

GSCE (HIGHER TIER)
ENGLISH LITERATURE (Specification 1901)
Scheme A
UNIT 1 Drama Post-1914
WEDNESDAY 17 JANUARY 2007

H **2441/2**

Afternoon

Time: 45 minutes

Additional materials: Answer Booklet (4 page)
This is an 'open book' paper. Texts should be taken into the examination. **They must not be annotated.**



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 answer, 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.

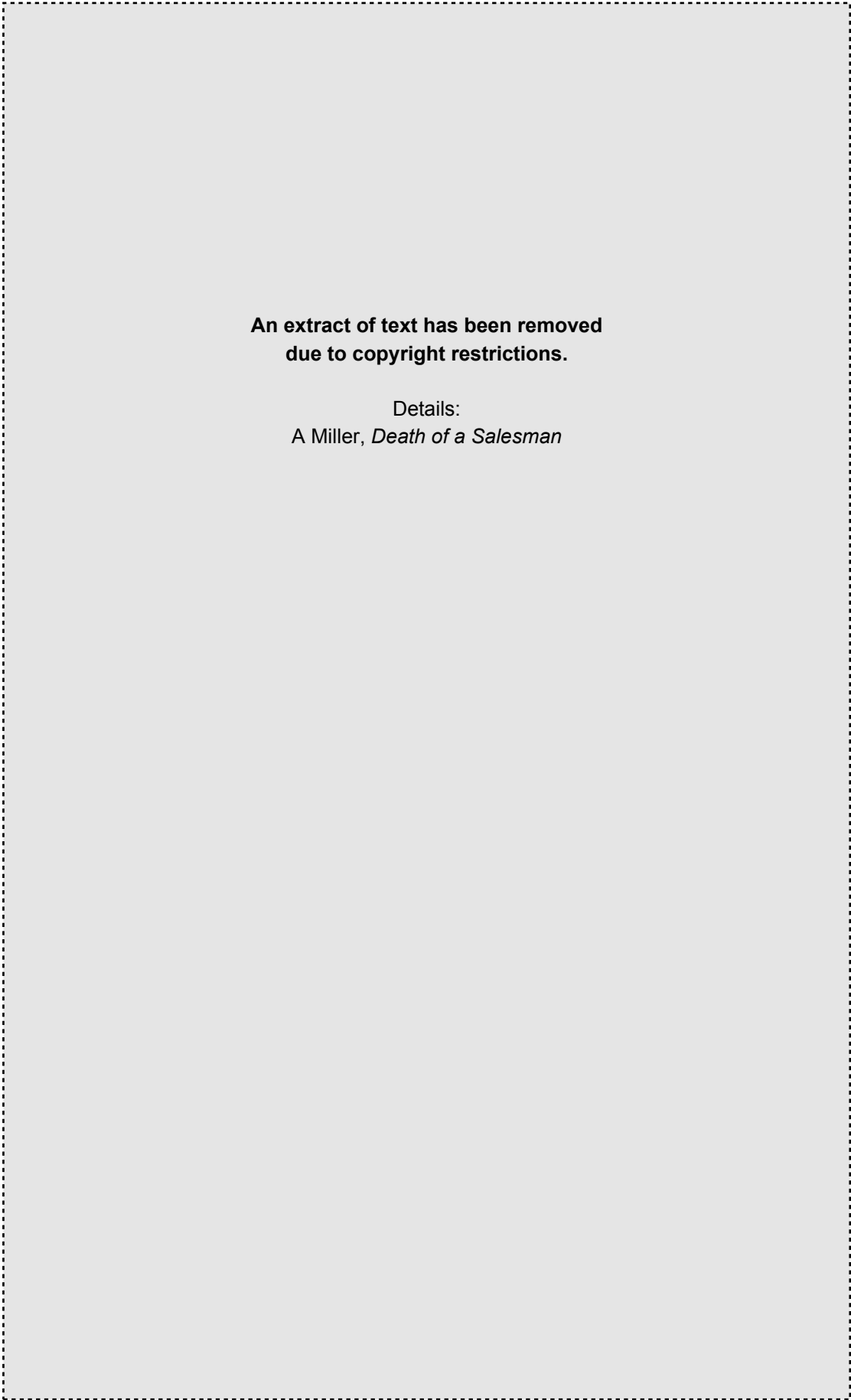
This document consists of **11** printed pages and **1** blank page.

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

ARTHUR MILLER: *Death of a Salesman*

1 WILLY: That's just the



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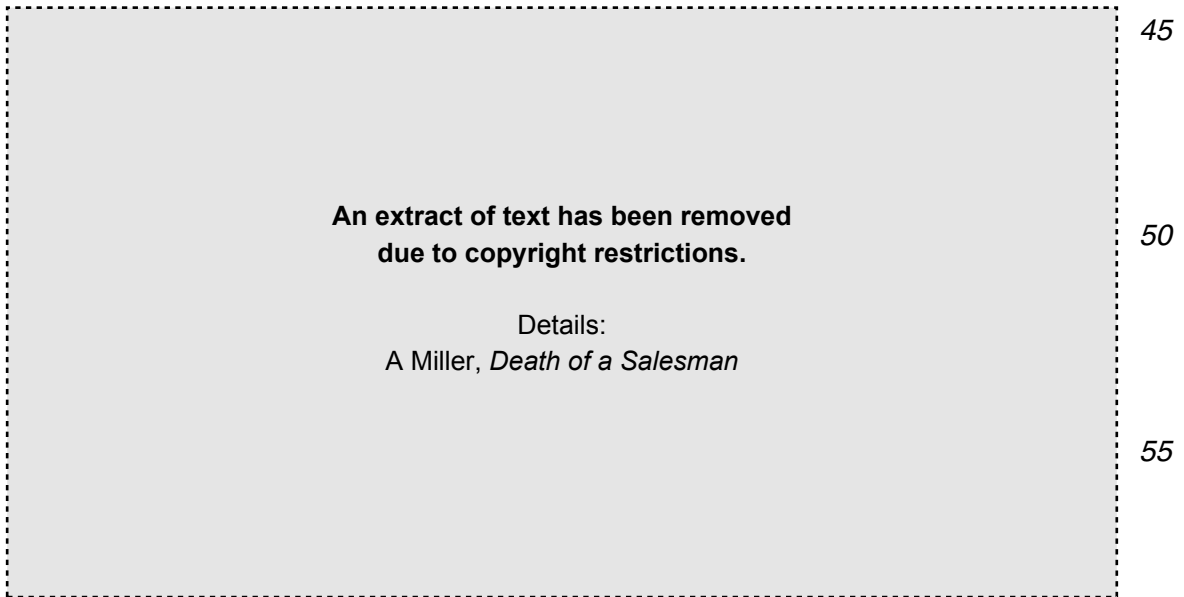
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ARTHUR MILLER: *Death of a Salesman* (Cont.)

of iron, that Biff!

Either 1 How does Miller make this flashback scene such a dramatic and revealing moment in the play? [30]

Or 2 How does Miller's presentation of the Woman contribute to the dramatic impact of the play?

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

Or 3 You are Biff. You are on your way to meet your father for dinner, after your visit to Bill Oliver's office (in Act Two).

Write your thoughts. [30]

HAROLD PINTER: *The Caretaker*

4

ACT THREE

Two weeks later.

MICK *is lying on the floor, down left, his head resting on the rolled carpet, looking up at the ceiling.*

DAVIES *is sitting in the chair, holding his pipe. He is wearing the smoking-jacket. It is afternoon.* 5

Silence.

DAVIES: I got a feeling he's done something to them cracks.

Pause.

See, there's been plenty of rain in the last week, but it ain't been dripping into the bucket. 10

Pause.

He must have tarred it over up there.

Pause.

There was someone walking about on the roof the other night. It must have been him. 15

Pause.

But I got a feeling he's tarred it over on the roof up there. Ain't said a word to me about it. Don't say a word to me.

Pause.

He don't answer me when I talk to him. 20

He lights a match, holds it to his pipe, and blows it.

He don't give me no knife!

Pause.

He don't give me no knife to cut my bread.

Pause. 25

How can I cut a loaf of bread without no knife?

Pause.

It's an impossibility.

Pause.

MICK: You've got a knife. 30

DAVIES: What?

MICK: You've got a knife.

DAVIES: I got a knife, sure I got a knife, but how do you expect me to cut a good loaf of bread with that? That's not a bread-knife. It's nothing to do with cutting bread. I picked it up somewhere. I don't know where it's been, do I? No, what I want – 35

MICK: I know what you want.

Pause. DAVIES rises and goes to the gas stove.

DAVIES: What about this gas stove? He tells me it's not connected. How do I know it's not connected? Here I am, I'm sleeping right with it, I wake up in the middle of the night, I'm looking right into the oven, man! It's right next to my face, how do I know, I could be lying there in bed, it might blow up, it might do me harm! 40

HAROLD PINTER: *The Caretaker* (Cont.)

Pause.

But he don't seem to take any notice of what I say to him. I told him the other day, see, I told him about them Blacks, about them Blacks coming up from next door, and using the lavatory. I told him, it was all dirty in there, all the banisters were dirty, they were black, all the lavatory was black. But what did he do? He's supposed to be in charge of it here, he had nothing to say, he hadn't got a word to say. 45 50

Pause.

Couple of weeks ago ... he sat there, he give me a long chat ... about a couple of weeks ago. A long chat he give me. Since then he ain't said hardly a word. He went on talking there ... I don't know what he was ... he wasn't looking at me, he wasn't talking to me, he don't care about me. He was talking to himself! That's all he worries about. I mean, you come up to me, you ask my advice, he wouldn't never do a thing like that. I mean, we don't have any conversation, you see? You can't live in the same room with someone who ... who don't have any conversation with you. 55 60

Pause.

I just can't get the hang of him.

Pause.

You and me, we could get this place going.

MICK (*ruminatively*): Yes, you're quite right. Look what I could do with this place. 65

Either 4 In what ways does Pinter capture the audience's interest and attention in this opening to Act Three? [30]

Or 5 How far does Pinter's portrayal of Aston suggest to you that he has changed by the end of the play?

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

Or 6 You are Davies. Aston has just finished telling you about his treatment at the hospital (at the end of Act Two).

Write your thoughts. [30]

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 SISTER ANDERSON *and* NURSE KAY SADLER *enter with trolley.*
- SISTER: Good morning Mr Harrison. A new face for you today.
- KEN: That's nice.
- NURSE: Hello.
- KEN: Hello, I'm afraid I can't offer you my hand. You'll just have to make do 5
with my backside like all the other nurses.
They lower the bed.
- KEN: Going down – Obstetrics, Gynaecology, Lingerie, Rubber wear.
They roll KEN over and start to massage his back with spirit and talc.
- KEN: It's funny you know. I used to dream of situations like this. 10
- SISTER: Being injured?
- KEN: No! Lying on a bed being massaged by two beautiful women.
- SISTER (*mock serious*): If you go on like this Mr Harrison I shan't be able to send
my young nurses in here.
- KEN: They're perfectly safe with me, Sister. 15
The phone rings outside.
- SISTER: Can you manage for a moment Nurse?
- NURSE: Oh, yes Sister.
- SISTER: Wipe your hands and put the pillows behind Mr Harrison; we don't want
to have him on the floor. 20
- KEN: Have me on the floor Sister please. Have me on the floor.
SISTER goes out.
- KEN: What's your name?
- NURSE: Kay.
- KEN: That's nice, but don't let Sister hear you say that. 25
- NURSE: What?
- KEN: What's your second name?
- NURSE: Sadler.
- KEN: Then you must answer 'Nurse Sadler' with a smile that is full of warmth,
but with no hint of sex. 30
- NURSE: I'm sorry.
- KEN: I'm not. I'm glad you're called Kay. I shall call you Kay when we're alone,
just you and me, having my back caressed ...
- NURSE: I'm rubbing your heels.
- KEN: Well don't spoil it. After all it doesn't matter. I can't feel anything wherever 35
you are. Is this your first ward?
- NURSE: Yes. I'm still at P.T.S.
- KEN: What's that? Primary Training School?
- NURSE: Yes. I finish next week.
- KEN: And you can't wait to get here full time. 40
- NURSE: I'll be glad to finish the school.

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

- KEN: All students are the same.
- NURSE: Were you a teacher?
- KEN: Tut tut; second lesson. You mustn't use the past tense.
- NURSE: What do you mean? 45
- KEN: You said: 'Were you a teacher?' You should have said: 'Are you a teacher?' I mean, you are now part of the optimism industry. Everyone who deals with me acts as though, for the first time in the history of medical science, a ruptured spinal column will heal itself – it's just a bit of a bore waiting for it to happen. 50
- NURSE: I'm sorry.
- KEN: Don't be. Kay, you're a breath of fresh air.
SISTER *comes back*.
- SISTER: Finished Nurse?
- KEN: What do you mean? Have I finished Nurse. I haven't started her yet! 55
- NURSE: Yes Sister.
They roll him back and remake the bed.
- KEN: I must congratulate you Sister on your new recruit. A credit to the monstrous regiment.
- SISTER: I'm glad you got on. 60
- KEN: Well, I didn't get quite that far. Not that I didn't try Sister. But all I could get out of her was that her name was ... Nurse Sadler ... and that she's looking forward to coming here.
- SISTER: If she still feels like that after being five minutes with you, we'll make a nurse of her yet. 65
- KEN: I don't know quite how to take that, Sister – lying down I suppose.

Either 7 Explore the ways in which Clark makes this a striking and effective opening to the play. [30]

Or 8 How far does Clark's portrayal of Dr Emerson convince you that he is an admirable character?

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

Or 9 You are Ken, just after your first meeting with your barrister, Mr Kershaw (in Act Two).

Write your thoughts. [30]

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

- 10 OSBORNE: "The time has come,' the Walrus said,
'To talk of many things:
Of shoes — and ships — and sealing wax —
Of cabbages — and kings."
- RALEIGH: "And why the sea is boiling hot — 5
And whether pigs have wings."
- OSBORNE: Now we're off! Quick, let's talk about pigs! Black pigs or white pigs?
- RALEIGH: Black pigs. In the New Forest you find them, quite wild.
- OSBORNE: You know the New Forest?
- RALEIGH: Rather! My home's down there. A little place called Allum Green, just 10
outside Lyndhurst.
- OSBORNE: I know Lyndhurst well.
- RALEIGH: It's rather nice down there.
- OSBORNE: I like it more than any place I know.
- RALEIGH: I think I do, too. Of course, it's different when you've always lived in a 15
place.
- OSBORNE: You like it in a different way.
- RALEIGH: Yes. Just behind our house there's a stream called the Highland; it runs
for miles — right through the middle of the forest. Dennis and I followed
it once as far as we could. 20
- OSBORNE: I used to walk a lot round Lyndhurst.
- RALEIGH: I wish we'd known each other then. You could have come with Dennis
and me.
- OSBORNE: I wish I had. I used to walk alone.
- RALEIGH: You must come and stay with us one day. 25
- OSBORNE: I should like to — awfully.
- RALEIGH: I can show you places in the forest that nobody knows about except
Dennis and me. It gets thicker and darker and cooler, and you stir up all
kinds of funny wild animals.
- OSBORNE: They say there are ruins, somewhere in the forest, of villages that 30
William the Conqueror pulled down to let the forest grow.
- RALEIGH: I know. We often used to look for them, but we haven't found them yet.
(*Pause.*) You must come and help look one day.
- OSBORNE: I'll find them all right.
- RALEIGH: Then you can write to the papers. "Dramatic Discovery of Professor 35
Osborne!"
OSBORNE *laughs.*
- OSBORNE: I did go exploring once — digging up Roman remains.
- RALEIGH: Where was that?
- OSBORNE: Near my home in Sussex there's a Roman road called Stane Street; 40
it runs as straight as a line from the coast to London.
- RALEIGH: I know it.
- OSBORNE: Near where I live the road runs over Bignor Hill, but in recent times
a new road's been cut round the foot of the hill, meeting the old road
again farther on. The old road over the hill hasn't been used for years 45
and years — and it's all grown over with grass, and bushes and trees
grow in the middle of it.
- RALEIGH: Can you still see where it runs?

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

OSBORNE: Quite easily, in places.

RALEIGH: Did you dig a bit of it up, then? 50

OSBORNE: Yes. We got permission to dig out a section. It was in wonderful condition.

RALEIGH: Did you find anything?

OSBORNE: We found a horseshoe – and a Roman penny.

RALEIGH (*laughing*): Splendid!

OSBORNE: It's awfully fascinating, digging like that. 55

RALEIGH: It must be.

OSBORNE *glances at his watch*.

Is it time yet?

OSBORNE: Two minutes. Then we must go up. I wish we had a good hot bath waiting for us when we get back. 60

RALEIGH: So do I. (*Pause.*) We're having something special for dinner, aren't we?

OSBORNE: How did you know? It's supposed to be a secret.

RALEIGH: Mason dropped a hint.

OSBORNE: Well, we've had a fresh chicken sent up from Noyelle Farm.

RALEIGH: I say! 65

OSBORNE: And a most awful luxury – two bottles of champagne and half a dozen cigars! One each, and one spare one in case one explodes.

RALEIGH: I've never smoked a cigar.

OSBORNE: It's bound to make you sick.

RALEIGH *notices OSBORNE's ring on the table; he picks it up*. 70

RALEIGH: I say, here's your ring.

OSBORNE: Yes. I'm – I'm leaving it here. I don't want the risk of losing it.

RALEIGH: Oh! (*There is silence. He puts the ring slowly down.*)

Either 10 Explore the ways in which Sherriff makes this such a moving moment in the play. [30]

Or 11 How does Sherriff make the differences between Hibbert and Stanhope so dramatic? Remember to support your ideas with details from the play. [30]

Or 12 You are Osborne, just after you have tucked Stanhope up in bed (at the end of Act One). Write your thoughts. [30]

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