

GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)
Scheme A

2441/01

Unit 1 Drama Post-1914 (Foundation Tier)

Candidates answer on the answer booklet.

OCR supplied materials:

- 4 page answer booklet (sent with general stationery)

Other materials required:

- This is an 'open book' paper. Texts should be taken into the examination. **They must not be annotated.**

Tuesday 24 May 2011
Morning

Duration: 45 minutes



MODIFIED LANGUAGE

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** question on the text you have studied.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **21**.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

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: (*grabbing for BIFF*): I gave you an order!
- BIFF: Don't touch me, you – liar!
- WILLY: Apologize for that!
- BIFF: You fake! You phoney little fake! You fake! (*Overcome he turns quickly and weeping fully goes out with his suitcase. WILLY is left on the floor on his knees.*) 5
- WILLY: I gave you an order! Biff, come back here or I'll beat you! Come back here! I'll whip you!
- STANLEY *comes quickly in from the right and stands in front of WILLY.*
- WILLY: (*shouts at STANLEY*): I gave you an order ... 10
- STANLEY: Hey, let's pick it up, pick it up, Mr Loman. (*He helps WILLY to his feet.*) Your boys left with the chippies. They said they'll see you home. *A second waiter watches some distance away.*
- WILLY: But we were supposed to have dinner together. *Music is heard, WILLY'S theme.* 15
- STANLEY: Can you make it?
- WILLY: I'll – sure, I can make it. (*Suddenly concerned about his clothes.*) Do I – I look all right?
- STANLEY: Sure, you look all right. (*He flicks a speck off WILLY'S lapel.*)
- WILLY: Here – here's a dollar. 20
- STANLEY: Oh, your son paid me. It's all right.
- WILLY: (*putting it in STANLEY'S hand*): No, take it. You're a good boy.
- STANLEY: Oh, no, you don't have to ...
- WILLY: Here – here's some more. I don't need it any more. (*After a slight pause.*) Tell me – is there a seed store in the neighbourhood? 25
- STANLEY: Seeds? You mean like to plant? *As WILLY turns, STANLEY slips the money back into his jacket pocket.*
- WILLY: Yes. Carrots, peas ...
- STANLEY: Well, there's hardware stores on Sixth Avenue, but it may be too late now. 30
- WILLY: (*anxiously*): Oh, I'd better hurry. I've got to get some seeds. (*He starts off to the right.*) I've got to get some seeds, right away. Nothing's planted. I don't have a thing in the ground. *WILLY hurries out as the light goes down. STANLEY moves over to the right after him, watches him off. The other waiter has been staring at WILLY.* 35
- STANLEY: (*to the waiter*): Well, whatta you looking at?

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

Either 1 What do you think makes this such a powerfully moving moment in the play?

You should consider:

- Willy's behaviour and state of mind at this point
- the mixing of past and present
- the reactions of Biff and Stanley.

[21]

Or 2 Do you think Biff is a more likeable character than his brother, Happy?

Remember to support your ideas with details from the play.

[21]

Or 3 You are Charley watching Willy leave your office after you have given him money to pay his insurance (in Act Two).

You might be thinking about:

- Willy's situation and state of mind
- your relationship with him
- the differences between your life and Willy's.

Write your thoughts.

[21]

HAROLD PINTER: *The Caretaker*

- 4 MICK: You're a bloody imposter, mate!
- DAVIES: Now you don't want to say that sort of thing to me. You took me on here as caretaker. I was going to give you a helping hand, that's all, for a small ... for a small wage, I never said nothing about that ... you start calling me names – 5
- MICK: What is your name?
- DAVIES: Don't start that –
- MICK: No, what's your real name?
- DAVIES: My real name's Davies.
- MICK: What's the name you go under? 10
- DAVIES: Jenkins!
- MICK: You got two names. What about the rest? Eh? Now come on, why did you tell me all this dirt about you being an interior decorator?
- DAVIES: I didn't tell you nothing! Won't you listen to what I'm saying?
Pause. 15
- It was him who told you. It was your brother who must have told you. He's nutty! He'd tell you anything, out of spite, he's nutty, he's half way gone, it was him who told you.
MICK *walks slowly to him.*
- MICK: What did you call my brother? 20
- DAVIES: When?
- MICK: He's what?
- DAVIES: I ... now get this straight ...
- MICK: Nutty? Who's nutty?
Pause. 25
- Did you call my brother nutty? My brother. That's a bit of ... that's a bit of an impertinent thing to say, isn't it?
- DAVIES: But he says so himself!
MICK *walks slowly round DAVIES' figure, regarding him, once.*
- MICK: What a strange man you are. Aren't you? You're really strange. Ever 30
since you come into this house there's been nothing but trouble. Honest. I can take nothing you say at face value. Every word you speak is open to any number of different interpretations. Most of what you say is lies. You're violent, you're erratic, you're just completely unpredictable. You're nothing else but a wild animal, when you come down to it. You're a 35
barbarian. And to put the old tin lid on it, you stink from arse-hole to breakfast time. Look at it. You come here recommending yourself as an interior decorator, whereupon I take you on, and what happens? You make a long speech about all the references you've got down at Sidcup, and what happens? I haven't noticed you go down to Sidcup to obtain 40
them. It's all most regrettable but it looks as though I'm compelled to pay you off for your caretaking work. Here's half a dollar.
He feels in his pocket, takes out a half-crown and tosses it at DAVIES' feet. DAVIES stands still. MICK walks to the gas stove and picks up the Buddha. 45
- DAVIES: (*slowly*) All right then ... you do that ... you do it ... if that's what you want ...
- MICK: THAT'S WHAT I WANT!
He hurls the Buddha against the gas stove. It breaks.

HAROLD PINTER: *The Caretaker* (Cont.)

Either 4 What do you think makes this such a dramatic moment in the play?

You should consider:

- Mick's behaviour here
- the reactions of Davies
- the relationship between Mick and Davies.

[21]

Or 5 What do you think makes Aston's relationship with Davies so fascinating?

Remember to support your ideas with details from the play.

[21]

Or 6 Explore **ONE** or **TWO** moment(s) in the play which you find particularly amusing.

Remember to support your choice(s) with details from the play.

[21]

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 DR SCOTT: I've brought you something to help you.
 KEN: My God, they've got some highly qualified nurses here.
 DR SCOTT: Only the best in this hospital.
 KEN: You're spoiling me you know, Doctor. If this goes on I shall demand that my next enema is performed by no one less than the Matron. 5
- DR SCOTT: Well, it wouldn't be the first she'd done, or the thousandth either.
 KEN: She worked up through the ranks did she?
 DR SCOTT: They all do.
 KEN: Yes, in training school they probably learn that at the bottom of every bed pan lies a potential Matron. Just now, for one or two glorious minutes, I felt like a human being again. 10
- DR SCOTT: Good.
 KEN: And now you're going to spoil it.
 DR SCOTT: How? 15
 KEN: By tranquillizing yourself.
 DR SCOTT: Me?
 KEN: Oh, I shall get the tablet, but it's you that needs the tranquillizing; I don't.
- DR SCOTT: Dr Emerson and I thought ... 20
 KEN: You both watched me disturbed, worried even perhaps, and you can't do anything for me – nothing that really matters. I'm paralysed and you're impotent. This disturbs you because you're a sympathetic person and as someone dedicated to an active sympathy doing something – anything even – you find it hard to accept you're impotent. The only thing you can do is to stop me thinking about it – that is – stop me disturbing you. So I get the tablet and you get the tranquillity. 25
- DR SCOTT: That's a tough diagnosis.
 KEN: Is it so far from the truth? 30
 DR SCOTT: There may be an element of truth in it, but it's not the whole story.
 KEN: I don't suppose it is.
 DR SCOTT: After all, there is no point in worrying unduly – you know the facts. It's no use banging your head against a wall. 35
 KEN: If the only feeling I have is in my head and I want to feel, I might choose to bang it against a wall.
 DR SCOTT: And if you damage your head?
 KEN: You mean go bonkers?
 DR SCOTT: Yes. 40
 KEN: Then that would be the final catastrophe but I'm not bonkers – yet. My consciousness is the only thing I have and I must claim the right to use it, as far as possible, act on conclusions I may come to.
- DR SCOTT: Of course. 45
 KEN: Good. Then you eat that tablet if you want tranquillity, because I'm not going to.
 DR SCOTT: It is prescribed.
 KEN: Oh come off it Doctor. I know everyone around here acts as though those little bits of paper have just been handed down from Sinai. But the writing on those tablets isn't in Hebrew ... 50

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

DR SCOTT: ... Well, you aren't due for it until twelve o'clock. We'll see ...
 KEN: That's what I always say. If you don't know whether to take a tranquillizer or not – sleep on it. When you tell Dr Emerson, impress on him I don't need it ...

55

Either 7 What do you think makes this such a fascinating and revealing moment in the play?

You should consider:

- Ken's situation and feelings here
- why he refuses the tablet
- Dr Scott's reactions.

[21]

Or 8 Do you think that Dr Emerson is a good doctor?

Remember to support your views with details from the play.

[21]

Or 9 You are Ken Harrison. Dr Emerson and Dr Scott have both gone out and you are alone (at the end of the play).

You might be thinking about:

- the judge's decision
- the reactions of Dr Emerson and Dr Scott
- the choice that you have made.

Write your thoughts.

[21]

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

- 10 STANHOPE: My officers work *together*. I'll have no damn prigs.
 RALEIGH: I'll speak to Trotter and Hibbert. I didn't realise —
 STANHOPE *raises his cigar. His hand trembles so violently that he can scarcely take the cigar between his teeth.* RALEIGH *looks at STANHOPE, fascinated and horrified.* 5
- STANHOPE: What are you looking at?
 RALEIGH: (*lowering his head*) Nothing.
 STANHOPE: Anything — *funny* about me?
 RALEIGH: No.
After a moment's silence, RALEIGH speaks in a low, halting voice. 10
 I'm awfully sorry, Dennis, if — if I annoyed you by coming to your company.
- STANHOPE: What on *earth* are you talking about? What do you mean?
 RALEIGH: You resent my being here.
 STANHOPE: Resent you *being* here? 15
 RALEIGH: Ever since I came —
 STANHOPE: I don't know what you mean. I resent you being a damn fool, that's all. (*There is a pause.*) Better eat your dinner before it's cold.
- RALEIGH: I'm not hungry, thanks.
 STANHOPE: Oh, for God's sake, sit down and eat it like a man! 20
 RALEIGH: I can't eat it, thanks.
 STANHOPE: (*shouting*) Are you going to eat your dinner?
 RALEIGH: Good God! Don't you understand? How *can* I sit down and eat that — when — (*his voice is nearly breaking*) — when Osborne's —
 lying — out there — 25
 STANHOPE *rises slowly. His eyes are wide and staring; he is fighting for breath, and his words come brokenly.*
- STANHOPE: My God! You bloody little swine! You think I don't care — you think you're the only soul that cares!
 RALEIGH: And yet you can sit there and drink champagne — and smoke 30
 cigars —
 STANHOPE: The one man I could trust — my best friend — the one man I could talk to as man to man — who understood everything — and you think I don't care —
- RALEIGH: But how can you when —? 35
 STANHOPE: To forget, you little fool — to forget! D'you understand? To forget! You think there's no limit to what a man can bear?
He turns quickly from RALEIGH and goes to the dark corner by OSBORNE'S bed. He stands with his face towards the wall, his shoulders heaving as he fights for breath. 40
- RALEIGH: I'm awfully sorry, Dennis. I — I didn't understand.
 STANHOPE *makes no reply.*
 You don't know how — I —
- STANHOPE: Go away, please — leave me alone.
 RALEIGH: Can't I — 45
 STANHOPE *turns wildly upon RALEIGH.*
- STANHOPE: Oh, get out! For God's sake, get out!
 RALEIGH *goes away into his dug-out, and STANHOPE is alone. The Very lights rise and fall outside, softly breaking the darkness with their glow — sometimes steel-blue, sometimes grey. Through the night there comes the impatient grumble of gunfire that never dies away.* 50

THE CURTAIN FALLS

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

Either 10 What do you think makes this such a powerfully dramatic moment in the play?

You should consider:

- Stanhope's situation and feelings
- how Raleigh reacts
- the language the men use.

[21]

Or 11 Do you think Stanhope is a good commander?

Remember to support your ideas with details from the play.

[21]

Or 12 You are Hibbert. You have gone to your dug-out after Stanhope has convinced you to stay and do your duty (Act Two, Scene Two).

You might be thinking about:

- why you wanted to see the doctor
- what Stanhope has said and done
- the future.

Write your thoughts.

[21]

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