

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

2441/01

ENGLISH LITERATURE

(Specification 1901)

UNIT 1 Drama Post-1914 (Foundation Tier)

WEDNESDAY 13 JANUARY 2010: Afternoon

DURATION: 45 minutes

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

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.

READ INSTRUCTIONS OVERLEAF

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.**

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.**

You must answer ONE question from this Paper.

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ARTHUR MILLER: *Death of a Salesman*

- 1 **HAPPY:** Well, you really enjoy it on a farm? Are you content out there?
- BIFF:** (*with rising agitation*): Hap, I've had twenty or thirty different kinds of job since I left home before the war, and it always turns out the same. I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and Arizona, and now in Texas. It's why I came home now, I guess, because I realized it. This farm I work on, it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or – beautiful than the sight of a mare and a new colt. And it's cool there now, see? Texas is cool now, and it's spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin' anywhere! What the hell am I doing, playing around with horses, twenty-eight dollars a week! I'm thirty-four years old, I oughta be makin' my future. That's when I come running home. And now, I get here, and I don't know what to do with myself. (*After a pause.*) I've always made a point of not wasting my life, and everytime I come back here I know that all I've done is waste my life.
- HAPPY:** You're a poet, you know what, Biff? You're a – you're an idealist!
- BIFF:** No, I'm mixed up very bad. Maybe I oughta get married. Maybe I oughta get stuck into something. Maybe that's my

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

trouble. I'm like a boy. I'm not married, 35
I'm not in business, I just – I'm just like
a boy. Are you content, Hap? You're a
success, aren't you? Are you content?

HAPPY: Hell, no!

BIFF: Why? You're making money, aren't you? 40

HAPPY: (*moving about with energy,*
expressiveness): All I can do now is
wait for the merchandise manager
to die. And suppose I get to be
merchandise manager? He's a good 45
friend of mine, and he just built a terrific
estate on Long Island. And he lived
there about two months and sold it, and
now he's building another one. He can't
enjoy it once it's finished. And I know 50
that's what I would do. I don't know
what the hell I'm workin' for. Sometimes
I sit in my apartment – all alone. And
I think of the rent I'm paying. And
it's crazy. But then, it's what I always 55
wanted. My own apartment, a car, and
plenty of women. And still, goddammit,
I'm lonely.

BIFF: (*with enthusiasm*): Listen, why don't
you come out West with me? 60

HAPPY: You and I, heh?

BIFF: Sure, maybe we could buy a ranch.
Raise cattle, use our muscles. Men built
like we are should be working out in the
open. 65

HAPPY: (*avidly*): The Loman Brothers, heh?

BIFF: (*with vast affection*): Sure, we'd be
known all over the counties!

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

- HAPPY:** (*enthralled*): That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I take orders from those common, petty sons-of-bitches till I can't stand it any more. 70
- BIFF:** I'm telling you, kid, if you were with me I'd be happy out there.
- HAPPY:** (*enthused*): See, Biff, everybody around me is so false that I'm constantly lowering my ideals ... 80
- BIFF:** Baby, together we'd stand up for one another, we'd have someone to trust.
- HAPPY:** If I were around you – 85
- BIFF:** Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.
- HAPPY:** Neither can I!
- BIFF:** Then let's go! 90
- HAPPY:** The only thing is – what can you make out there?

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

Either 1 What do you find so fascinating about this early conversation between Biff and Happy?

You should consider:

- **what is revealed about their characters**
 - **why they seem so discontented**
 - **the hints of problems to come. [21]**
-

Or 2 Do you think that Willy Loman is a bad father?

Remember to support your ideas with details from the play. [21]

Or 3 You are Linda. You have just been woken up by Willy coming home (at the start of the play).

You might be thinking about:

- **why Willy has come home early**
- **Willy's situation and state of mind**
- **how you and your sons can help Willy.**

Write your thoughts. [21]

HAROLD PINTER: *The Caretaker*

4 **ASTON:** You could be ... caretaker here, if you liked.

DAVIES: What?

ASTON: You could ... look after the place, if you liked ... you know, the stairs and the landing, the front steps, keep an eye on it. Polish the bells. 5

DAVIES: Bells?

ASTON: I'll be fixing a few, down by the front door. Brass. 10

DAVIES: Caretaking, eh?

ASTON: Yes.

DAVIES: Well, I ... I never done caretaking before, you know ... I mean to say ... I never ... what I mean to say is ... I never been a caretaker before. 15

Pause.

ASTON: How do you feel about being one, then?

DAVIES: Well, I reckon ... Well, I'd have to know ... you know ... 20

ASTON: What sort of ...

DAVIES: Yes, what sort of ... you know ...

Pause.

ASTON: Well, I mean ...

DAVIES: I mean, I'd have to ... I'd have to ... 25

ASTON: Well, I could tell you ...

DAVIES: That's ... that's it ... you see ... you get my meaning?

ASTON: When the time comes ...

DAVIES: I mean, that's what I'm getting at, you see ... 30

ASTON: More or less exactly what you ...

DAVIES: You see, what I mean to say ... what I'm getting at is ... I mean what sort of jobs ... 35

HAROLD PINTER: *The Caretaker* (Cont.)

Pause.

ASTON: Well, there's things like the stairs ... and the ... the bells ...

DAVIES: But it'd be a matter ... wouldn't it ...it'd be a matter of a broom ... isn't it? 40

ASTON: Yes, and of course, you'd need a few brushes.

DAVIES: You'd need implements ... you see ... you'd need a good few implements ...
ASTON *takes a white overall from a nail over his bed, and shows it to DAVIES.* 45

ASTON: You could wear this, if you liked.

DAVIES: Well ... that's nice, en't?

ASTON: It'd keep the dust off.

DAVIES: (*putting it on*) Yes, this'd keep the dust off, all right. Well off. Thanks very much, mister. 50

ASTON: You see, what we could do, we could ... I could fit a bell at the bottom, outside the front door, with 'Caretaker' on it. 55
And you could answer any queries.

DAVIES: Oh, I don't know about that.

ASTON: Why not?

DAVIES: Well, I mean, you don't know who might come up them front steps, do you? I got to be a bit careful. 60

ASTON: Why, someone after you?

DAVIES: After me? Well, I could have that Scotch git coming looking after me, couldn't I? All I'd do, I'd hear the bell, I'd go down there, open the door, who might be there, any Harry might be there. I could be buggered as easy as that, man. They might be there after my card, I mean 65

HAROLD PINTER: *The Caretaker* (Cont.)

look at it, here I am, I only got four 70
stamps on this card, here it is, look
four stamps, that's all I got, I ain't got
any more, that's all I got, they ring the
bell called Caretaker, they'd have me in,
that's what they'd do, I wouldn't stand a 75
chance. Of course I got plenty of other
cards lying about, but they don't know
that, and I can't tell them, can I, because
then they'd find out I was going about
under an assumed name. You see, the 80
name I call myself now, that's not my
real name. My real name's not the one
I'm using, you see. It's different. You
see, the name I go under now ain't my
real one. It's assumed. 85
Silence.

HAROLD PINTER: *The Caretaker* (Cont.)

- Either 4 What do you think makes this such a fascinating moment in the play?**

You should consider:

- **what it reveals about the characters of Aston and Davies**
 - **their relationship at this moment**
 - **the words the characters use. [21]**
-

- Or 5 Explore ONE or TWO moments in the play which you find particularly disturbing.**

Remember to support your choice(s) with details from the play. [21]

- Or 6 You are Davies, just after Mick has offered you the position as caretaker (in Act Two).**

You might be thinking about:

- **how Mick behaved towards you earlier**
- **how you feel about Mick now**
- **the future.**

Write your thoughts. [21]

BRIAN CLARK: *Whose Life Is It Anyway?*

7 **NURSE SADLER** *is taking kidney dishes and instruments out of the steriliser.*
 JOHN *creeps up behind her and seizes her round the waist.* **NURSE SADLER**
 jumps, utters a muffled scream and **5**
 drops a dish.

NURSE: Oh, it's you ... Don't do that ...

JOHN: I couldn't help myself, honest my Lord.
 There was this vision in white and blue,
 then I saw red in front of my eyes. It was **10**
 like looking into a Union Jack.

NURSE SADLER *has turned round to face JOHN, who has his arms either side of her against the table*

NURSE: Let go ... **15**

JOHN: What's a nice girl like you doing in a place like this?

NURSE: Sterilising the instruments ...

JOHN *gasps and holds his groin.*

JOHN: Don't say things like that! Just the **20**
 thought...

NURSE SADLER *is free and returns to work.*

NURSE: I don't know what you're doing in a place like this ... It's just a big joke to **25**
 you.

JOHN: 'Course it is. You can't take a place like this seriously ...

NURSE: Why ever not?

JOHN: It's just the ante-room of the morgue. **30**

NURSE: That's terrible! They don't all die.

JOHN: Don't they?

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

NURSE: No! Old Mr Trevellyan is going out tomorrow, for instance.

JOHN: After his third heart attack! I hope they give him a return ticket on the ambulance. **35**

NURSE: Would you just let them die? People like Mr Harrison?

JOHN: How much does it cost to keep him here? Hundreds of pounds a week. **40**

NURSE: That's not the point.

JOHN: In Africa children die of measles. It would cost only a few pounds to keep them alive. There's something crazy somewhere. **45**

NURSE: That's wrong too – but it wouldn't help just letting Mr Harrison die.

JOHN: No ...
He goes up to her again. **50**

JOHN: Nurse Sadler, when your eyes flash, you send shivers up and down my spine ...

NURSE: John, stop it ...
She is backing away.

JOHN: Why don't we go out tonight? **55**

NURSE: I've got some work to do for my exam.

JOHN: Let me help ... I'm an expert on anatomy. We could go dancing, down to the Barbados Club, a few drinks and then back to my pad for an anatomy lesson. **60**

NURSE: Let me get on ...
JOHN holds NURSE SADLER'S head and slides his hands down.

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

JOHN: (*singing*): Oh the head bone's 65
connected to the neck bone, The neck
bone's connected to the shoulder bone,
The shoulder bone's connected to the
... breast bone ...

NURSE SADLERS *escapes just in time.* 70
She backs out of the room and into
SISTER, *who is coming to see what's*
causing the noise.

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

Either 7 What do you think makes this such an entertaining and significant moment in the play?

You should consider:

- **John's approach to asking Nurse Sadler out and her reactions**
 - **their different views of their work at the hospital**
 - **their developing relationship. [21]**
-

Or 8 Explore ONE or TWO moments in the play which you find particularly moving.

Remember to support your ideas with details from the play. [21]

Or 9 You are Ken just before you ask your fiancée not to visit you any more (described by Ken to Dr Travers in Act Two).

You might be thinking about:

- **your fiancée and what you are going to say to her**
- **your situation in hospital**
- **your future.**

Write your thoughts. [21]

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

10 STANHOPE: What's the news, sir?

COLONEL: The brigadier came to see me this morning. (*He pauses.*) It seems almost certain the attack's to come on Thursday morning. They've got information from more than one source – but they don't know where it's going to fall the hardest. The Boche began relieving his front-line troops yesterday. They're bound to put in certain regiments where they intend to make the hardest push – 5 10

STANHOPE: Naturally –

COLONEL: And the general wants us to make a raid to find out who's come into the line opposite here. 15
There is a pause.

STANHOPE: I see. When?

COLONEL: As soon as possible. He said tonight.

STANHOPE: Oh, but that's absurd! 20

COLONEL: I told him so. I said the earliest would be tomorrow afternoon. A surprise daylight raid under a smoke screen from the trench-mortar people. I think daylight best. There's not much moon now, and it's vitally important to get hold of a Boche or two. 25

STANHOPE: Quite.

COLONEL: I suggest sending two officers and ten men. Quite enough for the purpose. Just opposite here there's only seventy yards of No Man's Land. Tonight the trench mortars can blow a hole in the Boche wire and you can 30

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

- cut a hole in yours. Harrison of the trench-mortars is coming in to dinner with me this evening to discuss everything. I'd like you to come too. Eight o'clock suit you? **35**
- STANHOPE:** Very good, sir. **40**
- COLONEL:** I'll leave you to select the men.
- STANHOPE:** You want me to go with them, sir?
- COLONEL:** Oh, no, Stanhope. I – I can't let you go. No. I want one officer to direct the raid and one to make the dash in and collar some Boche. **45**
- STANHOPE:** Who do you suggest, sir?
- COLONEL:** Well, I suggest Osborne, for one. he's a very level-headed chap. He can direct it. **50**
- STANHOPE:** And who else?
- COLONEL:** Well, there's Trotter – but he's a bit fat, isn't he? Not much good at dashing in?
- STANHOPE:** No. D'you suggest Hibbert? **55**
- COLONEL:** Well, what do *you* think of Hibbert?
- STANHOPE:** I don't think so.
- COLONEL:** No.
There is a pause.
- STANHOPE:** Why not send a good sergeant, sir? **60**
- COLONEL:** No. I don't think a sergeant. The men expect officers to lead a raid.
- STANHOPE:** Yes. There is that.
- COLONEL:** As a matter of fact, Stanhope, I'm thinking of that youngster I sent up to you last night. **65**
- STANHOPE:** Raleigh?
- COLONEL:** Yes. Just the type. Plenty of guts –

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

STANHOPE: He's awfully new to it all –
COLONEL: All to the good. His nerves are sound. 70
STANHOPE: It's rotten to send a fellow who's only
just arrived.
COLONEL: Well, who else is there? I could send
an officer from another company –
STANHOPE: (*quickly*) Oh, Lord, no. We'll do it. 75
COLONEL: Then I suggest Osborne to direct
the raid and Raleigh to make the
dash – with ten good men. We'll meet
Harrison at supper and arrange the
smoke bombs – and blowing a hole 80
in the wire. You select the men and
talk to Osborne and Raleigh about it
in the meantime.
STANHOPE: Very well, sir.
COLONEL: Better send Osborne and Raleigh 85
down to me in the morning to talk
things over. Or better still! – I'll come
up here first thing tomorrow morning.
STANHOPE: Right, sir.
COLONEL: It's all a damn nuisance; but, after all 90
– it's necessary.
STANHOPE: I suppose it is.
COLONEL: Well, so long, Stanhope. I'll see you at
eight o'clock. Do you like fish?
STANHOPE: Fish, sir? 95
COLONEL: Yes. We've had some fresh fish sent
up from rail head for supper tonight.
STANHOPE: Splendid, sir!
COLONEL: Whiting, I think it is.
STANHOPE: Good! 100
COLONEL: Well, bye-bye.
The COLONEL goes up the steps.

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

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

You should consider:

- **the situation at this point**
 - **the Colonel's words and behaviour**
 - **Stanhope's behaviour and state of mind. [21]**
-

Or 11 What do you think makes Osborne's meeting with Hardy such a fascinating and revealing opening to the play?

Remember to support your ideas with details from the play. [21]

Or 12 You are Stanhope, just after Osborne has read aloud to you Raleigh's letter (end of Act Two, Scene One).

You might be thinking about:

- **what Osborne has just read to you**
- **your relationship with Raleigh in the past**
- **your attitude towards Raleigh now.**

Write your thoughts. [21]

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