

**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.**

**‘The History Boys’: Alan Bennett  
pages 4–8      questions 1(a)–(b)**

**‘Hobson’s Choice’: Harold Brighouse  
pages 10–15    questions 2(a)–(b)**

**‘A View from the Bridge’: Arthur Miller  
pages 16–21    questions 3(a)–(b)**

**‘An Inspector Calls’: J B Priestley  
pages 22–27    questions 4(a)–(b)**


**‘Educating Rita’: Willy Russell  
pages 28–33    questions 5(a)–(b)**

**‘Journey’s End’: R C Sherriff  
pages 34–39    questions 6(a)–(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**

**Do not send this Question Paper Insert for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.**

# **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. **5**

**AKTHAR:** It's just the knowledge, sir.

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

**POSNER:** Not useful, sir. Not like your lessons. **10**

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

**IRWIN:** What it used to be called is 'wider reading'. **15**

**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' **20**

	Gazette' ... so long as it's words, sir. Words and worlds.	25
<b>CROWTHER:</b>	And the heart.	
<b>LOCKWOOD:</b>	Oh yes, sir. The heart. 'The heart has its reasons that reason knoweth not,' sir.	30
<b>CROWTHER:</b>	Pascal, sir.	
<b>LOCKWOOD:</b>	It's higher than your stuff, sir. Nobler.	35
<b>POSNER:</b>	Only not useful, sir. Mr Hector's not as focused.	
<b>TIMMS:</b>	No, not focused at all, sir. Blurred, sir, more.	
<b>AKTHAR:</b>	You're much more focused, sir.	40
<b>CROWTHER:</b>	And we know what we're doing with you, sir. Half the time with him we don't know what we're doing at all. (Mimes being mystified.)	45
<b>TIMMS:</b>	We're poor little sheep that have lost our way, sir. Where are we?	50
<b>AKTHAR:</b>	You're very young, sir. This isn't your gap year, is it, sir?	

**IRWIN:** I wish it was.

**LOCKWOOD:** Why, sir? Do you not like 55  
teaching us, sir?  
We're not just a hiccup  
between the end of  
university and the  
beginning of life, like 60  
Auden, are we, sir?

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

**IRWIN:** Some.

**DAKIN:** Mr Hector does, sir. We 65  
know about Auden. He  
was a schoolmaster for a  
bit, sir.

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

**DAKIN:** He was, sir. Do you think 70  
he was more like you or  
more like Mr Hector?

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

**DAKIN:** I think he was more like 75  
Mr Hector, sir. A bit of a  
shambles.  
He snogged his pupils.  
Auden, sir. Not Mr Hector.

**IRWIN:** You know more about 80  
him than I do.

<b>DAKIN:</b>	<p><b>‘Lay your sleeping head, my love, Human on my faithless arm.’</b></p> <p><b>That was a pupil, sir.                      85</b></p> <p><b>Shocking, isn’t it?</b></p>
<b>IRWIN:</b>	<p><b>So you could answer a question on Auden, then?</b></p>
<b>BOYS:</b>	<p><b>How, sir?                                      90</b></p> <p><b>No, sir.</b></p>
<b>TIMMS:</b>	<p><b>That’s in the exam, sir.</b></p> <p><b>Mr Hector’s stuff’s not meant for the exam, sir.</b></p> <p><b>It’s to make us more                      95</b></p> <p><b>rounded human beings.</b></p>
<b>IRWIN:</b>	<p><b>This examination will be about everything and anything you know and are.    100</b></p> <p><b>If there’s a question about Auden or whoever and you know about it, you must answer it.</b></p>
<b>AKTHAR:</b>	<p><b>We couldn’t do that, sir.              105</b></p> <p><b>That would be a betrayal of trust.</b></p> <p><b>Laying bare our souls, sir.</b></p>

**LOCKWOOD:** Is nothing sacred, sir? 110  
We're shocked.  
**POSNER:** I would, sir.  
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]**

---

**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]**



**BLANK PAGE**

## **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.) **10**

**MAGGIE:** Yes, they're dirty, but they're clever. They can shape the leather like no other man's that ever came into the shop. Who taught you, Willie? (She retains his hands.) **15**

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

**MAGGIE:** Hobson's never taught you to make boots the way you do. **20**

**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 else. 25

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

**MAGGIE:** When are you going to leave Hobson's? 30

**WILLIE:** Leave Hobson's? I – I thought I gave 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. 35

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

**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. 40 45

**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 50  
being here.

**MAGGIE:** Do you know what keeps this  
business on its legs? Two  
things: one's good boots you  
make that sell themselves, 55  
the other's the bad boots  
other people make and I sell.  
We're a pair, Will Mossop.

**WILLIE:** You're a wonder in the shop,  
Miss Maggie. 60

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

**WILLIE:** Well, what?

**MAGGIE:** It seems to me to point one  
way. 65

**WILLIE:** What way is that?

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

**WILLIE:** I'll be getting back to my  
stool, Miss Maggie. (Moves to 70  
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. 75

**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. 80

**WILLIE:** But I never –

**MAGGIE:** I know you never, or it 'ud not be left to me to do the job like this. 85

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

**MAGGIE:** To invest in. You're a business idea in the shape of a man. 90

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

**MAGGIE:** But I have. My brain and your hands 'ull make a working partnership. 95

**WILLIE:** (getting up, relieved):  
Partnership! Oh, that's a  
different thing. I thought you 100  
were axing me to wed you.

**MAGGIE:** I am.

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

**MAGGIE:** Maybe that's why, Will 105  
Mossop. Maybe I've had  
enough of father, and you're  
as different from him as any  
man I know.

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

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

---

**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. 5  
It's not a little shop, it's a  
big company. Some day  
she could be a secretary.  
They picked her out of  
the whole class. [He is 10  
silent, staring down at  
the tablecloth fingering  
the pattern.] What are you  
worried about? She could  
take care of herself. She'll 15  
get out of the subway  
and be in the office in two  
minutes.

**EDDIE:** [somehow sickened]:  
I know that 20  
neighbourhood, B., I  
don't like it.



**BEATRICE:** Listen, if nothin' happened to her in this neighbourhood it ain't gonna happen noplac  
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.] 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?

**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 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 picked her out of 55  
the whole class, it's an  
honour for her.

[CATHERINE enters with  
food, which she silently  
sets on the table. After 60  
a moment of watching  
her face, EDDIE breaks  
into a smile, but it almost  
seems that tears will form  
in his eyes.] 65

EDDIE: With your hair that way  
you look like a madonna,  
you know that? You're  
the madonna type. [She  
doesn't look at him, but 70  
continues ladling out  
food on to the plates.]  
You wanna go to work,  
heh, Madonna?

CATHERINE: [softly]: Yeah. 75

EDDIE: [with a sense of her  
childhood, her 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? [He is affected by her, but smiles his emotion away.] 80

**CATHERINE:** [sitting at her place]: I just – [Bursting out] I'm gonna buy all new dishes with my first pay! [They laugh warmly.] I mean it. I'll fix up the whole house! I'll buy a rug! 85

**EDDIE:** And then you'll move away. 90

**CATHERINE:** No, Eddie!

**EDDIE:** [grinning]: Why not? That's life. And you'll come visit on Sundays, then once a month, then Christmas and New Years, finally. 100

**CATHERINE:** [grasping his arm to reassure him and to erase the accusation]: No, please! 105

**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. 110

**BEATRICE:** Be the way you are, Katie, don't listen to him. 115

**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. 120

**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. 125 130

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

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

---

**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]**

## **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. 5  
(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 10  
again. You'd think a girl had never had any clothes before she gets married. Women are potty about 'em.

**BIRLING:** Yes, but you've got to 15  
remember, my boy, that clothes mean something quite different to a woman. Not just something to wear – and not only 20  
something to make 'em look prettier – but – well, a sort of sign or token of their self-respect.

**GERALD:** That's true. 25

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

**BIRLING:** Well, what do you  
remember? 30

**ERIC:** (confused) Nothing.

**BIRLING:** Nothing?

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

**BIRLING:** (taking it in same manner) 35  
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 40  
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. 45

**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 50  
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 55  
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 60  
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 65  
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 70  
experience – that a man has  
to mind his own business  
and look after himself and  
his own – and –  
(We hear the sharp ring of 75  
a front door bell. BIRLING  
stops to listen.)

ERIC: Somebody at the front door.

BIRLING: Edna'll answer it. Well,  
have another glass of port, 80



Gerald – and then we'll join the ladies. That'll stop me giving you good advice.

**ERIC:** Yes, you've piled it on a bit tonight, Father. 85

**BIRLING:** Special occasion. And feeling contented, for once, I wanted you to have the benefit of my experience. (EDNA enters.) 90

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

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

**EDNA:** A police inspector. He says his name's Inspector Goole. 95

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

**EDNA:** Yes, sir. He says it's important. 100

**BIRLING:** All right, Edna. Show him in here. Give us some more light. (EDNA does, then goes out.)

I'm still on the Bench. It may be something about a warrant. 105

**GERALD:** (lightly) Sure to be. Unless  
Eric's been up to something.  
(Nodding confidentially to **BIRLING.**) And that would be  
awkward, wouldn't it? 110

**BIRLING:** (humourously) Very.

**ERIC:** (who is uneasy, sharply)  
Here, what do you mean? 115

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

**ERIC:** (still uneasy) Well, I don't  
think it's very funny. 120

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

**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]**

---

**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]**

# 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 5  
immediately. Couldn't you  
just come in prepared to start  
work? Where's your essay?

**RITA:** (staring out of the window)  
I haven't got it. 10

**FRANK:** You haven't done it?

**RITA:** I said I haven't got it.

**FRANK:** You've lost it?

**RITA:** It's burnt.

**FRANK:** Burnt? 15

**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 burnt all me books. 20

**FRANK:** Oh Christ!

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

**FRANK:** I wasn't referring to the  
books. Sod the books. 25

**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? 30  
(RITA wanders DR. She fiddles with the library steps, smoothing the top step.)

**RITA:** (looking at him) No. What time have I got for an affair? I'm 35  
busy enough findin' meself, let alone findin' someone else. I don't want anyone else. I've begun to find me—an' it's great y' know, it is Frank. 40  
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, 45  
cos the first thing I'll have to do is forget about meself for the sake of him.

**FRANK:** Perhaps, perhaps your husband thinks you're having 50  
an affair with me.

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

**FRANK:** You've told him about me?  
What? 55

**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. 60

**FRANK:** What did he say?

**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, 65  
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  
Chekhov. He said, 'I wouldn't 70  
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 75  
y' an' do the essay again.

**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 80  
books are gone, but if you  
touch my Peer Gynt I'll kill y'.'

**FRANK:** Tch. Be serious.

**RITA:** I was!

**FRANK:** Do you love him? 85

**RITA:** (after a pause) I see him  
lookin' at me sometimes, an'  
I know what he's thinkin, I  
do y' know, he's wonderin'  
where the girl he married has 90  
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 95  
taken her place.

**FRANK:** Do you want to abandon this  
course?

**RITA:** No. No!

**FRANK:** When art and literature begin 100  
to take the place of life itself,  
perhaps it's time to ...

**RITA:** (emphatically) But it's not  
takin' the place of life, it's  
providin' me with life itself. 105  
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 110

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 115  
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 120  
pub that sells eight different  
kinds of lager. He thinks  
we've got choice already:  
choice between Everton an'  
Liverpool, choosin' which 125  
washin' powder, choosin'  
between one lousy school an'  
the next, between lousy jobs  
or the dole, choosin' between  
Stork an' butter. 130



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

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

---

**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 happen, would you send these along to my wife? [He pauses, and gives an awkward little laugh.] **10 15**

**STANHOPE** [putting the articles together on the table]: You're coming back, old man. Damn it! what on earth should I do without you? **20 25**

**OSBORNE:** [laughing]: Goodness knows!

**STANHOPE:** Must have somebody to tuck me up in bed. [There is a pause.] Well, I'll see you up in the sap, before you go. Just have a spot of rum in that coffee. 30

**OSBORNE:** Righto.  
(STANHOPE goes to the steps and lingers for a moment.) 35

**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 stands lighting it as RALEIGH returns.) 40 45

**OSBORNE:** Just time for a small pipe.  
**RALEIGH:** Good. I'll have a cigarette, I think. [He feels in his pocket.] 50

**OSBORNE:** Here you are. [He offers his case to RALEIGH.]

<b>RALEIGH:</b>	I say, I'm always smoking yours.	<b>55</b>
<b>OSBORNE:</b>	That's all right. [Pause.] What about this coffee?	
<b>RALEIGH:</b>	Sure. (They sit at the table.)	
<b>OSBORNE:</b>	Are you going to have a drop of rum in it?	<b>60</b>
<b>RALEIGH:</b>	Don't you think it might make us a – a bit muzzy?	
<b>OSBORNE:</b>	I'm just having the coffee as it is.	<b>65</b>
<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>70</b>
<b>OSBORNE:</b>	How d'you feel?	
<b>RALEIGH:</b>	All right.	<b>75</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>80</b>

**OSBORNE:** That's it. Wind up. I keep wanting to yawn too. It'll pass off directly we start.

**RALEIGH** [taking a deep breath]: I wish we could go now. 85

**OSBORNE** [looking at his watch on the table]: We've got eight minutes yet.

**RALEIGH:** Oh, Lord!

**OSBORNE:** Let's just have a last look 90 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 95 this point here –

**RALEIGH:** When I get to the Boche wire I lie down and wait for you.

**OSBORNE:** Don't forget to throw your 100 bombs.

**RALEIGH** [patting his pocket]: No. I've got them here.

**OSBORNE:** When I shout 'Righto!' – in you go with your eight 105 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 110  
you see and bundle him  
out to me.

**RALEIGH:** Righto.

**OSBORNE:** Then we come back like  
blazes. 115

**RALEIGH:** The whole thing'll be over  
quite quickly?

**OSBORNE:** I reckon with luck we shall  
be back in three minutes.

**RALEIGH:** As quick as that? 120

**OSBORNE:** 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. 125

**RALEIGH:** Oh, Lord, I can't!

**OSBORNE:** You must.

**RALEIGH:** How topping if we both  
get the M.C.!

**OSBORNE:** Yes. [Pause.] Your coffee 130  
sweet enough?

**RALEIGH:** Yes, thanks. It's jolly good  
coffee. [Pause.] I wonder  
what the Boche are doing  
over there now? 135

**OSBORNE:** 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]**

---

**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]**



### Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

