

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
GCSE  
A662/02  
ENGLISH LITERATURE  
Modern Drama (Higher Tier)  
MONDAY 18 MAY 2015: Morning  
DURATION: 45 minutes  
plus your additional time allowance  
MODIFIED ENLARGED 24pt**

**Candidates answer on the Answer Booklet.**

**OCR SUPPLIED MATERIALS:**

**12 page Answer Booklet (OCR12)  
(sent with general stationery)**

**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, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.**

**Use black ink.**

**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 7–9</b>	<b>questions 2(a)–(b)</b>

<b>‘A View from the Bridge’: Arthur Miller</b>	
<b>pages 10–12</b>	<b>questions 3(a)–(b)</b>

<b>‘An Inspector Calls’: J B Priestley</b>	
<b>pages 13–15</b>	<b>questions 4(a)–(b)</b>

<b>‘Educating Rita’: Willy Russell</b>	
<b>pages 16–18</b>	<b>questions 5(a)–(b)</b>

<b>‘Journey’s End’: R C Sherriff</b>	
<b>pages 19–22</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)

HEADMASTER:	Mrs Lintott, Dorothy.	
MRS LINTOTT:	Headmaster?	
HEADMASTER:	These Oxbridge boys. Your historians. Any special plans?	
MRS LINTOTT:	Their A Levels are very good.	5
HEADMASTER:	Their A Levels are <i>very</i> good. And that is thanks to you, Dorothy. We've never had so many. Remarkable! But what now – in teaching terms?	
MRS LINTOTT:	More of the same?	10
HEADMASTER:	Oh. Do you think so?	
MRS LINTOTT:	It's what we've done before.	
HEADMASTER:	Quite. Without much success. No one last year. None the year before. When did we last have anyone in history at Oxford and Cambridge?	15
MRS LINTOTT:	I tend not to distinguish.	
HEADMASTER:	Between Oxford and Cambridge?	
MRS LINTOTT:	Between centres of higher learning. Last year two at Bristol, one at York. The year before ...	20
HEADMASTER:	Yes, yes. I know that, Dorothy. But I am thinking league tables. Open scholarships. Reports to the Governors. I want them to do themselves justice. I want them to do you justice. Factually tip-top as your boys always are, something more is required.	25
MRS LINTOTT:	More?	30
HEADMASTER:	Different. I would call it grooming did not that have overtones of the monkey house. 'Presentation' might be the word.	
MRS LINTOTT:	They know their stuff. Plainly stated	35

and properly organised facts need no presentation, surely.

**HEADMASTER:** Oh, Dorothy. I think they do.  
                                   ‘The facts: serving suggestion.’

**MRS LINTOTT:** A sprig of parsley, you mean? Or an umbrella in the cocktail? Are dons so naive? 40

**HEADMASTER:** Naive, Dorothy? Or human?  
                                   I am thinking of the boys. Clever, yes, remarkably so. Well taught, indubitably. But a little ... *ordinaire*? 45  
                                   Think charm. Think polish. Think Renaissance Man.

**MRS LINTOTT:** Yes, Headmaster.

**HEADMASTER:** Hector. 50  
                                   [The Headmaster leaves as HECTOR comes in.]

**HECTOR:** Headmaster.

**MRS LINTOTT:** Didn't you try for Cambridge?

**HECTOR:** Oxford. 55  
                                   I was brought up in the West Riding. I wanted somewhere new. That is to say old. So long as it was old I didn't mind where I went.

**MRS LINTOTT:** Durham was good in that respect. 60

**HECTOR:** Sheffield wasn't.  
                                   Cloisters, ancient libraries ... I was confusing learning with the smell of cold stone. If I had gone to Oxford I'd probably never have worked out the difference. 65

**MRS LINTOTT:** Durham was very good for history, it's where I had my first pizza. Other things, too, of course, but it's the pizza that stands out. 70  
                                   And fog, would you believe, one morning inside the cathedral. I loved it.  
                                   I wish some of them were trying to go there.

<b>HECTOR:</b>	<b>No chance.</b>	<b>75</b>
<b>MRS LINTOTT:</b>	<b>No. Our fearless leader has made up his mind.</b>	
	<b>And they are bright, brighter than last year's. But that's not enough apparently.</b>	
<b>HECTOR:</b>	<b>It never was, even in my day.</b>	<b>80</b>
<b>MRS LINTOTT:</b>	<b>Poor sods.</b>	

**EITHER     1     (a) How does Bennett make this such an entertaining and significant moment in the play?**

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

**OR                     1     (b) How does Bennett make the final scenes (the accident, and where the staff and boys remember Hector) a dramatic and effective conclusion to the play?**

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

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

**2 (a)**

<b>DOCTOR:</b>	Maggie? Then I'll tell ye what ye'll do, Mr Hobson. You will get Maggie back. At any price. At all costs to your pride, as your medical man I order you to get Maggie back. I don't know Maggie, but I prescribe her, and – damn ye, sir, are ye going to defy me again!	5
<b>HOBSON:</b>	I tell you I won't have it.	
<b>DOCTOR:</b>	You'll have to have it. You're a dunderheaded lump of obstinacy, but I've taken a fancy to ye and I decline to let ye kill yeself.	10
<b>HOBSON:</b>	I've escaped from the thraldom of women once, and –	
<b>DOCTOR:</b>	And a pretty mess you've made of your liberty. Now this Maggie ye mention – if ye'll tell me where she's to be found, I'll just step round and have a crack with her maself, for I've gone beyond the sparing of a bit of trouble over ye.	15
<b>HOBSON:</b>	You'll waste your time.	
<b>DOCTOR:</b>	I'll cure you, Mr Hobson.	
<b>HOBSON:</b>	She won't come back.	20
<b>DOCTOR:</b>	Oh. Now that's a possibility. If she's a sensible body I concur with your opinion she'll no come back, but women are a soft-hearted race and she'll maybe take pity on ye after all.	
<b>HOBSON:</b>	I want no pity.	25
<b>DOCTOR:</b>	If she's the woman that I take her for ye'll get no pity. Ye'll get discipline. [HOBSON rises and tries to speak.]	
<b>DOCTOR:</b>	Don't interrupt me, sir. I'm talking.	
<b>HOBSON:</b>	I've noticed it. [Sits.]	30
<b>DOCTOR:</b>	You asked me for a cure, and Maggie's the name of the cure you need. Maggie, sir, do you hear? Maggie! [Enter MAGGIE in outdoor clothes.]	
<b>MAGGIE:</b>	What about me?	35
<b>DOCTOR</b>	[staggered, then]: Are you Maggie!	
<b>MAGGIE:</b>	I'm Maggie.	

DOCTOR:	Ye'll do.	
HOBSON	[getting his breath]: What are you doing under my roof?	40
MAGGIE:	I've come because I was fetched.	
HOBSON:	Who fetched you?	
MAGGIE:	Tubby Wadlow.	
HOBSON	[rising]: Tubby can quit my shop this minute.	
DOCTOR	[putting him back]: Sit down, Mr Hobson.	45
MAGGIE:	He said you're dangerously ill.	
DOCTOR:	He is. I'm Doctor MacFarlane. Will you come and live here again?	
MAGGIE:	I'm married.	
DOCTOR:	I know that, Mrs –	50
MAGGIE:	Mossop.	
DOCTOR:	Your father's drinking himself to death, Mrs Mossop.	
HOBSON:	Look here, Doctor, what's passed between you and me isn't for everybody's ears.	55
DOCTOR:	I judge your daughter's not the sort to want the truth wrapped round with a feather-bed for fear it hits her hard.	
MAGGIE	[nodding appreciatively]: Go on. I'd like to hear it all.	60
HOBSON:	Just nasty-minded curiosity.	
DOCTOR:	I don't agree with you, Mr Hobson. If Mrs Mossop is to sacrifice her own home to come to you, she's every right to know the reason why.	65
HOBSON:	Sacrifice! If you saw her home you'd find another word than that. Two cellars in Oldfield Road.	
MAGGIE:	I'm waiting, Doctor.	
DOCTOR:	I've a constitutional objection to seeing patients slip through ma fingers when it's avoidable, Mrs Mossop, and I'll do ma best for your father, but ma medicine willna do him any good without your medicine to back me up. He needs a tight hand on him all the time.	70
MAGGIE:	I've not same chance I had before I married.	75



**DOCTOR:** Ye'll have no chance at all unless ye come and live here. I willna talk about the duty of a daughter because I doubt he's acted badly by ye, but on the broad grounds of humanity, it's saving life if ye'll come – **80**

**MAGGIE:** I might.

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

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

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**OR**             **2**     **(b)** How does Brighouse make Vickey and Alice memorable and significant in the play?

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

**ARTHUR MILLER: ‘A View from the Bridge’**

**3 (a)**

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**EITHER      3      (a) How does Miller make this such a powerful and significant moment in the play?**

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

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**OR                      3      (b) How does Miller make Beatrice such a memorable and significant character in the play?**

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

## J B PRIESTLEY: 'An Inspector Calls'

4 (a)

INSPECTOR	[sharply]: Your daughter isn't living on the moon. She's here in Brumley too.	
SHEILA:	Yes, and it was I who had the girl turned out of her job at Milwards. <i>And</i> I'm supposed to be engaged to Gerald. And I'm not a child, don't forget. I've a right to know. <i>Were</i> you in love with her, Gerald?	5
GERALD	[hesitatingly]: It's hard to say. I didn't feel about her as she felt about me.	
SHEILA	[with sharp sarcasm]: Of course not. You were the wonderful Fairy Prince. You must have adored it, Gerald.	10
GERALD:	All right – I did for a time. Nearly any man would have done.	
SHEILA:	That's probably about the best thing you've said tonight. At least it's honest. Did you go and see her every night?	15
GERALD:	No. I wasn't telling you a complete lie when I said I'd been very busy at the works all that time. We were very busy. But of course I did see a good deal of her.	20
MRS BIRLING:	I don't think we want any further details of this disgusting affair—	
SHEILA	[cutting in]: I do. And, anyhow, we haven't had any details yet.	25
GERALD:	And you're not going to have any. [To MRS BIRLING.] You know, it wasn't disgusting.	
MRS BIRLING:	It's disgusting to me.	
SHEILA:	Yes, but after all, you didn't come into this, did you, Mother?	30
GERALD:	Is there anything else you want to know – that you ought to know?	
INSPECTOR:	Yes. When did this affair end?	
GERALD:	I can tell you exactly. In the first week of September. I had to go away for several weeks then – on business – and by that	35

	time Daisy knew it was coming to an end. So I broke it off definitely before I went.	
<b>INSPECTOR:</b>	How did she take it?	<b>40</b>
<b>GERALD:</b>	Better than I'd hoped. She was – very gallant – about it.	
<b>SHEILA</b>	[with irony]: That was nice for you.	
<b>GERALD:</b>	No, it wasn't. [He waits a moment, then in low, troubled tone.] She told me she'd been happier than she'd ever been before – but that she knew it couldn't last – hadn't expected it to last. She didn't blame me at all. I wish to God she had now. Perhaps I'd feel better about it.	<b>45</b>
<b>INSPECTOR:</b>	She had to move out of those rooms?	<b>50</b>
<b>GERALD:</b>	Yes, we'd agreed about that. She'd saved a little money during the summer – she'd lived very economically on what I'd allowed her – and didn't want to take any more from me, but I insisted on a parting gift of enough money – though it wasn't so very much – to see her through to the end of the year.	<b>55</b>
<b>INSPECTOR:</b>	Did she tell you what she proposed to do after you'd left her?	<b>60</b>
<b>GERALD:</b>	No. She refused to talk about that. I got the idea, once or twice from what she said, that she thought of leaving Brumley. Whether she did or not – I don't know. Did she?	<b>65</b>
<b>INSPECTOR:</b>	Yes. She went away for about two months. To some seaside place.	
<b>GERALD:</b>	By herself?	
<b>INSPECTOR:</b>	Yes. I think she went away – to be alone, to be quiet, to remember all that had happened between you.	<b>70</b>
<b>GERALD:</b>	How do you know that?	
<b>INSPECTOR:</b>	She kept a rough sort of diary. And she said there that she had to go away and be quiet and remember 'just to make it last longer'. She felt there'd never be anything as good again for her – so she had to	<b>75</b>

GERALD	make it last longer. [gravely]: I see. Well, I never saw her again, and that's all I can tell you.	80
INSPECTOR: GERALD:	It's all I want to know from you. In that case – as I'm rather more – upset – by this business than I probably appear to be – and – well, I'd like to be alone for a while – I'd be glad if you'd let me go.	85
INSPECTOR: GERALD:	Go where? Home? No. I'll just go out – walk about – for a while, if you don't mind. I'll come back.	
INSPECTOR: SHEILA:	All right, Mr Croft. But just in case you forget – or decide not to come back, Gerald, I think you'd better take this with you. [She hands him the ring.]	90

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

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

**OR                      4      (b) How does Priestley make the relationship between Arthur and Sybil Birling so memorable and significant in the play?**

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

## WILLY RUSSELL: 'Educating Rita'

5 (a)

	[FRANK gets the chair from the end of his desk and places it by the bookcase. He stands on it and begins taking down the books from the shelves and putting them into the chests. RITA watches him but he continues as if she is not there.]	5
RITA:	Merry Christmas, Frank. Have they sacked y'?	
FRANK:	Not quite.	
RITA:	Well, why y' – packing your books away?	
FRANK:	Australia. [He pauses.] Some weeks ago – made rather a night of it.	10
RITA:	Did y' bugger the bursar?	
FRANK:	Metaphorically. And as it was metaphorical the sentence was reduced from the sack to two years in Australia. Hardly a reduction in sentence really – but ...	15
RITA:	What did Julia say?	
FRANK:	<i>Bon voyage.</i>	
RITA:	She's not goin' with y'?	
	[FRANK shakes his head. RITA begins helping him take down the books from the shelves and putting them in the chests.]	20
RITA:	What y' gonna do?	
FRANK:	What do you think I'll do? Aussie? It's a paradise for the likes of me.	25
RITA:	Tch. Come on, Frank ...	
FRANK:	It is. Didn't you know the Australians named their favourite drink after a literary figure? Forster's Lager they call it. Of course they get the spelling wrong – rather like you once did!	30
RITA:	Be serious.	
FRANK:	For God's sake, why did you come back here?	
RITA:	I came to tell you you're a good teacher. [After a pause.] Thanks for enterin' me for the exam.	
FRANK:	That's all right. I know how much it had come to mean to you.	35
	[RITA perches on the small table while FRANK continues to take books from the upper shelves.]	



RITA:	You didn't want me to take it, did y'? Eh? You woulda loved it if I'd written 'Frank knows all the answers' across me paper, wouldn't y'? I nearly did an' all. When the invigilator said, 'Begin', I turned over me paper with the rest of them, and while they were all scribbling away against the clock, I just sat there, lookin' at the first question. Y' know what it was, Frank? 'Suggest ways in which one might cope with some of the staging difficulties in a production of <i>Peer Gynt</i> .'	40
	[FRANK gets down, sits on the chair and continues to pack the books.]	45
FRANK:	Well, you should have had no trouble with that.	
RITA:	I did though. I just sat lookin' at the paper an' thinkin' about what you'd said. I tried to ignore it, to pretend that you were wrong. You think you gave me nothing, did nothing for me. You think I just ended up with a load of quotes an' empty phrases; an' I did. But that wasn't your doin'. I was so hungry. I wanted it all so much that I didn't want it to be questioned. I told y' I was stupid. It's like Trish, y' know me flatmate. I thought she was so cool an' together – I came home the other night an' she'd tried to top herself. What's all that about? She spends half her life eatin' wholefoods an' health foods to make her live longer an' the other half tryin' to kill herself. [She pauses.] I sat lookin' at the question, an' thinkin' about it all. Then I picked up me pen an' started.	50
FRANK:	And you wrote, 'Do it on the radio'?	
RITA:	I could have done. An' you'd have been proud of me if I'd done that an' rushed back to tell you – wouldn't y'? But I chose not to. I had a choice. I did the exam.	55
FRANK:	I know. A good pass as well.	
RITA:	Yeh. An' it might be worthless in the end. But I had a choice. I chose, me. Because of what you'd given me. I had a choice. I wanted to come back an' tell y' that. That y' a good teacher.	60
		65
		70
		75

**EITHER      5      (a) How does Russell make this such a dramatic and significant moment in the play?**

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

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**OR              5      (b) How does Russell vividly convey the influence on Rita of her childhood and family?**

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

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

6 (a)

STANHOPE	[as he takes off his pack, gas satchel, and belt]: Has Hardy gone?	
OSBORNE:	Yes. He cleared off a few minutes ago.	
STANHOPE:	Lucky for him he did. I had a few words to say to Master Hardy. You never saw the blasted mess those fellows left the trenches in. Dug-outs smell like cess-pits; rusty bombs; damp rifle grenades; it's perfectly foul. Where are the servants?	5
OSBORNE:	In there.	10
STANHOPE	[calling into MASON'S dug-out]: Hi! Mason!	
MASON	[outside]: Coming, sir! Just bringing the soup, sir.	
STANHOPE	[taking a cigarette from his case and lighting it]: Damn the soup! Bring some whisky!	15
OSBORNE:	Here's a new officer, Stanhope — just arrived.	
STANHOPE:	Oh, sorry. [He turns and peers into the dim corner where RALEIGH stands smiling awkwardly.] I didn't see you in this miserable light. [He stops short at the sight of RALEIGH. There is silence.]	20
RALEIGH:	Hullo, Stanhope!	
	[STANHOPE stares at RALEIGH as though dazed. RALEIGH takes a step forward, half raises his hand, then lets it drop to his side.]	25
STANHOPE	[in a low voice]: How did you — get here?	
RALEIGH:	I was told to report to your company, Stanhope.	
STANHOPE:	Oh. I see. Rather a coincidence.	30
RALEIGH	[with a nervous laugh]: Yes. [There is a silence for a moment, broken by OSBORNE in a matter-of-fact voice.]	
OSBORNE:	I say, Stanhope, it's a terrible business. We thought we'd got a tin of pineapple chunks; it turns out to be apricots.	35

<b>TROTTER:</b>	Ha! Give me apricots every time! I 'ate pineapple chunks; too bloomin' sickly for me!	
<b>RALEIGH:</b>	I'm awfully glad I got to your company, Stanhope.	40
<b>STANHOPE:</b>	When did you get here?	
<b>RALEIGH:</b>	Well, I've only just come.	
<b>OSBORNE:</b>	He came up with the transport while you were taking over.	45
<b>STANHOPE:</b>	I see. [MASON brings in a bottle of whisky, a mug, and two plates of soup — so precariously that OSBORNE has to help with the soup plates on to the table.]	50
<b>STANHOPE</b>	[with a sudden forced gaiety]: Come along, Uncle! Come and sit here. [He waves towards the box on the right of the table.] You better sit there, Raleigh.	
<b>RALEIGH:</b>	Right!	55
<b>TROTTER</b>	[taking a pair of pince-nez from his tunic pocket, putting them on, and looking curiously at RALEIGH]: You Raleigh?	
<b>RALEIGH:</b>	Yes. [Pause]	60
<b>TROTTER:</b>	I'm Trotter.	
<b>RALEIGH:</b>	Oh, yes? [Pause.]	
<b>TROTTER:</b>	How <i>are</i> you?	
<b>RALEIGH:</b>	Oh, all right, thanks.	65
<b>TROTTER:</b>	Been out 'ere before?	
<b>RALEIGH:</b>	No.	
<b>TROTTER:</b>	Feel a bit odd, I s'pose?	
<b>RALEIGH:</b>	Yes. A bit.	
<b>TROTTER</b>	[getting a box to sit on]: Oh, well, you'll soon get used to it; you'll feel you've been 'ere a year in about an hour's time. [He puts the box on its side and sits on it. It is too low for the table, and he puts it on its end. It is then too high. He tries the other side, which is too low; he finally contrives to make himself comfortable by sitting on his pack, placed on	70
		75

	the side of the box.]	
	[MASON arrives with two more plates of soup.]	80
OSBORNE:	What kind of soup is this, Mason?	
MASON:	It's yellow soup, sir.	
OSBORNE:	It's got a very deep yellow flavour.	
TROTTER	[taking a melodious sip]: It wants some pepper; bring some pepper, Mason.	85
MASON	[anxiously]: I'm very sorry, sir. When the mess box was packed the pepper was omitted, sir.	
TROTTER	[throwing his spoon with a clatter into the plate]: Oh, I say, but damn it!	90
OSBORNE:	We must have pepper. It's a disinfectant.	
TROTTER:	You must have pepper in soup!	
STANHOPE	[quietly]: Why wasn't it packed, Mason?	
MASON:	It — it was missed, sir.	
STANHOPE:	Why?	95
MASON	[miserably]: Well, sir, I left it to —	
STANHOPE:	Then I advise you never to leave it to anyone else again — unless you want to rejoin your platoon out there. [He points into the moonlit trench.]	100

**EITHER      6      (a) How does Sherriff make this such a powerful moment in the play?**

**Remember to refer to the use of language and to support your ideas with details from the passage and the rest of the play. [40]**

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

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**OR              6      (b) Does Sherriff's portrayal of Osborne convince you that Hardy is right when he says Osborne ought to be commanding the company?**

**Remember to refer to the use of language and to support your ideas with details from the play. [40]**

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

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