

**GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)**

2441/2

Scheme A

UNIT 1 Drama Post-1914 (Higher Tier)

TUESDAY 20 MAY 2008

Morning
Time: 45 minutes

Additional materials (enclosed): None

Additional materials (required):

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

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- Answer **one** question on the text you have studied.
- Write your answer, in blue or black ink, in the answer booklet provided.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part 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 HAPPY *appears at the door of the house, followed by BIFF. HAPPY is carrying a large bunch of long-stemmed roses. He enters the kitchen, looks around for LINDA. Not seeing her, he turns to BIFF, who is just outside the house door, and makes a gesture with his hands, indicating 'Not here, I guess'. He looks into the living-room and freezes. Inside, LINDA, unseen, is seated, WILLY's coat on her lap. She rises ominously and quietly and moves toward HAPPY, who backs up into the kitchen, afraid.* 5
- HAPPY: Hey, what're you doing up? (LINDA says nothing but moves toward him implacably.) Where's Pop? (He keeps backing to the right, and now LINDA is in full view in the doorway to the living-room.) Is he sleeping? 10
- LINDA: Where were you?
- HAPPY (*trying to laugh it off*): We met two girls, Mom, very fine types. Here, we brought you some flowers. (*Offering them to her.*) Put them in your room, Ma. 15
- She knocks them to the floor at BIFF's feet. He has now come inside and closed the door behind him. She stares at BIFF, silent.*
- HAPPY: Now what'd you do that for? Mom, I want you to have some flowers —
- LINDA (*cutting HAPPY off, violently to BIFF*): Don't you care whether he lives or dies? 20
- HAPPY (*going to the stairs*): Come upstairs, Biff.
- BIFF (*with a flare of disgust, to HAPPY*): Go away from me! (*To LINDA.*) What do you mean, lives or dies? Nobody's dying around here, pal.
- LINDA: Get out of my sight! Get out of here!
- BIFF: I wanna see the boss. 25
- LINDA: You're not going near him!
- BIFF: Where is he? (*He moves into the living-room and LINDA follows.*)
- LINDA (*shouting after BIFF*): You invite him to dinner. He looks forward to it all day — (*BIFF appears in his parents' bedroom, looks around, and exits*) — and then you desert him there. There's no stranger you'd do that to! 30
- HAPPY: Why? He had a swell time with us. Listen, when I — (*LINDA comes back into the kitchen*) — desert him I hope I don't outlive the day!
- LINDA: Get out of here!
- HAPPY: Now look, Mom ...
- LINDA: Did you have to go to women tonight? You and your lousy rotten whores! 35
- BIFF re-enters the kitchen.*
- HAPPY: Mom, all we did was follow Biff around trying to cheer him up! (*To BIFF.*) Boy, what a night you gave me!
- LINDA: Get out of here, both of you, and don't come back! I don't want you tormenting him any more. Go on now, get your things together! 40
- (*To BIFF.*) You can sleep in his apartment. (*She starts to pick up the flowers and stops herself.*) Pick up this stuff, I'm not your maid any more. Pick it up, you bum, you!
- HAPPY turns his back to her in refusal. BIFF slowly moves over and gets down on his knees, picking up the flowers.* 45
- LINDA: You're a pair of animals! Not one, not another living soul would have had the cruelty to walk out on that man in a restaurant!

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

BIFF (*not looking at her*): Is that what he said?

LINDA: He didn't have to say anything. He was so humiliated he nearly limped when he came in. 50

HAPPY: But, Mom, he had a great time with us —

BIFF (*cutting him off violently*): — Shut up!
Without another word, HAPPY goes upstairs.

LINDA: You! You didn't even go in to see if he was all right!

BIFF (*still on the floor in front of LINDA, the flowers in his hand; with self-loathing*): 55
 No. Didn't. Didn't do a damned thing. How do you like that, heh? Left him babbling in a toilet.

LINDA: You louse. You ...

BIFF: Now you hit it on the nose! (*He gets up, throws the flowers in the wastebasket.*) The scum of the earth, and you're looking at him! 60

Either 1 Explore the ways in which Miller makes this such a dramatic and significant moment in the play. [30]

Or 2 How far does Miller's portrayal of Willy Loman encourage you to feel sympathy for him?
 Remember to support your ideas with details from the play. [30]

Or 3 You are Willy. You have just left Charley's office after he has given you money (in Act Two).
 Write your thoughts. [30]

HAROLD PINTER: *The Caretaker*

4

A few seconds later.

MICK *is seated*....

An extract has been removed due to third party copyright restrictions.
Details:
An extract from *The Caretaker* by Harold Pinter

HAROLD PINTER: *The Caretaker* (Cont.)

DAVIES: This ain't your room. I don't know who you are....

Either 4 Explore the ways in which Pinter makes this both an amusing and disturbing moment in the play. [30]

Or 5 In Act Three, Davies tells Mick that Aston has 'got no feelings'.
How far does Pinter's portrayal of Aston convince you that Davies is right?
Remember to support your ideas with details from the play. [30]

Or 6 You are Mick, just after you have offered Davies the position of caretaker (in Act Two).
Write your thoughts. [30]

55

60

BRIAN CLARK: *Whose Life Is It Anyway?*

7

DR SCOTT *comes in.*

KEN: Sister.

DR SCOTT: No, it's me. Still awake?

KEN: Yes.

DR SCOTT: It's late. 5

KEN: What time is it?

DR SCOTT: Half past eleven.

KEN: The Night Sister said I could have the light for half an hour. I couldn't sleep. I wanted to think.

DR SCOTT: Yes. 10

KEN: You look lovely.

DR SCOTT: Thank you.

KEN: Have you been out?

DR SCOTT: For a meal.

KEN: Nice. Good company? 15

DR SCOTT: You're fishing.

KEN: That's right.

DR SCOTT: Yes, it was good company.

KEN: A colleague?

DR SCOTT: No. Actually it was Philip Hill, your solicitor. 20

KEN: Well, well, well ... The randy old devil. He didn't take long to get cracking did he?

DR SCOTT: It was just a dinner.

KEN: I know I engaged him to act for me. I didn't realise he would see his duties so comprehensively. 25

DR SCOTT: It was just dinner!

KEN: Well, I hope my surrogate self behaved myself.

DR SCOTT: You were a perfect gentleman.

KEN: Mm ... then perhaps I'd better engage another surrogate.

DR SCOTT: Do you mind really? 30

KEN: ... No. Unless you convinced him that Emerson was right.

DR SCOTT: ... I didn't try.

KEN: Thank you.

DR SCOTT: I think you are enjoying all this.

KEN: I suppose I am in a way. For the first time in six months I feel like a human being again. 35

DR SCOTT: Yes.
A pause.

DR SCOTT: Isn't that the whole point, Ken, that ...

KEN: You called me Ken. 40

DR SCOTT: Do you mind?

KEN: Oh! No, I liked it. I'll just chalk it up as another credit for today.

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

- DR SCOTT: I was saying, isn't that just the point, isn't that what this fight has shown you? That you are a human being again. You're not fighting for death. I don't think you want to win. 45
- KEN: That was what I had to think about.
- DR SCOTT: And have you ... changed your mind?
- KEN: ... No. I know I'm enjoying the fight and I had to be sure that I wanted to win, really get what I'm fighting for, and not just doing it to convince myself I'm still alive. 50
- DR SCOTT: And are you sure?
- KEN: Yes, quite sure, for me life is over. I want it recognised because I can't do the things that I want to do. That means I can't say the things I want to say. Is that a better end? You understand don't you?
- NURSE SADLER *comes in with a feeding cup.* 55
- NURSE: I didn't know you were here, Doctor.
- DR SCOTT: Yes, I'm just going.
- KEN: See what I mean, Doctor. Here is my substitute mum, with her porcelain pap. This isn't for me.
- DR SCOTT: No ... 60
- KEN: So tomorrow, on with the fight!
- DR SCOTT: Goodnight ... and good luck.

Either 7 Explore the ways in which Clark makes this both a humorous and a moving moment in the play. [30]

Or 8 How does Clark make Ken Harrison's meetings with Mrs Boyle (in Act One) and Dr Travers (in Act Two) such upsetting moments in the play?

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

Or 9 You are Dr Emerson. You have argued with Dr Scott about Mr Harrison and she has just left your office (in Act Two).

Write your thoughts. [30]

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

10

(He begins to count off forty-five circles on TROTTER's chart.)

- OSBORNE: What are you going to do?
- STANHOPE: At the end of the forty-fifth circle I'm going to draw a picture of Trotter being blown up in four pieces.
- OSBORNE: Don't spoil his chart. It took him an hour to make that. 5
- STANHOPE: He won't see the point. He's no imagination.
- OSBORNE: I don't suppose he has.
- STANHOPE: Funny not to have any imagination. Must be rather nice.
- OSBORNE: A bit dull, I should think.
- STANHOPE: It must be, rather. I suppose all his life Trotter feels like you and I do 10
when we're drowsily drunk.
- OSBORNE: Poor chap!
- STANHOPE: I suppose if Trotter looks at that wall he just sees a brown surface. He doesn't see into the earth beyond — the worms wandering about round the stones and roots of trees. I wonder how a worm 15
knows when it's going up or down.
- OSBORNE: When it's going down I suppose the blood runs into its head and makes it throb.
- STANHOPE: Worms haven't got any blood.
- OSBORNE: Then I don't suppose it ever does know. 20
- STANHOPE: Rotten if it didn't — and went on going down when it thought it was coming up.
- OSBORNE: Yes. I expect that's the one thing worms dread.
- STANHOPE: D'you think this life sharpens the imagination?
- OSBORNE: It must. 25
- STANHOPE: Whenever I look at anything nowadays I see right through it. Looking at you now there's your uniform — your jersey — shirt — vest — then beyond that —
- OSBORNE: Let's talk about something else — croquet, or the war.
- STANHOPE (*laughing*): Sorry! It's a habit that's grown on me lately — to look right 30
through things, and on and on — till I get frightened and stop.
- OSBORNE: I suppose everybody out here — *feels* more keenly.
- STANHOPE: I hope so. I wondered if there was anything wrong with me. D'you ever get a sudden feeling that everything's going farther and farther away — till you're the only thing in the world — and then the world 35
begins going away — until you're the only thing in — in the universe — and you struggle to get back — and can't?
- OSBORNE: Bit of nerve strain, that's all.
- STANHOPE: You don't think I'm going potty?
- OSBORNE: Oh, Lord, no! 40
- STANHOPE (*throwing back his head and laughing*): Dear old Uncle! you don't really know, do you? You just pretend you do, to make me feel all right.
- OSBORNE: When people are going potty they never talk about it, they keep it to themselves.

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

STANHOPE: Oh, well, that's all right, then. (*There is silence for a while.*) I had that feeling this morning, standing out there in the line while the sun was rising. By the way, did you see the sunrise? Wasn't it gorgeous? 45

OSBORNE: Splendid — this morning.

STANHOPE: I was looking across at the Boche trenches and right beyond — not a sound or a soul; just an enormous plain, all churned up like a sea that's got muddier and muddier till it's so stiff that it can't move. You could have heard a pin drop in the quiet; yet you knew thousands of guns were hidden there, all ready cleaned and oiled — millions of bullets lying in pouches — thousands of Germans, waiting and thinking. Then, gradually, that feeling came — 50 55

OSBORNE: I never knew the sun could rise in so many ways till I came out here. Green, and pink, and red, and blue, and grey. Extraordinary, isn't it?

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

Or 11 How does Sherriff make the relationship between Osborne and Raleigh such a memorable part of the play?

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

Or 12 You are Raleigh. Stanhope has just ordered you to get out after the row about dinner (at the end of Act Three, Scene Two).

Write your thoughts. [30]

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