

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GCSE**

A662/02/QPI

ENGLISH LITERATURE

Unit 2: Modern Drama (Higher Tier)

QUESTION PAPER INSERT

WEDNESDAY 9 JANUARY 2013: Afternoon

**DURATION: 45 minutes
plus your additional time allowance**

MODIFIED ENLARGED 18pt

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- This Question Paper Insert is for your reference only.
- 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 8–12 questions 2(a)–(b)**

***A View from the Bridge*: Arthur Miller
pages 14–17 questions 3(a)–(b)**


***An Inspector Calls*: J B Priestley
pages 18–21 questions 4(a)–(b)**

***Educating Rita*: Willy Russell
pages 22–25 questions 5(a)–(b)**

***Journey's End*: R C Sherriff
pages 26–29 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 9 additional marks for spelling, punctuation and grammar, which are indicated with a pencil () .
- The total number of marks for this paper is 49.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

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ALAN BENNETT: THE HISTORY BOYS

- 1 (a) *Boys come in, followed by Hector. They sit glumly at their desks.*
- IRWIN: Would you like to start?
- HECTOR: I don't mind. 5
- IRWIN: How do you normally start? It is your lesson. General Studies.
- HECTOR: The boys decide. Ask them.
- IRWIN: Anybody?
- The boys don't respond.* 10
- HECTOR: Come along, boys. Don't sulk.
- DAKIN: We don't know who we are, sir. Your class or Mr Irwin's.
- IRWIN: Does it matter?
- TIMMS: Oh yes, sir. It depends if you want us thoughtful. Or smart. 15
- HECTOR: He wants you civil, you rancid little turd. (*Hits him.*)
- TIMMS: Look, sir. You're a witness. Hitting us, sir. He could be sacked. 20
- IRWIN: Settle down. Settle down. I thought we might talk about the Holocaust.
- HECTOR: Good gracious. Is that on the syllabus? 25
- IRWIN: It has to be. The syllabus includes the Second War.
- HECTOR: I suppose it does.
- IRWIN: Though in my case the scholarship questions aren't limited to a particular curriculum. 30
- HECTOR: But how can you teach the Holocaust?

IRWIN: Well, that would do as a question.
Can you ... should you ... teach the Holocaust? Anybody? 35

AKTHAR: It has origins.
It has consequences.
It's a subject like any other.

SCRIPPS: Not like any other, surely. Not like any other at all. 40

AKTHAR: No, but it's a topic.

HECTOR: They go on school trips nowadays, don't they?
Auschwitz. Dachau. What has always concerned me is where do they eat their sandwiches?
Drink their coke? 45

CROWTHER: The visitors' centre. It's like anywhere else. 50

HECTOR: Do they take pictures of each other there? Are they smiling? Do they hold hands? Nothing is appropriate. Just as questions on an examination paper are inappropriate. 55

How can the boys scribble down an answer however well put that doesn't demean the suffering involved? 60

And putting it well demeans it as much as putting it badly.

IRWIN: It's a question of tone, surely.
Tact.

HECTOR: Not tact. Decorum. 65

LOCKWOOD: What if you were to write that this was so far beyond one's experience silence is the only proper response.

DAKIN:	That would be your answer to lots of questions, though, wouldn't it, sir?	70
HECTOR:	Yes. Yes, Dakin, it would.	
DAKIN:	'Whereof one cannot speak thereof one must be silent.'	75
	<i>Hector groans and puts his head in his hands.</i>	
	That's right, isn't it, sir?	
	Wittgenstein.	
IRWIN:	Yes. That's good.	80
HECTOR:	No, it's not good. It's ... flip. It's ... glib. It's <i>journalism</i> .	
DAKIN:	But it's you that taught us it.	
HECTOR:	I didn't teach you and Wittgenstein didn't screw it out of his very guts in order for you to turn it into a dinky formula. I thought that you of all people were bright enough to see that.	85
DAKIN:	I do see it, sir. Only I don't agree with it. Not ... not any more.	90

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

 **Spelling, punctuation and grammar [9]**

OR 1 (b) Explore ONE or TWO moments in the play where Bennett makes you feel particularly sorry for Posner.

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

 **Spelling, punctuation and grammar [9]**

HAROLD BRIGHOUSE: HOBSON'S CHOICE

- 2 (a) MAGGIE:** You and I'll be straight with one another, father. I'm not a fool and you're not a fool, and things may as well be put in their places as left untidy. **5**
- HOBSON:** I tell you my mind's made up. You can't have Willie Mossop. Why, lass, his father was a workhouse brat. A come-by-chance.
- MAGGIE:** It's news to me we're snobs in Salford. I'll have Willie Mossop. I've to settle my life's course, and a good course, too, so think on. **10**
- HOBSON:** I'd be the laughing-stock of the place if I allowed it. I won't have it, Maggie. It's hardly decent at your time of life. **15**
- MAGGIE:** I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms. **20**
- HOBSON:** You're in a nice position to state terms, my lass.
- MAGGIE:** You will pay my man, Will Mossop, the same wages as before. And as for me, I've given you the better part of twenty years of work without wages. I'll work eight hours a day in future and you will pay me fifteen shillings by the week. **25 30**

HOBSON: Do you think I'm made of brass?

MAGGIE: You'll soon be made of less than you are if you let Willie go. And if Willie goes, I go. That's what you've got to face. 35

HOBSON: I might face it, Maggie. Shop hands are cheap.

MAGGIE: Cheap ones are cheap. The sort you'd have to watch all day, and you'd feel happy helping them to tie up parcels and sell laces with Tudsbury and Heeler and Minns supping their ale without you. I'm value to you, so's my man; and you can boast it at the 'Moonraker's' that your daughter Maggie's made the strangest, finest match a woman's made this fifty year. And you can put your hand in your pocket and do what I propose. 40 45 50

HOBSON: I'll show you what I propose, Maggie. (*He lifts trap and calls.*) Will Mossop! (*He places hat on counter and unbuckles belt.*) 55 I cannot leather you, my lass. You're female, and exempt, but I can leather him. Come up, Will Mossop.

WILLIE *comes up trap and closes it.* 60

You've taken up with my Maggie, I hear. (*He conceals strap.*)

WILLIE:	Nay, I've not. She's done the taking up.	65
HOBSON:	Well, Willie, either way, you've fallen on misfortune. Love's led you astray, and I feel bound to put you right. (<i>Shows strap.</i>)	
WILLIE:	<i>Maggie, what's this?</i>	70
MAGGIE:	I'm watching you, my lad.	
HOBSON:	Mind, Willie, you can keep your job. I don't bear malice, but we must beat the love from your body, and every morning you come here to work with love still sitting in you, you'll get a leathering. (<i>getting ready to strike.</i>)	75
WILLIE:	You'll not beat love in me. You're making a great mistake, Mr Hobson, and –	80
HOBSON:	You'll put aside your weakness for my Maggie if you've a liking for a sound skin. You'll waste a gradely lot of brass at chemist's if I am at you for a week with this. (<i>He swings the strap.</i>)	85
WILLIE:	I'm none wanting thy Maggie, it's her that's after me, but I'll tell you this, Mr Hobson: If you touch me with that belt, I'll take her quick, aye, and stick to her like glue.	90

HOBSON: There's nobbut one answer
to that kind of talk, my lad. **95**
*(He strikes with belt. MAGGIE
shrinks.)*

WILLIE: And I've nobbut one answer
back. Maggie, I've none kissed
you yet. I shirked before. But, **100**
by gum, I'll kiss you now – *(he
kisses her quickly, with temper,
not with passion, as quickly
leaves her, to face Hobson)*
– and take you and hold you. **105**
And if Mr Hobson raises up
that strap again, I'll do more. I'll
walk straight out of shop with
thee and us two 'ull set up for
ourselves. **110**

MAGGIE: Willie! I knew you had it in you,
lad. *(She puts her arm round his
neck. He is quite unresponsive.
His hands fall limply to his
sides.)* **115**

HOBSON *stands in amazed
indecision.*

CURTAIN

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

 **Spelling, punctuation and grammar [9]**

OR 2 (b) How does Brighouse make the change in Hobson's behaviour in Act Four so striking and entertaining?

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

 **Spelling, punctuation and grammar [9]**

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ARTHUR MILLER: A VIEW FROM THE BRIDGE

- 3 (a) BEATRICE [*never losing her aroused alarm*]:
Sit down, honey, I want to tell you
something. Here, sit down. Was
there ever any fella he liked for
you? There wasn't, was there? 5
- CATHERINE: But he says Rodolpho's just after
his papers.
- BEATRICE: Look, he'll say anything. What
does he care what he says? If it
was a prince came here for you it 10
would be no different. You know
that, don't you?
- CATHERINE: Yeah, I guess.
- BEATRICE: So what does that mean?
- CATHERINE [*slowly turns her head to* 15
BEATRICE]: What?
- BEATRICE: It means you gotta be your own
self more. You still think you're a
little girl, honey. But nobody else
can make up your mind for you 20
any more, you understand? You
gotta give him to understand that
he can't give you orders no more.
- CATHERINE: Yeah, but how am I going to do
that? He thinks I'm a baby. 25
- BEATRICE: Because *you* think you're a baby.
I told you fifty times already, you
can't act the way you act. You still
walk around in front of him in
your slip – 30
- CATHERINE: Well I forgot.
- BEATRICE: Well you can't do it. Or like you
sit on the edge of the bathtub
talkin' to him when he's shavin' in
his underwear. 35

CATHERINE: When'd I do that?

BEATRICE: I seen you in there this morning.

CATHERINE: Oh ... well, I wanted to tell him something and I –

BEATRICE: I know, honey. But if you act like a baby and he be treatin' you like a baby. Like when he comes home sometimes you throw youself at him like when you was twelve years old. 40 45

CATHERINE: Well I like to see him and I'm happy so I –

BEATRICE: Look, I'm not tellin' you what to do honey, but –

CATHERINE: No, you could tell me, B.! Gee, I'm all mixed up. See, I – He looks so sad now and it hurts me. 50

BEATRICE: Well look, Katie, if it's goin' to hurt you so much you're gonna end up an old maid here. 55

CATHERINE: No!

BEATRICE: I'm tellin' you, I'm not makin' a joke. I tried to tell you a couple of times in the last year or so. That's why I was so happy you were going to go out and get work, you wouldn't be here so much, you'd be a little more independent. I mean it. It's wonderful for a whole family to love each other, but you're a grown woman and you're in the same house with a grown man. So you'll act different now, heh? 60 65

CATHERINE: Yeah, I will. I'll remember. 70

BEATRICE: Because it ain't only up to him,
Katie, you understand? I told
him the same thing already.

CATHERINE [*quickly*]: What?

BEATRICE: That he should let you go. But, 75
you see, if only I tell him, he
thinks I'm just bawlin' him out, or
maybe I'm jealous or somethin',
you know?

CATHERINE [*astonished*]: He said you was 80
jealous?

BEATRICE: No, I'm just sayin' maybe that's
what he thinks.
[*She reaches over to*
CATHERINE's hand; with a 85
strained smile]
You think I'm jealous of you,
honey?

CATHERINE: No! It's the first I thought of it.

BEATRICE [*with a quiet sad laugh*]: Well you 90
should have thought of it before
... but I'm not. We'll be all right.
Just give him to understand; you
don't have to fight, you're just –
You're a woman, that's all, and 95
you got a nice boy, and now the
time came when you said good-
bye. All right?

CATHERINE [*strangely moved at the*
prospect]: All right. ... If I can. 100

BEATRICE: Honey ... you gotta.
[CATHERINE, sensing now an
imperious demand, turns with
some fear, with a discovery, to
BEATRICE. She is at the edge of 105
tears, as though a familiar world
had shattered.]

CATHERINE: Okay.

EITHER 3 (a) How does Miller make this conversation between Beatrice and Catherine such a powerful and significant moment in the play? [40]

 **Spelling, punctuation and grammar [9]**

OR 3 (b) Explore the ways in which Miller makes Rodolpho such an important character in the play.

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

 **Spelling, punctuation and grammar [9]**

J B PRIESTLEY: AN INSPECTOR CALLS

- 4 (a) BIRLING: I don't see we need to tell the Inspector anything more. In fact, there's nothing I can tell him. I told the girl to clear out, and she went. That's the last I heard of her. Have you any idea what happened to her after that? Get into trouble? Go on the streets? 5
- INSPECTOR: (*rather slowly*) No, she didn't exactly go on the streets. 10
SHEILA has now entered.
- SHEILA: (*gaily*) What's this about streets? (*Noticing the INSPECTOR.*) Oh – sorry. I didn't know. Mummy sent me in to ask you why you didn't come along to the drawing-room. 15
- BIRLING: We shall be along in a minute now. Just finishing.
- INSPECTOR: I'm afraid not.
- BIRLING: (*abruptly*) There's nothing else, y'know. I've just told you that. 20
- SHEILA: What's all this about?
- BIRLING: Nothing to do with you, Sheila. Run along.
- INSPECTOR: No, wait a minute, Miss Birling. 25
- BIRLING: (*angrily*) Look here, Inspector, I consider this uncalled-for and officious. I've half a mind to report you. I've told you all I know – and it doesn't seem to me very important – and now there isn't the slightest reason why my daughter should be dragged into this unpleasant business. 30

SHEILA: (*coming farther in*) What business? What's happening? 35

INSPECTOR: (*impressively*) I'm a police inspector, Miss Birling. This afternoon a young woman drank some disinfectant, and died, after several hours of agony, tonight in the Infirmary. 40

SHEILA: Oh – how horrible! Was it an accident?

INSPECTOR: No. She wanted to end her life. She felt she couldn't go on any longer. 45

BIRLING: Well, don't tell me that's because I discharged her from my employment nearly two years ago. 50

ERIC: That might have started it.

SHEILA: Did you, Dad?

BIRLING: Yes. The girl had been causing trouble in the works. I was quite justified. 55

GERALD: Yes, I think you were. I know we'd have done the same thing. Don't look like that Sheila.

SHEILA: (*rather distressed*) Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight. Oh I wish you hadn't told me. What was she like? Quite young? 60 65

INSPECTOR: Yes. Twenty-four.

SHEILA: Pretty?

INSPECTOR: She wasn't pretty when I saw her today, but she had been pretty – very pretty. 70

BIRLING: That's enough of that.

GERALD: And I don't really see that this inquiry gets you anywhere, Inspector. It's what happened to her since she left Mr Birling's works that is important. 75

BIRLING: Obviously. I suggested that some time ago.

GERALD: And we can't help you there because we don't know. 80

INSPECTOR: (*slowly*) Are you sure you don't know.
He looks at GERALD, then at ERIC, then at SHEILA. 85

BIRLING: And are you suggesting now that one of them knows something about this girl?

INSPECTOR: Yes.

BIRLING: You didn't come here just to see me, then? 90

INSPECTOR: No.
The other four exchange bewildered and perturbed glances. 95

EITHER 4 (a) How does Priestley make this such a dramatic moment in the play? [40]

 **Spelling, punctuation and grammar [9]**

OR 4 (b) How does Priestley make the relationship between Eric Birling and his mother such a dramatic and important aspect of the play?

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

 **Spelling, punctuation and grammar [9]**

WILLY RUSSELL: EDUCATING RITA

- 5 (a) *RITA enters slowly, carrying a suitcase*
- FRANK: *(without looking up)* One second. *She puts down the suitcase RC and wanders slowly R with her back to FRANK* 5
(He closes the essay he has been reading, sighs and removes his glasses) Your essay. *(He sees the suitcase)* What's that? 10
- RITA: It's me case.
- FRANK: Where are you going?
- RITA: Me mother's.
- FRANK: What's wrong? *(After a pause)* Rita!
- RITA: I got home from work, he'd packed me case. He said either I stop comin' here an' come off the pill or I could get out altogether. 15
- FRANK: Tch.
- RITA: It was an ultimatum. I explained to him. I didn't get narked or anythin'. I just explained to him how I had to do this. He said it's warped me. He said I'd betrayed him. I suppose I have. 20
- FRANK: Why have you? 25
- RITA: I have. I know he's right. But I couldn't betray meself. *(After a pause)* He says there's a time for education. An' it's not when y' twenty-six an' married. 30
- FRANK gets up and goes towards RITA who still faces away from him*
- FRANK: *(after a pause)* Where are you going to stay?

RITA: I phoned me mother; she said I could go there for a week. Then I'll get a flat. *(She starts to cry)* I'm sorry, it's just ... 35

FRANK *takes hold of her and tries to guide her to the chair* DR 40

FRANK: Look, come on, sit down.

RITA: *(breaking away from him)* It's all right—I'll be O. K. Just give me a minute. *(She dries her eyes)* What was me *Macbeth* essay like? 45

FRANK: Oh sod *Macbeth*.

RITA: Why?

FRANK: Rita!

RITA: No, come on, come on, I want y' to tell me what y' thought about it. 50

FRANK: In the circumstances ...

RITA: *(going and hanging her bag on the back of the swivel chair)* It doesn't matter, it doesn't; in the circumstances I need to go on, to talk about it an' do it. What was it like? 55

I told y' it was no good. Is it really useless?

FRANK *sits in the chair* DR

FRANK: *(sighing)* I—I really don't know what to say. 60

RITA: Well try an' think of somethin'. Go on, I don't mind if y' tell me it was rubbish. I don't want pity, Frank. Was it rubbish? 65

FRANK: No, no. It's not rubbish. It's a totally honest, passionate account of your reaction to a play. It's an unashamedly emotional statement about a certain experience. 70

RITA: Sentimental?

FRANK: No. It's too honest for that. It's almost—erm—moving. But in terms of what you're asking me to teach you of passing exams ... Oh, God, you see, I don't ... 75

RITA: Say it, go on, say it!

FRANK: In those terms it's worthless. It shouldn't be, but it is; in its own terms it's—it's wonderful. 80

RITA: (*confronting him across the desk*) It's worthless! You said. An' if it's worthless you've got to tell me because I wanna write essays like those on there. (*She points to the essays on the desk*) I wanna know, an' pass exams like they do. 85

FRANK: But if you're going to write this sort of stuff you're going to have to change. 90

RITA: All right. Tell me how to do it.

FRANK: (*getting up*) But I don't know if I want to tell you, Rita, I don't know that I want to teach you. (*He moves towards the desk*) What you already have is valuable. 95

RITA: Valuable? What's valuable? The only thing I value is here, comin' here once a week.

FRANK: But, don't you see, if you're going to write this sort of thing—(*he indicates the pile of essays*)— to pass examinations, you're going to have to suppress, perhaps even abandon your uniqueness. I'm going to have to change you. 100 105

RITA: But don't you realize, I want to change!

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

 **Spelling, punctuation and grammar [9]**

OR 5 (b) How does Russell create humour in the play through the differences between Frank's and Rita's backgrounds?

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

 **Spelling, punctuation and grammar [9]**

R C SHERRIFF: JOURNEY'S END

- 6 (a) COLONEL: Everything ready?
STANHOPE: Yes, sir. [*There is silence.*] You've no news then?
COLONEL: I'm afraid not. It's got to be done.
STANHOPE [*after a pause*]: I see. 5
COLONEL: The brigadier says the Boche did the same thing just south of here the other day.
STANHOPE: I know; but didn't you suggest we altered our plans and made a surprise raid farther up the line after dark? 10
COLONEL: Yes. I suggested that.
STANHOPE: What did he say?
COLONEL: He said the present arrangements have got to stand. 15
STANHOPE: But surely he must realize –?
COLONEL [*impatiently breaking in*]: Look here, Stanhope, I've done all I can, but my report's got to be at headquarters by seven this evening. If we wait till it's dark we shall be too late. 20
STANHOPE: Why seven?
COLONEL: They've got some conference to arrange the placing of reserves. 25
STANHOPE: They can't have it later because of dinner, I suppose.
COLONEL: Lots of raids have taken place along the line today. With the attack tomorrow morning, headquarters naturally want all the information they can get as early as possible. 30

STANHOPE: Meanwhile the Boche are sitting 35
over there with a dozen machine-
guns trained on that hole –
waiting for our fellows to come.

COLONEL: Well, I can't disobey orders.

STANHOPE: Why didn't the trench-mortars 40
blow a dozen holes in different
places – so the Boche wouldn't
know which we were going to
use?

COLONEL: It took three hours to blow that 45
one. How could they blow a
dozen in the time? It's no good
worrying about that now. It's
too late. Where's Osborne and
Raleigh? 50

STANHOPE: They're up in the sap, having a
last look round. What d'you make
the time, sir?

COLONEL: Exactly nineteen minutes to.

STANHOPE: I'm thirty seconds behind you. 55

COLONEL: Funny. We checked this morning.

STANHOPE: Still, it's near enough. We shan't
go till the smoke blows across.

COLONEL: The smoke ought to blow across
nicely. The wind's just right. I 60
called on the trench-mortars on
the way up. Everything's ready.
They'll drop the bombs thirty
yards to the right.

STANHOPE: Are you going to stay here? 65

COLONEL: I'll watch from the trench
just above, I think. Bring the
prisoners straight back here.
We'll question them right away.

STANHOPE: Why not take them straight down 70
to your headquarters?

COLONEL: Well, the Boche are bound to shell pretty heavily. I don't want the risk of the prisoners being knocked out before we've talked to them. 75

STANHOPE: All right. I'll have them brought back here.
[There is a pause. The COLONEL sucks hard at his pipe. STANHOPE roves restlessly about, smoking a cigarette.] 80

COLONEL: It's no good getting depressed. After all, it's only sixty yards. The Boche'll be firing into a blank fog. Osborne's a cool, level-headed chap, and Raleigh's the very man to dash in. You've picked good men to follow them? 85 90

STANHOPE: The best. All youngsters. Strong, keen chaps.

COLONEL: Good. *[Another pause.]* You know quite well I'd give anything to cancel the beastly affair. 95

STANHOPE: I know you would, sir.

COLONEL: Have these red rags on the wire upset the men at all?

STANHOPE: It's hard to tell. They naturally take it as a joke. They say the rags are just what they want to show them the way through the gap. 100

COLONEL: That's the spirit, Stanhope.

EITHER 6 (a) Explore the ways in which Sherriff makes this conversation between Stanhope and the Colonel such a dramatic and revealing moment in the play. [40]

 **Spelling, punctuation and grammar [9]**

OR 6 (b) How does Sherriff make the relationship between Osborne and Stanhope so memorable and important in the play?

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

 **Spelling, punctuation and grammar [9]**

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