

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

**2441/02**

**ENGLISH LITERATURE**

**(Specification 1901)**

**UNIT 1 Drama Post-1914 (Higher 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 30.**

You must answer ONE question from this Paper.

	<u>PAGES</u>	<u>QUESTIONS</u>
<b><u>DRAMA POST-1914</u></b>		
<b>ARTHUR MILLER:</b> <i>Death of a Salesman</i>	4–7	1–3
<b>HAROLD PINTER:</b> <i>The Caretaker</i>	8–11	4–6
<b>BRIAN CLARK:</b> <i>Whose Life Is It Anyway?</i>	12–15	7–9
<b>R. C. SHERRIFF:</b> <i>Journey's End</i>	16–19	10–12

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    Explore the ways in which Miller makes this early conversation so fascinating. [30]**

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**Or                2    How far does Miller's portrayal of Willy make you feel that he is a bad father?**

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

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

**Write your thoughts. [30]**

**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    How does Pinter make this such a fascinating moment in the play? [30]**

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**Or                5    Explore ONE or TWO moments in the play which Pinter makes particularly disturbing for you.**

**Remember to support your choice(s) with details from the play. [30]**

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

**Write your thoughts. [30]**

**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 Explore the ways in which Clark makes this such an entertaining and significant moment in the play. [30]**

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**Or 8 How does Clark make ONE or TWO moments in the play particularly moving for you?**

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

**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).**

**Write your thoughts. [30]**

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   How does Sherriff make this such a dramatic moment in the play?   [30]**

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**Or                11   How does Sherriff make Osborne's meeting with Hardy such a fascinating and revealing opening to the play?**

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

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

**Write your thoughts.   [30]**

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