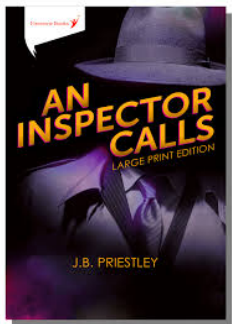
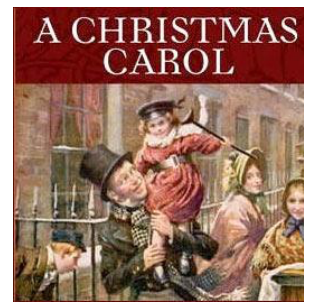


NAME:



KS4 Mock Exam Revision Papers

An Inspector Calls – extract question
A Christmas Carol - extract question



How to approach the extract:

1. Read the question and find the task focus. What are you being asked to do? Underline key words in the exam question.
2. Read the extract. Place it. Where does the extract fall in the play/novel?
3. Re-read the extract. Plan your main points. Annotate. Track top, middle, bottom. Stick to the task focus.
4. RELATE. Brainstorm other quotes / refs linked to the task question.

Essay writing Tips:

Write a short introduction. Write a short sentence/short paragraph 'placing' the extract and trying to relate it to the task focus.

For your main body essay either:

Write using complete PETRRs. Use RELATE to refer to the whole novel/play.

OR

Write in mini PETs about the extract. Then, in a separate paragraph you can relate to elsewhere in the novel/play.

How to write PETRR paragraphs:	
Point P	Write one clear point : Embed the task question into your point. (a colon introduces a quote so you don't have to write 'I can prove this by')
Evidence E	Select and copy out a short precise "quote" or reference. You can put extra quotes/references in 'T' or Relate
Technique T	Explain the effect of the reference, word, phrase or technique/ the writer uses. -Do not paraphrase the quote; think about deeper layers of meaning. -You can add extra quotes in "T". -Use varied analytical phrases: <i>creates, portrays, hints, reveals, indicates, reflects, conveys, exemplifies, reinforces, establishes, exposes, displays, depicts</i>
Reader R	-Explain the effect on the reader: The writer makes the reader/audience feel/think that... This suggests to the reader/audience that... -You can comment on how other characters respond and react. -You can mix 'R' into 'T' e.g This suggests to the reader/audience that... / <i>The writer's use of...shows the reader/audience that...</i> <i>-Do not write: 'makes me want to read on / creates the image in my head / paints the picture/ we want to know what happens next/it's a page-turner'</i>
Relate R	-Write about how your point/idea/technique can be seen <u>elsewhere</u> in the extract or the whole text. -Write about how your point/idea/technique <u>develops</u> or <u>changes</u> throughout the whole text. -You can add an extra quote or reference and explain/analyse it.

How to approach the extract:

1. Read the question and find the task focus. What are you being asked to do? Underline key words in the exam question.
2. Read the extract. Place it. Where does the extract fall in the play/novel?
3. Re-read the extract. Plan your main points. Annotate. Track top, middle, bottom. Stick to the task focus.
4. RELATE. Brainstorm other quotes / refs linked to the task question.

Essay writing Tips:

Write a short introduction. Write a short sentence/short paragraph 'placing' the extract and trying to relate it to the task focus.

For your main body essay either:

Write using complete PETRRs. Use RELATE to refer to the whole novel/play.

OR

Write in mini PETs about the extract. Then, in a separate paragraph you can relate to elsewhere in the novel/play.

A Christmas Carol

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

A Christmas Carol is a novel about transformation. Write about some of the ways characters are transformed in *A Christmas Carol*. [40]

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel

YES! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

“I will live in the Past, the Present, and the Future!” Scrooge repeated, as he scrambled out of bed. “The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob, on my knees!”

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

“They are not torn down,” cried Scrooge, folding one of his bed curtains in his arms, “they are not torn down, rings and all. They are here—I am here—the shadows of the things that would have been, may be dispelled. They will be. I know they will!”

His hands were busy with his garments all this time; turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

“I don’t know what to do!” cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings.

“I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

He had frisked into the sitting-room, and was now standing there: perfectly winded.

“There’s the saucepan that the gruel was in!” cried Scrooge, starting off again, and going round the fireplace. “There’s the door, by which the Ghost of Jacob Marley entered! There’s the corner where the Ghost of Christmas Present, sat! There’s the window where I saw the wandering Spirits! It’s all right, it’s all true, it all happened. Ha ha ha!”

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of long, long line of brilliant laughs!

The above extract can also be used for this question:

Write about Scrooge and how he changes throughout *A Christmas Carol*. [40]

A Christmas Carol

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Characters in *A Christmas Carol* have different attitudes towards the poor. Write about some of these views and how they are shown in the whole novel. [40]

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel

“At this festive season of the year, Mr. Scrooge,” said the gentleman, taking up a pen, “it is more than usually desirable that we should make some slight provision for the Poor and destitute, who suffer greatly at the present time. Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir.”

“Are there no prisons?” asked Scrooge.

“Plenty of prisons,” said the gentleman, laying down the pen again.

“And the Union workhouses?” demanded Scrooge. “Are they still in operation?”

“They are. Still,” returned the gentleman, “I wish I could say they were not.”

“The Treadmill and the Poor Law are in full vigour, then?” said Scrooge.

“Both very busy, sir.”

“Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful course,” said Scrooge. “I’m very glad to hear it.”

“Under the impression that they scarcely furnish Christian cheer of mind or body to the multitude,” returned the gentleman, “a few of us are endeavouring to raise a fund to buy the Poor some meat and drink, and means of warmth. We choose this time, because it is a time, of all others, when Want is keenly felt, and Abundance rejoices. What shall I put you down for?”

“Nothing!” Scrooge replied.

“You wish to be anonymous?”

“I wish to be left alone,” said Scrooge. “Since you ask me what I wish, gentlemen, that is my answer. I don’t make merry myself at Christmas and I can’t afford to make idle people merry. I help to support the establishments I have mentioned—they cost enough; and those who are badly off must go there.”

“Many can’t go there; and many would rather die.”

“If they would rather die,” said Scrooge, “they had better do it, and decrease the surplus population. Besides—excuse me—I don’t know that.”

“But you might know it,” observed the gentleman.

“It’s not my business,” Scrooge returned. “It’s enough for a man to understand his own business, and not to interfere with other people’s. Mine occupies me constantly. Good afternoon, gentlemen!”

Seeing clearly that it would be useless to pursue their point, the gentlemen withdrew. Scrooge resumed his labours with an improved opinion of himself, and in a more facetious temper than was usual with him.

The above extract can also be used for this question:

Characters in *A Christmas Carol* have different attitudes towards charity. Write about some of these views and how they are shown in the whole novel. [40]

A Christmas Carol

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

A Christmas Carol is a novel about redemption. Write about some of the ways characters are redeemed in *A Christmas Carol*. [40]

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel

“Oh! captive, bound, and double-ironed,” cried the phantom, “not to know, that ages of incessant labour by immortal creatures, for this earth must pass into eternity before the good of which it is susceptible is all developed. Not to know that any Christian spirit working kindly in its little sphere, whatever it may be, will find its mortal life too short for its vast means of usefulness. Not to know that no space of regret can make amends for one life’s opportunity misused! Yet such was I! Oh! such was I!”

“But you were always a good man of business, Jacob,” faltered Scrooge, who now began to apply this to himself.

“Business!” cried the Ghost, wringing its hands again. “Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!”

It held up its chain at arm’s length, as if that were the cause of all its unavailing grief, and flung it heavily upon the ground again.

“At this time of the rolling year,” the spectre said, “I suffer most. Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode! Were there no poor homes to which its light would have conducted me!”

Scrooge was very much dismayed to hear the spectre going on at this rate, and began to quake exceedingly. “Hear me!” cried the Ghost. “My time is nearly gone.”

“I will,” said Scrooge. “But don’t be hard upon me! Don’t be flowery, Jacob! Pray!”

“How it is that I appear before you in a shape that you can see, I may not tell. I have sat invisible beside you many and many a day.”

It was not an agreeable idea. Scrooge shivered, and wiped the perspiration from his brow.

“That is no light part of my penance,” pursued the Ghost. “I am here to-night to warn you, that you have yet a chance and hope of escaping my fate. A chance and hope of my procuring, Ebenezer.”

“You were always a good friend to me,” said Scrooge.

“Thank’ee!”

“You will be haunted,” resumed the Ghost, “by Three Spirits.” Scrooge’s countenance fell almost as low as the Ghost’s had done.

“Is that the chance and hope you mentioned, Jacob?” he demanded, in a faltering voice.

“It is.”

“I—I think I’d rather not,” said Scrooge.

“Without their visits,” said the Ghost, “you cannot hope to shun the path I tread. Expect the first to-morrow, when the bell tolls One.”

“Couldn’t I take ’em all at once, and have it over, Jacob?” hinted Scrooge.

“Expect the second on the next night at the same hour. The third upon the next night when the last stroke of Twelve has ceased to vibrate. Look to see me no more; and look that, for your own sake, you remember what has passed between us!”

The above extract can also be used for this question:

Write about ghosts and why they are important in *A Christmas Carol*. [40]

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Eric and how he is presented at different points in the play. [40]

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

(Eric goes for a whisky. His whole manner of handling the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.)

Inspector: When did you first meet this girl?

Eric: One night last November.

Inspector: Where did you meet her?

Eric: In the palace bar. I'd been there an hour or so with two or three chaps. I was a bit squiffy.

Inspector: What happened then?

Eric: I began talking to her, and stood her a few drinks. I was rather far gone by the time we had to go.

Inspector: Was she drunk too?

Eric: She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.

Inspector: Why had she gone there-?

Eric: She wasn't the usual sort. But – well, I suppose she didn't know what to do. There was some woman who wanted to help her go there. I never quite understood about that.

Inspector: You went with her to her lodgings that night?

Eric: Yes, I insisted – it seems. I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row.

Inspector: so she let you in?

Eric: Yes. And that's when it happened. And I didn't even remember – that's the hellish thing. Oh – my God! - how stupid it all is!

Inspector: When did you meet her again?

Eric: About a fortnight afterwards.

Inspector: By appointment?

Eric: No. And I couldn't remember her name or where she lived. It was all very vague. But I happened to see her again in the palace bar.

Inspector: More drinks?

Eric: Yes, though that time I wasn't so bad.

Inspector: But you took her home again?

Eric: Yes. And this time we talked a bit. She told me something about herself and I talked too. Told her my name and what I did.

Inspector: And you made love again?

Eric: Yes. I wasn't in love with her or anything – but I liked her – she was pretty and a good sport.

The above extract can also be used for this question: Write about some of the male characters and how they are presented at different points in the play. [40]

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Mr Birling and how he is presented in the play. [40]

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

Birling: (rather heavily) I just want to say this. (noticing that Sheila is still admiring her ring.) are you listening, Sheila? This concerns you too. And after all I don't often make speeches at you -

Sheila: I'm sorry, daddy. Actually I was listening. (She looks attentive, as they all do. He holds them for a moment before continuing)

Birling: I'm delighted about this engagement and I hope it won't be too long before you're married. And I want to say this. There's a good deal of silly talk about these days - but - and I speak as a hard-headed business man, who has to take risks and know what he's about - I say, you can ignore all this silly pessimistic talk. When you marry, you'll be marrying at a very good time. Yes, a very good time - and soon it'll be an even better time. Last month, just because the miners came out on strike, there's a lot of wild talk about possible labour trouble in the near future. Don't worry. We've passed the worst of it. We employers at last are coming together to see that our interests - and the interests of capital - are properly protected. And we're in for a time of steadily increasing prosperity.

Gerald: I believe you're right, sir.

Eric: What about war?

Birling: Glad you mentioned it, Eric. I'm coming to that. Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin taking nonsense, you'll hear some people say that war's inevitable. And to that I say - fiddlesticks! The Germans don't want war. Nobody wants war, except some half-civilized folks in the Balkans. And why? There's too much at stake these days. Everything to lose and nothing to gain by war.

Eric: Yes, I know - but still -

Birling: Just let me finish, Eric. You've a lot to learn yet. And I'm taking as a hard headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the auto-mobile's making headway - bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week - the titanic - she sails next week - forty-six thousand eight hundred tons - new york in five days - and every luxury - and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that - and not a few german officers taking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this - and remember what I'm telling you now. In twenty or thirty year's time - let's say, in 1940 - you may be giving a little party like this - your son or daughter might be getting engaged - and I tell you, by that time you'll be living in a world that'll have forgotten all these capital versus labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere - except of course in russia, which will always be behindhand naturally.

Mrs Birling: Arthur!

Birling: Yes, my dear, I know - I'm talking too much. But you youngsters just remember what I Said. We can't let these Bernard Shaws and H.G.Wellses do all the talking. We hard-headed practical business men must say something sometime.

The above extract can also be used for this question: Write about different generations and how they are presented in *An Inspector Calls*. [40]

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Sheila and the way she changes in the play. [40]

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

Enter SHEILA, who looks as if she's been crying.
INSPECTOR: Well, Miss Birling?
SHEILA: *(coming in, closing door)* You knew it was me all the time, didn't you?
INSPECTOR: I had an idea it might be – from something the girl herself wrote.
SHEILA: I've told my father – he didn't seem to think it amounted to much – but I felt rotten about it at the time and now I feel a lot worse. Did it make much difference to her?
INSPECTOR: Yes, I'm afraid it did. It was the last real steady job she had. When she lost it – for no reason that she could discover – she decided she might as well try another kind of life.
SHEILA: *(miserably)* So I'm really responsible?
INSPECTOR: No, not entirely. A good deal happened to her after that. But you're partly to blame. Just as your father is.
ERIC: But what did Sheila do?
SHEILA: *(distressed)* I went to the manager at Milwards and I told him that if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account with them.
INSPECTOR: And why did you do that?
SHEILA: Because I was in a furious temper.
INSPECTOR: And what had this girl done to make you lose your temper?
SHEILA: When I was looking at myself in the mirror I caught sight of her smiling at the assistant, and I was furious with her. I'd been in a bad temper anyhow.
INSPECTOR: And was it the girl's fault?
SHEILA: No, not really. It was my own fault. *(Suddenly, to GERALD)* All right, Gerald, you needn't look at me like that. At least, I'm trying to tell the truth. I expect you've done things you're ashamed of too.
GERALD: *(surprised)* Well, I never said I hadn't. I don't see why –
INSPECTOR: *(cutting in)* Never mind about that. You can settle that between you afterwards. *(To SHEILA.)* What happened?
SHEILA: I'd gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted. As soon as I tried it on, I knew they'd been right. It just didn't suit me at all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom, and when the assistant – Miss Francis – had asked her something about it, this girl, to show us what she meant, had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too – with big dark eyes – and that didn't make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught sight of this girl smiling at Miss Francis – as if to say: 'Doesn't she look awful' – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and—*(She almost breaks down, but just controls herself.)* How could I know what would happen afterwards? If she'd been some miserable plain little creature, I don't suppose I'd have done it. But she was very pretty and looked as if she could take care of herself. I couldn't be sorry for her.
INSPECTOR: In fact, in a kind of way, you might be said to have been jealous of her.
SHEILA: Yes, I suppose so.
INSPECTOR: And so you used the power you had, as a daughter of a good customer and also of a man well known in the town, to punish the girl just because she made you feel like that?
SHEILA: Yes, but it didn't seem to be anything very terrible at the time. Don't you understand? And if I could help her now, I would—
INSPECTOR: *(harshly)* Yes, but you can't. It's too late. She's dead.
ERIC: My God, it's a bit thick, when you come to think of it—
SHEILA: *(stormily)* Oh shut up, Eric. I know, I know. It's the only time I've ever done anything like that, and I'll never, never do it again to anybody. I've noticed them giving me a sort of look sometimes at Milwards – I noticed it even this afternoon – and I suppose some of them remember. I feel now I can never go there again. Oh – why had this to happen?

The above extract can also be used for this question: Write about power and how some characters show power throughout the play. [40]

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the theme of responsibility and how it is presented in *An Inspector Calls*. [40]

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

INSPECTOR: But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.
He walks straight out, leaving them staring, subdued and wondering. SHEILA is still quietly crying. MRS BIRLING has collapsed into a chair. ERIC is brooding desperately. BIRLING, the only active one, hears the front door slam, moves hesitatingly towards the door, stops, looks gloomily at the other three, then pours himself out a drink, which he hastily swallows.

BIRLING: *(angrily to ERIC)* You're the one I blame for this.

ERIC: I'll bet I am.

BIRLING: *(angrily)* Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.

ERIC: Well, I don't care now.

BIRLING: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List—
ERIC laughs rather hysterically, pointing at him.

ERIC: *(laughing)* Oh – for God's sake! What does it matter now whether they give you a knighthood or not?

BIRLING: *(sternly)* It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar—

MRS BIRLING: *(coming to life)* I should think not. Eric, I'm absolutely ashamed of you.

ERIC: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes both of you.

BIRLING: *(angrily)* Drop that. There's every excuse for what both your mother and I did – it turned out unfortunately, that's all—

SHEILA: *(scornfully)* That's all.

BIRLING: Well, what have you to say?

SHEILA: I don't know where to begin.

BIRLING: Then don't begin. Nobody wants you to.

The above extract can also be used for this question: Write about the Inspector and how he is presented at different points in the play. [40]

The above extract can also be used for this question: Write about different generations and how they are presented in *An Inspector Calls*. [40]

The above extract can also be used for this question: Write the Birling family and how they are presented at different points in the play. [40]

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the Inspector and how he is presented at different points in the play.
[40]

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

INSPECTOR	I think you remember Eva Smith now, don't you, Mr Birling?
BIRLING	Yes, I do. She was one of my employees and then I discharged her.
ERIC	Is that why she committed suicide? When was this, Father?
BIRLING	Just keep quiet, Eric, and don't get excited. This girl left us nearly two years ago. Let me see – it must have been in the early autumn of nineteen-ten.
INSPECTOR	Yes. End of September, nineteen-ten.
BIRLING	That's right.
GERALD	Look here, sir. Wouldn't you rather I was out of this?
BIRLING	I don't mind your being here, Gerald. And I'm sure you've no objection, have you, Inspector? Perhaps I ought to explain first that this is Mr Gerald Croft – the son of Sir George Croft – you know, Crofts Limited.
INSPECTOR	Mr Gerald Croft, eh?
BIRLING	Yes. Incidentally we've been modestly celebrating his engagement to my daughter, Sheila.
INSPECTOR	I see. Mr Croft is going to marry Miss Sheila Birling?
GERALD	<i>(smiling)</i> I hope so.
INSPECTOR	<i>(gravely)</i> Then I'd prefer you to stay.
GERALD	<i>(surprised)</i> Oh – all right.
BIRLING	<i>(somewhat impatiently)</i> Look – there's nothing mysterious – or scandalous – about this business – at least not so far as I'm concerned. It's a perfectly straightforward case, and as it happened more than eighteen months ago – nearly two years ago – obviously it has nothing whatever to do with the wretched girl's suicide. Eh, Inspector?
INSPECTOR	No, sir. I can't agree with you there.
BIRLING	Why not?
INSPECTOR	Because what happened to her then may have determined what happened to her afterwards, and what happened to her afterwards may have driven her to suicide. A chain of events.
BIRLING	Oh well – put like that, there's something in what you say. Still, I can't accept any responsibility. If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?
INSPECTOR	Very awkward.
BIRLING	We'd all be in an impossible position wouldn't we?
ERIC	By Jove, yes. And as you were saying, Dad, a man has to look after himself—
BIRLING	Yes, well, we needn't go into all that.
INSPECTOR	Go into what?
BIRLING	Oh – just before you came – I'd been giving these young men a little good advice. Now – about this girl, Eva Smith. I remember her quite well now. She was a lively good-looking girl – country-bred, I fancy – and she'd been working in one of our machine shops for over a year. A good worker too. In fact, the foreman there told me he was ready to promote her into what we call a leading operator – head of a small group of girls. But after they came back from their holidays that August, they were all rather restless, and they suddenly decided to ask for more money. They were averaging about twenty-two and six, which was neither more nor less than is paid generally in our industry. They wanted the rates raised so that they could average about twenty-five shillings a week. I refused, of course.
INSPECTOR	Why?
BIRLING	<i>(surprised)</i> Did you say 'Why'?
INSPECTOR	Yes. Why did you refuse?
BIRLING	Well, Inspector, I don't see that it's any concern of yours how I choose to run my business. Is it now?
INSPECTOR	It might be, you know.
BIRLING	I don't like that tone.