

Monday 23 May 2016 – Morning

GCSE ENGLISH LITERATURE

A662/01 Modern Drama (Foundation Tier)

Candidates answer on the Answer Booklet.

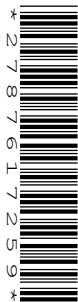
OCR supplied materials:

- 12 page Answer Booklet (OCR12)
(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	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

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ALAN BENNETT: *The History Boys*

- 1 (a) SCRIPPS: I attended Eucharist in the college chapel, where, apart from a girl from a school in West Bromwich, I was the only communicant. It was a genuine act of worship, though I knew it would do me no harm with the college, the self-servingness of my devotions in this instance leaving me untroubled. I really wanted to get in. I have never particularly liked myself but the boy I was, kneeling in that cold and empty chapel that winter morning, fills me now with longing and pity. 5
- DAKIN: The guy whose room I had seemed a bit of a pillock. There was a *Lord of the Rings* poster for a start and an Arsenal scarf draped round a photograph of Virginia Woolf, only I think maybe this was irony. No books much, except he has a book with lists of everybody who'd been at other colleges, so I looked at that for a bit. Oh, and I went and looked at Corpus where Irwin was. 10
- POSNER: No sex. I sat in the room most of the time or trailed around the streets. I can see why they make a fuss about it. Every college is like a stately home; my parents would love it. There was a question on the Holocaust. And I did play it down. 15
- They asked me about it at the interview. Praised what they called my sense of detachment. Said it was the foundation of writing history. I think I did well. 20
- The boys erupt onto the stage.* 25
- HEADMASTER: Splendid news! Posner a scholarship, Dakin an exhibition and places for everyone else. It's more than one could ever have hoped for. Irwin, you are to be congratulated, a remarkable achievement. And you too, Dorothy, of course, who laid the foundations. 30
- MRS LINTOTT: Not Rudge, Headmaster.
HEADMASTER: Not Rudge? Oh dear.
IRWIN: He has said nothing. The others have all had letters.
HEADMASTER: It was always an outside chance. I felt we were indulging him by allowing him to enter at all. That college must think we're fools. A pity. It would have been good to have a clean sweep. 35
- Ah, Rudge.
You ... you haven't heard from Oxford?
- RUDGE: No, sir.
MRS LINTOTT: Perhaps you'll hear tomorrow. 40
- RUDGE: Why should I? They told me when I was there.
IRWIN: I'm sorry.
RUDGE: What for? I got in.
IRWIN: How come?
RUDGE: How come they told me or how come they took a thick sod like me? 45
- I had family connections.
HEADMASTER: Somebody in your family went to Christ Church?
RUDGE: In a manner of speaking. My dad. Before he got married he was a college servant there. This old parson guy was just sitting there for most of the interview, suddenly said was I related to Bill Rudge who'd been a scout on Staircase 7 in the 1950s. So I said he was my dad and they said I was just the kind of candidate they were looking 50

for, college servant's son, now an undergraduate, evidence of 55
 how far they had come, wheel come full circle and that.
 Mind you, I did all the other stuff like Stalin was a sweetie and
 Wilfred Owen was a wuss. They said I was plainly someone
 who thought for himself and just what the college rugger team
 needed.


Either 1 (a) What makes this such an entertaining moment in the play?

Remember to support your ideas with details from the passage and the rest of
 the play. [27]

 Spelling, punctuation and grammar [6]

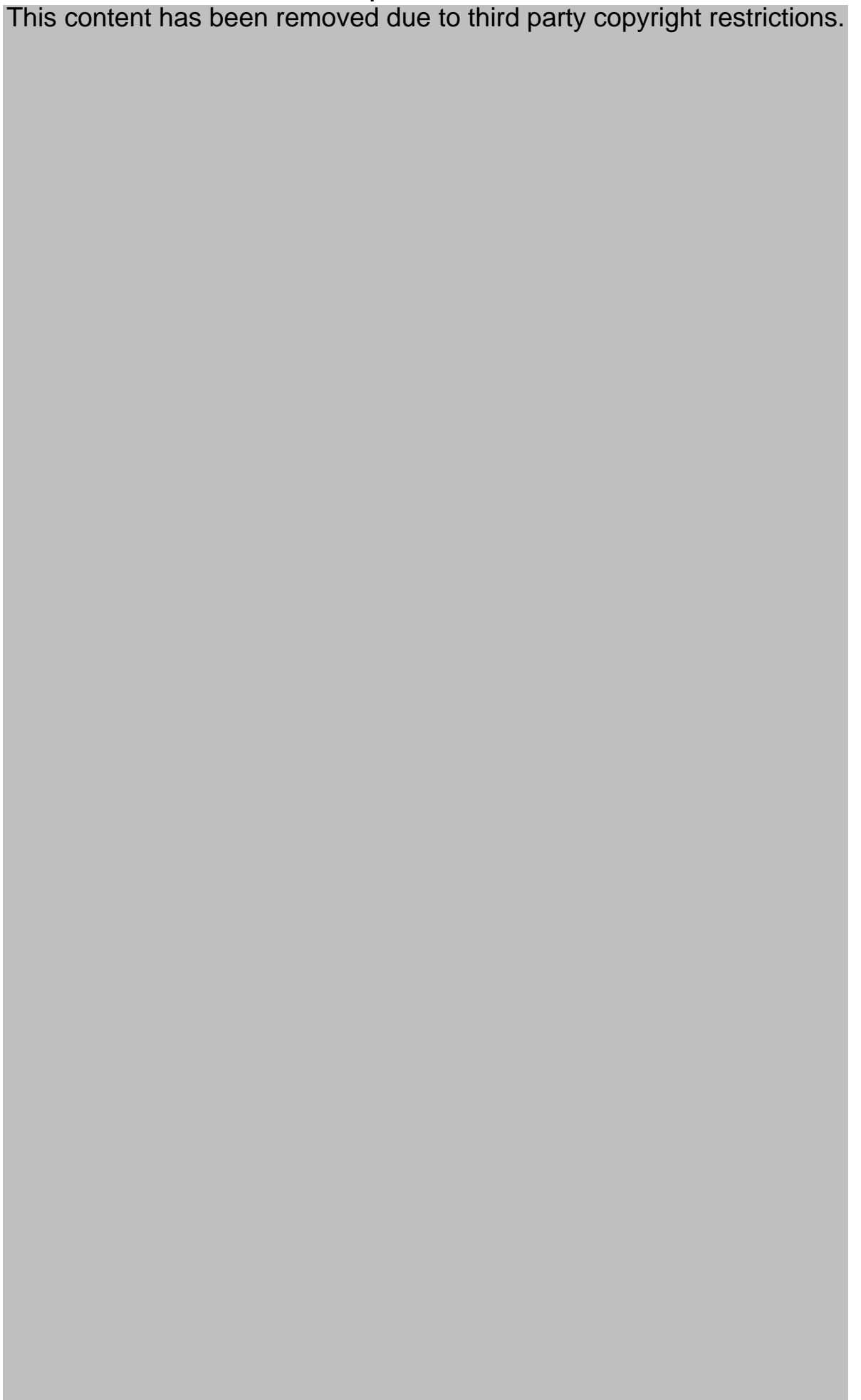
Or 1 (b) What do you think makes Irwin such an important character in the play?

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


 Spelling, punctuation and grammar [6]

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2 (a)



- Either** **2** **(a)** What do you think makes this such a striking and entertaining moment in the play?
- Remember to support your ideas with details from the passage and the rest of the play. **[27]**

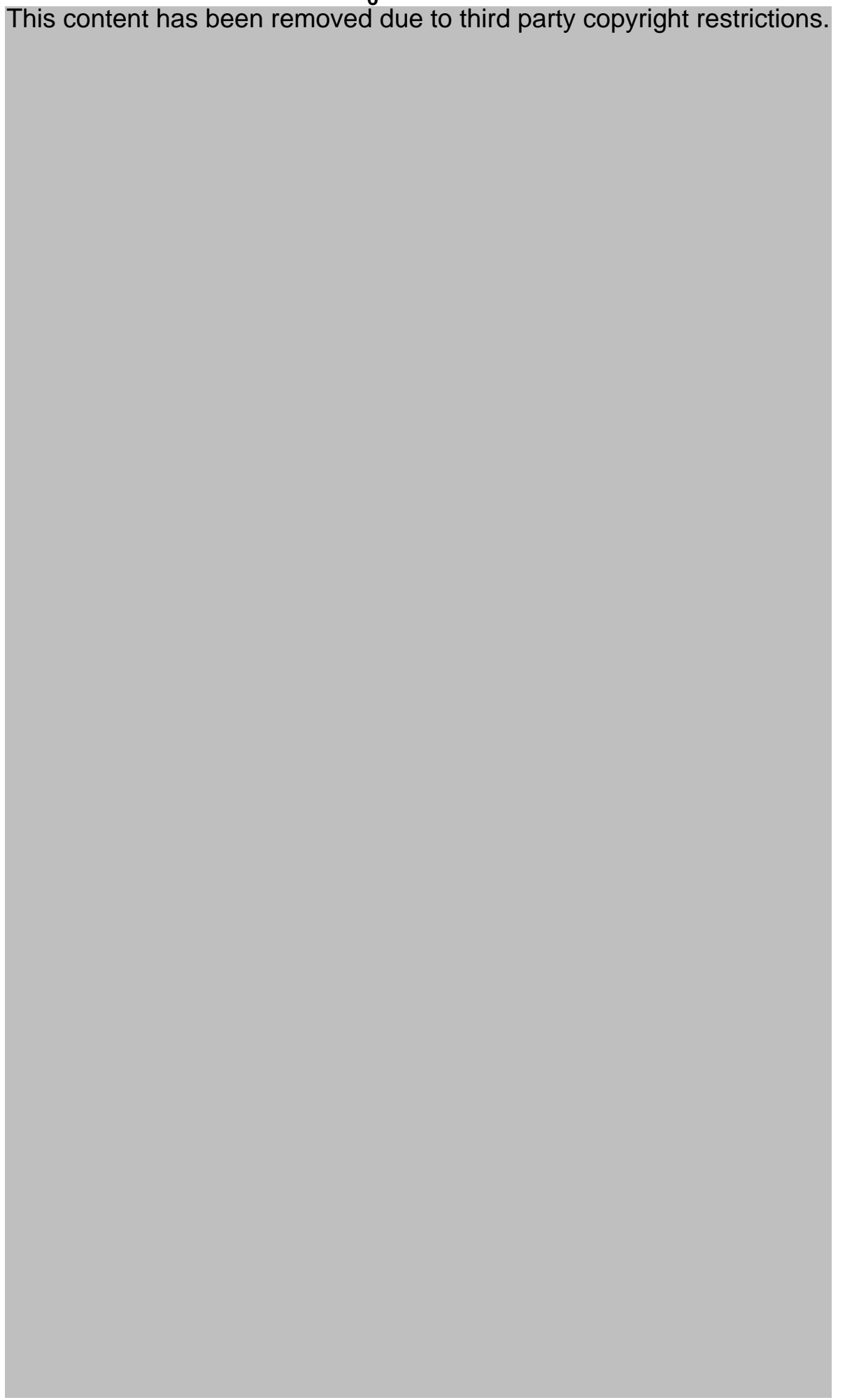
 Spelling, punctuation and grammar **[6]**

- Or** **2** **(b)** How do Albert Prosser and Fred Beenstock add to your enjoyment of the play?
- Remember to support your ideas with details from the play. **[27]**

 Spelling, punctuation and grammar **[6]**

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3 (a)



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

Remember to support your ideas with details from the passage and the rest of the play. **[27]**

 Spelling, punctuation and grammar **[6]**

Or 3 (b) What do you think makes the relationship between Marco and Rodolpho 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) GERALD: What do you make of this business now? Was it a hoax?
 BIRLING: Of course. Somebody put that fellow up to coming here and
 hoaxing us. There are people in this town who dislike me
 enough to do that. We ought to have seen through it from
 the first. In the ordinary way, I believe I would have done. But 5
 coming like that, bang on top of our little celebration, just when
 we were all feeling so pleased with ourselves, naturally it took
 me by surprise.
- MRS BIRLING: I wish I'd been here when that man first arrived. I'd have asked
 him a few questions before I allowed him to ask us any. 10
- SHEILA: It's all right saying that now.
- MRS BIRLING: I was the only one of you who didn't give in to him. And now
 I say we must discuss this business quietly and sensibly and
 decide if there's anything to be done about it.
- BIRLING: [*with hearty approval*] You're absolutely right, my dear. Already 15
 we've discovered one important fact – that that fellow was a
 fraud and we've been hoaxed – and that may not be the end of
 it by any means.
- GERALD: I'm sure it isn't.
- BIRLING: [*keenly interested*] You are, eh? Good! [*To ERIC, who is* 20
restless.] Eric, sit down.
- ERIC: [*sulkily*] I'm all right.
- BIRLING: All right? You're anything but all right. And you needn't stand
 there – as if – as if—
- ERIC: As if – what? 25
- BIRLING: As if you'd nothing to do with us. Just remember your own
 position, young man. If anybody's up to the neck in this
 business, you are, so you'd better take some interest in it.
- ERIC: I do take some interest in it. I take too much, that's my trouble.
- SHEILA: It's mine too. 30
- BIRLING: Now listen, you two. If you're still feeling on edge, then the
 least you can do is to keep quiet. Leave this to us. I'll admit that
 fellow's antics rattled us a bit. But we've found him out – and all
 we have to do is keep our heads. Now it's our turn.
- SHEILA: Our turn to do – what? 35
- MRS BIRLING: [*sharply*] To behave sensibly, Sheila – which is more than
 you're doing.
- ERIC: [*bursting out*] What's the use of talking about behaving
 sensibly. You're beginning to pretend now that nothing's really
 happened at all. And I can't see it like that. This girl's still dead, 40
 isn't she? Nobody's brought her to life, have they?
- SHEILA: [*eagerly*] That's just what I feel, Eric. And it's what they don't
 seem to understand.
- ERIC: Whoever that chap was, the fact remains that I did what I did.
 And mother did what she did. And the rest of you did what you 45
 did to her. It's still the same rotten story whether it's been told
 to a police inspector or to somebody else. According to you,
 I ought to feel a lot better— [*To GERALD.*] I stole some money,
 Gerald, you might as well know— [*As BIRLING tries to interrupt.*]
 I don't care, let him know. The money's not the important thing. 50
 It's what happened to the girl and what we all did to her that
 matters. And I still feel the same about it, and that's why I don't
 feel like sitting down and having a nice cosy talk.
- SHEILA: And Eric's absolutely right. And it's the best thing any one of us
 has said tonight and it makes me feel a bit less ashamed of us. 55
 You're just beginning to pretend all over again.


Either 4 (a) What makes this such a striking and revealing moment in the play?

Remember to support your ideas with details from the passage and the rest of the play. [27]

 Spelling, punctuation and grammar [6]

Or 4 (b) What makes Arthur Birling so dislikeable in the play?

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


 Spelling, punctuation and grammar [6]

WILLY RUSSELL: *Educating Rita*

- 5 (a) RITA: Y' know Peer Gynt? He was searchin' for the meaning of life wasn't he?
- FRANK: Erm – put at its briefest, yes.
- RITA: Yeh. [*She pauses*] I was doin' this woman's hair on Wednesday ...
- FRANK: Tch ... 5
- RITA: [*facing FRANK*] I'm gonna do this, don't worry. I'll do it. But I just wanna tell y'; I was doin' her hair an' I was dead bored with what the others in the shop were talkin' about. So I just said to this woman, I said, 'Do you know about *Peer Gynt*?' She thought it was a new perm lotion. So I told her all about it, y' know the play. An' y' know somethin', she was dead interested, she was y' know. 10
- FRANK: Was she?
- RITA: Yeh. She said, 'I wish I could go off searchin' for the meanin' of life.' There's loads of them round by us who feel like that. Cos by us there is no meanin' to life. [*She thinks*] Frank, y' know culture, y' know the word culture? Well it doesn't just mean goin' to the opera an' that, does it? 15
- FRANK: No.
- RITA: It means a way of livin', doesn't it? Well we've got no culture.
- FRANK: Of course you have.
- RITA: What? Do you mean like that working-class culture thing? 20
- FRANK: Mm.
- RITA: Yeh. I've read about that. I've never seen it though.
- FRANK: Well, look around you.
- RITA: I do. But I don't see any, y' know, culture. I just see everyone pissed, or on the Valium, tryin' to get from one day to the next. Y' daren't say that round our way like, cos they're proud. They'll tell y' they've got culture as they sit there drinkin' their keg beer out of plastic glasses. 25
- FRANK: Yes, but there's nothing wrong with that, if they're content with it.
During the following FRANK'S attention is caught gradually and he stops marking and starts listening. 30
- RITA: But they're not. Cos there's no meanin'. They tell y' stories about the past, y' know, the war, or when they were fightin' for food an' clothin' an' houses. Their eyes light up as they tell y', because there was some meanin' to it. But the thing is that now, I mean now that most of them have got some sort of house an' there's food an' money around, they know they're better off but, honest, they know they've got nothin' as well. There's like this sort of disease, but no one mentions it; everyone behaves as though it's normal, y' know inevitable that there's vandalism an' violence an' houses burnt out an' wrecked by the people they were built for. There's somethin' wrong. An' like the worst thing is that y' know the people who are supposed to like represent the people on our estate, y' know the *Daily Mirror* an' the *Sun*, an' ITV an' the Unions, what are they tellin' people to do? They just tell them to go out an' get more money, don't they? But they don't want more money; it's like me, isn't it? Y' know, buyin' new dresses all the time, isn't it? The Unions tell them to go out an' get more money an' ITV an' the papers tell them what to spend it on so the disease is always covered up. 35
- FRANK *swivels round in his chair to face RITA.*
- FRANK: [*after a pause*] Why didn't you take a course in politics? 40
- RITA: Politics? Go way, I hate politics. I'm just tellin' y' about round our way. I wanna be on this course findin' out. You know what I learn from you, about art an' literature, it feeds me, inside. I can get through the rest of the week if I know I've got comin' here to look forward to. Denny tried to stop me comin' tonight. He tried to get me to go out to the pub with him an' his mates. He hates me comin' here. It's like drug addicts, isn't it? They hate it when one of them tries to break away. It makes me stronger comin' here. That's what Denny's frightened of. 45
- 55


Either 5 (a) What do you think makes this such a revealing and important moment in the play?

Remember to support your ideas with details from the passage and the rest of the play. [27]

 Spelling, punctuation and grammar [6]

Or 5 (b) What do you think are the biggest difficulties that Rita faces in the play as she tries to become more educated?

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

 Spelling, punctuation and grammar [6]


R C SHERRIFF: *Journey's End*

- 6 (a) RALEIGH: Right. [*He crosses towards the door and turns.*] Where do we put the letters to be collected?
- OSBORNE: Oh, just on the table.
- RALEIGH: Thanks. [*He begins to lick the flap of the envelope.*]
- STANHOPE: [*in a quiet voice*] You leave it open. 5
- RALEIGH: [*surprised*] Open?
- STANHOPE: Yes. I have to censor all letters.
- RALEIGH: [*stammering*] Oh, but – I haven't said anything about – where we are –
- STANHOPE: It's the rule that letters must be read. 10
- RALEIGH: [*nervously*] Oh, I – I didn't realise that. [*He stands embarrassed; then gives a short laugh.*] I – I think – I'll just leave it, then. [*He unbuttons his tunic pocket to put the letter away.*]
- STANHOPE, rises, slowly crosses and faces RALEIGH.
- STANHOPE: Give me that letter! 15
- RALEIGH: [*astonished*] But – Dennis –
- STANHOPE: [*trembling*] Give me that letter!
- RALEIGH: But it's – private. I didn't know –
- STANHOPE: D'you understand an order? Give me that letter!
- RALEIGH: But I tell you – there's nothing – 20
- STANHOPE *clutches RALEIGH'S wrist and tears the letter from his hand.*
- Dennis – I'm –
- STANHOPE: Don't "Dennis" me! Stanhope's my name! You're not at school! Go and inspect your rifles! 25
- RALEIGH *stands in amazement at the foot of the steps.*
- STANHOPE: [*Shouting*] D'you understand an order?
- For a moment RALEIGH stares wide-eyed at STANHOPE, who is trembling and breathing heavily, then almost in a whisper he says: "Right," and goes quietly up the narrow steps.*
- STANHOPE *turns towards the table.* 30
- OSBORNE: Good heavens, Stanhope!
- STANHOPE: [*wheeling furiously on OSBORNE*] Look here, Osborne, I'm commanding this company. I ask for advice when I want it!
- OSBORNE: Very well. 35
- STANHOPE *sinks down at the table with the letter in his hand. There is silence for a moment. Then he throws the letter on the table and rests his head between his hands.*
- STANHOPE: Oh, God! I don't want to read the blasted thing!
- OSBORNE: You'll let it go, then? 40
- STANHOPE: I don't care. (*There is a pause.*)
- OSBORNE: Shall I glance through it – for you?
- STANHOPE: If you like.
- OSBORNE: I don't want to.
- STANHOPE: You better. I can't. 45
- OSBORNE *takes the letter from the table and opens it. STANHOPE sits with his head in his hand, digging a magazine with a pencil. After a while, Osborne glances up at STANHOPE.*
- OSBORNE: D'you want to hear?
- STANHOPE: I suppose I better know. 50
- OSBORNE: He begins with a description of his getting here – he doesn't mention the names of any places.
- STANHOPE: What does he say then?
- OSBORNE: The last piece is about you.

STANHOPE: Go on. 55
 OSBORNE: *[reading]* He says: "And now I come to the great news. I reported at Battalion Headquarters, and the colonel looked in a little book, and said, 'You report to "C" Company – Captain Stanhope.' Can't you imagine what I felt? I was taken along some trenches and shown a dug-out. There was an awfully nice officer there – quite old – with 60
 grey hair" – [OSBORNE *clears his throat*] – "and then later Dennis came in. He looked tired, but that's because he works so frightfully hard, and because of the responsibility. Then I went on duty in the front line, and a sergeant told me all about Dennis. He said that Dennis is the finest officer in the battalion, and the men simply love 65
 him. He hardly ever sleeps in the dug-out; he's always up in the front line with the men, cheering them on with jokes, and making them keen about things, like he did the kids at school. I'm awfully proud to think he's my friend."
There is silence. STANHOPE *has not moved* until OSBORNE *has read.* 70
 That's all. *[Pause.]* Shall I stick it down?


Either 6 (a) What makes this such a powerful moment in the play?

Remember to support your ideas with details from the passage and the rest of the play. [27]

 Spelling, punctuation and grammar [6]

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

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

 Spelling, punctuation and grammar [6]

END OF QUESTION PAPER

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