

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**General Certificate of Secondary Education**

**ENGLISH LITERATURE (Specification 1901)**  
**Scheme A**

**2441/2**

UNIT 1 Drama Post-1914

**HIGHER TIER**

Thursday

**12 JANUARY 2006**

Afternoon

45 minutes

Additional materials:

4 page 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 this paper is 30.
- All questions carry equal marks.

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



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

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

1 Willy: Tell me what happened!...

**An extract from a script has been removed due to third party copyright restrictions.**

Details:

Title: Death of a Salesman  
Author: Arthur Miller  
ISBN: 0812034104

Willy: ...My God, Biff!

Biff: I never intended to...

**An extract from a script has been removed due to third party copyright restrictions.**

Details:

Title: Death of a Salesman  
 Author: Arthur Miller  
 ISBN: 0812034104

Biff: ...question of the amount!

- Either 1 Explore the ways in which Miller makes this such a gripping and significant moment in the play. [30]
- 
- Or 2 Does Miller's portrayal of Biff encourage you to feel that he is an admirable character?  
 Remember to support your ideas with details from the play. [30]
- Or 3 You are Linda as you try to sing Willy to sleep (at the end of Act One).  
 Write your thoughts. [30]

4

A few seconds later...

**An extract from a play has been removed due to third party copyright restrictions.**

Details:

Title: The Caretaker

Author: Harold Pinter

ISBN: 0571160794

Mick: ...bed you sleep in?

HAROLD PINTER: *The Caretaker* (Cont.)

**Either** 4 In what ways does Pinter capture your interest and attention in this opening to Act Two?  
[30]

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**Or** 5 At the end of the play Davies pleads with Aston to allow him to stay in the house.  
Do you think that Pinter's writing encourages you to sympathise with either one of them?  
Remember to support your views with details from the play. [30]

**Or** 6 Explore the ways in which Pinter makes **TWO** moments in the play particularly amusing.  
Remember to support your ideas with details from the play. [30]

BRIAN CLARK: Whose Life Is It Anyway?

7

Judge: I cannot accept that...

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Details:

Title: Whose Life is It Anyway?

Author: Brian Clark

ISBN-13: 978-0573015878

...is sitting by the bed



BRIAN CLARK: Whose Life Is It Anyway? (Cont.)

Dr Emerson: Where will you go?...

**An extract from a script has been removed due to third party copyright restrictions.**

Details of the play on previous page.

...and then snap out

- 
- Either 7 How does Clark create such a moving climax to the play here? [30]
- 
- Or 8 How does Clark's portrayal of Dr Scott contribute to the dramatic impact of the play?  
Remember to support your ideas with details from the play. [30]
- Or 9 You are Ken as you wake up on the morning after Dr Emerson has given you the injection (in Act One).  
Write your thoughts. [30]

R. C. SHERRIFF: *Journey's End*

- 10 HIBBERT: I've a perfect right to go sick if I want to. The men can – why can't an officer?
- STANHOPE: No man's sent down unless he's very ill. There's nothing wrong with you, Hibbert. The German attack's on Thursday; almost for certain. You're going to stay here and see it through with the rest of us. 5
- HIBBERT: (*hysterically*) I tell you, I *can't* – the pain's nearly sending me mad. I'm going; I've got all my stuff packed. I'm going now – *you* can't stop me!
- He goes excitedly into the dug-out. STANHOPE walks slowly towards the steps, turns, and undoes the flap of his revolver holster. He takes out his revolver, and stands casually examining it. HIBBERT returns with his pack slung on his back and a walking-stick in his hand. He pauses at the sight of STANHOPE by the steps.* 10
- Let's get by, Stanhope. 15
- STANHOPE: You're going to stay here and do your job.
- HIBBERT: Haven't I *told* you? I *can't*! Don't you understand? Let – let me get by.
- STANHOPE: Now look here, Hibbert. I've got a lot of work to do and no time to waste. Once and for all, you're going to stay here and see it through with the rest of us. 20
- HIBBERT: I shall die of this pain if I don't go!
- STANHOPE: Better die of the pain than be shot for deserting.
- HIBBERT: (*in a low voice*) What do you mean? 25
- STANHOPE: You know what I mean –
- HIBBERT: I've a right to see the doctor!
- STANHOPE: Good God! Don't you understand! – he'll send you back here. Dr Preston's never let a shirker pass him yet – and he's not going to start now – two days before the attack – 30
- HIBBERT: (*pleadingly*) Stanhope – if you only *knew* how awful I feel – Please do let me go by –
- He walks slowly round behind STANHOPE. STANHOPE turns and thrusts him roughly back. With a lightning movement HIBBERT raises his stick and strikes blindly at STANHOPE, who catches the stick, tears it from HIBBERT'S hands, smashes it across his knee, and throws it on the ground.* 35
- STANHOPE: God! – you little swine. You know what that means – don't you? Striking a superior officer!
- There is silence. STANHOPE takes hold of his revolver as it swings from its lanyard. HIBBERT stands quivering in front of STANHOPE.* 40
- Never mind, though. I won't have you shot for that –
- HIBBERT: Let me go –
- STANHOPE: If you went, I'd have you shot – for deserting. It's a hell of a disgrace – to die like that. I'd rather spare you the disgrace. I give you half a minute to think. You either stay here and try and be a man – or you try to get out of that door – to desert. If you do that, there's going to be an accident. D'you understand? I'm fiddling with my revolver, d'you see? – cleaning it – and it's going off by accident. It often happens out here. It's going off, and it's going to shoot you between the eyes. 50
- HIBBERT: (*in a whisper*) You daren't –

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

STANHOPE:	You don't deserve to be shot by accident – but I'd save you the disgrace of the other way – I give you half a minute to decide. ( <i>He holds up his wrist to look at his watch.</i> ) Half a minute from now – <i>There is silence; a few seconds go by. Suddenly HIBBERT bursts into a high-pitched laugh.</i>	55
HIBBERT:	Go on, then, shoot! You won't let me go to hospital. I swear I'll never go into those trenches again. Shoot! – and thank God –	
STANHOPE:	( <i>with his eyes on his watch</i> ) Fifteen more seconds –	60
HIBBERT:	Go on! I'm ready –	
STANHOPE:	( <i>He looks up at HIBBERT, who has closed his eyes.</i> ) Five. <i>Again STANHOPE looks up. After a moment he quietly drops his revolver into its holder and steps towards HIBBERT, who stands with lowered head and eyes tightly screwed up, his arms stretched stiffly by his sides, his hands tightly clutching the edges of his tunic. Gently STANHOPE places his hands on HIBBERT's shoulders. HIBBERT starts violently and gives a little cry. He opens his eyes and stares vacantly into STANHOPE's face. STANHOPE is smiling.</i>	65
STANHOPE:	Good man, Hibbert. I liked the way you stuck that.	70
HIBBERT:	( <i>hoarsely</i> ) Why didn't you shoot?	
STANHOPE:	Stay here, old chap – and see it through – <i>HIBBERT stands trembling, trying to speak. Suddenly he breaks down and cries. STANHOPE takes his hands from his shoulders and turns away.</i>	75

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- Either**    **10**    Explore the ways in which Sherriff makes this such a dramatic and significant moment in the play. [30]
- 
- Or**        **11**    Explore the dramatic effect which Sherriff's portrayal of Trotter has in the play.  
Remember to support your ideas with details from the play. [30]
- Or**        **12**    You are Stanhope, just after Osborne has told you how much Raleigh looks up to you (at the end of Act One).  
Write your thoughts. [30]

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