


GCSE (FOUNDATION TIER)
ENGLISH LITERATURE (Specification 1901)
Scheme A
UNIT 1 Drama Post-1914
TUESDAY 22 MAY 2007

F **2441/1**

Morning
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.**



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INSTRUCTIONS TO CANDIDATES

- Answer **one** question on the text you have studied.

INFORMATION FOR CANDIDATES

- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- Write your answer, in blue or black ink, in the answer booklet provided.
- The number of marks is given in brackets [] at the end of each question.
- The total number of marks for this paper is 21.
- All questions carry equal marks.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

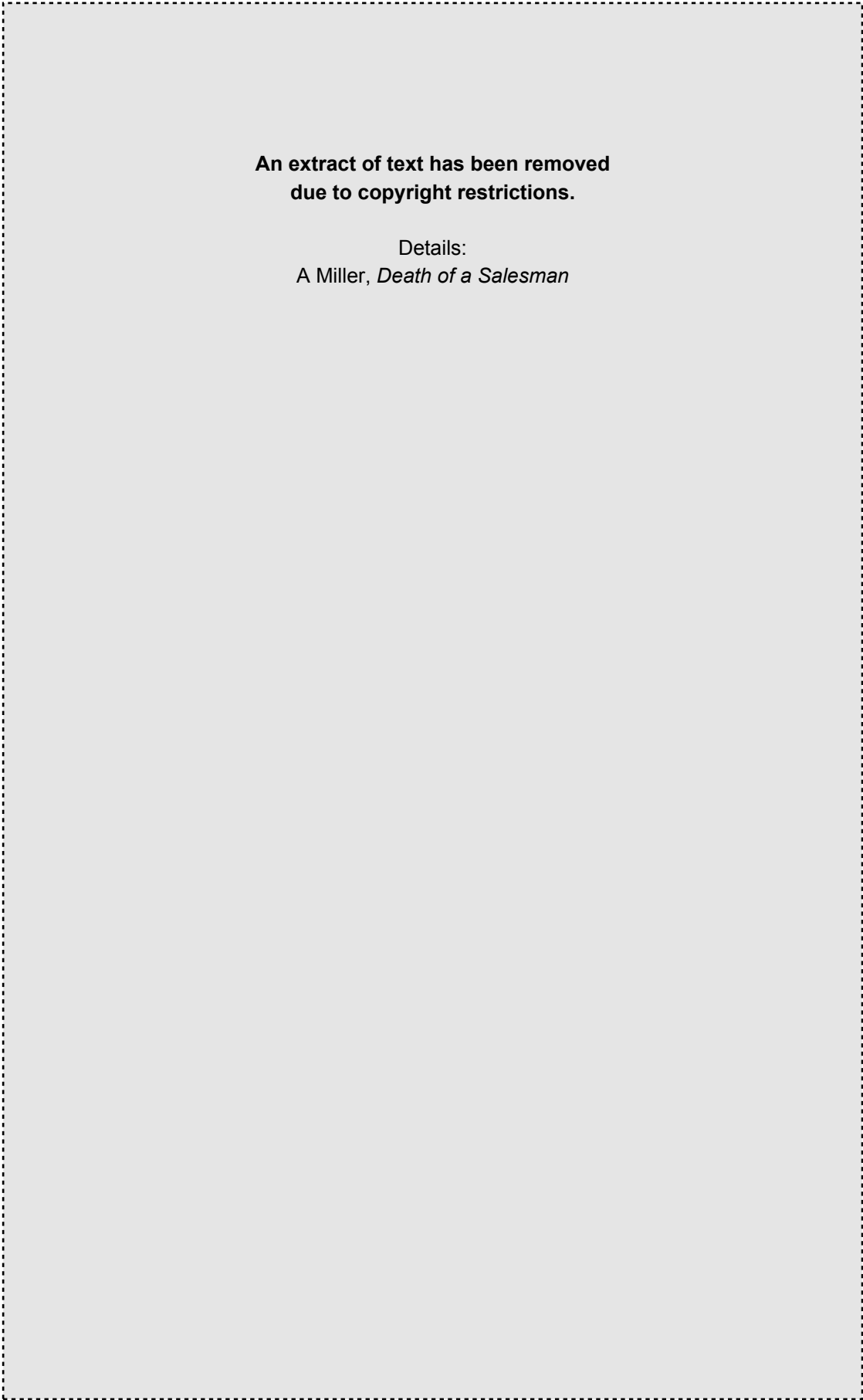
This document consists of **11** printed pages and **1** blank page.

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 BIFF (to HAPPY): The man



5

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due to copyright restrictions.**

Details:

A Miller, *Death of a Salesman*

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

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Details:
A Miller, *Death of a Salesman*

WILLY: _____ to be
magnificent!

Either 1 What makes this a moving and memorable moment in the play?

You should consider:

- Biff's behaviour and feelings
- Willy's reactions
- the way the tension is built up.

[21]

Or 2 What do you think are the main differences between the characters of Biff and Happy, and what makes these differences so dramatic?

Remember to support your ideas with details from the play.

[21]

Or 3 You are Willy as you try to get to sleep (at the end of Act One).

You might be thinking about:

- your working life and your plan to visit Howard
- your family life and your row with Biff
- the future.

Write your thoughts.

[21]

HAROLD PINTER: *The Caretaker*

- 4 DAVIES: *He throws the cover off and gets out of bed, wearing his vest, waistcoat and trousers.*
- It's getting so freezing in here I have to keep my trousers on to go to bed. I never done that before in my life. But that's what I got to do here. Just because you won't put in any bleeding heating! I've had 5
just about enough with you mucking me about. I've seen better days than you have, man. Nobody ever got me inside one of them places, anyway. I'm a sane man! So don't you start mucking me about. I'll be all right as long as you keep your place. Just you keep your place, that's all. Because I can tell you, your brother's got his eye 10
on you. He knows all about you. I got a friend there, don't you worry about that. I got a true pal there. Treating me like dirt! Why'd you invite me in here in the first place if you was going to treat me like this? You think you're better than me you got another think coming. I know enough. They had you inside one of them places before, they 15
can have you inside again. Your brother's got his eye on you! They can put the pincers on your head again, man! They can have them on again! Any time. All they got to do is get the word. They'd carry you in there, boy. They'd come here and pick you up and carry you in! They'd keep you fixed! They'd put them pincers on your head, they'd have you fixed! 20
They'd take one look at all this junk I got to sleep with they'd know you were a creamer. That was the greatest mistake they made, you take my tip, letting you get out of that place. Nobody knows what you're at, you go out you come in, nobody knows what you're at! Well, nobody messes me about for long. You think I'm going to do your dirty work? 25
Haaaaahhhh! You better think again! You want me to do all the dirty work all up and down them stairs just so I can sleep in this lousy filthy hole every night? Not me, boy. Not for you boy. You don't know what you're doing half the time. You're up the creek! You're half off! You can tell it by looking at you. Who ever saw you slip me a few bob? Treating 30
me like a bloody animal! I never been inside a nuthouse!
- ASTON makes a slight move towards him. DAVIES takes his knife from his back pocket.*
- Don't come nothing with me, mate. I got this here. I used it. I used it. Don't come it with me. 35
- A pause. They stare at each other.*
- Mind what you do now.
- Pause.*
- Don't you try anything with me. 40
- Pause.*
- ASTON: I ... I think it's about time you found somewhere else. I don't think we're hitting it off.
- DAVIES: Find somewhere else?
- ASTON: Yes.
- DAVIES: Me? You talking to me? Not me, man! You! 45
- ASTON: What?
- DAVIES: You! You better find somewhere else!
- ASTON: I live here. You don't.

HAROLD PINTER: *The Caretaker* (Cont.)

DAVIES: Don't I? Well, I live here. I been offered a job here.

ASTON: Yes ... well, I don't think you're really suitable.

50

DAVIES: Not suitable? Well, I can tell you, there's someone here thinks I am suitable. And I'll tell you. I'm staying on here as caretaker! Get it! Your brother, he's told me, see, he's told me the job is mine. Mine! So that's where I am. I'm going to be his caretaker.

Either 4 What makes this such a gripping moment in the play?

You should consider:

- the situation
- Davies's behaviour and state of mind
- Aston's response to what Davies is saying.

[21]

Or 5 Which **ONE** character in the play do you find the most unpleasant?

Remember to support your ideas with details from the play.

[21]

Or 6 Explore **TWO** moments in the play which you find particularly amusing.

Remember to support your ideas with details from the play.

[21]

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 DR EMERSON: You say he refused to take the tablet?
 DR SCOTT *nods*. DR EMERSON *picks up the 'phone and dials. The 'phone rings in the SISTER's office.*
- SISTER: Sister Anderson speaking.
- DR EMERSON: Emerson here. Could you prepare a syringe with five milligrams of Valium for Mr Harrison? 5
- SISTER: Yes sir.
- DR EMERSON: I'll be down myself immediately to give it to him.
- SISTER: Yes sir.
She replaces the 'phone and immediately prepares the syringe. 10
- DR SCOTT: Do you want me to come?
- DR EMERSON: No ... It won't be necessary.
- DR SCOTT: Thank you.
She moves to the door.
- DR EMERSON: Harrison is an intelligent, sensitive and articulate man. 15
- DR SCOTT: Yes.
- DR EMERSON: But don't undervalue yourself. Clare, your first decision was right.
 DR SCOTT *nods and leaves the room. She is unhappy.*
 DR EMERSON *walks to the SISTER's room.*
- DR EMERSON: Have you the Valium ready Sister? 20
- SISTER: Yes sir.
She hands him the kidney dish. DR EMERSON takes it. SISTER makes to follow him.
- DR EMERSON: It's alright Sister. You've plenty of work I expect.
- SISTER: There's always plenty of that. 25
 DR EMERSON *goes into KEN's room.*
- KEN: Hello, hello, they've brought up the heavy brigade.
 DR EMERSON *pulls back the bed clothes and reaches for KEN's arm.*
- KEN: Dr Emerson, I am afraid I must insist that you do not stick that needle in me. 30
- DR EMERSON: It is important that I do.
- KEN: Who for?
- DR EMERSON: You.
- KEN: I'm the best judge of that. 35
- DR EMERSON: I think not. You don't even know what's in this syringe.
- KEN: I take it that the injection is one of a series of measures to keep me alive.
- DR EMERSON: You could say that.
- KEN: Then it is not important. I've decided not to stay alive. 40
- DR EMERSON: But you can't decide that.
- KEN: Why not?

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

- DR EMERSON: You're very depressed.
- KEN: Does that surprise you?
- DR EMERSON: Of course not; it's perfectly natural. Your body received massive injuries; it takes time to come to any acceptance of the new situation. Now I shan't be a minute ... 45
- KEN: Don't stick that thing in me!
- DR EMERSON: There ... It's all over.
- KEN: Doctor, I didn't give you permission to stick that needle in me. Why did you do it? 50
- DR EMERSON: It was necessary. Now try to sleep ... You will find that as you gain acceptance of the situation you will be able to find a new way of living.
- KEN: Please let me make myself clear. I specifically refused permission to stick that needle in me and you didn't listen. You took no notice. 55
- DR EMERSON: You must rely on us, old chap. Of course you're depressed. I'll send someone along to have a chat with you. Now I must go and get on with my rounds. 60
- KEN: Doctor ...
- DR EMERSON: I'll send someone along.
- He places the dish on the side locker, throwing the needle in a waste bin. He goes out. KEN is frustrated and then his eyes close.*

Either 7 What makes this such a dramatic and important moment in the play?

You should consider:

- Dr Emerson's treatment of Ken
- Ken's feelings about his situation and the injection
- the way the tension is built up.

[21]

Or 8 What do you think makes Ken Harrison such a fascinating and memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Dr Scott as you leave Ken alone in his room (at the end of the play).

You might be thinking about:

- the Judge's decision
- Ken and his fight for the right to die
- your relationship with him.

Write your thoughts.

[21]

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

10

Early next morning.

A pale shaft of sunlight shines down the steps, but candles still burn in the dark corner where OSBORNE and RALEIGH are at breakfast. MASON has put a large plate of bacon before each, and turns to go as TROTTER comes down the steps, whistling gaily and rubbing his hands.

5

TROTTER: What a lovely smell of bacon!

MASON: Yes, sir. I reckon there's enough smell of bacon in 'ere to last for dinner.

TROTTER: Well, there's nothing like a good fat bacon rasher when you're as empty as I am.

MASON: I'm glad you like it fat, sir.

10

TROTTER: Well, I like a bit o' lean, too.

MASON: There was a bit of lean in the middle of yours, sir, but it's kind of shrunk up in the cooking.

TROTTER: Bad cooking, that's all. Any porridge?

MASON: Oh, yes, sir. There's porridge.

15

TROTTER: Lumpy, I s'pose?

MASON: Yes, sir. Quite nice and lumpy.

TROTTER: Well, take the lumps out o' mine.

MASON: And just bring you the gravy, sir? Very good, sir.

MASON goes out. TROTTER looks after him suspiciously.

20

TROTTER: You know, that man's getting familiar.

OSBORNE: He's not a bad cook.

TROTTER has picked up his coffee mug, and is smelling it.

TROTTER: I say, d'you realise he's washed his dish-cloth?

OSBORNE: I know. I told him about it.

25

TROTTER: Did you really? You've got some pluck. 'Ow did you go about it?

OSBORNE: I wrote and asked my wife for a packet of Lux. Then I gave it to Mason and suggested he tried it on something.

TROTTER: Good man. No, he's not a bad cook. Might be a lot worse. When I was in the ranks we 'ad a prize cook – used to be a plumber before the war. Ought to 'ave seen the stew 'e made. Thin! Thin wasn't the word. Put a bucketful of 'is stew in a bath and pull the plug, and the whole lot would go down in a couple of gurgles.

30

MASON brings TROTTER's porridge.

MASON: I've took the lumps out.

35

TROTTER: Good. Keep 'em and use 'em for dumplings next time we 'ave boiled beef.

MASON: Very good, sir.

He goes out.

TROTTER: Yes. That plumber was a prize cook, 'e was. Lucky for us one day 'e set 'imself on fire making the tea. 'E went 'ome pretty well fried. Did Mason get that pepper?

40

OSBORNE: Yes.

TROTTER: Good. Must 'ave pepper.

OSBORNE: I thought you were on duty now.

TROTTER: I'm supposed to be. Stanhope sent me down to get my breakfast. He's looking after things till I finish.

45

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

- OSBORNE: He's got a long job then.
- TROTTER: Oh, no. I'm a quick eater. Hi! Mason! Bacon!
- MASON (*outside*): Coming, sir!
- OSBORNE: It's a wonderful morning. 50
- TROTTER: Isn't it lovely? Makes you feel sort of young and 'opeful. I was up in that old trench under the brick wall just now, and damned if a bloomin' little bird didn't start singing! Didn't 'arf sound funny. Sign of spring, I s'pose.
- MASON *arrives with TROTTER's bacon.*
- That looks all right. 55
- MASON: If you look down straight on it from above, sir, you can see the bit o' lean quite clear.
- TROTTER: Good Lord, yes! That's it, isn't it?
- MASON: No, sir; that's a bit o' rust off the pan.
- TROTTER: Ah! *That's* it, then! 60
- MASON: You've got it, sir.
He goes out.
- TROTTER: Cut us a chunk of bread, Uncle.
OSBORNE *cuts him off a chunk.*
- OSBORNE: How are things going up there? 65
- TROTTER: I don't like the look of things a bit.
- OSBORNE: You mean — the quiet?
- TROTTER: Yes. Standing up there in the dark last night there didn't seem a thing in the world alive — except the rats squeaking and my stomach grumbling about the cutlet. 70
- OSBORNE: It's quiet even now.
- TROTTER: Too damn quiet. You can bet your boots the Boche is up to something. The big attack soon, I reckon. I don't like it, Uncle. Pass the jam.

Either 10 What makes this a fascinating opening to Act Two?

You should consider:

- the situation the characters are in
- the amusing way Mason and Trotter talk to each other
- how the tension builds up.

[21]

Or 11 What do you think makes Osborne such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 12 You are Hibbert. Stanhope has just told you to get out after the dinner you have shared together (in Act Three, Scene Two).

You might be thinking about:

- your situation
- Stanhope's behaviour
- your relationship with Stanhope.

Write your thoughts.

[21]

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