

Monday 20 May 2013 – Morning

GCSE ENGLISH LITERATURE

A662/01/QPI Unit 2: Modern Drama (Foundation Tier)

QUESTION PAPER INSERT

Duration: 45 minutes



INSTRUCTIONS TO CANDIDATES

- This Question Paper Insert is for your reference only.
- Answer **one** question on the play you have studied.

<i>The History Boys</i> : Alan Bennett	pages 2–3	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.

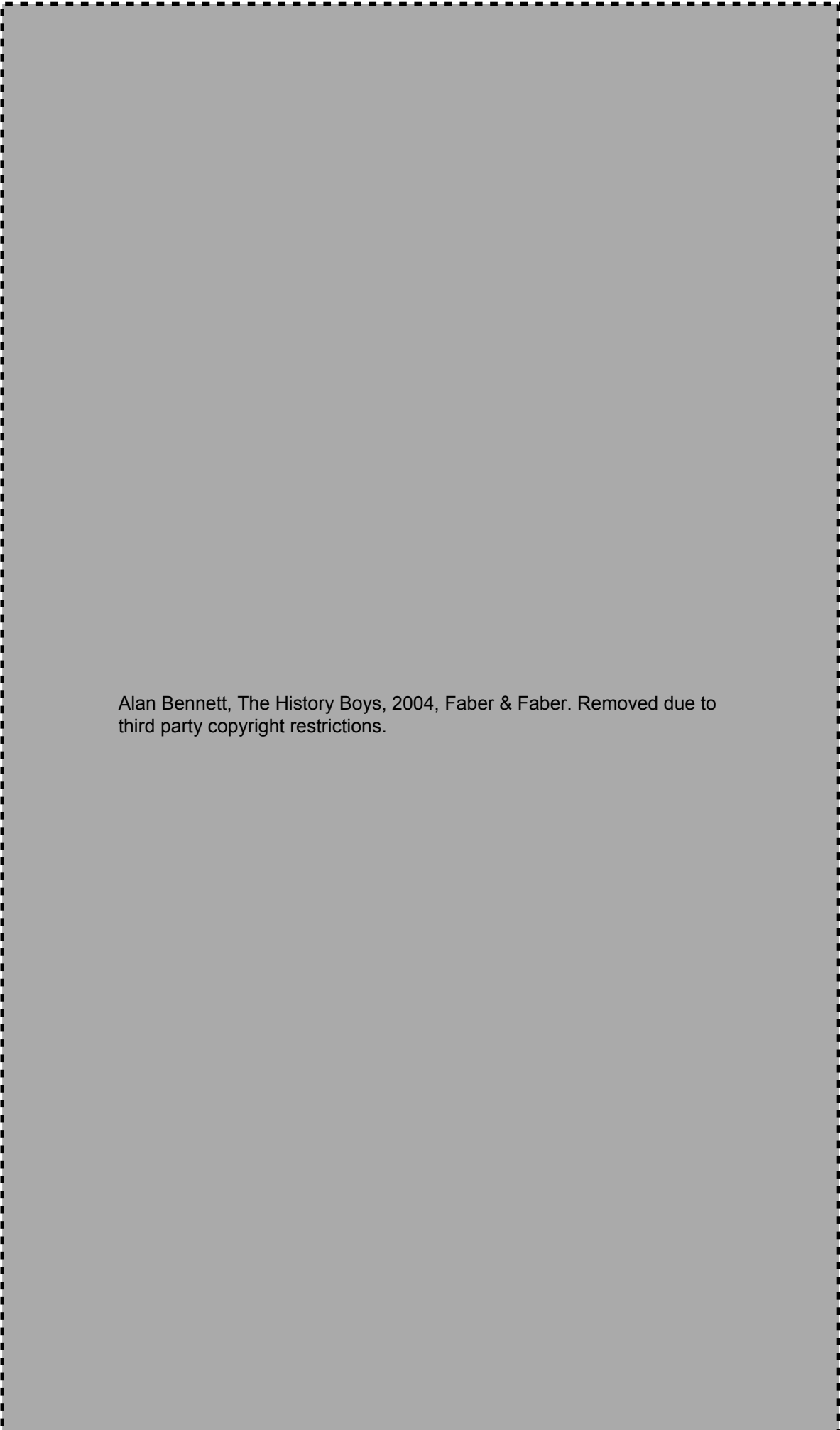
INFORMATION FOR CANDIDATES

- 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. There are also 6 additional marks for spelling, punctuation and grammar which are indicated with a pencil (✎).
- The total number of marks for this paper is **33**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper Insert for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

1 (a)




Alan Bennett, *The History Boys*, 2004, Faber & Faber. Removed due to third party copyright restrictions.

Either 1 (a) What do you find striking and entertaining here about Irwin's arrival at the school?

You should consider:

- what Scripps says
- what the Headmaster says and does
- Irwin's reactions.


[27]

 Spelling, punctuation and grammar [6]

Or 1 (b) Who do you think is the better teacher – Hector or Irwin?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) ADA: You'll pardon me. You've spoke too late. Will and me's tokened.
- MAGGIE: That's the past. It's the future that I'm looking to. What's your idea for that?
- ADA: You mind your own business, Miss 'Obson. Will Mossop's no concern of thine. 5
- WILLIE: That's what I try to tell her myself, only she will have it it's no use.
- MAGGIE: Not an atom. I've asked for your idea of Willie's future. If it's a likelier one than mine, I'll give you best and you can have the lad.
- ADA: I'm trusting him to make the future right.
- MAGGIE: It's as bad as I thought it was. Willie, you wed me. 10
- ADA (*weakly*): It's daylight robbery.
- WILLIE: Aren't you going to put up a better fight for me than that, Ada? You're fair giving me to her.
- MAGGIE: Will Mossop, you take orders from me in this shop. I've told you you'll wed me. 15
- WILLIE: Seems like there's no escape.
- ADA: Wait while I get you to home, my lad. I'll set my mother on to you.
- MAGGIE: Oh, so it's her mother made this match?
- WILLIE: She had above a bit to do with it.
- MAGGIE: I've got no mother, Will. 20
- WILLIE: You need none, neither.
- MAGGIE: Well, can I sell you a pair of clogs, Miss Figgins?
- ADA: No. Nor anything else.
- MAGGIE: Then you've no business here, have you? (*Moves up to doors and opens them.*) 25
- ADA (*going to him*): Will, are you going to see me ordered out?
- WILLIE: It's her shop, Ada.
- ADA: You mean I'm to go like this?
- WILLIE: She means it.
- ADA: It's cruel hard. (*Moves towards doors.*) 30
- MAGGIE: When it comes to a parting, it's best to part sudden and no whimpering about it.
- ADA: I'm not whimpering, and I'm not parting neither. But he'll be whimpering tonight when my mother sets about him.
- MAGGIE: That'll do. 35
- ADA: Will Mossop, I'm telling you, you'll come home tonight to a thick ear. (*She goes.*)
- WILLIE: I'd really rather wed Ada, Maggie, if it's all same to you.
- MAGGIE: Why? Because of her mother?
- WILLIE: She's a terrible rough side to her tongue, has Mrs Figgins. 40


- MAGGIE: Are you afraid of her?
- WILLIE (*hesitates, then says*): Yes.
- MAGGIE: You needn't be.
- WILLIE: Yes, but you don't know her. She'll jaw me till I'm black in the face when I go home tonight. 45
- MAGGIE: You won't go home tonight.
- WILLIE: Not go!
- MAGGIE: You've done with lodging there. You'll go to Tubby Wadlow's when you knock off work and Tubby 'ull go round to Mrs Figgins for your things. 50
- WILLIE: And I'm not to go back there never no more?
- MAGGIE: No.
- WILLIE: It's like an 'appy dream. Eh, Maggie, you do manage things.

Either 2 (a) What do you find entertaining and revealing about this moment in the play?

You should consider:

- the situation that Willie finds himself in here
- the argument between Maggie and Ada
- Willie's reactions.


[27]

 Spelling, punctuation and grammar [6]

Or 2 (b) Do you think the marriage between Maggie and Willie Mossop is an equal partnership?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

ARTHUR MILLER: *A View from the Bridge*

- 3 (a) ALFIERI: On December twenty-seventh I saw him next. I normally go home well before six, but that day I sat around looking out my window at the bay, and when I saw him walking through my doorway, I knew why I had waited. And if I seem to tell this like a dream, it was that way. Several moments arrived in the course of the two talks we had when it occurred to me how – almost transfixed I had come to feel. I had lost my strength somewhere. [EDDIE enters, removing his cap, sits in the chair, looks thoughtfully out.] I looked in his eyes more than I listened – in fact, I can hardly remember the conversation. But I will never forget how dark the room became when he looked at me; his eyes were like tunnels. I kept wanting to call the police, but nothing had happened. Nothing at all had really happened. [*He breaks off and looks down at the desk. Then he turns to EDDIE.*] So in other words, he won't leave? 5
- EDDIE: My wife is talkin' about renting a room upstairs for them. An old lady on the top floor is got an empty room. 10
- ALFIERI: What does Marco say?
- EDDIE: He just sits there. Marco don't say much.
- ALFIERI: I guess they didn't tell him, heh? What happened? 20
- EDDIE: I don't know; Marco don't say much.
- ALFIERI: What does your wife say?
- EDDIE [*unwilling to pursue this*]: Nobody's talkin' much in the house. So what about that? 25
- ALFIERI: But you didn't prove anything about him. It sounds like he just wasn't strong enough to break your grip.
- EDDIE: I'm tellin' you I know – he ain't right. Somebody that don't want it can break it. Even a mouse, if you catch a teeny mouse and you hold it in your hand, that mouse can give you the right kind of fight. He didn't give me the right kind of fight, I know it, Mr Alfieri, the guy ain't right. 30
- ALFIERI: What did you do that for, Eddie?
- EDDIE: To show her what he is! So she would see, once and for all! Her mother'll turn over in the grave! [*He gathers himself almost peremptorily.*] So what do I gotta do now? Tell me what to do. 35
- ALFIERI: She actually said she's marrying him?
- EDDIE: She told me, yeah. So what do I do? [*Slight pause.*]
- ALFIERI: This is my last word, Eddie, take it or not, that's your business. Morally and legally you have no rights, you cannot stop it; she is a free agent. 40
- EDDIE [*angering*]: Didn't you hear what I told you?
- ALFIERI [*with a tougher tone*]: I heard what you told me, and I'm telling you what the answer is. I'm not only telling you now, I'm warning you – the law is nature. The law is only a word for what has a right to happen. When the law is wrong it's because it's unnatural, but in this case it is natural and a river will drown you if you buck it now. Let her go. And bless her. [*A phone booth begins to glow on the opposite side of the stage; a faint, lonely blue. EDDIE stands up, jaws clenched.*] Somebody had to come for her, Eddie, sooner or later. [EDDIE starts turning to go and ALFIERI rises with new anxiety.] You won't have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you! [EDDIE moves off.] Put it out of your mind! Eddie! 45 50 55

[He follows into the darkness, calling desperately. EDDIE is gone. The phone is glowing in light now. Light is out on ALFIERI. EDDIE has at the same time appeared beside the phone.]


EDDIE: Give me the number of the Immigration Bureau. Thanks. *[He dials.]* I want to report something. Illegal immigrants. Two of them. That's right. 441 Saxon Street, Brooklyn, yeah. Ground floor. Heh? *[With greater difficulty]* I'm just around the neighbourhood, that's all. Heh?

Either 3 (a) What makes this such a powerful moment in the play?

You should consider:

- what Alfieri says
- how Eddie reacts
- the way the tension builds up in the extract.


[27]

 Spelling, punctuation and grammar [6]

Or 3 (b) What do you think makes the relationship between Beatrice and Catherine so important in the play?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) INSPECTOR: (To GERALD) Well?
 SHEILA: (*with hysterical laugh, to GERALD*) You see? What did I tell you?
 INSPECTOR: What did you tell him?
 GERALD: (*with an effort*) Inspector, I think Miss Birling ought to be 5
 excused any more of this questioning. She's nothing more to
 tell you. She's had a long, exciting and tiring day – we were
 celebrating our engagement, you know – and now she's
 obviously had about as much as she can stand. You heard her.
 SHEILA: He means that I'm getting hysterical now. 10
 INSPECTOR: And are you?
 SHEILA: Probably.
 INSPECTOR: Well, I don't want to keep you here. I've no more questions to
 ask you.
 SHEILA: No, but you haven't finished asking questions – have you? 15
 INSPECTOR: No.
 SHEILA: (*to GERALD*) You see? (*To INSPECTOR.*) Then I'm staying.
 GERALD: Why should you? It's bound to be unpleasant and disturbing.
 INSPECTOR: And you think young women ought to be protected against
 unpleasant and disturbing things? 20
 GERALD: If possible – yes.
 INSPECTOR: Well, we know one young woman who wasn't, don't we?
 GERALD: I suppose I asked for that.
 SHEILA: Be careful you don't ask for any more, Gerald.
 GERALD: I only meant to say to you—Why stay when you'll hate it? 25
 SHEILA: It can't be any worse for me than it has been. And it might be
 better.
 GERALD: (*bitterly*) I see.
 SHEILA: What do you see?
 GERALD: You've been through it – and now you want to see somebody 30
 else put through it.
 SHEILA: (*bitterly*) So that's what you think I'm really like. I'm glad I
 realized it in time, Gerald.
 GERALD: No, no, I didn't mean—
 SHEILA: (*cutting in*) Yes, you did. And if you'd really loved me, you 35
 couldn't have said that. You listened to that nice story about me.
 I got that girl sacked from Milwards. And now you've made up
 your mind I must obviously be a selfish, vindictive creature.
 GERALD: I neither said that nor even suggested it.
 SHEILA: Then why say I want to see somebody else put through it? 40
 That's not what I meant at all.
 GERALD: All right then, I'm sorry.
 SHEILA: Yes, but you don't believe me. And this is just the wrong time not
 to believe me.
 INSPECTOR: (*massively taking charge*) Allow me, Miss Birling. (*To GERALD.*) 45
 I can tell you why Miss Birling wants to stay on and why she
 says it might be better for her if she did. A girl died tonight. A
 pretty, lively sort of girl, who never did anybody any harm. But
 she died in misery and agony – hating life —
 SHEILA: (*distressed*) Don't please – I know, I know – and I can't stop 50
 thinking about it—


- INSPECTOR: (*ignoring this*) Now Miss Birling has just been made to understand what she did to this girl. She feels responsible. And if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame, she'll be alone with her responsibility, 55 the rest of tonight, all tomorrow, all the next night—
- SHEILA: (*eagerly*) Yes, that's it. And I know I'm to blame – and I'm desperately sorry – but I can't believe – I won't believe – it's simply my fault that in the end she – she committed suicide. That would be too horrible— 60
- INSPECTOR: (*sternly to them both*) You see, we have to share something. If there's nothing else, we'll have to share our guilt.

Either 4 (a) What, in your view, makes this such a revealing and important moment in the play?

You should consider:

- the situation Gerald and Sheila are in
- how they behave towards one another here
- how the Inspector speaks to them.


[27]

 Spelling, punctuation and grammar [6]

Or 4 (b) What do you find memorable about the relationship between Arthur Birling and Eric, his son?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

WILLY RUSSELL: *Educating Rita*

- 5 (a) RITA: It looks the way I always imagined a public school to look, y' know a boardin' school. When I was a kid I always wanted to go to a boardin' school.
- FRANK: God forbid it; why?
- RITA: (*going to her chair at the desk*) I always thought they sounded great, 5
schools like that, y' know with a tuck-shop an' a matron an' prep. An' a pair of kids called Jones minor an' Jones major. I told me mother once. (*She opens her bag and takes out the copy of 'Howards End', ring bound file, note-pad, ruler and pencil-case, placing them methodically on the desk in front of her*) She said I was off me cake. 10
- FRANK: (*with an exaggerated look at her*) What in the name of God is being off one's cake?
- RITA: Soft. Y' know, mental.
- FRANK: Aha. I must remember that. The next student to ask me if Isabel Archer was guilty of protestant masochism shall be told that one is obviously 15
very off one's cake!
- RITA: Don't be soft. You can't say that.
- FRANK: Whyever not?
- RITA: You can't. If you do it, it's slummin' it. Comin' from you it'd sound dead affected, wouldn't it? 20
- FRANK: Dead affected?
- RITA: Yeh. You say that to your proper students they'll think you're off your—y' know ...
- FRANK: Cake, yes. Erm—Rita, why didn't you ever become what you call a proper student? 25
- RITA: What? After goin' to the school I went to?
- FRANK: Was it bad?
RITA *starts sharpening the pencils one by one into perfect spikes, leaving the shavings on the desk.*
- RITA: Nah, just normal, y' know; borin', ripped-up books, broken glass 30
everywhere, knives an' fights. An' that was just in the staffroom. Nah, they tried their best I suppose, always tellin' us we stood more of a chance if we studied. But studyin' was just for the whims, wasn't it? See, if I'd started takin' school seriously I would have had to become different from me mates, an' that's not allowed. 35
- FRANK: By whom?
- RITA: By your mates, by your family, by everyone. So y' never admit that school could be anythin' other than useless.
FRANK *passes her the ashtray but she ignores it and continues sharpening the pencils on to the table.* 40
- RITA: Like what you've got to be into is music an' clothes an' lookin' for a feller, y' know the real qualities of life. Not that I went along with it so reluctantly. I mean, there was always somethin' in me head, tappin' away, tellin' me I might have got it all wrong. But I'd just play another record or buy another dress an' stop worryin'. There's always somethin' 45
to make you forget about it. So y' do, y' keep goin', tellin' yourself life's great. There's always another club to go to, a new feller to be chasin', a laugh an' a joke with the girls. Till, one day, y' own up to yourself an' y' say, is this it? Is this the absolute maximum I can expect from this livin' lark? An' that's the big moment that one, that's the point when 50
y' have to decide whether it's gonna be another change of dress or a change in yourself. An' it's really temptin' to go out an' get another dress y' know, it is. Cos it's easy, it doesn't cost anythin', it doesn't upset anyone around y'. Like cos they don't want y' to change.


FRANK: But you—erm—you managed to resist another new dress? 55
 RITA: Can't y' tell? Look at the state of this; I haven't had a new dress in
 twelve months. An' I'm not gonna get one either, not till—till I pass
 me first exam. Then I'll get a proper dress, the sort of dress you'd
 only see on an educated woman, on the sort of woman who knows
 the difference between Jane Austen an' Tracy Austin. (*She finishes 60*
sharpening the last pencil, and arranges it in line with the others. She
gathers the pencil shavings into her hand and chucks them in the
waste-bin) Let's start.

Either 5 **(a)** What do you think makes this conversation between Frank and Rita such an entertaining and important moment in the play?

You should consider:

- what Rita says about her life
- how Frank responds to her
- how the extract ends.


[27]

 Spelling, punctuation and grammar [6]

Or 5 **(b)** How do you think the experience of Summer School affects Rita?

Remember to support your ideas with details from the play.

[27]

 Spelling, punctuation and grammar [6]

R C SHERRIFF: *Journey's End*


- 6 (a) OSBORNE [to RALEIGH]: I expect Stanhope'll let you go on duty alone now.
 RALEIGH: Will he? About what time?
 OSBORNE: Well, after me, I expect. From about two till four.
 RALEIGH: I see.
 [There is a pause. Then OSBORNE looks at RALEIGH and laughs.] 5
 OSBORNE: What do you think about it all?
 RALEIGH: Oh, all right, thanks. [He laughs.] I feel I've been here ages.
 OSBORNE [filling his pipe]: I expect you do. The time passes, though.
 RALEIGH: Are we here for six days?
 OSBORNE: Yes. Seems a long time, doesn't it? 10
 RALEIGH [laughing shortly]: It does rather. I can't imagine – the end of six days here –
 OSBORNE: Anyhow, we've done twelve hours already. It's fine when you are relieved and go down the line to billets, and have a good hot bath, and sit and read under trees. 15
 RALEIGH: Good Lord, I feel I haven't seen a tree for ages – not a real tree, with leaves and branches – and yet I've only been here twelve hours.
 OSBORNE: How did you feel – in the front line?
 RALEIGH: Oh, all right. It seemed so frightfully quiet and uncanny – everybody creeping about and talking in low voices. I suppose you've got to 20 talk quietly when you're so near the German front line – only about seventy yards, isn't it?
 OSBORNE: Yes. About the breadth of a rigger field.
 RALEIGH: It's funny to think of it like that.
 OSBORNE: I always measure distances like that out here. Keeps them in 25 proportion.
 RALEIGH: Did you play rigger?
 OSBORNE: Yes. But mostly reffing at school in the last few years.
 RALEIGH: Are you a schoolmaster, then?
 OSBORNE: Yes. I must apologise. 30
 RALEIGH: Oh, I don't mind schoolmasters. [Hastily] I – I – mean, I never met one outside a school.
 OSBORNE: They do get out sometimes.
 RALEIGH [laughing]: Who did you play for?
 OSBORNE: The Harlequins. 35
 RALEIGH: I say, really!
 OSBORNE: I played for the English team on one great occasion.
 RALEIGH: What! For *England*!
 OSBORNE: I was awfully lucky to get the chance. It's a long time ago now.
 RALEIGH [with awe]: Oh, but, good Lord! that must have been simply topping. 40 Where did you play?
 OSBORNE: Wing three.
 RALEIGH: I say, I – I never realised – you'd played for England?
 OSBORNE: Tuppence to talk to me now! Anyhow, don't breeze it about.
 RALEIGH: Don't the others know? 45
 OSBORNE: We never talk about rigger.
 RALEIGH: They ought to know. It'd make them feel jolly bucked.
 OSBORNE [laughing]: It doesn't make much difference out here!
 RALEIGH: It must be awfully thrilling, playing in front of a huge crowd – all shouting and cheering – 50
 OSBORNE: You don't notice it when the game begins.
 RALEIGH: You're too taken up with the game?
 OSBORNE: Yes.

- RALEIGH: I used to get the wind up playing at school with only a few kids looking on. 55
- OSBORNE: You feel it more when there are only a few. [*He has picked up a slip of paper from the table; suddenly he laughs.*] Look at this!
- RALEIGH [*looking at it curiously*]: What is it?
- OSBORNE: Trotter's plan to make the time pass quickly. One hundred and forty-four little circles – one for each hour of six days. He's blacked in six 60 already. He's six hours behind.
- RALEIGH: It's rather a good idea. I like Trotter.
- OSBORNE: He's a good chap.
- RALEIGH: He makes things feel – natural.
- OSBORNE: He's a genuine sort of chap. 65
- RALEIGH: That's it. He's genuine.

Either 6 (a) What makes this conversation between Osborne and Raleigh such a moving moment in the play?


You should consider:

- what Raleigh says
- the way Osborne talks to him
- what the passage reveals about life in the front line. [27]

 Spelling, punctuation and grammar [6]

Or 6 (b) What do you think makes Hibbert such an important character in the play?

Remember to support your ideas with details from the play. [27]

 Spelling, punctuation and grammar [6]

**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) 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 Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.