

**GENERAL CERTIFICATE OF SECONDARY EDUCATION**  
**ENGLISH LITERATURE (Specification 1901)**  
**Scheme A**

**2441/02**

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 25 May 2010**  
**Morning**

**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 **30**.
- This document consists of **8** pages. Any blank pages are indicated.



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
R. C. SHERRIFF: <i>Journey's End</i>	6–7	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!
- WILLY: (*his terror rising*): It's a mistake. 5  
 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!
- 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. 10  
*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.* 15
- 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 – 20
- WILLY: I just heard you. I was in the bathroom and had the door shut. Did anything happen home?  
 BIFF: Dad – I let you down.  
 WILLY: What do you mean?  
 BIFF: Dad ... 25
- WILLY: Biff, what's this about? (*Putting his arm around Biff.*) Come on, let's go downstairs and get you a malted.  
 BIFF: Dad, I flunked math.  
 WILLY: Not for the term?  
 BIFF: The term. I haven't got enough credits to graduate. 30
- 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?  
 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. 35  
 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.
- WILLY: You're on. We'll drive right back. 40  
 BIFF: Oh, Dad, good work! I'm sure he'll change it for you!  
 WILLY: Go downstairs and tell the clerk I'm checkin' out. Go right down.  
 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. 45
- WILLY: (*laughing*): You did? The kids like it?  
 BIFF: They nearly died laughing!  
 WILLY: Yeah? What'd you do?  
 BIFF: The thquare root of thixthy twee is ... (*WILLY bursts out laughing; BIFF joins him.*) And in the middle of it he walked in! 50  
*WILLY laughs and the WOMAN joins in offstage.*
- WILLY: (*without hesitation*): Hurry downstairs and –  
 BIFF: Somebody in there?

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

WILLY: No, that was next door.  
*The WOMAN laughs offstage.* 55

BIFF: Somebody got in your bathroom!

WILLY: No, it's the next room, there's a party –

THE WOMAN: (*enters, laughing. She lisps this*): Can I come in? There's something  
 in the bathtub, Willy, and it's moving!  
 WILLY *looks at* BIFF, *who is staring open-mouthed and horrified at* 60  
*the WOMAN.*

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

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**Or** 2 Does Miller's portrayal of the relationship between Happy and his father encourage you to feel any sympathy for Happy?

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

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

Write your thoughts. [30]

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.*)
- STANHOPE: (*in a quiet voice*) You leave it open. 5
- RALEIGH: (*surprised*) Open?
- STANHOPE: Yes. I have to censor all letters.
- RALEIGH: (*stammering*) Oh, but – I haven't said anything about – where we are –
- STANHOPE: It's the rule that letters must be read. 10
- RALEIGH: (*nervously*) Oh, I – I didn't realise that. (*He stands embarrassed; then gives a short laugh.*) I - I think – I'll 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! 15
- 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!
- RALEIGH: But I tell you – there's nothing – 20
- 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! 25
- RALEIGH *stands in amazement at the foot of the steps.*
- (*Shouting*) D'you understand an order?
- 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.* 30
- 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!
- OSBORNE: Very well. 35
- 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.*
- STANHOPE: Oh, God! I don't want to read the blasted thing!
- OSBORNE: You'll let it go, then? 40
- STANHOPE: I don't care. (*There is a pause.*)
- OSBORNE: Shall I glance through it – for you?
- STANHOPE: If you like.
- OSBORNE: I don't *want* to.
- STANHOPE: You better. I can't. 45
- 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.*
- OSBORNE: D'you want to hear?
- STANHOPE: I suppose I better know. 50
- OSBORNE: He begins with a description of his getting here – he doesn't mention the names of any places.
- STANHOPE: What does he say then?

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

OSBORNE: The last piece is about you. 55  
 STANHOPE: Go on.  
 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 60  
 grey hair" – (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 65  
 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."  
*There is silence. STANHOPE has not moved until OSBORNE has 70  
 read.*  
 That's all. (*Pause.*) Shall I stick it down?  
 STANHOPE *sits with lowered head. 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 75  
 the trench outside.*

## THE CURTAIN FALLS

- Either 10** Explore the ways in which Sherriff makes this such a dramatic and moving moment in the play. [30]
- 
- Or 11** How does Sherriff's portrayal of Raleigh encourage you to feel sympathy for him?  
 Remember to support your ideas with details from the play. [30]
- Or 12** You are Osborne. You have reassured Raleigh that you were both picked specially for the raid. You have finished your letter home (Act Two, Scene Two).  
 Write your thoughts. [30]

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