

**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

**Other Materials Required:**

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

**Tuesday 19 May 2009**

**Morning**

**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 **30**.
- This document consists of **12** pages. Any blank pages are indicated.

**BLANK PAGE**

You must answer **one** question from this Paper.

	<b>Pages</b>	<b>Questions</b>
<b>Drama Post-1914</b>		
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: That is a one-million-dollar idea!
- LINDA: Marvellous!
- BIFF: I'm in great shape as far as that's concerned.
- HAPPY: And the beauty of it is, Biff, it wouldn't be like a business. We'd be out  
playin' ball again ... 5
- BIFF: (*enthused*) Yeah, that's ...
- WILLY: Million-dollar ...
- HAPPY: And you wouldn't get fed up with it, Biff. It'd be the family again. There'd  
be the old honour, and comradeship, and if you wanted to go off for a  
swim or somethin' – well, you'd do it! Without some smart cooky gettin'  
up ahead of you! 10
- WILLY: Lick the world! You guys together could absolutely lick the civilized world.
- BIFF: I'll see Oliver tomorrow. Hap, if we could work that out ...
- LINDA: Maybe things are beginning to —
- WILLY: (*wildly enthused, to LINDA*) Stop interrupting. (*To BIFF.*) But don't wear  
sport jacket and slacks when you see Oliver. 15
- BIFF: No, I'll —
- WILLY: A business suit, and talk as little as possible, and don't crack any jokes.
- BIFF: He did like me. Always liked me.
- LINDA: He loved you! 20
- WILLY: (*to LINDA*) Will you stop! (*To BIFF.*) Walk in very serious. You are not  
applying for a boy's job. Money is to pass. Be quiet, fine, and serious.  
Everybody likes a kidder, but nobody lends him money.
- HAPPY: I'll try to get some myself, Biff. I'm sure I can.
- WILLY: I see great things for you kids, I think your troubles are over. But  
remember, start big and you'll end big. Ask for fifteen. How much you  
gonna ask for? 25
- BIFF: Gee, I don't know —
- WILLY: And don't say 'Gee'. 'Gee' is a boy's word. A man walking in for fifteen  
thousand dollars does not say 'Gee'! 30
- BIFF: Ten, I think, would be top though.
- WILLY: Don't be so modest. You always started too low. Walk in with a big laugh.  
Don't look worried. Start off with a couple of good stories to lighten things  
up. It's not what you say, it's how you say it – because personality always  
wins the day. 35
- LINDA: Oliver always thought the highest of him —
- WILLY: Will you let me talk?
- BIFF: Don't yell at her, Pop, will ya?
- WILLY: (*angrily*) I was talking, wasn't I?
- BIFF: I don't like you yelling at her all the time, and I'm tellin' you, that's all. 40
- WILLY: What're you, takin' over this house?
- LINDA: Willy —
- WILLY: (*turning on her*) Don't take his side all the time, goddammit!
- BIFF: (*furiously*) Stop yelling at her!

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

- WILLY: (*suddenly pulling on his cheek, beaten down, guilt ridden*) Give my best to Bill Oliver – he may remember me. (*He exits through the living-room doorway.*) 45
- LINDA: (*her voice subdued*) What'd you have to start that for? (*BIFF turns away.*) You see how sweet he was as soon as you talked hopefully? (*She goes over to BIFF.*) Come up and say good night to him. Don't let him go to bed that way. 50
- HAPPY: Come on, Biff, let's buck him up.
- LINDA: Please, dear. Just say good night. It takes so little to make him happy. Come. (*She goes through the living-room doorway, calling upstairs from within the living-room.*) Your pyjamas are hanging in the bathroom, Willy! 55
- HAPPY: (*looking toward where LINDA went out*) What a woman! They broke the mould when they made her. You know that, Biff?
- BIFF: He's off salary. My God, working on commission!

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

**Or 2** How does Miller make the differences between the characters of Willy and Charley so dramatic?

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

**Or 3** You are Biff at the end of the play, after your father's funeral.

Write your thoughts. [30]

HAROLD PINTER: *The Caretaker*

- 4 MICK: Sleep's essential. I've always said that.
- DAVIES: You're right, it's essential. I get up in the morning, I'm worn out! I got business to see to. I got to move myself, I got to sort myself out, I got to get fixed up. But when I wake up in the morning, I ain't got no energy in me. And on top of that I ain't got no clock. 5
- MICK: Yes.
- DAVIES: (*standing, moving*) He goes out, I don't know where he goes to, where's he go, he never tells me. We used to have a bit of a chat, not any more. I never see him, he goes out, he comes in late, next thing I know he's shoving me about in the middle of the night. 10
- Pause.*
- Listen! I wake up in the morning ... I wake up in the morning and he's smiling at me! He's standing there, looking at me, smiling! I can see him, you see, I can see him through the blanket. He puts on his coat, he turns himself round, he looks down at my bed, there's a smile on his face! 15
- What the hell's he smiling at? What he don't know is that I'm watching him through that blanket. He don't know that! He don't know I can see him, he thinks I'm asleep, but I got my eye on him all the time through the blanket, see? But he don't know that! He just looks at me and he smiles, but he don't know that I can see him doing it! 20
- Pause.*
- Bending, close to MICK.*
- No, what you want to do, you want to speak to him, see? I got ... I got that worked out. You want to tell him ... that we got ideas for this place, we could build it up, we could get it started. You see, I could decorate it out for you, I could give you a hand in doing it ... between us. 25
- Pause.*
- Where do you live now, then?
- MICK: Me? Oh, I've got a little place. Not bad. Everything laid on. You must come up and have a drink some time. Listen to some Tchaikovsky. 30
- DAVIES: No, you see, you're the bloke who wants to talk to him. I mean, you're his brother.
- Pause.*
- MICK: Yes, ... maybe I will.
- A door bangs.* 35
- MICK *rises, goes to the door and exits.*
- DAVIES: Where you going? This is him!
- Silence.*
- DAVIES *stands, then goes to the window and looks out.*
- ASTON *enters. He is carrying a paper bag. He takes off his overcoat, opens the bag and takes out a pair of shoes.* 40
- ASTON: Pair of shoes.
- DAVIES: (*turning*) What?
- ASTON: I picked them up. Try them.
- DAVIES: Shoes? What sort? 45
- ASTON: They might do you.

HAROLD PINTER: *The Caretaker* (Cont.)

DAVIES *comes down stage, takes off his sandals and tries the shoes on. He walks about, wagging his feet, bends, and presses the leather.*

DAVIES: No, they're not right.

ASTON: Aren't they?

50

DAVIES: No, they don't fit.

ASTON: Mmnn.

*Pause.*

**Either 4** Explore the ways in which Pinter makes this such a dramatic turning point in Davies's relationship with Mick and Aston. **[30]**

**Or 5** What do you find most memorable about Pinter's portrayal of the way Mick treats Davies?

Remember to support your ideas with details from the play.

**[30]**

**Or 6** You are Aston at the end of the play, after you have turned your back on Davies.

Write your thoughts.

**[30]**

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 DR TRAVERS *moves the stool near the bed.*
- KEN: That's a disturbing tidiness compulsion you've got there.
- DR TRAVERS: I was an only child; enough of me. Having any relationships outside the hospital? You're not married I see.
- KEN: No, thank God. 5
- DR TRAVERS: A girl friend?
- KEN: A fiancée actually. I asked her not to visit me any more. About a fortnight ago.
- DR TRAVERS: She must have been upset.
- KEN: Better that than a lifetime's sacrifice. 10
- DR TRAVERS: She wanted to ... stay with you then?
- KEN: Oh yes ... Had it all worked out ... But she's a young healthy woman. She wants babies – real ones. Not ones that never *will* learn to walk.
- DR TRAVERS: But if that's what she really wants. 15
- KEN: Oh come on Doctor. If that's what she really wants, there's plenty of other cripples who want help. I told her to go to release her, I hope, from the guilt she would feel if she did what she really wanted to.
- DR TRAVERS: That's very generous. 20
- KEN: Balls. Really, Doctor, I did it for *me*. It would destroy *my* self-respect if I allowed myself to become the object with which people can safely exploit their masochist tendencies.
- DR TRAVERS: That's putting it very strongly.
- KEN: Yes. Too strong. But you are beginning to sound like the chaplain. 25  
He was in here the other day. He seemed to think I should be quite happy to be God's chosen vessel into which people could pour their compassion ... That it was alright being a cripple because it made other folk feel good when they helped me.
- DR TRAVERS: What about your parents? 30
- KEN: Working class folk – they live in Scotland. I thought it would break my mother – I always thought of my father as a very tough egg. But it was the other way round. My father can only think with his hands. He used to stand around here – completely at a loss. My mother would sit here – just understanding. She knows what suffering's about. They were here a week ago – I got rid of my father for a while and told my mother what I was going to do. She looked at me for a minute. There were tears in her eyes. She said: 'Aye lad, it's thy life ... don't worry about your dad – I'll get him over it' ... She stood up and I said: 'What about you?' 'What about me?' she said, 'Do you think life's so precious to me, I'm frightened of dying?' ... I'd like to think I was my mother's son. 35  
40
- DR TRAVERS: ... Yes, well, we shall have to see ...
- KEN: What about? You mean you haven't made up your mind?
- DR TRAVERS: I shall have to do some tests ... 45
- KEN: What tests for Christ's sake? I can tell you now, my time over a hundred metres is lousy.



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

- DR TRAVERS: You seem very angry.
- KEN: Of course I'm angry ... No, no ... I'm ... Yes. I am angry. (*breathing*)  
But I am trying to hold it in because you'll just write me off as in a manic phase of a manic depressive cycle. 50
- DR TRAVERS: You are very free with psychiatric jargon.
- KEN: Oh well then, you'll be able to say I'm an obsessive hypochondriac. (*breathing*)
- DR TRAVERS: I certainly wouldn't do that Mr Harrison. 55
- KEN: Can't you see what a trap I am in? Can anyone prove that they are sane? Could you?
- DR TRAVERS: ... I'll come and see you again.
- KEN: No, don't come and see me again, because every time you come I'll get more and more angry, and more and more upset and depressed. And eventually you will have destroyed my mind. 60
- DR TRAVERS: I'm sorry if I upset you Mr Harrison.  
DR TRAVERS *replaces the stool and exits.*

**Either** 7 Explore the ways in which Clark makes this such a powerful moment in the play. [30]

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

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

**Or** 9 You are Dr Scott. You have just left Dr Emerson's office after arguing with him about Mr Harrison's decision to seek his own death (in Act Two).

Write your thoughts. [30]

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

10

*The COLONEL is deeply absorbed in the German's paybook. He mutters "Splendid!" to himself, then looks at his watch and rises quickly.*

STANHOPE *comes slowly down the steps.*

COLONEL: (*excitedly*) Splendid, Stanhope! We've got all we wanted — 20th Wurtembergers! His regiment came into the line last night. I must go right away and 'phone the brigadier. He'll be very pleased about it. It's a feather in our cap, Stanhope. 5

STANHOPE *has given one look of astonishment at the COLONEL and strolled past him. He turns at the table and speaks in a dead voice.* 10

STANHOPE: How awfully nice — if the brigadier's pleased.

*The COLONEL stares at STANHOPE and suddenly collects himself.*

COLONEL: Oh — er — what about the raiding party — are they all safely back?

STANHOPE: Did you expect them to be all safely back, sir? 15

COLONEL: Oh — er — what — er —

STANHOPE: Four men and Raleigh came safely back, sir.

COLONEL: Oh, I say, I'm sorry! That's — er — six men and — er — Osborne?

STANHOPE: Yes, sir.

COLONEL: I'm very sorry. Poor Osborne! 20

STANHOPE: Still it'll be awfully nice if the brigadier's pleased.

COLONEL: Don't be silly, Stanhope. Do you know — er — what happened to Osborne?

STANHOPE: A hand grenade — while he was waiting for Raleigh.

COLONEL: I'm very sorry. And the six men? 25

STANHOPE: Machine-gun bullets, I suppose.

COLONEL: Yes. I was afraid — er —

*His words trail away; he fidgets uneasily as STANHOPE looks at him with a pale, expressionless face. RALEIGH comes slowly down the steps, walking as though he were asleep; his hands are bleeding. The COLONEL turns to the boy with enthusiasm.* 30

Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!

RALEIGH *looks at the COLONEL and tries to speak. He raises his hand to his forehead and sways. The COLONEL takes him by the arm.* 35

Sit down here, my boy.

RALEIGH *sits on the edge of OSBORNE's bed.*

Have a good rest. Well, I must be off. (*He moves towards the steps, and turning once more to RALEIGH as he leaves*) Very well done. (*With a quick glance at STANHOPE, the COLONEL goes away.*) 40

*There is silence now in the trenches outside; the last shell has whistled over and crashed. Dusk is beginning to fall over the German lines. The glow of Very lights begins to rise and fade against the evening sky. STANHOPE is staring dumbly at the table* 45

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

— at OSBORNE's watch and ring. Presently he turns his haggard face towards RALEIGH, who sits with lowered head, looking at the palms of his hands.

STANHOPE moves slowly across towards the doorway, and pauses to look down at RALEIGH. RALEIGH looks up into STANHOPE's face, and their eyes meet. When STANHOPE speaks, his voice is still expressionless and dead. 50

STANHOPE: Must you sit on Osborne's bed?

*He turns and goes slowly up the steps.*

RALEIGH rises unsteadily, murmurs "Sorry" and stands with lowered head. 55

*Heavy guns are booming miles away.*

## THE CURTAIN FALLS

**Either 10** Explore the ways in which Sherriff makes this such a dramatic and moving ending to Act Three, Scene One. [30]

**Or 11** How does Sherriff make the relationship between Osborne and Stanhope such a memorable and important part of the play?

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

**Or 12** You are Raleigh just before you and Trotter go out on patrol for the first time (in Act One).

Write your thoughts. [30]

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