

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

2441/01

Scheme A

Unit 1 Drama Post-1914
(Foundation Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 4 page Answer Booklet

Other Materials Required:

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

**Tuesday 13 January 2009
Afternoon**

Duration: 45 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that 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.
- All questions carry equal marks.
- The total number of marks for this paper is **21**.
- This document consists of **12** pages. Any blank pages are indicated.

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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: Carrots ... quarter-inch apart. Rows ... one-foot rows. (*He measures it off.*) One foot. (*He puts down a package and measures off.*) Beets. (*He puts down another packet and measures again.*) Lettuce. (*He reads the package, puts it down.*) One foot – (*He breaks off as Ben appears to the right and moves slowly down to him.*) What a proposition, ts, ts. 5
Terrific, terrific. 'Cause she's suffered, Ben, the woman has suffered. You understand me? A man can't go out the way he came in, Ben, a man has got to add up to something. You can't, you can't – (*BEN moves towards him as though to interrupt.*) You gotta consider, now. Don't answer so quick. Remember, it's a guaranteed twenty-thousand-dollar proposition. 10
Now look, Ben, I want you to go through the ins and outs of this thing with me. I've got nobody to talk to, Ben, and the woman has suffered, you hear me?
- BEN: (*standing still, considering*): What's the proposition?
WILLY: It's twenty thousand dollars on the barrelhead. Guaranteed, gilt-edged, 15
you understand?
- BEN: You don't want to make a fool of yourself. They might not honour the policy.
WILLY: How can they dare refuse? Didn't I work like a coolie to meet every premium on the nose? And now they don't pay off! Impossible! 20
BEN: It's called a cowardly thing, William.
- WILLY: Why? Does it take more guts to stand here the rest of my life ringing up a zero?
BEN: (*yielding*): That's a point, William. (*He moves, thinking, turns.*) And twenty thousand – that *is* something one can feel with the hand, it is there. 25
WILLY: (*now assured, with rising power*): Oh, Ben, that's the whole beauty of it! I see it like a diamond, shining in the dark, hard and rough, that I can pick up and touch in my hand. Not like – like an appointment! This would not be another damned-fool appointment, Ben, and it changes all the aspects. Because he thinks I'm nothing, see, and so he spites me. But the funeral 30
– (*Straightening up.*) Ben, that funeral will be massive! They'll come from Maine, Massachusetts, Vermont, New Hampshire! All the old-timers with the strange licence plates – that boy will be thunder-struck, Ben, because he never realized – I am known! Rhode Island, New York, New Jersey – I am known, Ben, and he'll see it with his eyes once and for all. He'll see 35
what I am, Ben! He's in for a shock, that boy!
- BEN: (*coming down to the edge of the garden*): He'll call you a coward.
WILLY: (*suddenly fearful*): No, that would be terrible.
BEN: Yes. And a damned fool.
WILLY: No, no, he mustn't, I won't have that! (*He is broken and desperate.*) 40
BEN: He'll hate you, William.
- The gay music of the boys is heard.*
- WILLY: Oh, Ben, how do we get back to all the great times? Used to be so full of light, and comradeship, the sleigh-riding in winter, and the ruddiness on his cheeks. And always some kind of good news coming up, always 45
something nice coming up ahead. And never even let me carry the valises in the house, and simonizing, simonizing that little red car! Why, why can't I give him something and not have him hate me?
- BEN: Let me think about it. (*He glances at his watch.*) I still have a little time. Remarkable proposition, but you've got to be sure you're not making a 50
fool of yourself.

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

BEN drifts off upstage and goes out of sight. BIFF comes down from the left.

WILLY: (suddenly conscious of Biff, turns and looks up at him, then begins picking up the packages of seeds in confusion): Where the hell is that seed? 55
(Indignantly.) You can't see nothing out here! They boxed in the whole goddam neighbourhood!

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

You should consider:

- Willy's behaviour and state of mind at this point
- his feelings about his life and his family
- the presence of Ben here.

[21]

Or 2 What do you think makes Linda such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 3 You are Charley. You have just left Willy after the argument about the card game (in Act One).

You might be thinking about:

- Willy and his state of mind
- the differences between your life and Willy's
- the future for the Loman family.

Write your thoughts.

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HAROLD PINTER: *The Caretaker* (Cont.)

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Either **4** What do you find dramatic and revealing about this moment in the play?

You should consider:

- Mick's words and behaviour
- Davies's reactions to Mick
- the way the tension builds up.

[21]

Or **5** What do you think are the main differences between Aston and his brother, Mick, and what makes these differences so striking?

Remember to support your ideas with details from the play.

[21]

Or **6** Explore **ONE** or **TWO** moments in the play where you feel most sorry for Davies. **[21]**

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 DR EMERSON: Now let's get this clear. This morning when you examined him, you came to a careful and responsible decision that your patient needed a certain drug.
- DR SCOTT: Yes.
- DR EMERSON: I saw the patient and I agreed with your prescription. 5
- DR SCOTT: Yes.
- DR EMERSON: But in spite of two qualified opinions, you accept the decision of someone completely unqualified to take it.
- DR SCOTT: He may be unqualified, but he is the one affected.
- DR EMERSON: Ours was an objective, his a subjective decision. 10
- DR SCOTT: But isn't this a case where a subjective decision may be more valid? After all, you're both working on the same subject – his body. Only he knows more about how he feels.
- DR EMERSON: But he doesn't know about the drugs and their effects.
- DR SCOTT: He can feel their effects. 15
- DR EMERSON: Makes no difference. His knowledge isn't based on experience of a hundred such cases. He can't know enough to challenge our clinical decisions.
- DR SCOTT: That's what he's doing and he's protesting about the dulling of his consciousness with Valium. 20
- DR EMERSON: When he came in, shocked to hell, did he protest about the dextrose-saline? Or when he was gasping for breath, he didn't use some of it to protest about the aminophylline or the huge stat dose of cortisone ...
- DR SCOTT: Those were inevitable and emergency decisions. 25
- DR EMERSON: And so is this one inevitable. Just because our patient is conscious, that does not absolve us from our complete responsibility. We have to maximise whatever powers he retains.
- DR SCOTT: And how does a depressant drug improve his consciousness?
- DR EMERSON: It will help him to use his consciousness Clare. We must help 30 him now to turn his mind to the real problem he has. We must help him to an acceptance of his condition. Only then will his full consciousness be any use to him at all ...
- DR EMERSON: You say he refused to take the tablet?
- DR SCOTT *nods*. DR EMERSON *picks up the 'phone and dials*. 35 *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?
- SISTER: Yes sir. 40
- 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.*
- DR SCOTT: Do you want me to come?
- DR EMERSON: No ... It won't be necessary. 45
- DR SCOTT: Thank you. *She moves to the door.*
- DR EMERSON: Harrison is an intelligent, sensitive and articulate man.
- DR SCOTT: Yes.
- DR EMERSON: But don't undervalue yourself. Clare, your first decision was right. 50
- DR SCOTT *nods and leaves the room. She is unhappy.*

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

Either **7** What do you think makes this such a dramatic and important moment in the play?

You should consider:

- why Dr Scott consults Dr Emerson
- their different views of Ken Harrison's situation
- the way the tension builds up.

[21]

Or **8** What do you think makes the relationship between John, the Orderly, and Nurse Kay Sadler such an entertaining and memorable part of the play?

Remember to support your ideas with details from the play.

[21]

Or **9** You are Ken. You have complimented Dr Scott and told her that you are serious about "deciding to die", and she has gone out into the Sister's office (near the end of Act One).

You might be thinking about:

- Dr Scott and your conversation with her
- your situation and your decision to seek your own death
- the future.

Write your thoughts.

[21]

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

- 10 STANHOPE: Hero-worship be damned! (*He pauses, then goes on, in a strange, high-pitched voice.*) You know, Uncle, I'm an awful fool. I'm captain of this company. What's that bloody little prig of a boy matter? D'you see? He's a little prig. Wants to write home and tell Madge all about me. Well, he won't; d'you see, Uncle? He *won't* write. Censorship! I censor his letters – cross out all he says about me. 5
- OSBORNE: You can't read his letters.
- STANHOPE: (*dreamily*) Cross out all he says about me. Then we all go west in the big attack – and she goes on thinking I'm a fine fellow for ever – and ever –and ever. (*He pours out a drink, murmuring 'Ever – and ever – and ever.'*) 10
- OSBORNE: (*rising from his bed*) It's not as bad as all that. Turn in and have a sleep.
- STANHOPE: Sleep! Catch me wasting my time with sleep.
- OSBORNE: (*picking up STANHOPE'S pack and pulling out the blanket*) Come along, old chap. You come and lie down here. (*He puts the pack as a pillow on STANHOPE'S bed, and spreads out the blanket.*) 15
- STANHOPE: (*with his chin in his hands*) Little prig – that's what he is. Did I ask him to force his way into my company? No! I didn't. Very well, he'll pay for his damn cheek. 20
- OSBORNE *lays his hand gently on STANHOPE'S shoulder to persuade him to lie down.*
- Go away! (*He shakes OSBORNE'S hand off.*) What the hell are you trying to do?
- OSBORNE: Come and lie down and go to sleep. 25
- STANHOPE: Go sleep y'self. I censor his letters, d'you see, Uncle? You watch and see he doesn't smuggle any letters away.
- OSBORNE: Righto. Now come and lie down. You've had a hard day of it.
- STANHOPE: (*looking up suddenly*) Where's Hardy? D'you say he's gone?
- OSBORNE: Yes. He's gone. 30
- STANHOPE: Gone, has he? Y'know, I had a word to say to Master Hardy. He would go, the swine! Dirty trenches – everything dirty – I wanner tell him to keep his trenches clean.
- OSBORNE: (*standing beside STANHOPE and putting his hand gently on his shoulder again*) We'll clean them up tomorrow. 35
- STANHOPE *looks up at OSBORNE and laughs gaily.*
- STANHOPE: Dear old Uncle! Clean trenches up – with little dustpan and brush. (*He laughs.*) Make you little apron – with lace on it.
- OSBORNE: That'll be fine. Now then, come along, old chap. I'll see you get called at two o'clock. (*He firmly takes STANHOPE by the arm and draws him over to the bed.*) 40
- You *must* be tired.
- STANHOPE: (*in a dull voice*) God, I'm bloody tired; ache – all over – feel sick. OSBORNE *helps him on to the bed, takes the blanket and puts it over him.* 45
- OSBORNE: You'll feel all right in a minute. How's that? Comfortable?
- STANHOPE: Yes. Comfortable. (*He looks up into OSBORNE'S face and laughs again.*) Dear old Uncle. Tuck me up. OSBORNE *fumbles the blankets round STANHOPE.*
- OSBORNE: There we are. 50
- STANHOPE: Kiss me, Uncle.
- OSBORNE: Kiss you be blowed! You go to sleep.

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

STANHOPE: *(closing his eyes)* Yes – I go sleep. *(He turns slowly on to his side with his face to the earth wall.)*
 OSBORNE *stands watching for a while, then blows out the candle* 55
by STANHOPE'S bed. STANHOPE gives a deep sigh, and begins to breathe heavily. OSBORNE goes to the servant's dug-out and calls softly:
 OSBORNE: Mason!
 MASON: *(appearing with unbuttoned tunic at the tunnel entrance)* Yes sir? 60
 OSBORNE: Will you call me at ten minutes to eleven – and Mr. Hibbert at ten minutes to two? I'm going to turn in for a little while.
 MASON: Very good, sir *(Pause.)* The pepper's come, sir.
 OSBORNE: Oh, good.
 MASON: I'm very sorry about the pepper, sir. 65
 OSBORNE: That's all right, Mason.
 MASON: Good night, sir.
 OSBORNE: Good night.
 MASON *leaves the dug-out. OSBORNE turns, and looks up the narrow steps into the night, where the Very lights rise and fade* 70
against the starlit sky. He glances once more at STANHOPE, then crosses to his own bed, takes out from his tunic pocket a large, old-fashioned watch, and quietly winds it up.
Through the stillness comes the low rumble of distant guns.
 THE CURTAIN FALLS 75

Either 10 What do you think makes this such a moving ending to Act One?

You should consider:

- Stanhope's situation and state of mind
- his feelings about Raleigh
- Osborne's words and actions.

[21]

Or 11 Explore **ONE** or **TWO** moments when you feel most sorry for Stanhope.

Remember to support your ideas with details from the play.

[21]

Or 12 You are Trotter. Stanhope has just told you that you are his second-in-command now (in Act Three, Scene Two).

You might be thinking about:

- Stanhope's words and behaviour
- your feelings about Osborne
- the future.

Write your thoughts.

[21]



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