LOCKWOOD:	It’s locked against the Forces of Progress, sir.	90
CROWTHER:	The spectre of Modernity.	
AKTHAR:	It’s locked against the future, sir.	
POSNER:	It’s just that he doesn’t like to be interrupted, sir.	95

EITHER 1 (a) Explore the ways in which Bennett makes this such an entertaining and significant moment in the play. [40]

OR 1 (b) How does Bennett's portrayal of Scripps contribute to the dramatic impact of the play?

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

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) **ALICE:** You been here long, Maggie?
MAGGIE: A while.
ALICE: Ah, well, a fashionable solicitor's wife doesn't rise so early as the wife of a working cobbler. You'd be up when Tubby came. **5**
- MAGGIE:** A couple of hours earlier.
ALICE: You're looking all right, father. You've quite a colour.
- HOBSON:** I'm very ill. **10**
MAGGIE: He's not so well, Alice. The doctor says one of us must come and live here to look after him.
- ALICE:** I live in the Crescent myself.
MAGGIE: I've heard it was that way on. Somebody's home will have to go. **15**
- ALICE:** I don't think I can be expected to come back to this after what I've been used to lately. **20**
- HOBSON:** Alice!
ALICE: Well, I say it ought to be Maggie, father. She's the eldest.
- HOBSON:** And I say you're –
What she is we don't learn, as **25**
VICKEY enters effectively and goes effusively to Hobson.
- VICKEY:** Father, you're ill! (*Embracing him.*)
- HOBSON:** Vickey! My baby! At last I find a daughter who cares for me. **30**
- VICKEY:** Of course I care. Don't the others? (*Releasing herself from his grasp.*)

HOBSON: You will live with me, Vickey, 35
won't you?

VICKEY: What? (*She stands away from
him.*)

MAGGIE: One of us is needed to look after
him. 40

VICKEY: Oh, but it can't be me. In my
circumstances, Maggie!

MAGGIE: What circumstances:

ALICE: Don't you know?

MAGGIE: No. 45

VICKEY *whispers to Maggie.*

HOBSON: What's the matter? What are you
all whispering about?

MAGGIE: Father, don't you think you ought
to put a collar on before Will 50
comes?

HOBSON: Put a collar on for Will Mossop?
There's something wrong with
your sense of proportion, my girl.

VICKEY: You're always pretending to folk 55
about your husband, Maggie, but
you needn't keep it up with us.
We know Will here.

MAGGIE: Father, either I can go home or
you can go and put a collar on 60
for Will. I'll have him treated with
respect.

ALICE: I expect you'd put a collar on in
any case, father.

HOBSON (*rising*): Of course I should. I'm 65
going to put a collar on. But
understand me, Maggie, it's not
for the sake of Will Mossop. It's
because my neck is cold.

EITHER 2 (a) In what ways does Brighouse make this such an entertaining and revealing moment in the play? [40]

OR 2 (b) To what extent does Brighouse's portrayal suggest that Hobson is responsible for his own downfall?

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

ARTHUR MILLER: *A View from the Bridge*

- 3 (a) [Enter RODOLPHO.]
- RODOLPHO: Eddie?
- EDDIE: Who said you could come in here? Get outa here!
- RODOLPHO: Marco is coming, Eddie. **5**
[Pause. BEATRICE raises her hands in terror.] He's praying in the church. You understand? [Pause. RODOLPHO advances in the room.] Catherine, I think it is better we go. Come with me. **10**
- CATHERINE: Eddie, go away please.
- BEATRICE [quietly]: Eddie. Let's go someplace. Come. You and me. [He has not moved.] I don't want you to be here when he comes. I'll get your coat. **15**
- EDDIE: Where? Where am I goin'?
- BEATRICE [crying out]: What's the use of it! He's crazy now, you know the way they get, what good is it! You got nothin' against Marco, you always liked Marco! **25**
- EDDIE: I got nothin' against Marco? Which he called me a rat in front of the whole neighbourhood? Which he said I killed his children! Where you been? **30**

RODOLPHO *[quite suddenly, stepping up to EDDIE]:* It is my fault, Eddie. Everything. I wish to apologize. It was wrong that I do not ask your permission. I kiss your hand. *[He reaches for EDDIE's hand, but EDDIE snaps it away from him.]*
35

BEATRICE: Eddie, he's apologizing!

RODOLPHO: I have made all our troubles. But you have insult me too. Maybe God understand why you did that to me. Maybe you did not mean to insult me at all –

BEATRICE: Listen to him! Eddie, listen what he's tellin' you!

RODOLPHO: I think, maybe when Marco comes, if we can tell him we are comrades now, and we have no more argument between us. Then maybe Marco will not –

EDDIE: Now, listen –

CATHERINE: Eddie, give him a chance!

BEATRICE: What do you want! Eddie, what do you want!

EDDIE: I want my name! He didn't take my name; he's only a punk. Marco's got my name – *[to RODOLPHO]* and you can run tell him, kid, that he's gonna give it back to me in front of this neighbourhood, or we have it out. *[Hoisting up his pants]* Come on, where is he? Take me to him.

70

BEATRICE: Eddie, listen –
EDDIE: I heard enough! Come on, let's go!
BEATRICE: Only blood is good? He kissed your hand! 75
EDDIE: What he does don't mean nothin' to nobody! [*To RODOLPHO*] Come on!
BEATRICE [*barring his way to the stairs*]: What's gonna mean somethin'? Eddie, listen to me. Who could give you your name? Listen to me, I love you, I'm talkin' to you, I love you; if Marco'll kiss your hand outside, if he goes on his knees, what is he got to give you? That's not what you want. 80
EDDIE: Don't bother me! 85
BEATRICE: You want somethin' else, Eddie, and you can never have her!
CATHERINE [*in horror*]: B.!
EDDIE [*shocked, horrified, his fists clenching*]: Beatrice! [*MARCO appears outside, walking towards the door from a distant point.*] 90
95

EITHER 3 (a) How does Miller make this such a powerful moment in the play? [40]

OR 3 (b) Explore ONE or TWO moments in the play when Miller's writing makes Eddie's behaviour particularly disturbing for you.

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

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) **BIRLING:** (*triumphantly*) There you are! Proof positive. The whole story's just a lot of moonshine. Nothing but an elaborate sell! (*He produces a huge sigh of relief.*) 5
- GERALD:** Nobody likes to be sold as badly as that – but – for all that—(*he smiles at them all*) Gerald, have a drink. 10
- BIRLING:** (*smiling*) Thanks, I think I could just do with one now.
- BIRLING:** (*going to sideboard*) So could I.
- MRS BIRLING:** (*smiling*) And I must say, Gerald, you've argued this very cleverly, and I'm most grateful. 15
- GERALD:** (*going for his drink*) Well, you see, while I was out of the house I'd time to cool off and think things out a little. 20
- BIRLING:** (*giving him a drink*) Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. (*Has his drink now, and raises his glass.*) 25
- BIRLING:** Well, here's to us. Come on, Sheila, don't look like that. All over now. 30

SHEILA:	The worse part is. But you're forgetting one thing I still can't forget. Everything we said had happened really had happened. If it didn't end tragically, then that's lucky for us. But it might have done.	35 40
BIRLING:	<i>(jovially)</i> But the whole thing's different now. Come, come, you can see that, can't you? <i>(Imitating INSPECTOR in his final speech.)</i> You all helped to kill her. <i>(Pointing at SHEILA and ERIC, and laughing.)</i> And I wish you could have seen the look on your faces when he said that. <i>SHEILA moves towards door.</i> Going to bed, young woman?	45 50 55
SHEILA:	<i>(tensely)</i> I want to get out of this. It frightens me the way you talk.	
BIRLING:	<i>(heartily)</i> Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.	60
SHEILA:	<i>(passionately)</i> You're pretending everything's just as it was before.	65
ERIC:	I'm not!	
SHEILA:	No, but these others are.	
BIRLING:	Well, isn't it? We've been had, that's all.	70

SHEILA:	So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.	75
MRS BIRLING:	Well, why shouldn't we?	
SHEILA:	I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.	80
BIRLING:	<i>(amused)</i> And you're not, eh?	85
SHEILA:	No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.	90
ERIC:	And I agree with Sheila. It frightens me too.	95
BIRLING:	Well, go to bed then, and don't stand there being hysterical.	
MRS BIRLING:	They're over-tired. In the morning they'll be as amused as we are.	100
GERALD:	Everything's all right now, Sheila. <i>(Holds up the ring.)</i> What about this ring?	
SHEILA:	No, not yet. It's too soon. I must think.	105

BIRLING: (*pointing to ERIC and SHEILA*) Now look at the pair of them – the famous younger generation who know it all. And they can't even take a joke— **110**

The telephone rings sharply. There is a moment's complete silence. **BIRLING** goes to answer it. **115**

Yes?... Mr Birling speaking... What? – here— *But obviously the other person has rung off. He puts the telephone down slowly and looks in a panic-stricken fashion at the others.* **120**

BIRLING: That was the police. A girl has just died – on her way to the Infirmary – after swallowing some disinfectant. And a police inspector is on his way here – to ask some – questions— **125**

As they stare guiltily and dumbfounded, the curtain falls. **130**

EITHER 4 (a) How does Priestley make this such a striking ending to the play? [40]

Or 4 (b) In what ways does Priestley make the relationship between Sheila Birling and Gerald Croft such an important part of the play?

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

WILLY RUSSELL: *Educating Rita*

- 5 (a) **FRANK:** Come in.
RITA enters, closes the door, goes to the desk and dumps her bag on it. She takes her chair and places it next to FRANK and sits down 5
- RITA:** (*talking in a peculiar voice*) Hello, Frank.
- FRANK:** (*without looking up*) Hello. Rita, you're late.
- RITA:** I know, Frank. I'm terribly sorry. It was unavoidable. 10
- FRANK:** (*looking up*) Was it really? What's wrong with your voice?
- RITA:** Nothing is wrong with it, Frank. I have merely decided to talk properly. As Trish says there is not a lot of point in discussing beautiful literature in an ugly voice. 15
- FRANK:** You haven't got an ugly voice; at least you *didn't* have. Talk properly. 20
- RITA:** I am talking properly. I have to practise constantly, in everyday situations.
- FRANK:** You mean you're going to talk like that for the rest of this tutorial? 25
- RITA:** Trish says that no matter how difficult I may find it I must persevere.
- FRANK:** Well will you kindly tell Trish that I am not giving a tutorial to a Dalek? 30
- RITA:** I am not a Dalek.
- FRANK:** (*appealingly*) Rita, stop it!
- RITA:** But Frank, I have to persevere in order that I shall.
- FRANK:** Rita! Just be yourself. 35

RITA: (*reverting to her normal voice*) I am being myself. (*She gets up and moves the chair back to its usual place*)

FRANK: What's that? 40

RITA: What?

FRANK: On your back.

RITA: (*reaching up*) Oh—it's grass.

FRANK: Grass?

RITA: Yeh, I got here early today. I started talking to some students down on the lawn. (*She sits in her usual chair*) 45

FRANK: You were talking to students—down there? 50

RITA: (*laughing*) Don't sound so surprised. I can talk now y' know, Frank.

FRANK: I'm not surprised. Well! You used to be quite wary of them didn't you? 55

RITA: God knows why. For students they don't half come out with some rubbish y' know.

FRANK: You're telling me?

RITA: I only got talking to them in the first place because as I was walking past I heard one of them sayin' as a novel he preferred *Lady Chatterley* to *Sons and Lovers*. I thought, I can keep walkin' and ignore it, or I can put him straight. So I put him straight. I walked over an' said, 'Excuse me but I couldn't help overhearin' the rubbish you were spoutin' about Lawrence'. 60

Shoulda seen the faces on them, Frank. I said tryin' to compare 65

70

- Chatterley with Sons and Lovers***
is like tryin' to compare sparkling
wine with champagne. The next
thing is there's this heated
discussion, with me right in the
middle of it. 75
- FRANK:** I thought you said the student
claimed to 'prefer' *Chatterley*, as a
novel. 80
- RITA:** He did.
- FRANK:** So he wasn't actually suggesting
that it was superior.
- RITA:** Not at first—but then he did. He
walked right into it... 85
- FRANK:** And so you finished him off, did
you, Rita?
- RITA:** Frank, he was askin' for it. He
was an idiot. His argument just
crumbled. It wasn't just me—
everyone else agreed with me. 90

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 suggest that Frank is a good teacher for Rita?

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

R C SHERRIFF: *Journey's End*

- 6 (a) OSBORNE: I expect Stanhope would like to see you before you go. He always likes a word with the company commander he's relieving. 5
- HARDY: How *is* the dear young boy? Drinking like a fish, as usual?
- OSBORNE: Why do you say that?
- HARDY: Well, damn it, it's just the natural thing to ask about Stanhope. 10
[*He pauses, and looks curiously at OSBORNE.*] Poor old man. It must be pretty rotten for you, being his second in command, and you such a quiet, sober old thing. 15
- OSBORNE: He's a long way the best company commander we've got.
- HARDY: Oh, he's a good chap, I know. But I never *did* see a youngster put away the whisky he does. D'you know, the last time we were out resting at Valennes he came to supper with us and drank a whole bottle in one hour fourteen minutes – we timed him. 20 25
- OSBORNE: I suppose it amused everybody; I suppose everybody cheered him on, and said what a splendid achievement it was. 30
- HARDY: He didn't want any 'cheering' on –

OSBORNE: No, but everybody thought it was a big thing to do. [*There is a pause.*] Didn't they? 35

HARDY: Well, you can't help, somehow, *admiring* a fellow who can do that – and then pick out his own hat all by himself and walk home – 40

OSBORNE: When a boy like Stanhope gets a reputation out here for drinking, he turns into a kind of freak show exhibit. People pay with a bottle of whisky for the morbid curiosity of seeing him drink it. 45

HARDY: Well, naturally, you're biased. You have to put him to bed when he gets home. 50

OSBORNE: It rather reminds you of bear-baiting – or cock-fighting – to sit and watch a boy drink himself unconscious.

HARDY: Well, damn it, it's pretty dull without *something* to liven people up. I mean, after all – Stanhope really *is* a sort of freak; I mean it *is* jolly fascinating to see a fellow drink like he does – glass after glass. He didn't go home on his last leave, did he? 60

OSBORNE: No.

HARDY: I suppose he didn't think he was fit to meet papa. [*A pause.*] You know his father's vicar of a country village? 65

OSBORNE: I know.

HARDY	[<i>laughing</i>]: Imagine Stanhope spending his leave in a country vicarage sipping tea! He spent his last leave in Paris, didn't he?	70
OSBORNE:	Yes.	
HARDY:	I bet it was <i>some</i> leave!	75
OSBORNE:	Do you know how long he's been out here?	
HARDY:	A good time, I know.	
OSBORNE:	Nearly three years. He came out straight from school –when he was eighteen. He's commanded this company for a year – in and out of the front line. He's never had a rest. Other men come over here and go home again ill, and young Stanhope goes on sticking it, month in, month out.	80
HARDY:	Oh, I know he's a jolly good fellow –	85
OSBORNE:	I've seen him on his back all day with trench fever – then on duty all night –	90
HARDY:	Oh, I know; he's a splendid chap!	
OSBORNE:	And because he's stuck it till his nerves have got battered to bits, he's called a drunkard.	95
HARDY:	Not a drunkard; just a – just a hard drinker; but you're quite right about his nerves. They <i>are</i> all to blazes. Last time out resting we were playing bridge and something happened – I don't remember what it was; some silly little argument – and all of a sudden he jumped up	100
		105

and knocked all the glasses
off the table! Lost control of
himself; and then he – sort of –
came to – and cried –

110

OSBORNE: Yes, I know.

HARDY: You heard about it?

OSBORNE: He told me.

EITHER 6 (a) How does Sherriff make this conversation between Hardy and Osborne such an important and revealing moment in the play? [40]

OR 6 (b) How far does Sherriff's portrayal convince you that Stanhope is a good leader of his men?

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



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