

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

2441/01

ENGLISH LITERATURE (Specification 1901)

Scheme A

Unit 1 Drama Post-1914 (Foundation Tier)

TUESDAY 25 MAY 2010: Morning

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.

	Pages	Questions
<u>DRAMA POST-1914</u>		
ARTHUR MILLER: <i>Death of a Salesman</i>	4–7	1–3
HAROLD PINTER: <i>The Caretaker</i>	8–11	4–6
BRIAN CLARK: <i>Whose Life Is It Anyway?</i>	12–14	7–9
R. C. SHERRIFF: <i>Journey's End</i>	15–19	10–12

ARTHUR MILLER: *Death of a Salesman*

- 1 WILLY: They're knocking on the wrong door.
- THE WOMAN: But I felt the knocking. And he heard us talking in here. Maybe the hotel's on fire! 5
- WILLY: (*his terror rising*): It's a mistake.
- THE WOMAN: Then tell him to go away!
- WILLY: There is nobody there.
- THE WOMAN: It's getting on my nerves. Willy. There's somebody standing out there and it's getting on my nerves! 10
- WILLY: (*pushing her away from him*): All right, stay in the bathroom here, and don't come out. I think there's a law in Massachusetts about it, so don't come out. It may be that new room clerk. He looked very mean. So don't come out. It's a mistake, there's no fire. 15
- The knocking is heard again. He takes a few steps away from her, and she vanishes into the wing. The light follows him, and now he is facing Young Biff, who carries a suitcase. BIFF steps toward him. The music is gone.* 20
- BIFF: Why didn't you answer?
- WILLY: Biff! What are you doing in Boston?
- BIFF: Why didn't you answer! I've been knocking for five minutes, I called you on the phone – 30
- WILLY: I just heard you. I was in the bathroom and had the door shut. Did anything happen home?

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

BIFF:	Dad – I let you down.	35
WILLY:	What do you mean?	
BIFF:	Dad ...	
WILLY:	Biffo, what's this about? (<i>Putting his arm around Biff.</i>) Come on, let's go downstairs and get you a malted.	40
BIFF:	Dad, I flunked math.	
WILLY:	Not for the term?	
BIFF:	The term. I haven't got enough credits to graduate.	45
WILLY:	You mean to say Bernard wouldn't give you the answers?	
BIFF:	He did, he tried, but I only got a sixty-one.	
WILLY:	And they wouldn't give you four points?	50
BIFF:	Birnbaum refused absolutely. I begged him, Pop, but he won't give me those points. You gotta talk to him before they close the school. Because if he saw the kind of man you are, and you just talked to him in your way, I'm sure he'd come through for me. The class came right before practice, see, and I didn't go enough. Would you talk to him? He'd like you, Pop. You know the way you could talk.	55
WILLY:	You're on. We'll drive right back.	
BIFF:	Oh, Dad, good work! I'm sure he'll change it for you!	65
WILLY:	Go downstairs and tell the clerk I'm checkin' out. Go right down.	

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

BIFF:	Yes, sir! See, the reason he hates me, Pop – one day he was late for class so I got up at the blackboard and imitated him. I crossed my eyes and talked with a lithp.	70
WILLY:	(<i>laughing</i>): You did? The kids like it?	
BIFF:	They nearly died laughing!	75
WILLY:	Yeah? What'd you do?	
BIFF:	The thquare root of thixthy twee is ... (<i>WILLY bursts out laughing; BIFF joins him.</i>) And in the middle of it he walked in!	80
	<i>WILLY laughs and the WOMAN joins in offstage.</i>	
WILLY:	(<i>without hesitation</i>): Hurry downstairs and –	
BIFF:	Somebody in there?	85
WILLY:	No, that was next door. <i>The WOMAN laughs offstage.</i>	
BIFF:	Somebody got in your bathroom!	
WILLY:	No, it's the next room, there's a party –	90
THE WOMAN:	(<i>enters, laughing. She lisps this</i>): Can I come in? There's something in the bathtub, Willy, and it's moving!	
	<i>WILLY looks at BIFF, who is staring open-mouthed and horrified at the WOMAN.</i>	95

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

EITHER 1 What do you think makes this such a dramatic moment in the play?

You should consider:

- **Willy's situation and behaviour here**
 - **the relationship between Willy and Biff**
 - **the way the tension builds up. [21]**
-

OR 2 What are your feelings about Happy's relationship with his father?

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

OR 3 You are Willy on your way to see Howard (near the start of Act Two).

You might be thinking about:

- **what you are going to say to Howard**
- **your working life as a salesman**
- **your family and the future.**

Write your thoughts. [21]

HAROLD PINTER: *The Caretaker*

4

Suddenly the electrolux starts to hum. A figure moves with it, guiding it. The nozzle moves along the floor after DAVIES, who skips, dives away from it and falls, breathlessly.

5

Ah, ah, ah, ah, ah, ah! Get away-y-y-y-y!

The electrolux stops. The figure jumps on ASTON'S bed.

I'm ready for you! I'm ... I'm ... I'm here!

The figure takes out the electrolux plug from the light socket and fits the bulb. The light goes on. DAVIES flattens himself against right wall, knife in hand. MICK stands on the bed, holding the plug.

10

15

MICK: **I was just doing some spring cleaning. He gets down.**

There used to be a wall plug for this electrolux. But it doesn't work. I had to fit it in the light socket.

20

He puts the electrolux plug under ASTON'S bed.

How do you think the place is looking? I gave it a good going over.

Pause.

25

We take it in turns, once a fortnight, my brother and me, to give the place a thorough going over. I was working late tonight, I only just got here. But I

HAROLD PINTER: *The Caretaker* (Cont.)

thought I better get on with it, as it's my turn. 30
Pause.
It's not that I actually live here. I don't. As a matter of fact I live somewhere else. But after all, I'm responsible for the upkeep of the premises, en' I? Can't help being house-proud. 35
He moves towards DAVIES and indicates the knife.
What are you waving that about for? 40
DAVIES: You come near me ...
MICK: I'm sorry if I gave you a start. But I had you in mind too, you know. I mean, my brother's guest. We got to think of your comfort, en't we? Don't want the dust to get up your nose. How long you thinking of staying here, by the way? As a matter of fact, I was going to suggest that we'd lower your rent, make it just a nominal sum, I mean until you get fixed up. Just nominal, that's all. 45
Pause.
Still, if you're going to be spiky, I'll have to reconsider the whole proposition. 50
Pause. 55
Eh, you're not thinking of doing any violence on me, are you? You're not the violent sort, are you?
DAVIES: (*vehemently*) I keep myself to myself, mate. But if anyone starts with me though, they know what they got coming. 60
MICK: I can believe that.
DAVIES: You do. I been all over, see? You

HAROLD PINTER: *The Caretaker* (Cont.)

understand my meaning? I don't mind a bit of a joke now and then, but anyone'll tell you ... that no one starts anything with me. **65**

MICK: I get what you mean, yes.

DAVIES: I can be pushed so far ... but ... **70**

MICK: No further.

DAVIES: That's it.

MICK *sits on junk down right.*
What you doing?

MICK: No, I just wanted to say that ... I'm very impressed by that. **75**

DAVIES: Eh?

MICK: I'm very impressed by what you've just said.

Pause. **80**

Yes, that's impressive, that is.

Pause.

I'm impressed, anyway.

HAROLD PINTER: *The Caretaker* (Cont.)

EITHER 4 What do you think makes this such a striking moment in the play?

You should consider:

- Mick's words and behaviour
 - Davies's reactions to Mick
 - the way the tension builds up. [21]
-

OR 5 What do you think are the main differences between Aston and Davies, and what makes these differences so striking?

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

OR 6 You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three).

You might be thinking about:

- the situation you find yourself in
- Mick's words and behaviour
- Davies's behaviour.

Write your thoughts. [21]

BRIAN CLARK: *Whose Life Is It Anyway?*

- 7 **DR EMERSON:** Morning.
- KEN:** Good morning.
- DR EMERSON:** How are you this morning?
- KEN:** As you see, racing around all over the place. 5
- DR EMERSON** *picks up the chart and notes from the bottom of the bed.*
- DR EMERSON:** (to DR SCOTT): You've prescribed Valium I see. 10
- DR SCOTT:** Yes.
- DR EMERSON:** His renal function looks much improved.
- DR SCOTT:** Yes, the blood urea is back to normal and the cultures are sterile. 15
- DR EMERSON:** Good ... Good. Well, we had better go on keeping an eye on it, just in case.
- DR SCOTT:** Yes, of course sir. 20
- DR EMERSON:** Good ... Well, Mr Harrison, we seem to be out of the wood now ...
- KEN:** So when are you going to discharge me?
- DR EMERSON:** Difficult to say. 25
- KEN:** Really? Are you ever going to discharge me?
- DR EMERSON:** Well, you'll certainly be leaving *us* soon, I should think.
- KEN:** Discharged or transferred? 30
- DR EMERSON:** This unit is for critical patients; when we have reached a position of stability, then you can be looked after in a much more comfortable, quiet hospital. 35
- KEN:** You mean you only grow the

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

vegetables here – the vegetable store is somewhere else.

DR EMERSON: I don't think I understand you.

KEN: I think you do. Spell it out for me please. What chance have I of only being partly dependent on nursing? **40**

DR EMERSON: It's impossible to say with any certainty what the prognosis of any case is. **45**

KEN: I'm not asking for a guarantee on oath. I am simply asking for your professional opinion. Do you believe I will ever walk again? **50**

DR EMERSON: No.

KEN: Or recover the use of my arms?

DR EMERSON: No.

KEN: Thank you.

DR EMERSON: What for? **55**

KEN: Your honesty.

DR EMERSON: Yes, well ... I should try not to brood on it if I were you. It's surprising how we can come to accept things. Dr Scott has prescribed something which will help. (*to DR SCOTT.*) You might also get Mrs Boyle along ... **60**

DR SCOTT: Yes, of course.

DR EMERSON: You'll be surprised how many things you will be able to do. Good morning. **65**

They go into the corridor area.

DR EMERSON: What dose was it you prescribed?

DR SCOTT: Two milligrams T.I.D. **70**

DR EMERSON: That's very small. You might have to increase it to five milligrams.

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

EITHER 7 What do you think makes this such a powerful moment in the play?

You should consider:

- **Ken's situation and his reactions to it here**
 - **Dr Emerson's treatment of him**
 - **the way the tension builds up. [21]**
-

OR 8 Which ONE member of the hospital staff do you think has the least success in dealing with Ken Harrison?

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

OR 9 You are Mr Hill just after your dinner date with Dr Scott (in Act Two).

You might be thinking about:

- **Dr Scott and your conversation with her**
- **your decision to represent Ken**
- **the legal battle to come.**

Write your thoughts. [21]

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

- 10 RALEIGH: Right. (*He crosses towards the door and turns.*) Where do we put the letters to be collected?
- OSBORNE: Oh, just on the table.
- RALEIGH: Thanks. (*He begins to lick the flap of the envelope.*) 5
- STANHOPE: (*in a quiet voice*) You leave it open.
- RALEIGH: (*surprised*) Open?
- STANHOPE: Yes. I have to censor all letters.
- RALEIGH: (*stammering*) Oh, but – I haven't said 10 anything about – where we are –
- STANHOPE: It's the rule that letters must be read.
- RALEIGH: (*nervously*) Oh, I – I didn't realise that. (*He stands embarrassed; then gives a short laugh.*) I - I think – I'll 15 leave it, then. (He unbuttons his tunic pocket to put the letter away.)
- STANHOPE, *rises, slowly crosses and faces* RALEIGH.
- STANHOPE: Give me that letter! 20
- RALEIGH: (*astonished*) But – Dennis –
- STANHOPE: (*trembling*) Give me that letter!
- RALEIGH: But it's – it's private. I didn't know –
- STANHOPE: D'you understand an order? Give me that letter! 25
- RALEIGH: But I tell you – there's nothing –
- STANHOPE *clutches* RALEIGH's *wrist and tears the letter from his hand.*
- Dennis – I'm –
- STANHOPE: Don't "Dennis" me! Stanhope's my name! You're not at school! Go and inspect your rifles! 30
- RALEIGH *stands in amazement at the foot of the steps.*

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

- (*Shouting*) D'you understand an order? 35
- For a moment RALEIGH stares wide-eyed at STANHOPE, who is trembling and breathing heavily, then almost in a whisper he says: "Right," and goes quietly up the narrow steps.*
- STANHOPE *turns towards the table.*
- OSBORNE: Good heavens, Stanhope!
- STANHOPE: (*wheeling furiously on OSBORNE*)
Look here, Osborne, *I'm* commanding this company. I ask for advice when I want it! 40
- OSBORNE: Very well.
- STANHOPE *sinks down at the table with the letter in his hand. There is silence for a moment. Then he throws the letter on the table and rests his head between his hands.* 50
- STANHOPE: Oh, God! I don't want to read the blasted thing! 55
- OSBORNE: You'll let it go, then?
- STANHOPE: I don't care. (*There is a pause.*)
- OSBORNE: Shall I glance through it – for you?
- STANHOPE: If youlike.
- OSBORNE: I don't *want* to. 60
- STANHOPE: You better. I can't.
- OSBORNE *takes the letter from the table and opens it.*
- STANHOPE *sits with his head in his hands, digging a magazine with a pencil. After a while, OSBORNE glances up at STANHOPE.* 65
- OSBORNE: D'you want to hear?
- STANHOPE: I suppose I better know.

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

- OSBORNE:** He begins with a description of his getting here – he doesn't mention the names of any places. **70**
- STANHOPE:** What does he say then?
- OSBORNE:** The last piece is about you.
- STANHOPE:** Go on. **75**
- OSBORNE:** (*reading*) He says: "And now I come to the great news. I reported at Battalion Headquarters, and the colonel looked in a little book, and said, 'You report to "C" Company – Captain Stanhope.' Can't you imagine what I felt? I was taken along some trenches and shown a dug-out. There was an awfully nice officer there – quite old –with grey hair" – **80**
- (*OSBORNE clears his throat*) – "and then later Dennis came in. He looked tired, but that's because he works so frightfully hard, and because of the responsibility. Then I went on duty in the front line, and a sergeant told me all about Dennis. He said that Dennis is the finest officer in the battalion, and the men simply love him. He hardly ever sleeps in the dug-out; he's always up in the front line with the men, cheering them on with jokes, and making them keen about things, like he did the kids at school. I'm awfully proud to think he's my friend." **85**
- There is silence. STANHOPE has not moved until OSBORNE has read.* That's all. (*Pause.*) Shall I stick it down? **90**
- 95**
- 100**

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

STANHOPE *sits with lowered head. 105*
He murmurs something that sounds
like "Yes, please." He rises heavily
and crosses to the shadows by
OSBORNE'S *bed. The sun is shining*
quite brightly in the trench outside. 110
THE CURTAIN FALLS

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

EITHER 10 What makes this such a dramatic and moving moment in the play?

You should consider:

- the situation at this point
 - Stanhope's behaviour and state of mind here
 - how the tension builds. [21]
-

OR 11 Explore ONE or TWO moments where you feel particularly sorry for Raleigh.

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

OR 12 You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two).

You might be thinking about:

- your last night before the raid
- your feelings about Raleigh and Stanhope
- the future.

Write your thoughts. [21]



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