

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
GCSE**

**A662/02/QPI**

**ENGLISH LITERATURE**

**Unit 2: Modern Drama (Higher Tier)**

**QUESTION PAPER INSERT**

**TUESDAY 20 MAY 2014: Morning**

**DURATION: 45 minutes  
plus your additional time allowance**

**MODIFIED ENLARGED**

**READ INSTRUCTIONS OVERLEAF**

## **INSTRUCTIONS TO CANDIDATES**

**This Question Paper Insert is for your reference only.**


**Answer ONE question on the play you have studied.**

<b>‘The History Boys’: Alan Bennett</b>	
<b>pages 4–6</b>	<b>questions 1(a)–(b)</b>
<b>‘Hobson’s Choice’: Harold Brighouse</b>	
<b>pages 8–11</b>	<b>questions 2(a)–(b)</b>
<b>‘A View from the Bridge’: Arthur Miller</b>	
<b>pages 12–14</b>	<b>questions 3(a)–(b)</b>
<b>‘An Inspector Calls’: J B Priestley</b>	
<b>pages 16–18</b>	<b>questions 4(a)–(b)</b>
<b>‘Educating Rita’: Willy Russell</b>	
<b>pages 20–23</b>	<b>questions 5(a)–(b)</b>
<b>‘Journey’s End’: R C Sherriff</b>	
<b>pages 24–27</b>	<b>questions 6(a)–(b)</b>

**Read each question carefully. Make sure you know what you have to do before starting your answer.**

## **INFORMATION FOR CANDIDATES**

The number of marks is given in brackets [ ] at the end of each question or part question.

Your Quality of Written Communication is assessed in this paper. There are also 9 additional marks for spelling, punctuation and grammar, which are indicated with a pencil ()

The total number of marks for this paper is 49.

Any blank pages are indicated.

## **INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

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## ALAN BENNETT: 'The History Boys'

1 (a)

IRWIN: Does he have a programme? Or is it just at random?

BOYS: Ask him, sir. We don't know, sir.

AKTHAR: It's just the knowledge, sir.

TIMMS: The pursuit of it for its own sake, sir. 5

POSNER: Not useful, sir. Not like your lessons.

AKTHAR: Breaking bread with the dead, sir. That's what we do.

IRWIN: What it used to be called is 'wider reading'. 10

LOCKWOOD: Oh no, sir. It can be narrower reading. Mr Hector says if we know one book off by heart, it doesn't matter if it's really crap. The Prayer Book, sir. 'The Mikado', the 'Pigeon Fancier's Gazette' ... so 15

CROWTHER: And the heart.

LOCKWOOD: Oh yes, sir. The heart. 'The heart has its reasons that reason knoweth not,' sir. 20

CROWTHER: Pascal, sir.

LOCKWOOD: It's higher than your stuff, sir. Nobler.

POSNER: Only not useful, sir. Mr Hector's not as focused. 25

TIMMS: No, not focused at all, sir. Blurred, sir, more.

AKTHAR: You're much more focused, sir.

CROWTHER: And we know what we're doing with you, sir. Half the time with him we don't 30 know what we're doing at all. (Mimes being mystified.)

**TIMMS:** We're poor little sheep that have lost our way, sir. Where are we?

**AKTHAR:** You're very young, sir. This isn't your gap year, is it, sir? 35

**IRWIN:** I wish it was.

**LOCKWOOD:** Why, sir? Do you not like teaching us, sir?

We're not just a hiccup between the end of university and the beginning of life, like Auden, are we, sir? 40

**DAKIN:** Do you like Auden, sir?

**IRWIN:** Some.

**DAKIN:** Mr Hector does, sir. We know about Auden. He was a schoolmaster for a bit, sir. 45

**IRWIN:** I believe he was, yes.

**DAKIN:** He was, sir. Do you think he was more like you or more like Mr Hector? 50

**IRWIN:** I've no idea. Why should he be like either of us?

**DAKIN:** I think he was more like Mr Hector, sir. A bit of a shambles.

He snogged his pupils. Auden, sir. Not Mr Hector. 55

**IRWIN:** You know more about him than I do.

**DAKIN:** 'Lay your sleeping head, my love, Human on my faithless arm.'

That was a pupil, sir. Shocking, isn't it? 60

**IRWIN:** So you could answer a question on Auden, then?

**BOYS:** How, sir?

No, sir.

That's in the exam, sir. 65

**TIMMS:** Mr Hector's stuff's not meant for the exam, sir. It's to make us more rounded human beings.

**IRWIN:** This examination will be about everything and anything you know and are. 70  
If there's a question about Auden or whoever and you know about it, you must answer it.

**AKTHAR:** We couldn't do that, sir. 75  
That would be a betrayal of trust.  
Laying bare our souls, sir.

**LOCKWOOD:** Is nothing sacred, sir?  
We're shocked.

**POSNER:** I would, sir. 80  
And they would. They're taking the piss.

**EITHER**     1     (a) Explore the ways in which Bennett makes this such an entertaining and revealing moment in the play. [40]

 Spelling, punctuation and grammar [9]

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**OR**             1     (b) Explore the ways in which Bennett makes the relationship between Dakin and Irwin such a significant part of the play.

Remember to support your ideas with details from the play. [40]

 Spelling, punctuation and grammar [9]

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## **HAROLD BRIGHOUSE: 'Hobson's Choice'**

**2 (a)**

**WILLIE:** Yes, Miss Maggie?

**MAGGIE:** Come up, and put the trap down; I want to talk to you.

(He comes, reluctantly.)

**WILLIE:** We're very busy in the cellar. 5

(MAGGIE points to trap. He closes it.)

**MAGGIE:** Show me your hands, Willie.

**WILLIE:** They're dirty. (He holds them out hesitatingly.)

**MAGGIE:** Yes, they're dirty, but they're clever. They 10  
can shape the leather like no other man's  
that ever came into the shop. Who taught  
you, Willie? (She retains his hands.)

**WILLIE:** Why, Miss Maggie, I learnt my trade here.

**MAGGIE:** Hobson's never taught you to make boots 15  
the way you do.

**WILLIE:** I've had no other teacher.

**MAGGIE:** (dropping his hands): And needed none.  
You're a natural born genius at making  
boots. It's a pity you're a natural fool at all 20  
else.

**WILLIE:** I'm not much good at owt but leather, and  
that's a fact.

**MAGGIE:** When are you going to leave Hobson's?

**WILLIE:** Leave Hobson's? I – I thought I gave 25  
satisfaction.

**MAGGIE:** Don't you want to leave?



**WILLIE:** Not me. I've been at Hobson's all my life, and I'm not leaving till I'm made.

**MAGGIE:** I said you were a fool. 30

**WILLIE:** Then I'm a loyal fool.

**MAGGIE:** Don't you want to get on, Will Mossop? You heard what Mrs Hepworth said. You know the wages you get and you know the wages a bootmaker like you could get in one of the big shops in Manchester. 35

**WILLIE:** Nay, I'd be feared to go in them fine places.

**MAGGIE:** What keeps you here? Is it the – the people?

**WILLIE:** I dunno what it is. I'm used to being here. 40

**MAGGIE:** Do you know what keeps this business on its legs? Two things: one's good boots you make that sell themselves, the other's the bad boots other people make and I sell. We're a pair, Will Mossop. 45

**WILLIE:** You're a wonder in the shop, Miss Maggie.

**MAGGIE:** And you're a marvel in the workshop. Well?

**WILLIE:** Well, what?

**MAGGIE:** It seems to me to point one way.

**WILLIE:** What way is that? 50

**MAGGIE:** You're leaving me to do the work, my lad.

**WILLIE:** I'll be getting back to my stool, Miss Maggie. (Moves to trap.)

**MAGGIE:** (stopping him): You'll go back when I've done with you. I've watched you for a long time and everything I've seen, I've liked. I think you'll do for me. 55

**WILLIE:** What way, Miss Maggie?

**MAGGIE:** Will Mossop, you're my man. Six months I've counted on you, and it's got to come out some time. 60

**WILLIE:** But I never –

**MAGGIE:** I know you never, or it 'ud not be left to me to do the job like this.

**WILLIE:** I'll – I'll sit down. (He sits in arm-chair, mopping his brow.) 65  
I'm feeling queer-like. What dost want me for?

**MAGGIE:** To invest in. You're a business idea in the shape of a man. 70

**WILLIE:** I've got no head for business at all.

**MAGGIE:** But I have. My brain and your hands 'ull make a working partnership.

**WILLIE:** (getting up, relieved): Partnership! Oh, that's a different thing. I thought you were axing me to wed you. 75

**MAGGIE:** I am.

**WILLIE:** Well, by gum! And you the master's daughter.

**MAGGIE:** Maybe that's why, Will Mossop. Maybe I've had enough of father, and you're as different from him as any man I know. 80

**EITHER      2      (a) How does Brighouse make this such an entertaining and significant moment in the play? [40]**

 **Spelling, punctuation and grammar [9]**

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**OR              2      (b) How does Brighouse make the relationship between Maggie and her father so important in the play?**

**Remember to support your ideas with details from the play. [40]**

 **Spelling, punctuation and grammar [9]**

## ARTHUR MILLER: 'A View from the Bridge'

3 (a)

**BEATRICE:** Go, Baby, bring in the supper.  
[CATHERINE goes out.] Think about it  
a little bit, Eddie. Please. She's crazy  
to start work. It's not a little shop, it's a  
big company. Some day she could be 5  
a secretary. They picked her out of the  
whole class. [He is silent, staring down  
at the tablecloth fingering the pattern.]  
What are you worried about? She could  
take care of herself. She'll get out of 10  
the subway and be in the office in two  
minutes.

**EDDIE:** [somehow sickened]: I know that  
neighbourhood, B., I don't like it.

**BEATRICE:** Listen, if nothin' happened to her in 15  
this neighbourhood it ain't gonna  
happen noplase else. [She turns his  
face to her.] Look, you gotta get used  
to it, she's no baby no more. Tell her  
to take it. [He turns his head away.] 20  
You hear me? [She is angering.] I don't  
understand you; she's seventeen years  
old, you gonna keep her in the house  
all her life?

**EDDIE:** [insulted]: What kinda remark is that? 25

**BEATRICE:** [with sympathy but insistent force]:  
Well, I don't understand when it  
ends. First it was gonna be when  
she graduated high-school, so  
she graduated high-school. Then 30  
it was gonna be when she learned  
stenographer, so she learned  
stenographer. So what're we gonna

wait for now? I mean it, Eddie,  
sometimes I don't understand you; they 35  
picked her out of the whole class, it's  
an honour for her.

[CATHERINE enters with food, which  
she silently sets on the table. After a  
moment of watching her face, EDDIE 40  
breaks into a smile, but it almost seems  
that tears will form in his eyes.]

EDDIE: With your hair that way you look like  
a madonna, you know that? You're the  
madonna type. [She doesn't look at 45  
him, but continues ladling out food on  
to the plates.] You wanna go to work,  
heh, Madonna?

CATHERINE: [softly]: Yeah.

EDDIE: [with a sense of her childhood, her 50  
babyhood, and the years]: All right, go  
to work. [She looks at him, then rushes  
and hugs him.] Hey, hey! Take it easy!  
[He holds her face away from him to  
look at her.] What're you cryin' about? 55  
[He is affected by her, but smiles his  
emotion away.]

CATHERINE: [sitting at her place]: I just – [Bursting  
out] I'm gonna buy all new dishes with  
my first pay! [They laugh warmly.] I 60  
mean it. I'll fix up the whole house! I'll  
buy a rug!

EDDIE: And then you'll move away.

CATHERINE: No, Eddie!

EDDIE: [grinning]: Why not? That's life. And 65  
you'll come visit on Sundays, then  
once a month, then Christmas and New  
Years, finally.

CATHERINE: [grasping his arm to reassure him and  
to erase the accusation]: No, please! 70

**EDDIE:** [smiling but hurt]: I only ask you one thing – don't trust nobody. You got a good aunt but she's got too big a heart, you learned bad from her. Believe me.

**BEATRICE:** Be the way you are, Katie, don't listen to him. 75

**EDDIE:** [to BEATRICE – strangely and quickly resentful]: You lived in a house all your life, what do you know about it? You never worked in your life. 80

**BEATRICE:** She likes people. What's wrong with that?

**EDDIE:** Because most people ain't people. She's goin' to work; plumbers; they'll chew her to pieces if she don't watch out. [To CATHERINE] Believe me, Katie, the less you trust, the less you be sorry. 85

**EITHER**     3     (a) How does Miller make this such a fascinating and revealing moment in the play? [40]

 Spelling, punctuation and grammar [9]

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**OR**             3     (b) Explore the ways in which Miller makes the relationship between Eddie and Catherine such a memorable and significant part of the play.

Remember to support your ideas with details from the play. [40]

 Spelling, punctuation and grammar [9]

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## **J B PRIESTLEY: 'An Inspector Calls'**

### **4 (a)**

**ERIC:** What's the joke? Started telling stories?

**BIRLING:** No. Want another glass of port?

**ERIC:** (sitting down) Yes, please. (Takes decanter and helps himself.) Mother says we mustn't stay too long. But I don't think it matters. I left 'em talking about clothes again. You'd think a girl had never had any clothes before she gets married. Women are potty about 'em. 5

**BIRLING:** Yes, but you've got to remember, my boy, that clothes mean something quite different to a woman. Not just something to wear – and not only something to make 'em look prettier – but – well, a sort of sign or token of their self-respect. 10 15

**GERALD:** That's true.

**ERIC:** (eagerly) Yes, I remember – (but he checks himself.)

**BIRLING:** Well, what do you remember?

**ERIC:** (confused) Nothing. 20

**BIRLING:** Nothing?

**GERALD:** (amused) Sounds a bit fishy to me.

**BIRLING:** (taking it in same manner) Yes, you don't know what some of these boys get up to nowadays. More money to spend and time to spare than I had when I was Eric's age. They worked us hard in those days and kept us short of cash. Though even then – we broke out and had a bit of fun sometimes. 25 30

**GERALD:** I'll bet you did.



**BIRLING:** (solemnly) But this is the point. I don't want to lecture you two young fellows again. But what so many of you don't seem to understand now, when things are so much easier, is that a man has to make his own way – has to look after himself – and his family too, of course, when he has one – and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense. But take my word for it, you youngsters – and I've learnt in the good hard school of experience – that a man has to mind his own business and look after himself and his own – and – (We hear the sharp ring of a front door bell. **BIRLING** stops to listen.) 35

**ERIC:** Somebody at the front door. 40

**BIRLING:** Edna'll answer it. Well, have another glass of port, Gerald – and then we'll join the ladies. That'll stop me giving you good advice. 45

**ERIC:** Yes, you've piled it on a bit tonight, Father. 50

**BIRLING:** Special occasion. And feeling contented, for once, I wanted you to have the benefit of my experience. (EDNA enters.) 55

**EDNA:** Please, sir, an inspector's called. 60

**BIRLING:** An inspector? What kind of inspector?

**EDNA:** A police inspector. He says his name's Inspector Goole. 65

**BIRLING:** Don't know him. Does he want to see me?

**EDNA:** Yes, sir. He says it's important.

**BIRLING:** All right, Edna. Show him in here. Give us some more light.  
 (EDNA does, then goes out.) 70  
 I'm still on the Bench. It may be something about a warrant.

**GERALD:** (lightly) Sure to be. Unless Eric's been up to something. (Nodding confidentially to BIRLING.) And that would be awkward, 75  
 wouldn't it?

**BIRLING:** (humourously) Very.

**ERIC:** (who is uneasy, sharply) Here, what do you mean?

**GERALD:** (lightly) Only something we were talking 80  
 about when you were out. A joke really.

**ERIC:** (still uneasy) Well, I don't think it's very funny.

**BIRLING:** (sharply, staring at him) What's the matter with you? 85

**ERIC:** (defiantly) Nothing.

**EITHER**     4     (a) How does Priestley make this such a fascinating and significant moment in the play? [40]

 Spelling, punctuation and grammar [9]

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**OR**             4     (b) How does Priestley strikingly portray the differences between Sheila Birling and her mother?

Remember to support your ideas with details from the play. [40]

 Spelling, punctuation and grammar [9]

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## WILLY RUSSELL: 'Educating Rita'

5 (a)

FRANK: What's wrong? (After a pause) You know this is getting to be a bit wearisome. When you come to this room you'll do anything except start work immediately. Couldn't you just come in prepared to start work? 5  
Where's your essay?

RITA: (staring out of the window) I haven't got it.

FRANK: You haven't done it?

RITA: I said I haven't got it.

FRANK: You've lost it? 10

RITA: It's burnt.

FRANK: Burnt?

RITA: So are all the Chekhov books you lent me. Denny found out I was on the pill again; it was my fault, I left me prescription out. He 15  
burnt all me books.

FRANK: Oh Christ!

RITA: I'm sorry. I'll buy y' some more.

FRANK: I wasn't referring to the books. Sod the books. 20

RITA: Why can't he just let me get on with me learnin'? You'd think I was havin' a bloody affair the way he behaves.

FRANK: And aren't you?  
(RITA wanders DR. She fiddles with the library steps, smoothing the top step.) 25

RITA: (looking at him) No. What time have I got for an affair? I'm busy enough findin' meself, let alone findin' someone else. I don't want anyone else. I've begun to find me—an' it's 30  
great y' know, it is Frank. It might sound selfish but all I want for the time bein' is what I'm findin' inside me. I certainly don't

wanna be rushin' off with some feller, cos  
the first thing I'll have to do is forget about  
meself for the sake of him. 35

**FRANK:** Perhaps, perhaps your husband thinks  
you're having an affair with me.

**RITA:** Oh go way. You're me teacher. I've told him.

**FRANK:** You've told him about me? What? 40

**RITA:** (sitting down) I've—tch—I've tried to explain  
to him how you give me room to breathe. Y'  
just, like feed me without expectin' anythin'  
in return.

**FRANK:** What did he say? 45

**RITA:** He didn't. I was out for a while. When I come  
back he'd burnt me books an' papers, most  
of them. I said to him, y' soft get, even if I  
was havin' an affair there's no point burnin'  
me books. I'm not havin' it off with Anton 50  
Chekhov. He said, 'I wouldn't put it past you  
to shack up with a foreigner'.

**FRANK:** (after a pause) What are you going to do?

**RITA:** I'll order some new copies for y' an' do the  
essay again. 55

**FRANK:** I mean about your husband.

**RITA:** (standing up) I've told him, I said, 'There's  
no point cryin' over spilt milk, most of the  
books are gone, but if you touch my Peer  
Gynt I'll kill y'.' 60

**FRANK:** Tch. Be serious.

**RITA:** I was!

**FRANK:** Do you love him?

**RITA:** (after a pause) I see him lookin' at me  
sometimes, an' I know what he's thinkin, I 65  
do y' know, he's wonderin' where the girl  
he married has gone to. He even brings  
me presents sometimes, hopin' that the  
presents 'll make her come back. But she  
can't, because she's gone, an' I've taken her 70  
place.

<b>FRANK:</b>	Do you want to abandon this course?	
<b>RITA:</b>	No. No!	
<b>FRANK:</b>	When art and literature begin to take the place of life itself, perhaps it's time to ...	75
<b>RITA:</b>	(emphatically) But it's not takin' the place of life, it's providin' me with life itself. He wants to take life away from me; he wants me to stop rockin' the coffin, that's all. Comin' here, doin' this, it's given me more life than I've had in years, an' he should be able to see that. Well, if he doesn't want me when I'm alive I'm certainly not just gonna lie down an' die for him. I told him I'd only have a baby when I had choice. But he doesn't understand. He thinks we've got choice because we can go into a pub that sells eight different kinds of lager. He thinks we've got choice already: choice between Everton an' Liverpool, choosin' which washin' powder, choosin' between one lousy school an' the next, between lousy jobs or the dole, choosin' between Stork an' butter.	80 85 90

**EITHER      5      (a) How does Russell make this such a moving and important moment in the play? [40]**

 **Spelling, punctuation and grammar [9]**

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**OR              5      (b) Explore the ways in which Russell presents Frank's changing attitude towards Rita during the play.**

**Remember to support your ideas with details from the play. [40]**

 **Spelling, punctuation and grammar [9]**

## R C SHERRIFF: 'Journey's End'

6 (a)

OSBORNE: Er – Stanhope – just a moment.  
STANHOPE [returning]: Hullo!  
OSBORNE: I say, don't think I'm being morbid, or  
anything like that, but would you mind  
taking these? 5  
STANHOPE: Sure. Until you come back, old man.  
OSBORNE: It's only just in case – [He takes a  
letter and his watch from his tunic  
pocket and puts it on the table. Then he  
pulls off his ring.] If anything should 10  
happen, would you send these along  
to my wife? [He pauses, and gives an  
awkward little laugh.]  
STANHOPE [putting the articles together on the  
table]: You're coming back, old man. 15  
Damn it! what on earth should I do  
without you?  
OSBORNE: [laughing]: Goodness knows!  
STANHOPE: Must have somebody to tuck me up in  
bed. [There is a pause.] Well, I'll see you 20  
up in the sap, before you go. Just have  
a spot of rum in that coffee.  
OSBORNE: Righto.  
(STANHOPE goes to the steps and  
lingers for a moment.) 25  
STANHOPE: Cheero!  
(For a second their eyes meet; they  
laugh. STANHOPE goes slowly up the  
steps. There is silence in the dug-out.  
OSBORNE has been filling his pipe and 30  
stands lighting it as RALEIGH returns.)  
OSBORNE: Just time for a small pipe.



<b>RALEIGH:</b>	Good. I'll have a cigarette, I think. [He feels in his pocket.]	
<b>OSBORNE:</b>	Here you are. [He offers his case to RALEIGH.]	<b>35</b>
<b>RALEIGH:</b>	I say, I'm always smoking yours.	
<b>OSBORNE:</b>	That's all right. [Pause.] What about this coffee?	
<b>RALEIGH:</b>	Sure. (They sit at the table.)	<b>40</b>
<b>OSBORNE:</b>	Are you going to have a drop of rum in it?	
<b>RALEIGH:</b>	Don't you think it might make us a – a bit muzzy?	<b>45</b>
<b>OSBORNE:</b>	I'm just having the coffee as it is.	
<b>RALEIGH:</b>	I think I will, too.	
<b>OSBORNE:</b>	We'll have the rum afterwards – to celebrate.	
<b>RALEIGH:</b>	That's a much better idea. (They stir their coffee in silence. OSBORNE'S eyes meet RALEIGH'S. He smiles.)	<b>50</b>
<b>OSBORNE:</b>	How d'you feel?	
<b>RALEIGH:</b>	All right.	<b>55</b>
<b>OSBORNE:</b>	I've got a sort of empty feeling inside.	
<b>RALEIGH:</b>	That's just what I've got!	
<b>OSBORNE:</b>	Wind up!	
<b>RALEIGH:</b>	I keep wanting to yawn.	
<b>OSBORNE:</b>	That's it. Wind up. I keep wanting to yawn too. It'll pass off directly we start.	<b>60</b>
<b>RALEIGH:</b>	[taking a deep breath]: I wish we could go now.	
<b>OSBORNE:</b>	[looking at his watch on the table]: We've got eight minutes yet.	<b>65</b>
<b>RALEIGH:</b>	Oh, Lord!	

<b>OSBORNE:</b>	Let's just have a last look at the map. [He picks up the map and spreads it out.] Directly the smoke's thick enough, I'll give the word. You run straight for this point here –	70
<b>RALEIGH:</b>	When I get to the Boche wire I lie down and wait for you.	
<b>OSBORNE:</b>	Don't forget to throw your bombs.	
<b>RALEIGH</b>	[patting his pocket]: No. I've got them here.	75
<b>OSBORNE:</b>	When I shout 'Righto!' – in you go with your eight men. I shall lie on the Boche parapet, and blow my whistle now and then to show you where I am. Pounce on the first Boche you see and bundle him out to me.	80
<b>RALEIGH:</b>	Righto.	
<b>OSBORNE:</b>	Then we come back like blazes.	
<b>RALEIGH:</b>	The whole thing'll be over quite quickly?	85
<b>OSBORNE:</b>	I reckon with luck we shall be back in three minutes.	
<b>RALEIGH:</b>	As quick as that?	
<b>OSBORNE:</b>	I think so. [He folds up the map.] And now let's forget all about it for – [he looks at his watch] – for six minutes.	90
<b>RALEIGH:</b>	Oh, Lord, I can't!	
<b>OSBORNE:</b>	You must.	
<b>RALEIGH:</b>	How topping if we both get the M.C.!	95
<b>OSBORNE:</b>	Yes. [Pause.] Your coffee sweet enough?	
<b>RALEIGH:</b>	Yes, thanks. It's jolly good coffee. [Pause.] I wonder what the Boche are doing over there now?	100
<b>OSBORNE:</b>	I don't know. D'you like coffee better than tea?	

**EITHER      6    (a) How does Sherriff make this such a dramatic and moving moment in the play? [40]**

 **Spelling, punctuation and grammar [9]**

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**OR              6    (b) In what ways does Sherriff make the relationship between Osborne and Raleigh such a moving and significant part of the play? [40]**

 **Spelling, punctuation and grammar [9]**



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