

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education
ENGLISH LITERATURE (Specification 1901)
Scheme A
UNIT 1 Drama Post-1914
HIGHER TIER

2441/2

Wednesday **25 MAY 2005** Morning 45 minutes

Additional materials:
Answer booklet

This is an 'open book' paper. Texts should be taken into the examination. **They must not be annotated.**

TIME 45 minutes

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- You must answer **one** question, on the text you have studied.
- Write your answers, in blue or black ink, in the answer booklet provided.
- Read each question carefully and make sure you know what to do before starting your answer.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question.
- The total number of marks for the paper is 30.
- All questions carry equal marks.

This question paper consists of 10 printed pages and 2 blank pages.

You must answer **one** question from this Paper.

	Pages	Questions
Drama post-1914		
ARTHUR MILLER: <i>Death of a Salesman</i>	4–5	1–3
HAROLD PINTER: <i>The Caretaker</i>	6–7	4–6
BRIAN CLARK: <i>Whose Life is it Anyway?</i>	8–9	7–9
R. C. SHERRIFF: <i>Journey's End</i>	10–11	10–12

1

Biff: Yes, sir! See...



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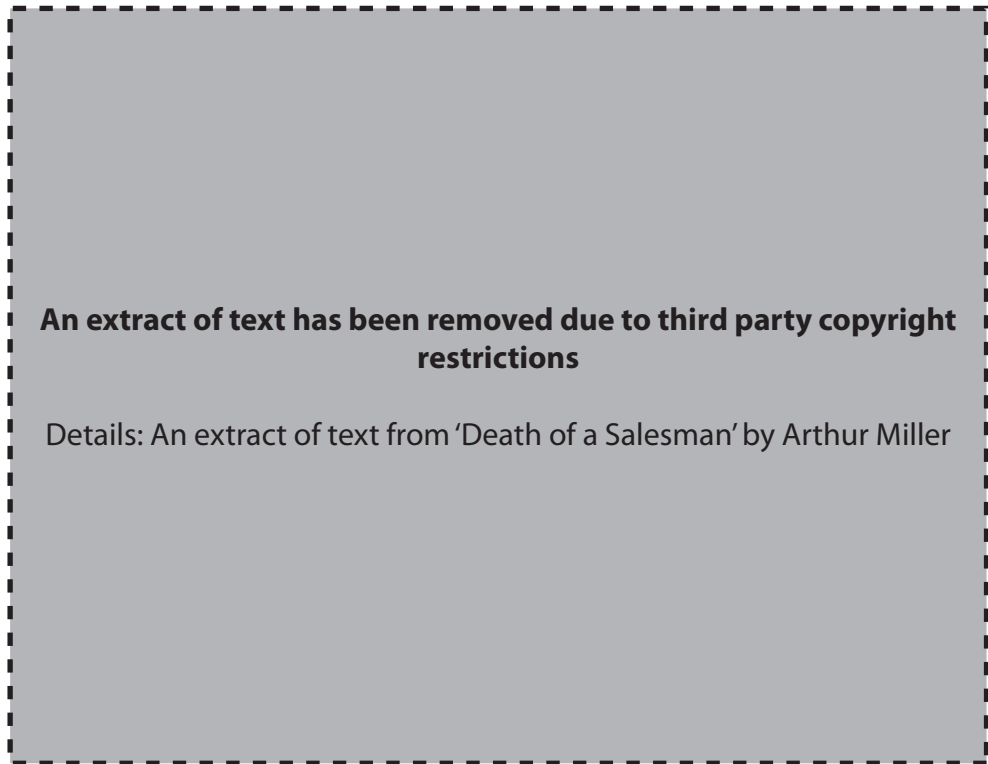
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...you grow up you'll...

ARTHUR MILLER: Death of a Salesman (Cont.)

...understand about these things...



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...floor on his knees

Either 1 Explore the ways in which Miller makes this a climax in the play. [30]

Or 2 "Nobody dast blame this man", says Charley about Willy at the end of the play.
Does Miller encourage you to blame anyone or anything for Willy's suicide?
Remember to support your ideas with details from the play. [30]

Or 3 You are Howard after your meeting with Willy (near the beginning of Act Two).
Write your thoughts. [30]

4

Davies: What about this...



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Details: An extract of text from 'The Caretaker' by Harold Pinter

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...it'd be a palace

Davies: I'd say it...

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Details: An extract of text from 'The Caretaker' by Harold Pinter

...My brother and me

Either 4 Explore the ways in which Pinter makes this such a dramatic and important moment in the play. [30]

Or 5 Does Pinter convince you that Aston is right to try to evict Davies at the end of the play?
Remember to support your ideas with details from the play. [30]

Or 6 Explore TWO moments in the play where Pinter surprises you by a character's actions.
Remember to support your ideas with details from the play. [30]

BRIAN CLARK: Whose Life is it Anyway?

7

Mrs Boyle: What did...



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Details: An extract of text from 'Whose Life is it Anyway?' by Brian Clark

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...patients as human beings

BRIAN CLARK: Whose Life is it Anyway? (Cont.)

Mrs Boyle: You must...

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**An extract of text has been removed due to third party
copyright restrictions**

Details: An extract of text from 'Whose Life is it Anyway?'
by Brian Clark

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...desperately short of breath

-
- Either 7 Explore the ways in which Clark builds the suspense here and brings out some of the main issues of the play. [30]
-
- Or 8 How does Clark's portrayal of John contribute to the dramatic impact of the play?
Remember to support your ideas with details from the play. [30]
- Or 9 You are Dr Scott after your late visit to Ken on the evening of your dinner with Philip Hill (in Act Two).
Write your thoughts. [30]

The evening of a March day. A pale glimmer of moonlight shines down the narrow steps into one corner of the dug-out. Warm yellow candle-flames light the other corner from the necks of two bottles on the table. Through the doorway can be seen the misty grey parapet of a trench and a narrow strip of starlit sky. A bottle of whisky, a jar of water, and a mug stand on the table amongst a litter of papers and magazines. An officer's equipment hangs in a jumbled mass from a nail in the wall. 5

CAPTAIN HARDY, a red-faced, cheerful-looking man, is sitting on a box by the table, intently drying a sock over a candle flame. He wears a heavy trench-boot on his left leg, and his right foot, which is naked, is held above the damp floor by resting it on his left knee. His right boot stands on the floor beside him. As he carefully turns the sock this way and that – feeling it against his face to see if it is dry – he half sings, half hums a song – humming when he is not quite sure of the words, and marking time with the toes of his right foot. 10

HARDY: One and Two, it's with Maud and Lou;
Three and Four, two girls more;
Five and Six it's with – hm – hm – hm –
Seven, Eight, Carla and Caroline –
(He lapses into an indefinite humming, and finishes with a lively burst.) 15
Tick! – Tock! – wind up the clock,
And we'll start the day over again.

(A man's legs appear in the moonlit trench above, and a tall, thin man comes slowly down the dug-out steps, stooping low to avoid the roof. He takes his helmet off and reveals a fine head, with close-cropped iron-grey hair. He looks about forty-five – physically as hard as nails.) 20

HARDY: *(looking round)* Hullo, Osborne! Your fellows arriving?
OSBORNE: *(hitching off his pack and dropping it in a corner)* Yes. They're just coming in. 25

HARDY: Splendid! Have a drink.
OSBORNE: Thanks. *(He crosses and sits on the left-hand bed.)*
HARDY: *(passing the whisky and a mug)* Don't have too much water. It's rather strong today. 30

OSBORNE: *(slowly mixing a drink)* I wonder what it is they put in the water. 35

HARDY: Some sort of disinfectant, I suppose.
OSBORNE: I'd rather have the microbes, wouldn't you?

HARDY: I would – yes –
OSBORNE: Well, cheero.
HARDY: Cheero. Excuse my sock, won't you? 40

OSBORNE: Certainly. It's a nice-looking sock.
HARDY: It is rather, isn't it? Guaranteed to keep the feet dry. Trouble is, it gets so wet doing it.

OSBORNE: Stanhope asked me to come and take over. He's looking after the men coming in. 45

HARDY: Splendid! You know, I'm awfully glad you've come.

OSBORNE: I heard it was a quiet bit of line up here.

R. C. SHERRIFF: *Journey's End* (Cont.)

HARDY:	Well, yes – in a <i>way</i> . But you never know. Sometimes nothing happens for hours on end; then – all of a sudden – ‘over she comes!’ – rifle grenades – Minnies – and those horrid little things like pineapples – you know.	50
OSBORNE:	I know.	
HARDY:	Swish – swish – swish – swish – BANG!	
OSBORNE:	All right – all right – I know.	
HARDY:	They simply blew us to bits yesterday. Minnies – enormous ones; about twenty. Three bang in the trench. I really <i>am</i> glad you’ve come; I’m not simply being polite.	55
OSBORNE:	Do much damage?	
HARDY:	Awful. A dug-out got blown up and came down in the men’s tea. They were frightfully annoyed.	60
OSBORNE:	I know. There’s nothing worse than dirt in your tea.	
HARDY:	By the way, you know the big German attack’s expected any day now?	
OSBORNE:	It’s been expected for the last month.	
HARDY:	Yes, but it’s very near now: there’s funny things happening over in the Boche country. I’ve been out listening at night when it’s quiet. There’s more transport than usual coming up – you can hear it rattling over the <i>pavé</i> all night; more trains in the distance – puffing up and going away again, one after another, bringing up loads and loads of men –	65
OSBORNE:	Yes. It’s coming – pretty soon now.	70
HARDY:	Are you here for six days?	
OSBORNE:	Yes.	
HARDY:	Then I should think you’ll get it – right in the neck.	
OSBORNE:	Well, you won’t be far away. Come along, let’s do this handing over. Where’s the map?	75

Either 10 Explore the ways in which Sherriff makes this such a dramatic opening and introduces some of the main issues of the play. [30]

Or 11 Does the way Sherriff presents Stanhope encourage you to feel differently about him at different points in the play?

Remember to support your ideas with details from the play. [30]

Or 12 You are Osborne, just before you leave the dug-out to lead the raid with Raleigh (in Act 3, Scene 1).

Write your thoughts. [30]

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