

GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)

2441/02**Scheme A**

Unit 1 Drama Post-1914 (Higher 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.**

Wednesday 12 January 2011**Afternoon****Duration: 45 minutes****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 **30**.
- 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.



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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
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ARTHUR MILLER: *Death of a Salesman*

- 1 CHARLEY: Why don't you want to work for me?
 WILLY: What's the matter with you? I've got a job.
 CHARLEY: Then what're you walkin' in here every week for?
 WILLY: (*getting up*): Well, if you don't want me to walk in here –
 CHARLEY: I am offering you a job. 5
 WILLY: I don't want your goddam job!
 CHARLEY: When the hell are you going to grow up?
 WILLY: (*furiously*): You big ignoramus, if you say that to me again I'll rap you one! I don't care how big you are! (*He's ready to fight.*)
Pause. 10
 CHARLEY: (*kindly, going to him*): How much do you need, Willy?
 WILLY: Charley, I'm strapped, I'm strapped. I don't know what to do. I was just fired.
 CHARLEY: Howard fired you?
 WILLY: That snotnose. Imagine that? I named him. I named him Howard. 15
 CHARLEY: Willy, when're you gonna realize that them things don't mean anything? You named him Howard, but you can't sell that. The only thing you got in this world is what you can sell. And the funny thing is that you're a salesman, and you don't know that.
 WILLY: I've always tried to think otherwise, I guess. I always felt that if a man 20 was impressive, and well liked, that nothing –
 CHARLEY: Why must everybody like you? Who liked J. P. Morgan? Was he impressive? In a Turkish bath he'd look like a butcher. But with his pockets on he was very well liked. Now listen, Willy, I know you don't like me, and nobody can say I'm in love with you, but I'll give you a job 25 because – just for the hell of it, put it that way. Now what do you say?
 WILLY: I – I just can't work for you, Charley.
 CHARLEY: What're you, jealous of me?
 WILLY: I can't work for you, that's all, don't ask me why.
 CHARLEY: (*angered, takes out more bills*): You been jealous of me all your life, you 30 damned fool! Here, pay your insurance. (*He puts the money in WILLY's hand.*)
 WILLY: I'm keeping strict accounts.
 CHARLEY: I've got some work to do. Take care of yourself. And pay your insurance.
 WILLY: (*moving to the right*): Funny, y'know? After all the highways, and the 35 trains, and the appointments, and the years, you end up worth more dead than alive.
 CHARLEY: Willy, nobody's worth nothin' dead. (*After a slight pause.*) Did you hear what I said?
 WILLY *stands still, dreaming.* 40
 CHARLEY: Willy!
 WILLY: Apologize to Bernard for me when you see him. I didn't mean to argue with him. He's a fine boy. They're all fine boys, and they'll end up big – all of them. Someday they'll all play tennis together. Wish me luck, Charley. He saw Bill Oliver today. 45
 CHARLEY: Good luck.
 WILLY: (*on the verge of tears*): Charley, you're the only friend I got. Isn't that a remarkable thing? (*He goes out.*)
 CHARLEY: Jesus!
 CHARLEY *stares after him a moment and follows.* 50

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

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

Or **2** How does Miller's portrayal of Bernard make him such an admirable character in the play?

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

Or **3** You are Happy on your way home after leaving your father in the restaurant (near the end of the play).

Write your thoughts. **[30]**

HAROLD PINTER: *The Caretaker*

4 ASTON: I live here. You don't.
 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.
 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 5
 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.
 ASTON: My brother?
 DAVIES: He's staying, he's going to run this place, and I'm staying with him.
 ASTON: Look. If I give you ... a few bob you can get down to Sidcup. 10
 DAVIES: You build your shed first! A few bob! When I can earn a steady wage
 here! You build your stinking shed first! That's what!
 ASTON stares at him.
 ASTON: That's not a stinking shed. 15
 Silence.
 ASTON moves to him.
 It's clean. It's all good wood. I'll get it up. No trouble.
 DAVIES: Don't you come too near!
 ASTON: You've no reason to call that shed stinking.
 DAVIES points the knife. 20
 You stink.
 DAVIES: What!
 ASTON: You've been stinking the place out.
 DAVIES: Christ, you say that to me!
 ASTON: For days. That's one reason I can't sleep. 25
 DAVIES: You call me that! You call me stinking!
 ASTON: You better go.
 DAVIES: I'll stink you!
 He thrusts his arm out, the arm trembling, the knife pointing at ASTON's
 stomach. ASTON does not move. Silence. DAVIES' arm moves no 30
 further. They stand.
 I'll stink you ...
 Pause.
 ASTON: Get your stuff.
 DAVIES draws the knife in to his chest, breathing heavily. ASTON 35
 goes to DAVIES' bed, collects his bag and puts a few of DAVIES' things
 into it.
 DAVIES: You ain't... you ain't got the right... Leave that alone, that's mine!
 DAVIES takes the bag and presses the contents down.
 All right... I been offered a job here... you wait... 40
 He puts on his smoking-jacket.
 ... you wait... your brother... he'll sort you out... you call me that... you
 call me that... no one's ever called me that...
 He puts on his overcoat.
 You'll be sorry you called me that... you ain't heard the last of this... 45
 He picks up his bag and goes to the door.
 You'll be sorry you called me that...
 He opens the door, ASTON watching him.
 Now I know who I can trust.
 DAVIES goes out. ASTON stands.
 Blackout.

HAROLD PINTER: *The Caretaker* (Cont.)

Either **4** Explore the ways in which Pinter makes this such a tense and dramatic moment in the play. **[30]**

Or **5** How do you think Pinter's portrayal of Aston makes him a sympathetic character in the play?

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

Or **6** You are Mick. You have just left Davies and Aston, after breaking the Buddha (near the end of Act Three).

Write your thoughts. **[30]**

BRIAN CLARK: *Whose Life Is It Anyway?*

7 JOHN goes into KEN's room. He plugs in the razor and shaves KEN.

JOHN: Good morning Mr Harrison...

KEN: Come to trim the lawn?

JOHN: That's right.

KEN: Good... Must make sure that all the beds and borders are neat and tidy. 5

JOHN: That's my job.

KEN: Well, my gardening friend, isn't it about time you got some fertiliser to sprinkle on me and get some movement going in this plant?

JOHN: Ah, now there you have me. You see I'm only a labourer in this here vineyard. Fertilisers and pruning and bedding out is up to the head 10 gardener.

KEN: Still, you must be in charge of the compost heap. That's where I should be.

SISTER puts her head around the door.

SISTER: John. 15

JOHN: Yes?

SISTER: Don't be long, will you. Dr Scott will probably be early today; there's a consultant's round this morning.

JOHN: Right Sister.

SISTER goes back to her office. 20

KEN: The visitation of the Gods.

JOHN: Eh?

KEN: The Gods are walking on earth again.

JOHN: Oh yes – they think they're a bit of alright.

KEN: What happened to the other chap – Terence he was called... I think? 25

JOHN: They come and they go... I think he left to get married up north somewhere.

KEN: Terence, getting married? Who to? A lorry driver?

JOHN: Catty!

KEN: No. Bloody jealous. From where I'm lying, if you can make it at all – 30 even with your right hand – it would be heaven... I'm sorry... feeling sorry for myself this morning... can't even say I got out of the wrong side of the bed. Are you down to the bone yet?... Anyway, how long will you be staying?

JOHN: Just till we go professional, man. 35

KEN: Doing what?

JOHN: Music. We got a steel band – with some comedy numbers and we're getting around a bit... We're auditioning for Opportunity Knocks in four months.

KEN: That's great... Really great... I like steel bands... There's something 40 fascinating about using oil drums – make something out of scrap... Why not try knocking a tune out of me?

JOHN: Why not man!

He puts down his razor and, striking KEN very lightly up and down his body like a xylophone, sings a typical steel band tune, moving rhythmically to the music. KEN is delighted. 45

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

Either **7** Explore the ways in which Clark makes this early scene so entertaining and revealing. **[30]**

Or **8** How far does Clark's portrayal of Ken Harrison convince you that the Judge makes the right decision about him?

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

Or **9** You are Dr Scott. Mr Harrison has explained to you why he wants to die and you have discussed him with Sister (at the end of Act One).

Write your thoughts. **[30]**

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

10

Afternoon on the same day. The sunlight has gone from the dug-out floor, but still shines brightly in the trench.
 STANHOPE is lying on his bed by the light of a candle on the table beside him. A burly FIGURE comes groping down the steps and stands blinking in the shadows of the dug-out. A huge man, with a heavy black moustache, a fat red face, and massive chin. 5
 STANHOPE puts the magazine down, rises, and sits up at the table.

STANHOPE: I want to talk with you, sergeant-major.
 S.-M: *(standing stolidly by the steps)* Yes, sir? 10
 STANHOPE: Sit down. Have a whisky?
 S.-M: *(a suspicion of brightness in his voice)* Thank you, sir. The SERGEANT-MAJOR diffidently takes a small tot.

STANHOPE: I say. You won't taste that. Take a proper one.
 S.-M: Well – sir – 15
 STANHOPE reaches over, helps the SERGEANT-MAJOR to a large tot, and takes one himself.
 Turning chilly again, sir. Quite warm this morning.

STANHOPE: Yes.
 S.-M: Well, here's your very good health, sir. *(He raises his glass and drinks.)* 20

STANHOPE: Cheero. *(He puts down his glass and abruptly changes his tone.)*
 Now, look here, sergeant-major. We must expect this attack on Thursday morning, at dawn. That's the second dawn from now. The SERGEANT-MAJOR takes a very dirty little notebook from his pocket and jots down notes with a very small stub of pencil. 25

S.-M: Thursday morning. Very good, sir.
 STANHOPE: We're to hold these trenches, and no man's to move from here.
 S.-M: Very good, sir.

STANHOPE: It may happen that companies on our sides will give way, leaving our flanks exposed; so I want a screen of wire put down both flanks till it meets the wire in the support line. 30

S.-M: *(writing hurriedly)* Both flanks – yes, sir.
 STANHOPE: When the attack begins, I shall take charge of the left, and Mr. Osborne the right. You will be with Mr. Osborne, and Sergeant Baker with me; 9 and 10 Platoons will move over here *(he points out the position on the trench map)*; 11 and 12 Platoons to the left. 35

S.-M: I see, sir.
 STANHOPE: Is there anything you're not clear about?
 S.-M: *(looking at his notes)* Seems all clear, sir. 40
 STANHOPE: Anything you want to know?
 S.-M: Well, sir *(clears his throat)* – when the attack comes, of course, we beat 'em off – but what if they keep on attacking?

STANHOPE: Then we keep on beating them off.
 S.-M: Yes, sir. But what I mean is – they're bound to make a big thing of it. 45
 STANHOPE: *(cheerily)* Oh, I think they will!
 S.-M: Well, then, sir. If they don't get through the first day, they'll attack the next day and the next –

STANHOPE: They're bound to.
 S.-M: Then oughtrn't we to fix up something about, well *(he gropes for the right words)* – er – falling back? 50

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

STANHOPE: There's no need to – you see, this company's a lot better than "A" and "B" Companies on either side of us.

S.-M: Quite, sir. 55

STANHOPE: Well, then, if anyone breaks, "A" and "B" will break before we do. As long as we stick here when the other companies have given way, we can fire into the Boche as they try and get through the gaps on our sides – we'll make a hell of a mess of them. We might delay the advance a whole day. 60

S.-M: *(diffidently)* Yes, sir, but what 'appens when the Boche 'as all got round the back of us?

STANHOPE: Then we advance and win the war.

S.-M: *(pretending to make a note)* Win the war. Very good, sir.

STANHOPE: But you understand exactly what I mean, sergeant-major. Our orders are to stick here. If you're told to stick where you are you don't make plans to retire. 65

S.-M: Quite, sir.

Either 10 Explore the ways in which Sherriff makes this such a fascinating and revealing moment in the play.

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

Or 11 How does Sherriff make Osborne's first encounter with Raleigh (in Act One) such a fascinating and revealing moment in the play?

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

Or 12 You are Raleigh. You have just said goodbye to Stanhope to prepare for the coming attack (in Act Three, Scene Three).

Write your thoughts. [30]

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