

Tuesday 22 May 2012 – Morning

GCSE ENGLISH LITERATURE

A662/02 Unit 2: Modern Drama (Higher Tier)

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.**

Duration: 45 minutes



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.

<i>The History Boys</i> : Alan Bennett	page 3	questions 1(a)–(b)
<i>Hobson's Choice</i> : Harold Brighouse	pages 4–5	questions 2(a)–(b)
<i>A View from the Bridge</i> : Arthur Miller	pages 6–7	questions 3(a)–(b)
<i>An Inspector Calls</i> : J B Priestley	pages 8–9	questions 4(a)–(b)
<i>Educating Rita</i> : Willy Russell	pages 10–11	questions 5(a)–(b)
<i>Journey's End</i> : R C Sherriff	pages 12–13	questions 6(a)–(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in the bar codes.

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**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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ALAN BENNETT: *The History Boys*

- 1 (a) MRS LINTOTT: Ah, Rudge,
 RUDGE: Miss.
 MRS LINTOTT: How are you all getting on with Mr Irwin?
 RUDGE: It's... interesting, miss, if you know what I mean. It makes me grateful for your lessons. 5
 MRS LINTOTT: Really? That's nice to hear.
 RUDGE: Firm foundations type thing. Point A. Point B. Point C. Mr Irwin is more... free-range?
 MRS LINTOTT: I hadn't thought of you as a battery chicken, Rudge.
 RUDGE: It's only a metaphor, miss. 10
 MRS LINTOTT: I'm relieved to hear it.
 RUDGE: You've force-fed us the facts; now we're in the process of running around acquiring flavour.
 MRS LINTOTT: Is that what Mr Irwin says?
 RUDGE: Oh no, miss. The metaphor's mine. 15
 MRS LINTOTT: Well, you hang on to it.
 RUDGE: Like I'm just going home now to watch some videos of the *Carry On* films. I don't understand why there are none in the school library.
 MRS LINTOTT: Why should there be? 20
 RUDGE: Mr Irwin said the *Carry Ons* would be good films to talk about.
 MRS LINTOTT: Really? How peculiar. Does he like them, do you think?
 RUDGE: Probably not, miss. You never know with him.
 MRS LINTOTT: I'm now wondering if there's something there that I've missed.
 RUDGE: Mr Irwin says that, 'While they have no intrinsic artistic merit 25
 – (*He is reading from his notes.*) – they achieve some of the permanence of art simply by persisting and acquire an incremental significance if only as social history.'
 MRS LINTOTT: Jolly good.
 RUDGE: 'If George Orwell had lived, nothing is more certain than that 30
 he would have written an essay on the *Carry On* films.'
 MRS LINTOTT: I thought it was Mr Hector who was the Orwell fan.
 RUDGE: He is. Mr Irwin says that if Orwell were alive today he'd be in the National Front.
 MRS LINTOTT: Dear me. What fun you must all have. 35
 RUDGE: It's cutting-edge, miss. It really is.

Either 1 (a) How does Bennett make this conversation between Rudge and Mrs. Lintott such an entertaining and revealing moment in the play? [40]

Or 1 (b) How does Bennett make the Headmaster's relationships with the teachers such an entertaining and significant part of the play?

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

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) MAGGIE: (*rising*): What can we do for you, Mr Prosser?
- ALBERT: (*stopping*): Well, I can't say that I came in to buy anything, Miss Hobson.
- MAGGIE: This is a shop, you know. We're not here to let people go out without buying. 5
- ALBERT: Well, I'll just have a pair of bootlaces, please.
- MAGGIE: What size do you take in boots?
- ALBERT: Eights. I've got small feet. (*He simpers, then perceives that MAGGIE is by no means smiling.*) Does that matter to the laces?
- MAGGIE: (*putting mat in front of armchair*): It matters to the boots. (*She pushes him slightly.*) Sit down, Mr Prosser. 10
- ALBERT: (*sitting*): Yes, but –
MAGGIE *is on her knees and takes off his boot.*
- MAGGIE: It's time you had a new pair. These uppers are disgraceful for a professional man to wear. Number eights from the third rack, Vickey, please. 15
- ALICE: Mr Prosser didn't come in to buy boots, Maggie.
VICKEY *comes down to Maggie with box, which she opens.*
- MAGGIE: I wonder what does bring him in here so often?
- ALBERT: I'm terrible hard on bootlaces, Miss Hobson. 20
MAGGIE *puts a new boot on him and laces it.*
- MAGGIE: Do you get through a pair a day? You must be strong.
- ALBERT: I keep a little stock of them. It's as well to be prepared for accidents.
- MAGGIE: And now you'll have boots to go with the laces, Mr Prosser. How does that feel? 25
- ALBERT: Very comfortable.
- MAGGIE: Try it standing up.
- ALBERT: (*trying and walking a few steps*): Yes, that fits all right.
- MAGGIE: I'll put the other on. 30
- ALBERT: Oh no, I really don't want to buy them.
- MAGGIE: (*pushing him*): Sit down, Mr Prosser. You can't go through the streets in odd boots.
- ALBERT: What's the price of these?
- MAGGIE: A pound. 35
- ALBERT: A pound! I say –
- MAGGIE: They're good boots, and you don't need to buy a pair of laces today, because we give them in as discount. Braid laces, that is. Of course, if you want leather ones, you being so strong in the arm and breaking so many pairs, you can have them, only it's 40
tuppence more.
- ALBERT: These – these will do.

- MAGGIE: Very well, you'd better have the old pair mended and I'll send them home to you with the bill. (*She has laced the second boots, rises, and moves towards desk, throwing the boot box at VICKEY, who gives a little scream at the interruption of her reading. ALBERT gasps*). 45
- ALBERT: Well, if anyone had told me I was coming in here to spend a pound I'd have called him crazy.
- MAGGIE: It's not wasted. Those boots will last. Good morning, Mr Prosser. (*She holds door open.*) 50
- ALBERT: Good morning. (*He looks blankly at Alice and goes out.*)
- ALICE: Maggie, we know you're a pushing sales-woman, but–
- MAGGIE: (*returning to counter she picks up old boots and puts them on rack*): It'll teach him to keep out of here a bit. He's too much time on his hands. 55
- ALICE: You know why he comes.
- MAGGIE: I know it's time he paid a rent for coming. A pair of laces a day's not half enough. Coming here to make sheep's eyes at you. I'm sick of the sight of him. 60
- ALICE: It's all very well for an old maid like you to talk, but if father won't have us go courting, where else can Albert meet me except here when father's out?
- MAGGIE: If he wants to marry you why doesn't he do it?
- ALICE: Courting must come first. 65
- MAGGIE: It needn't. (*She picks up a slipper.*) See that slipper with a fancy buckle on to make it pretty? Courting's like that, my lass. All glitter and no use to nobody. (*She replaces slipper and sits at her desk.*)

Either **2** **(a)** How does Brighouse make this early conversation such an important moment in the play? **[40]**

Or **2** **(b)** Explore **ONE** or **TWO** moments in the play when Brighouse makes Willie Mossop's behaviour particularly entertaining.

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

ARTHUR MILLER: *A View from the Bridge*

- 3 (a) ALFIERI: Eddie, I want you to listen to me. [*Pause.*] You know, sometimes God mixes up the people. We all love somebody, the wife, the kids – every man's got somebody that he loves, heh? But sometimes... there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's a niece, sometimes even a daughter, and he never realizes it, but through the years – there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you? 5
- EDDIE: [*sardonically*]: What do you mean, I shouldn't look out for her good? 10
- ALFIERI: Yes, but those things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all, Eddie – what other way can it end? [*Pause.*] Let her go. That's my advice. You did your job, now it's her life; wish her luck, and let her go. [*Pause.*] Will you do that? Because there's no law, Eddie; make up your mind to it; the law is not interested in this. 15
- EDDIE: You mean to tell me, even if he's a punk? If he's –
- ALFIERI: There's nothing you can do. 20
[*EDDIE stands.*]
- EDDIE: Well, all right, thanks. Thanks very much.
- ALFIERI: What are you going to do?
- EDDIE: [*with a helpless but ironic gesture*]: What can I do? I'm a patsy, what can a patsy do? I worked like a dog twenty years so a punk could have her, so that's what I done. I mean, in the worst times, in the worst, when there wasn't a ship comin' in the harbour, I didn't stand around lookin' for relief – I hustled. When there was empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over – because I made a promise. I took out of my own mouth to give to her. I took out of my wife's mouth. I walked hungry plenty days in this city! [*It begins to break through.*] And now I gotta sit in my own house and look at a son-of-a-bitch punk like that – which he came out of nowhere! I give him my house to sleep! I take the blankets off my bed for him, and he takes and puts his dirty filthy hands on her like a goddam thief! 25
- ALFIERI: [*rising*]: But, Eddie, she's a woman now.
- EDDIE: He's stealing from me!
- ALFIERI: She wants to get married, Eddie. She can't marry you, can she? 40
- EDDIE: [*furiously*]: What're you talkin' about, marry me! I don't know what the hell you're talkin' about!
[*Pause.*]
- ALFIERI: I gave you my advice, Eddie. That's it.
[*EDDIE gathers himself. A pause.*] 45
- EDDIE: Well, thanks. Thanks very much. It just – it's breakin' my heart, y'know. I –
- ALFIERI: I understand. Put it out of your mind. Can you do that?
- EDDIE: I'm – [*He feels the threat of sobs, and with a helpless wave*] I'll see you around. [*He goes out up the right ramp.*] 50

ALFIERI: [sits on desk]: There are times when you want to spread an alarm, but nothing has happened. I knew, I knew then and there – I could have finished the whole story that afternoon. It wasn't as though there was a mystery to unravel. I could see every step coming, step after step, like a dark figure walking down a hall towards a certain door. I knew where he was heading for, I knew where he was going to end. And I sat here many afternoons asking myself why, being an intelligent man, I was so powerless to stop it. I even went to a certain old lady in the neighbourhood, a very wise old woman, and I told her, and she only nodded, and said, 'Pray for him...' And so I – waited here.

55

60

Either **3** **(a)** Explore the ways in which Miller makes this such a powerful and disturbing moment in the play. **[40]**

Or **3** **(b)** How does Miller make Marco so significant in the play?

Remember to support your ideas with details from the play.

[40]

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) INSPECTOR: She appealed to your organization for help?
 MRS BIRLING: Yes.
 INSPECTOR: Not as Eva Smith?
 MRS BIRLING: No. Nor as Daisy Renton.
 INSPECTOR: As what then? 5
 MRS BIRLING: First, she called herself Mrs Birling—
 BIRLING: (*astounded*) *Mrs Birling!*
 MRS BIRLING: Yes, I think it was simply a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case. 10
 BIRLING: And I should think so! Damned impudence!
 INSPECTOR: You admit being prejudiced against her case?
 MRS BIRLING: Yes.
 SHEILA: Mother, she's just died a horrible death – don't forget.
 MRS BIRLING: I'm very sorry. But I think she had only herself to blame. 15
 INSPECTOR: Was it owing to your influence, as the most prominent member of the committee, that help was refused the girl?
 MRS BIRLING: Possibly.
 INSPECTOR: Was it or was it not your influence?
 MRS BIRLING: (*stung*) Yes, it was. I didn't like her manner. She'd impertinently made use of our name, though she pretended afterwards it just happened to be the first she thought of. She had to admit, after I began questioning her, that she had no claim to the name, that she wasn't married, and that the story she told at first – about a husband who'd deserted her – was quite false. It didn't take me 20 long to get the truth – or some of the truth – out of her. 25
 INSPECTOR: Why did she want help?
 MRS BIRLING: You know very well why she wanted help.
 INSPECTOR: No, I don't. I know why she needed help. But as I wasn't there, I don't know what she asked from the committee. 30
 MRS BIRLING: I don't think we need discuss it.
 INSPECTOR: You have no hope of *not* discussing it, Mrs Birling.
 MRS BIRLING: If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation. The girl 35 asked for assistance. We were asked to look carefully into the claims made upon us. I wasn't satisfied with the girl's claim – she seemed to me to be not a good case – and so I used my influence to have it refused. And in spite of what's happened to the girl since, I consider I did my duty. So if I prefer not to discuss it any further, you have no power to make me change my mind. 40
 INSPECTOR: Yes I have.
 MRS BIRLING: No you haven't. Simply because I've done nothing wrong – and you know it. 45
 INSPECTOR: (*very deliberately*) I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it. I wish you'd been with me tonight in the Infirmary. You'd have seen—
 SHEILA: (*bursting in*) No, no, please! Not that again. I've imagined it 50 enough already.
 INSPECTOR: (*very deliberately*) Then the next time you imagine it, just remember that this girl was going to have a child.

SHEILA: (*horrified*) No! Oh – horrible – horrible! How could she have wanted to kill herself? 55

INSPECTOR: Because she'd been turned out and turned down too many times. This was the end.

SHEILA: Mother, you must have known.

INSPECTOR: It was because she was going to have a child that she went for assistance to your mother's committee. 60

BIRLING: Look here, this wasn't Gerald Croft—

INSPECTOR: (*cutting in, sharply*) No, no. Nothing to do with him.

SHEILA: Thank goodness for that! Though I don't know why I should care now.

INSPECTOR: (*to MRS BIRLING*) And you've nothing further to tell me, eh? 65

MRS BIRLING: I'll tell you what I told her. Go and look for the father of the child. It's his responsibility.

Either 4 (a) Explore the ways in which Priestley makes this such a powerful moment in the play. [40]

Or 4 (b) In what ways does Priestley make the opening scene of the play, before the Inspector's first entrance, so important and revealing?

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

WILLY RUSSELL: *Educating Rita*

- 5 (a) RITA: Oh ey... leave that. I just like talkin' to y'. It's great. That's what they do wrong in schools y' know—*(she gets up and warms her legs by the fire)*—they get y' talkin' an' that, an' y' all havin' a great time talkin' about somethin' an' the next thing they wanna do is turn it into a lesson. We was out with the teacher once, y' know outside school, an' I'm right at the back with these other kids an' I saw this fantastic bird, all coloured it was, like dead out of place round our way. I was just gonna shout an' tell Miss but this kid next to me said, 'Keep your mouth shut or she'll make us write an essay on it.' 5
- FRANK: *(sighing)* Yes, that's what we do, Rita; we call it education. 10
- RITA: Tch. Y'd think there was somethin' wrong with education to hear you talk.
- FRANK: Perhaps there is.
- RITA: So why are y' givin' me an education?
- FRANK: Because it's what you want, isn't it? What I'd actually like to do is take you by the hand and run out of this room forever. 15
- RITA: *(going back to her chair)* Tch—be serious...
- FRANK: I am. Right now there's a thousand things I'd rather do than teach; most them with you, young lady...
- RITA: *(smiling gently)* Tch. Oh sod off... You just like saying things like that. 20
(She sits down)
- FRANK: Do I?
- RITA: Yeh. Y' know y' do.
- FRANK: Rita—why didn't you walk in here twenty years ago?
- RITA: Cos I don't think they would have accepted me at the age of six. 25
- FRANK: You know what I mean.
- RITA: I know. But it's not twenty years ago, Frank. It's now. You're there an' I'm here.
- FRANK: Yes. And you're here for an education. *(He waves his finger)* You must keep reminding me of that. Come on, Forster! 30
- RITA: Tch. Forget him.
- FRANK: Listen to me; you said that I was going to teach you. You want to learn. Well that, I'm afraid, means a lot of work. You've barely had a basic schooling, you've never passed an examination in your life. Possessing a hungry mind is not, in itself, a guarantee of success. 35
- RITA: All right. But I just don't like *Howards* bleedin' *End*.
- FRANK: Then go back to what you do like and stop wasting my time. You go out and buy yourself a new dress and I'll go to the pub.
- RITA: *(after a pause)* Is that you putting your foot down?
- FRANK: It is actually. 40
- RITA: Oh. Aren't you impressive when y' angry?
- FRANK: Forster!
- RITA: All right, all right, Forster. Does Forster's repeated use of the phrase 'only connect' suggest that he was really a frustrated electrician?
- FRANK: Rita. 45
- RITA: In considering Forster it helps if we examine the thirteen amp plug...
Black-out
RITA goes out

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

Or 5 **(b)** Does Russell encourage you to believe that Frank gains anything from his relationship with Rita?

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

R C SHERRIFF: *Journey's End*

- 6 (a) TROTTER [stifling a hiccup]: Just a cup o' tea – then I'll go and relieve young Raleigh. Pity 'e didn't come down to supper.
- STANHOPE: I told him to. I told him to come down for an hour and let the sergeant-major take over.
- TROTTER: I wonder why 'e didn't come. 5
- HIBBERT: That lad's too keen on his 'duty'. He told me he liked being up there with the men better than down here with us.
- STANHOPE [quietly]: He said that?
- HIBBERT: Yes. I told him about the chicken and champagne and cigars – and he stared at me and said, 'You're not having that, are you?' – just as if he thought we were going to chuck it away! 10
- TROTTER: I reckon that raid shook 'im up more'n we thought. I like that youngster. 'E's got pluck. Strong lad, too – the way he came back through the smoke after that raid, carrying that Boche under 'is arm like a baby.
- HIBBERT: Did you see him afterwards, though? He came into that dugout and never said a word – didn't seem to know where he was. 15
- TROTTER: Well, 'e's only a lad.
- STANHOPE [to HIBBERT]: He actually told you he preferred being up with the men better than down here?
- HIBBERT: That's what he said. 20
- TROTTER: Well, I 'ope 'e gets the MC, that's all; 'e's just the kid I'd like if ever I 'ave a kid – strong and plucky.
- STANHOPE: Oh, for God's sake forget that bloody raid! Think I want to talk about it?
- TROTTER [surprised]: No – but, after all – 25
- STANHOPE: Well – shut up!
- TROTTER [uneasily]: All right – all right.
- STANHOPE: We were having a jolly decent evening till you started blabbing about the war.
- TROTTER I didn't start it. 30
- STANHOPE: You did.
- TROTTER: You began it about –
- STANHOPE: Well, for God's sake stop it, then!
- TROTTER: All right – all right.
- HIBBERT: Did I ever tell you the story about the girl I met in Soho? 35
- STANHOPE: I don't know – I expect you did.
- HIBBERT [undismayed]: It'll amuse you. I'd been to a dance, and I was coming home quite late –
- STANHOPE: Yes, and it's late now. You go on duty at eleven. You better go and get some sleep. 40
- HIBBERT: It's all right. I'm as fresh as a daisy.
- STANHOPE: You may be. But go to bed.
- HIBBERT: What?
- STANHOPE [louder]: I said, 'Go to bed!'
- HIBBERT: I say, that's a nice end to a jolly evening! 45
- STANHOPE: I'm sorry. I'm tired.
- HIBBERT [perkily]: Well, you better go to bed!
[There is silence. STANHOPE looks at HIBBERT, who sniggers.]
- STANHOPE: What was that you said?
- HIBBERT: I was only joking. 50
- STANHOPE: I asked you what you said.
- HIBBERT: I said, 'You better go to bed.'
[STANHOPE's flushed face is looking full into HIBBERT's. HIBBERT gives the ghost of a snigger.]

STANHOPE: Clear out of here! 55
 HIBBERT *[rising unsteadily]*: What – what d' you mean.
 STANHOPE: Get out of here, for God's sake!
 HIBBERT *[blustering]*: I say – look here –
 STANHOPE: Get out of my sight!
[With a frightened glance at STANHOPE, HIBBERT sneaks quietly 60
away into his dugout. There is silence, and the guns can be heard –
deep and ominous.]
 Little worm gets on my nerves.

Either **6** **(a)** How does Sherriff make this such a dramatic and tense moment in the play? **[40]**

Or **6** **(b)** How does Sherriff's portrayal of Trotter contribute to the dramatic impact of the play?

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

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