

# OXFORD CAMBRIDGE AND RSA EXAMINATIONS General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901) 2441/2

Scheme A

UNIT 1 Drama Post-1914

**HIGHER TIER** 

Thursday 25 MAY 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.

## **BLANK PAGE**

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

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

2441/2 Jun06 [Turn over

ARTHUR MILLER: Death of a Salesman

1 WILLY: Look, it isn't a....

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

...HOWARD: ....a long time now.

## ARTHUR MILLER: Death of a Salesman (Cont.)

An extract has been removed due to third party copyright restrictions

Details on the previous page.

Either 1 Explore the ways in which Miller makes this a moving and significant moment in the play.

[30]

Or 2 How does Miller's portrayal of Uncle Ben contribute to the dramatic impact of the play?

R emember to support your ideas with details from the play.

[30]

Or 3 You are Bernard as you leave your father's office (in Act Two).

Write your thoughts.

2441/2 Jun06 [Turn over

HAROLD PINTER: The Caretaker

4 ASTON: I might have a pair.....

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

Details:

Tile: The Caretaker Author: Harold Pinter ISBN: 0571160794

DAVIES: ....Bad pair of shoes.

# HAROLD PINTER: The Caretaker (Cont.)

Either	4	How does Pinter make this a fascinating moment in the play?	[30]
Or	5	In Act Two Mick tells Davies: 'I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel.'	
		How far does Pinter's portrayal of Davies convince you that Mick is right? [30]	
Or	6	Explore TWO moments in the play where Pinter's writing most encourages you to fee sympathy for Aston.	
		Remember to support your ideas with details from the play.	[30]

2441/2 Jun06 [Turn over

BRIAN CLARK: Whose Life Is It Anyway?

7 KEN: You have lovely breasts....

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

Details:

Title: Whose Life is It Anyway?

Author: Brian Clark

ISBN-13: 978-0573015878

KEN .....still have lovely breasts

# An extract has been removed due to third party copyright restrictions

Details on the previous page.

Either	7	Explore the ways in which Clark makes this both a funny and an upsetting moment in the play.	[30]
Or	8	How does Clark's portrayal of Nurse Kay Sadler contribute to the dramatic impact of the play?	
		Remember to support your ideas with details from the play.	[30]
Or	9	You are Dr Emerson. The Judge has informed you of his decision and Ken has agreed to stay in the hospital (at the end of the play).	
		Write your thoughts.	[30]

# R. C. SHERRIFF: Journey's End

10		Again there is a pause. When RALEIGH speaks, there is a different note in his voice.	
	RALEIGH:	It's awfully decent of you to bother, Dennis. I feel rotten lying here – everybody else – up there.	
	STANHOPE: RALEIGH:	It's not your fault, Jimmy.  So – damn – silly – getting hit. ( <i>Pause</i> .) Is there – just a drop of water?	5
	STANHOPE:	(rising quickly) Sure. I've got some here.  He pours some water into the mug and brings it to RALEIGH.  (Cheerfully.) Got some tea-leaves in it. D'you mind?	10
	RALEIGH:	No. That's all right – thanks – STANHOPE holds the mug to RALEIGH's lips, and the boy drinks. I say, Dennis, don't you wait – if – if you want to be getting on.	, ,
	STANHOPE: RALEIGH: STANHOPE: RALEIGH:	It's quite all right, Jimmy. Can you stay for a bit? Of course I can. (faintly) Thanks awfully.	15
		There is quiet in the dug-out for a long time. STANHOPE sits with one hand on RALEIGH's arm, and RALEIGH lies very still. Presently he speaks again – hardly above a whisper.  Dennis –	20
	STANHOPE: RALEIGH: STANHOPE:	Yes, old boy? Could we have a light? It's – it's so frightfully dark and cold. (rising) Sure! I'll bring a candle and get another blanket. STANHOPE goes to the left-hand dug-out, and RALEIGH is alone, very still and quiet, on OSBORNE's bed. The faint rosy glow of the	25
		dawn is deepening to an angry red. The grey night sky is dissolving, and the stars begin to go. A tiny sound comes from where RALEIGH is lying – something between a sob and a moan. STANHOPE comes back with a blanket. He takes a candle from the table and carries it to RALEIGH's bed. He puts it on the box beside RALEIGH and speaks cheerfully.	30
		Is that better, Jimmy? (RALEIGH makes no sign.) Jimmy – Still RALEIGH is quiet. STANHOPE gently takes his hand. There is a long silence. STANHOPE lowers RALEIGH's hand to the bed, rises, and takes the candle back to the table. He sits on the bench behind the table with his back to the wall, and stares listlessly across at the boy on OSBORNE's bed. The solitary candle-flame	35
		throws up the lines on his pale, drawn face, and the dark shadows under his tired eyes. The thudding of the shells rises and falls like an angry sea.	40
	SOLDIER:	A PRIVATE SOLDIER comes scrambling down the steps, his round, red face wet with perspiration, his chest heaving for breath. Message from Mr Trotter, sir – will you come at once. STANHOPE gazes round at the SOLDIER – and makes no other	45
		sign. Mr Trotter, sir – says will you come at once! STANHOPE rises stiffly and takes his helmet from the table.	
	STANHOPE:	All right, Broughton, I'm coming.  The SOLDIER turns and goes away.  STANHOPE pauses for a moment by OSBORNE's bed and lightly runs his fingers over RALEIGH's tousled hair. He goes stiffly up the steps, his tall figure black against the dawn sky.	50

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

The shelling has risen to a great fury. The solitary candle burns with a steady flame, and RALEIGH lies in the shadows. The whine 55 of a shell rises to a shriek and bursts on the dug-out roof. The shock stabs out the candle-flame; the timber props of the door cave slowly in, sandbags fall and block the passage to the open air. There is darkness in the dug-out. Here and there the red dawn glows through the jagged holes of the broken doorway.

60 Very faintly there comes the dull rattle of machine-guns and the fevered spatter of rifle fire.

# THE PLAY ENDS

Either 10 Explore the ways in which Sherriff makes this a moving and dramatic ending to the play.

[30]

Or 11 How does Sherriff's portrayal of Mason contribute to the dramatic impact of the play?

Remember to support your ideas with details from the play.

[30]

Or 12 You are Raleigh, just after Stanhope has snatched your letter and ordered you to go and inspect your rifles (in Act Two).

Write your thoughts.

## **BLANK PAGE**

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

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.