

GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE

A662/02

Unit 2: Modern Drama (Higher Tier)

Candidates answer on the answer booklet.

OCR supplied materials:

- 8 page answer booklet (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.**

Thursday 13 January 2011

Afternoon

Duration: 45 minutes

**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.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Answer **one** question on the play you have studied.

<i>The History Boys</i> : Alan Bennett	pages 2–3	questions 1(a)–(b)
<i>Hobson's Choice</i> : Harold Brighouse	pages 4–5	questions 2(a)–(b)
<i>A View from the Bridge</i> : Arthur Miller	pages 6–7	questions 3(a)–(b)
<i>An Inspector Calls</i> : J B Priestley	pages 8–9	questions 4(a)–(b)
<i>Educating Rita</i> : Willy Russell	pages 10–11	questions 5(a)–(b)
<i>Journey's End</i> : R C Sherriff	pages 12–13	questions 6(a)–(b)

- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **40**.
- This document consists of **16** pages. Any blank pages are indicated.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

ALAN BENNETT: *The History Boys*

- 1 (a) DAKIN: Do you think we'll be happy ... say we get in?
 IRWIN: You'll be happy anyway.
 DAKIN: I'm not sure I like that. Why?
Irwin shrugs.
 Uncomplicated, is that what you mean? 5
 Outgoing?
 Straight?
 IRWIN: None of them bad things to be.
 DAKIN: Depends. Nice to be a bit more complicated.
 IRWIN: Or to be thought so. 10
 How's Posner?
 DAKIN: Why?
 IRWIN: He likes you, doesn't he?
 DAKIN: It's his age.
 He's growing up. 15
 IRWIN: Hard for him.
 DAKIN: Boring for me.
 You're not suggesting I do something about it. It happens.
 I wouldn't anyway.
 Too young. 20
Irwin says nothing.
 You still look quite young.
 IRWIN: That's because I am, I suppose.
There is an interminable pause.
 DAKIN: How do you think history happens? 25
 IRWIN: What?
 DAKIN: How does stuff happen, do you think?
 People decide to do stuff.
 Make moves. Alter things.
 IRWIN: I'm not sure what you're talking about. 30
 DAKIN: No? (*He smiles.*) Think about it.
 IRWIN: Some do ... make moves, I suppose.
 Others react to events.
 In 1939 Hitler made a move on Poland.
 Poland ... 35
 DAKIN: ... gave in.
 IRWIN: (*simultaneously*) ... defended itself.
 IRWIN: Is that what you mean?
 DAKIN: (*unperturbed*) No.
 Not Poland anyway. 40
 Was Poland taken by surprise?
 IRWIN: To some extent.
 Though they knew something was up.
 What was your essay about?
 DAKIN: Turning points. 45
 IRWIN: Oh yes. Moments when history rattles over the points.
 Shall I tell you what you've written?
 Dunkirk?
 DAKIN: Yes.
 IRWIN: Hitler turning on Russia? 50
 DAKIN: Yes.
 IRWIN: Alamein?
 DAKIN: Yes.
 IRWIN: More? Oh, that's good.

- DAKIN: Two actually. 55
 The first one: when Chamberlain resigned as Prime Minister in 1940
 Churchill wasn't the first thought; Halifax more generally acceptable.
 But on the afternoon when the decision was taken Halifax chose to go
 to the dentist. If Halifax had had better teeth we might have lost the
 war. 60
- IRWIN: Very good. Terrific.
 And the other one?
- DAKIN: Well, it is Alamein, but not the battle. Montgomery took over the
 Eighth Army before Alamein but he wasn't the first choice. Churchill
 had appointed General Gott. Gott was flying home to London in an 65
 unescorted plane, when, purely by chance, a lost German fighter
 spotted his plane and shot him down. So it was Montgomery who took
 over, seeing this afterwards, of course, as the hand of God.
- IRWIN: That's brilliant. First class.
- DAKIN: It's a good game. 70
- IRWIN: It's more than a game. Thinking about what might have happened
 alerts you to the consequences of what did.
- DAKIN: It's subjunctive history.
- IRWIN: Come again.
- DAKIN: The subjunctive is the mood you use when something might or might 75
 not have happened, when it's imagined.
 Hector is crazy about the subjunctive.
 Why are you smiling?
- IRWIN: Nothing. Good luck.

- Either** 1 **(a)** Explore the ways in which Bennett makes this conversation so fascinating and
 significant. [40]
- Or** 1 **(b)** How does Bennett make Mrs. Lintott so significant in the play?
 Remember to support your ideas with details from the play. [40]

HAROLD BRIGHOUSE: *Hobson's Choice*

- 2 (a) MAGGIE: Now you've heard what I've said of you tonight. In twenty years you're going to be thought more of than either of your brothers-in-law.
- WILLIE: I heard you say it, Maggie.
- MAGGIE: And we're to make it good. I'm not a boaster, Will. And it's to be in less than twenty years, and all. 5
- WILLIE: Well, I dunno. They've a long start on us.
- MAGGIE: And you've got me. Your slate's in the bedroom. Bring it out. I'll have this table clear by the time you come back.
- She bustles off the last remains of the meal, putting the flowers on the mantel and takes off cloth, placing it over the back of a chair. WILL goes to bedroom and returns with a slate and slate pencil. The slate is covered with writing. He puts it on table.* 10
- MAGGIE: Off with your Sunday coat now. You don't want to make a mess of that. 15
- He takes off coat and gets rag from behind screen and brings it back to table.*
- What are you doing with that mopping rag?
- WILLIE: I was going to wash out what's on the slate.
- MAGGIE: Let me see it first. That's what you did last night at Tubby's after I came here? 20
- WILLIE: Yes, Maggie.
- MAGGIE: (*reading*): 'There is always room at the top.' (*Washing it out.*) Your writing's improving, Will. I'll set you a short copy for tonight, because it's getting late and we've a lot to do in the morning. (*Writing.*) 'Great things grow from small.' Now, then, you can sit down here and copy that. 25
- He takes her place at the table. MAGGIE watches a moment, then goes to fire-place and fingers the flowers.*
- I'll put these flowers of Mrs Hepworth's behind the fire, Will. We'll not want litter in the place come working time tomorrow. 30
- She takes up basin, stops, looks at WILL, who is bent over his slate, and takes a flower out, throwing the rest behind the fire and going to bedroom with one.*
- WILLIE: (*looking up*): You're saving one. 35
- MAGGIE: (*caught in an act of sentiment and apologetically*): I thought I'd press it in my Bible for a keepsake, Will. I'm not beyond liking to be reminded of this day.
- She looks at screen and yawns.*
- MAGGIE: Lord, I'm tired. I reckon I'll leave those pots till morning. It's a slackish way of starting, but I don't get married every day. 40
- WILLIE: (*industrious at his slate*): No.
- MAGGIE: I'm for my bed. You finish that copy before you come.
- WILLIE: Yes, Maggie.

*Exit MAGGIE to bedroom, with the flower. She closes door, 45
 WILL copies, repeats letters and words as he writes them slowly,
 finishes, then rises and rakes out fire. He looks shyly at bedroom
 door, sits and takes his boots off. He rises, boots in hand, moves
 towards door, hesitates, and turns back, puts boots down at door,
 then returns to table and takes off his collar. Then hesitates again, 50
 finally makes up his mind, puts out light, and lies down on sofa
 with occasional glances at the bedroom door, At first he faces the
 fire. He is uncomfortable. He turns over and faces the door. In a
 minute MAGGIE opens the bedroom door. She has a candle and is
 in a plain calico night-dress. She comes to WILL, shines the light 55
 on him, takes him by the ear, and returns with him to bedroom.*

Either 2 (a) Explore the ways in which Brighouse makes this such an entertaining and significant moment in the play. **[40]**

Or 2 (b) How does Brighouse make the relationship between Maggie and her sisters such a memorable feature of the play?

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

ARTHUR MILLER: A View from the Bridge

- 3 (a) EDDIE: You wait, Marco, you see some real fights here. You ever do any boxing?
- MARCO: No, I never.
- EDDIE [to RODOLPHO]: Betcha you have done some, heh? 5
- RODOLPHO: No.
- EDDIE: Well, come on, I'll teach you.
- BEATRICE: What's he got to learn that for?
- EDDIE: Ya can't tell, one a these days somebody's liable to step on his foot or sump'm. Come on, Rodolpho, I show you a couple a passes. [He stands below table.] 10
- BEATRICE: Go ahead, Rodolpho. He's a good boxer, he could teach you.
- RODOLPHO [embarrassed]: Well, I don't know how to – [He moves down to EDDIE.]
- EDDIE: Just put your hands up. Like this, see? That's right. That's very good, keep your left up because you lead with the left, see, like this. [He gently moves his left into RODOLPHO's face.] See? Now what you gotta do is you gotta block me, so when I come in like that you – [RODOLPHO parries his left.] Hey, that's very good! [RODOLPHO laughs.] All right, now come into me. Come on. 20
- RODOLPHO: I don't want to hit you, Eddie.
- EDDIE: Don't pity me, come on. Throw it, I'll show you how to block it. [RODOLPHO jabs at him, laughing. The others join.] 'at's it. Come on again. For the jaw right here. [RODOLPHO jabs with more assurance.] Very good! 25
- BEATRICE [to MARCO]: He's very good! [EDDIE crosses directly upstage of RODOLPHO.]
- EDDIE: Sure, he's great! Come on, kid, put sump'm behind it, you can't hurt me. [RODOLPHO, more seriously, jabs at EDDIE's jaw and grazes it.] Attaboy. 30
- [CATHERINE comes from the kitchen, watches.]
- Now I'm gonna hit you, so block me, see?
- CATHERINE [with beginning alarm]: What are they doin'?' [They are lightly boxing now.]
- BEATRICE [– she senses only the comradeship in it now]: He's teachin' him; he's very good! 35
- EDDIE: Sure, he's terrific! Look at him go! [RODOLPHO lands a blow.] 'at's it! Now, watch out, here I come, Danish! [He feints with his left hand and lands with his right. It mildly staggers RODOLPHO. MARCO rises.] 40
- CATHERINE [rushing to RODOLPHO]: Eddie!
- EDDIE: Why? I didn't hurt him. Did I hurt you, kid? [He rubs the back of his hand across his mouth.]
- RODOLPHO: No, no, he didn't hurt me. [To EDDIE with a certain gleam and a smile] I was only surprised. 45
- BEATRICE [pulling EDDIE down into the rocker]: That's enough, Eddie; he did pretty good, though.
- EDDIE: Yeah. [Rubbing his fists together] He could be very good, Marco. I'll teach him again. 50
- [MARCO nods at him dubiously.]

- RODOLPHO: Dance, Catherine. Come. [*He takes her hand; they go to phonograph and start it. It plays Paper Doll. RODOLPHO takes her in his arms. They dance. EDDIE in thought sits in his chair, and MARCO takes a chair, places it in front of EDDIE, and looks down at it. BEATRICE and EDDIE watch him.*] 55
- MARCO: Can you lift this chair?
- EDDIE: What do you mean?
- MARCO: From here. [*He gets on one knee with one hand behind his back, and grasps the bottom of one of the chair legs but does not raise it.*] 60
- EDDIE: Sure, why not? [*He comes to the chair, kneels, grasps the leg, raises the chair one inch, but it leans over to the floor.*] Gee, that's hard. I never knew that. [*He tries again, and again fails.*] It's on an angle, that's why, heh? 65
- MARCO: Here.
 [*He kneels, grasps, and with strain slowly raises chair higher and higher, getting to his feet now. RODOLPHO and CATHERINE have stopped dancing as MARCO raises the chair over his head.*] 70
 [*MARCO is face to face with EDDIE, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over EDDIE's head – and he transforms what might appear like a glare of warning into a smile of triumph, and EDDIE's grin vanishes as he absorbs his look.*] 75

Either 3 (a) How does Miller make this such a dramatic and significant conclusion to Act 1? [40]

Or 3 (b) How does Miller's portrayal of Alfieri contribute to the impact of the play?

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

J B PRIESTLEY: *An Inspector Calls*

- 4 (a) GERALD: I hope you don't mind my coming back?
 MRS BIRLING: No, of course not, Gerald.
 GERALD: I had a special reason for coming. When did that Inspector go?
 SHEILA: Only a few minutes ago. He put us all through it –
 MRS BIRLING: (*warningly*) Sheila! 5
 SHEILA: Gerald might as well know.
 BIRLING: (*hastily*) Now – now – we needn't bother him with all that stuff.
 SHEILA: All right. (*To GERALD*) But we're all in it – up to the neck. It got worse after you left.
 GERALD: How did he behave? 10
 SHEILA: He was – frightening.
 BIRLING: If you ask me, he behaved in a very peculiar and suspicious manner.
 MRS BIRLING: The rude way he spoke to Mr Birling and me – it was quite extraordinary! 15
 GERALD: Hm – hm!
They all look enquiringly at GERALD.
 BIRLING: (*excitedly*) You know something. What is it?
 GERALD: (*slowly*) That man wasn't a police officer.
 BIRLING: (*astounded*) What? 20
 MRS BIRLING: Are you certain?
 GERALD: I'm almost certain. That's what I came back to tell you.
 BIRLING: (*excitedly*) Good lad! You asked about him, eh?
 GERALD: Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to 25
 him. He swore there wasn't any Inspector Goole or anybody like him on the force here.
 BIRLING: You didn't tell him –
 GERALD: (*cutting in*) No, no. I passed it off by saying I'd been having an argument with somebody. But the point is – this sergeant was 30
 dead certain they hadn't any inspector at all like the chap who came here.
 BIRLING: (*excitedly*) By Jingo! A fake!
 MRS BIRLING: (*triumphantly*) Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us? 35
 GERALD: Well you were right. There isn't any such inspector. We've been had.
 BIRLING: (*beginning to move*) I'm going to make certain of this.
 MRS BIRLING: What are you going to do?
 BIRLING: Ring up the Chief Constable – Colonel Roberts.
 MRS BIRLING: Careful what you say, dear. 40
 BIRLING: (*now at telephone*) Of course. (*At telephone.*) Brumley eight seven five two. (*To the others as he waits.*) I was going to do this anyhow. I've had my suspicions all along. (*At telephone.*) Colonel Roberts, please. Mr Arthur Birling here ... Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an 45
 Inspector Goole has joined your staff lately ... Goole. G-O-O-L-E ... a new man ... tall, clean-shaven (*Here he can describe the appearance of the actor playing the part of the INSPECTOR*) I see ... yes ... well, that settles it ... No, just a little argument we were having here ... Goodnight. (*He puts down the telephone* 50
and looks at the others.) There's no Inspector Goole on the police. That man definitely wasn't a police inspector. As Gerald says – we've been had.

MRS BIRLING: I felt it all the time. He never talked like one. He never even
looked like one. 55

BIRLING: This makes a difference, y'know. In fact, it makes *all* the
difference.

GERALD: Of course!

SHEILA: (*bitterly*) I suppose we're all nice people now.

BIRLING: If you've nothing more sensible than that to say, Sheila, you'd 60
better keep quiet.

ERIC: She's right, though.

BIRLING: (*angrily*) And *you'd* better keep quiet anyhow. If that *had* been
a police inspector and he'd heard you confess –

MRS BIRLING: (*warningly*) Arthur – careful! 65

BIRLING: (*hastily*) Yes, yes.

SHEILA: You see, Gerald, you haven't to know the rest of our crimes and
idiocies.

GERALD: That's all right, I don't want to.

- Either** 4 (a) Explore the ways in which Priestley makes this such a dramatic and significant
moment in the play. [40]
- Or** 4 (b) Explore **ONE** or **TWO** moments in the play when Priestley makes the Inspector's
presence on the stage particularly powerful.

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

WILLY RUSSELL: *Educating Rita*

- 5 (a) *RITA bursts through the door out of breath*
- FRANK: What are you doing here? (*He looks at his watch*) It's Thursday, you ...
- RITA: (*moving over to the desk; quickly*) I know I shouldn't be here, it's me dinner hour, but listen, I've got to tell someone, have you got a few minutes, can you spare ...? 5
- FRANK: (*alarmed*) My God, what is it?
- RITA: I had to come and tell you, Frank, last night, I went to the theatre! A proper one, a professional theatre.
FRANK gets up and switches off the radio and then returns to the swivel chair 10
- FRANK: (*sighing*) For God's sake, you had me worried, I thought it was something serious.
- RITA: No, listen, it was. I went out and got me ticket, it was Shakespeare, I thought it was gonna be dead boring ...
- FRANK: Then why did you go in the first place? 15
- RITA: I wanted to find out. But listen, it wasn't boring, it was bleeding great, honest, ogh, it done me in, it was fantastic. I'm gonna do an essay on it.
- FRANK: (*smiling*) Come on, which one was it?
RITA moves URC
- RITA: '... Out, out, brief candle! 20
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury
Signifying nothing.' 25
- FRANK: (*deliberately*) Ah, *Romeo and Juliet*.
- RITA: (*moving towards FRANK*) Tch. Frank! Be serious. I learnt that today from the book. (*She produces a copy of 'Macbeth'*) Look, I went out and bought the book. Isn't it great? What I couldn't get over is how exciting it was. 30
FRANK puts his feet up on the desk
- RITA: Wasn't his wife a cow, eh? And that fantastic bit where he meets Macduff and he thinks he's all invincible. I was on the edge of my seat at that bit. I wanted to shout out and tell Macbeth, warn him.
- FRANK: You didn't, did you? 35
- RITA: Nah. You can't do that in a theatre, can you? It was dead good. It was like a thriller.
- FRANK: Yes. You'll have to go and see more.
- RITA: I'm going to. *Macbeth's* a tragedy, isn't it?
FRANK nods 40
- RITA: Right.
RITA smiles at FRANK and he smiles back at her
Well I just – I just had to tell someone who'd understand.
- FRANK: I'm honoured that you chose me
- RITA: (*moving towards the door*) Well, I better get back. I've left a customer with a perm lotion. If I don't get a move on there'll be another tragedy. 45
- FRANK: No. There won't be a tragedy.
- RITA: There will, you know. I know this woman; she's dead fussy. If her perm doesn't come out right there'll be blood and guts everywhere.
- FRANK: Which might be quite tragic – 50
He throws her the apple from his desk which she catches
– but it won't be a tragedy.

- RITA: What?
- FRANK: Well – erm – look; the tragedy of the drama has nothing to do with the sort of tragic event you’re talking about. Macbeth is flawed by his ambition – yes? 55
- RITA: (*going and sitting in the chair by the desk*) Yeh. Go on. (*She starts to eat the apple*)
- FRANK: Erm – it’s that flaw which forces him to take the inevitable steps towards his own doom. You see? 60
RITA offers him the can of soft drink. He takes it and looks at it
- FRANK: (*Putting the can down on the desk*) No thanks. Whereas, Rita, a woman’s hair being reduced to an inch of stubble, or – or the sort of thing you read in the paper that’s reported as being tragic, “Man Killed By Falling Tree”, is not a tragedy. 65
- RITA: It is for the poor sod under the tree.
- FRANK: Yes, it’s tragic, absolutely tragic. But it’s not a tragedy in the way that *Macbeth* is a tragedy. Tragedy in dramatic terms is inevitable, pre-ordained. Look, now, even without ever having heard the story of *Macbeth* you wanted to shout out, to warn him and prevent him going on, didn’t you? But you wouldn’t have been able to stop him would you? 70
- RITA: No.
- FRANK: Why?
- RITA: They would have thrown me out the theatre. 75

- Either** 5 (a) Explore the ways in which Russell makes this such an entertaining and significant moment in the play. [40]
- Or** 5 (b) To what extent does Russell’s portrayal of Rita suggest that she has changed for the better?
- Remember to support your ideas with details from the play. [40]

R C SHERRIFF: *Journey's End*

- 6 (a) *[A man appears in the trench and comes down the steps – a small, slightly built man in the early twenties, with a little moustache and a pallid face.]*
- STANHOPE: *[looking hard at the newcomer]*: Well, Hibbert?
- HIBBERT: Everything's fairly quiet. Bit of sniping somewhere to our left; some rifle grenades coming over just on our right. 5
- STANHOPE: I see. Mason's got your supper.
- HIBBERT: *[gently rubbing his forehead]*: I don't think I can manage any supper tonight, Stanhope. It's this beastly neuralgia. It seems to be right inside this eye. The beastly pain gets worse every day. 10
- STANHOPE: Some hot soup and a good tough chop'll put that right.
- HIBBERT: I'm afraid the pain rather takes my appetite away. I'm damn sorry to keep on talking about it, Stanhope, only I thought you'd wonder why I don't eat anything much.
- STANHOPE: Try and forget about it. 15
- HIBBERT: *[with a little laugh]*: Well – I wish I could.
- STANHOPE: Get tight.
- HIBBERT: I think I'll turn straight in for a rest – and try and get some sleep.
- STANHOPE: All right. Turn in. You're in that dugout there. Here's your pack. *[He picks up the pack that TROTTER brought down.]* You go on duty at two. I take over from you at four. I'll tell Mason to call you. 20
- HIBBERT: *[faintly]*: Oh, right – thanks, Stanhope – cheero.
- STANHOPE: Cheero. *[He watches Hibbert go down the tunnel into the dark.]*
- HIBBERT: *[returning]*: Can I have a candle?
- STANHOPE: *[taking one from the table]*: Here you are. 25
- HIBBERT: Thanks.
- [He goes out again. There is silence. STANHOPE turns to OSBORNE.]*
- STANHOPE: Another little worm trying to wriggle home.
- OSBORNE: *[filling his pipe]*: I wonder if he really is bad. He looks rotten.
- STANHOPE: Pure bloody funk, that's all. He could eat if he wanted to; he's starving himself purposely. Artful little swine! Neuralgia's a splendid idea. No proof, as far as I can see. 30
- OSBORNE: You can't help feeling sorry for him. I think he's tried hard.
- STANHOPE: How long's he been out here? Three months, I suppose. Now he's decided he's done his bit. He's decided to go home and spend the rest of the war in comfortable nerve hospitals. Well he's mistaken. I let Warren get away like that, but no more. 35
- OSBORNE: I don't see how you can prevent a fellow going sick.
- STANHOPE: I'll have a quiet word with the doctor before *he* does. He thinks he's going to wriggle off before the attack. We'll just see about that. No man of mine's going sick before the attack. They're going to take an equal chance – together. 40
- OSBORNE: Raleigh looks a nice chap.
- STANHOPE: *[looking hard at OSBORNE before replying]*: Yes.
- OSBORNE: Good-looking youngster. At school with you, wasn't he? 45
- STANHOPE: Has he been talking already?
- OSBORNE: He just mentioned it. It was a natural thing to tell me when he knew you were in command.
- [STANHOPE is lounging at the table with his back to the wall. OSBORNE, sitting on the right-hand bed, begins to puff clouds of smoke into the air as he lights his pipe.]* 50
- He's awfully pleased to get into your company.
- [STANHOPE makes no reply. He picks up a pencil and scribbles on the back of a magazine.]*

He seems to think a lot of you. 55
 STANHOPE: [*looking up quickly at OSBORNE and laughing*]: Yes, I'm his hero.
 OSBORNE: It's quite natural.
 STANHOPE: You think so?
 OSBORNE: Small boys at school generally have their heroes.
 STANHOPE: Yes. Small boys at school do. 60
 OSBORNE: Often it goes on as long as –
 STANHOPE: – as long as the hero's a hero.
 OSBORNE: It often goes on all through life.

Either **6** **(a)** Explore the ways in which Sherriff makes this such a dramatic and revealing moment in the play. **[40]**

Or **6** **(b)** How does Sherriff make the final scene (Act 3 Scene 3) of the play dramatic and moving?

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

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