

**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

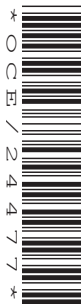
Other Materials Required:

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

Wednesday 13 January 2010

Afternoon

Duration: 45 minutes



MODIFIED LANGUAGE

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 has **12** pages. Any blank pages are marked.

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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 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 trouble. I'm like a boy. I'm not married, 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?
- 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 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 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 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?
- 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.
- HAPPY: (*avidly*): The Loman Brothers, heh?
- BIFF: (*with vast affection*): Sure, we'd be known all over the counties!
- 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.
- 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 ...
- BIFF: Baby, together we'd stand up for one another, we'd have someone to trust.
- HAPPY: If I were around you –
- 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!
- 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 in the future.

[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.
 DAVIES: Bells? 5
 ASTON: I'll be fixing a few, down by the front door. Brass.
 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. 10
 Pause.
 ASTON: How do you feel about being one, then?
 DAVIES: Well, I reckon ... Well, I'd have to know ... you know ...
 ASTON: What sort of ...
 DAVIES: Yes, what sort of ... you know ... 15
 Pause.
 ASTON: Well, I mean ...
 DAVIES: I mean, I'd have to ... I'd have to ...
 ASTON: Well, I could tell you ...
 DAVIES: That's ... that's it ... you see ... you get my meaning? 20
 ASTON: When the time comes ...
 DAVIES: I mean, that's what I'm getting at, you see ...
 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 ... 25
 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?
 ASTON: Yes, and of course, you'd need a few brushes.
 DAVIES: You'd need implements ... you see ... you'd need a good few 30
 implements ...
 ASTON takes a white overall from a nail over his bed, and shows it to
 DAVIES.
 ASTON: You could wear this, if you liked.
 DAVIES: Well ... that's nice, en't? 35
 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.
 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. And you could answer any 40
 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. 45
 ASTON: Why, someone after you?

HAROLD PINTER: *The Caretaker* (Cont.)

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 look at it, 50
 here I am, I only got four 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 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 55
 going about under an assumed name. You see, the 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.
Silence. 60

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 drops a dish.*

NURSE: Oh, it's you ... Don't do that ... 5

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 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* 10

NURSE: Let go ...

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 thought... 15

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 you.

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

NURSE: Why ever not? 20

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

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

JOHN: Don't they?

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. 25

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.

NURSE: That's not the point. 30

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

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

JOHN: No ... 35

He goes up to her again.

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

NURSE: John, stop it ...

She is backing away. 40

JOHN: Why don't we go out tonight?

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. 45

NURSE: Let me get on ...

JOHN *holds NURSE SADLER'S head and slides his hands down. (singing):* Oh the head bone's connected to the neck bone, The neck bone's connected to the shoulder bone, The shoulder bone's connected to the ... breast bone ... 50

NURSE SADLER *escapes just in time. 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

STANHOPE: Naturally –
 COLONEL: And the general wants us to make a raid to find out who's come into the line opposite here. 10
There is a pause.

STANHOPE: I see. When?
 COLONEL: As soon as possible. He said tonight.
 STANHOPE: Oh, but that's absurd!
 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. 15

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 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? 20 25

STANHOPE: Very good, sir.
 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. 30

STANHOPE: Who do you suggest, sir?
 COLONEL: Well, I suggest Osborne, for one. he's a very level-headed chap. He can direct it.
 STANHOPE: And who else?
 COLONEL: Well, there's Trotter – but he's a bit fat, isn't he? Not much good at dashing in? 35

STANHOPE: No. D'you suggest Hibbert?
 COLONEL: Well, what do *you* think of Hibbert?
 STANHOPE: I don't think so.
 COLONEL: No. 40
There is a pause.

STANHOPE: Why not send a good sergeant, sir?
 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. 45

STANHOPE: Raleigh?
 COLONEL: Yes. Just the type. Plenty of guts –
 STANHOPE: He's awfully new to it all –
 COLONEL: All to the good. His nerves are sound. 50

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 –

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

STANHOPE: (*quickly*) Oh, Lord, no. We'll do it.
 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 in the wire. You select the men and talk to Osborne and Raleigh about it in the meantime. 55

STANHOPE: Very well, sir. 60
 COLONEL: Better send Osborne and Raleigh 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 – it's necessary. 65
 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?
 COLONEL: Yes. We've had some fresh fish sent up from rail head for supper tonight. 70

STANHOPE: Splendid, sir!
 COLONEL: Whiting, I think it is.
 STANHOPE: Good!
 COLONEL: Well, bye-bye. 75
The COLONEL goes up the steps.

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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