



ADVANCED GCE
ENGLISH LANGUAGE
Culture, Language and Identity

F653/RB

READING BOOKLET

Thursday 24 June 2010
Morning

Duration: 2 hours
(+ 15 minutes reading time)



- **The first fifteen minutes are for reading the passages in this Reading Booklet.**
- During this time you may make any annotations you choose on the passages themselves.
- The questions for this examination are given in a separate booklet.
- **You must not open the question paper, or write anything in your Answer Booklet, until instructed to do so.**
- The Invigilator will tell you when the fifteen minutes begin and end.
- You will then be allowed to open the question paper.
- You will be required to answer **the question from Section A** and **one other question** from Section B or Section C or Section D.
- You will have **two hours** to work on the tasks.
- This document consists of **20** pages. Any blank pages are indicated.

BLANK PAGE

The material in this Reading Booklet relates to the questions in the question paper.

You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.

CONTENTS	Pages
Section A – Language and Speech Passages a, b, c, d, e	4-5
Section B – The Language of Popular Written Texts Passages f, g, h	6-8
Section C – Language and Cultural Production Passages i, j, k	10-14
Section D – Language Power and Identity Passages l, m, n and o	16-17

You will be required to answer **the question from Section A** and **one other question** from Section B **or** Section C **or** Section D.

Section A – Language and Speech

Compulsory Section

- 1 In passages (a), (b), (c), (d) and (e) the respective authors are writing about attitudes to speech and accents.

Passage (a)

FROM A SCHOOL PROSPECTUS

This school reflects the belief that there are some kinds of speech which are socially inappropriate for our pupils. Because of this all entrants between the age of 11 and 13 will be expected to attend elocution classes conducted by the English staff. [1928]

Passage (b)

FROM AN OFFICIAL EDUCATIONAL REPORT

'Correct English' emphasises this should be the only way to speak. Despite efforts to suggest otherwise, 'correctness' in accent bestows social prestige. Regionalisms are best reserved for family and friends. [1958]

Passage (c)

FROM A LETTER TO THE PRESS

Accent most certainly matters. In contemporary society the careful pitch of vowels and the precision in enunciation which mark out The Queen's English significantly affect the ways in which people's personalities are judged by others. [1987]

Passage (d)

FROM AN ACADEMIC TEXT ON LANGUAGE

Almost as soon as RP arrived it began to fragment. It contained personal variations, and it was subject to change, as any other accent. By the 1960s Gimson defined three distinct forms: conservative (older generation), general (modified form) and advanced used by young upper class and judged as being 'affected'. This makes it clear it retained its social class connotations as a supra-regional standard. However, during the 1960s there was a strong cultural emphasis upon regional identities, promoted particularly in literature and the arts. This appears to have led to a reduction in the extent of the country recognising the accent as a desirable standard. By 1982 the phonetician John Wells saw it increasingly restricted to southern England. Around this date the character of the accent spoken by the educated class had dramatically altered, incorporating a number of features previously associated with local London speech, to produce the accent that the media have happily designated 'Estuary English'. Although it seems to have emerged around the River Thames estuary, it soon became apparent that this name would not do as a means of characterising an accent spreading around the country as far north as Yorkshire and as far west as Dorset ... [2004]

Passage (e)

EXTRACT FROM A WEBSITE SURVEY OF ACCENTS IN UK

"Cool Accents"

Queen's English	20 percent	
Scottish	12 percent	
Geordie (Newcastle)	9 percent	
Yorkshire	7 percent	5
Cockney	7 percent	
Welsh	5 percent	
Scouse (Liverpool)	4 percent	
West Country	3 percent	
Brummy (Birmingham)	2 percent [2008]	10

You will be required to answer **one** question from Section B **or** Section C **or** Section D.

EITHER

Section B – The Language of Popular Written Texts

- 2 Passages (f), (g) and (h) are set in schools. They were all written in the latter part of the 20th century. Passages (g) and (h) were written for adult audiences.

Passage (f)

CHAPTER NINE

The Midnight Duel

Harry had never believed he would meet a boy he hated more than Dudley, but that was before he met Draco Malfoy. Still, first year Gryffindors only had Potions with the Slytherins, so they didn't have to put up with Malfoy much. Or at least, they didn't until they spotted a notice pinned up in the Gryffindor common-room which made them all groan. Flying lessons would be starting on Thursday – and Gryffindor and Slytherin would be learning together. 5

'Typical,' said Harry darkly. 'Just what I always wanted. To make a fool of myself on a broomstick in front of Malfoy.'

He had been looking forward to learning to fly more than anything else. 10

'You don't know you'll make a fool of yourself,' said Ron reasonably. 'Anyway, I know Malfoy's always going on about how good he is at Quidditch, but I bet that's all talk.'

Malfoy certainly did talk about flying a lot. He complained loudly about first years never getting on the house Quidditch teams and told long, boastful stories which always seemed to end with him narrowly escaping Muggles in helicopters. He wasn't the only one, though: the way Seamus Finnigan told it, he'd spent most of his childhood zooming around the countryside on his broomstick. Even Ron would tell anyone who'd listen about the time he'd almost hit a hang-glider on Charlie's old broom. Everyone from wizarding families talked about Quidditch constantly. Ron had already had a big argument with Dean Thomas, who shared their dormitory, about football. Ron couldn't see what was exciting about a game with only one ball where no one was allowed to fly. Harry had caught Ron prodding Dean's poster of West Ham football team, trying to make the players move. 15 20

Neville had never been on a broomstick in his life, because his grandmother had never let him near one. Privately, Harry felt she'd had good reason, because Neville managed to have an extraordinary number of accidents even with both feet on the ground. 25

Hermione Granger was almost as nervous about flying as Neville was. This was something you couldn't learn by heart out of a book – not that she hadn't tried. At breakfast on Thursday she bored them all stupid with flying tips she'd got out of a library book called *Quidditch Through the Ages*. Neville was hanging on to her every word, desperate for anything that might help him hang on to his broomstick later, but everybody else was very pleased when Hermione's lecture was interrupted by the arrival of the post. 30

Passage (g)

Norfolk: October 1954

Chapter One

Everything has its own beginning. The longest book begins with a single word. The longest journey begins with a single step.

At Kirkston Abbey the first step was an unexpected act of kindness; a patch of perfect blue to brighten the greyness of an October day. In time that blue would dull, turn bad, decay, and spread its infection across the sky.

5

The morning assembly was coming to an end. The school chapel resounded with the sound of three hundred adolescent voices denting, but not destroying the beauty of one of England's most uplifting hymns:

10

'Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O Clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem,
In England's green and pleasant land.'

15

The voices died away, the echoes floating into the air to burst against the rafters.

'Let us pray,' intoned Mr Howard the headmaster from his seat at the front of the choirstools. The school dropped to its collective knees. The thudding sound of bottoms perched on the ends of wooden seats.

20

'Dear Lord, look down on we your servants, gathered here today. Grant us the strength to do your work and to obey your commandments, this and every day. In the name of Jesus Christ our Lord, Amen.'

25

'Amen,' echoed the school.

Thirty seconds of silence. A chance to pray, to think wistfully of the weekend that had just ended, or to panic about prep that was still unprepared.

The organ started up again; the sound of the Toccata and Fugue filled the chapel. The school returned to its feet and began to file out; house by house, row by row, each boy turning and nodding respectfully towards the altar before marching up the aisle and out into the crispness of the autumn morning.

30

They marched along the chapel path towards the main school building; boys in smart blue blazers emblazoned with the school crest; grey trousers with severe creases, and shiny black shoes. A mass of regulated uniformity, enlivened by splashes of colour from the prefects who were permitted to wear jackets of their own choice. The wind whistled across the flat landscape and through the branches of the beech trees that flanked the path; bitter and tinged with salt, blowing in from the sea three miles to the north.

35

The path divided. Some boys veered off on a path that led to the woods and to Heatherfield and Monmouth; the two boarding houses hidden in the trees. Others continued past the rugby pitches and on towards the main school building; a huge Victorian Gothic edifice which still managed to seem dwarfed by the vast Norfolk sky above.

40

It was in fact two buildings joined by a cloister. The building on the right contained most of the classrooms and the assembly hall. The building on the left contained two further residential houses: Abbey House, and Old School House. The boys filed into their respective houses to fetch the books they would need for the morning's lessons.

45

Passage (h)

I reached the Common Room just in time. The New Head was arriving, with Pat Bishop, the Second Master, and his secretary, Marlene, an ex-parent who joined us when her son died. The New Head is brittle, elegant and slightly sinister, like Christopher Lee in *Dracula*. The Old Head was foul-tempered, overbearing, rude and opinionated; exactly what I enjoy most in a Headmaster. Fifteen years after his departure, I still miss him. 5

On my way to my seat I stopped to pour myself a mug of tea from the urn. I noticed with approval that although the Common Room was crowded and that some of the younger members of staff were standing, my own seat had not been taken. Third from the window, just under the clock. I balanced the mug on my knees as I sank into the cushions, noticing as I did that my chair seemed rather a tight fit. 10

I think I may have put on a few pounds during the holidays.

'Hem-hem.' A dry little cough from the New Head, which most of us ignored. Marlene – fifty-ish, divorced, ice-blond hair and Wagnerian presence – caught my eye and frowned. Sensing her disapproval, the Common Room settled down. It's no secret, of course, that Marlene runs the place. The New Head is the only one who hasn't noticed. 15

'Welcome back, all of you.' That was Pat Bishop, generally acknowledged to be the human face of the School. Big, cheery, still absurdly youthful at fifty-five, he retains the broken-nosed and ruddy charm of an oversized schoolboy. He's a good man, though. Kind, hardworking, fiercely loyal to the School, where he too was once a pupil – but not overly bright, in spite of his Oxford education. A man of action, our Pat, of compassion, not of intellect; better suited to classroom and rugby pitch than to management committee and Governors' Meeting. We don't hold that against him, however. There is more than enough intelligence in St Oswald's; what we really need is more of Bishop's type of humanity. 20

'Hem-hem.' The Head again. It comes as no surprise that there is tension between them. Bishop, being Bishop, tries hard to ensure that this does not show. However, his popularity with both boys and staff has always been irksome to the New Head, whose social graces are less than obvious. 'Hem-hem!' 25

Bishop's colour, always high, deepened a little. Marlene, who has been devoted to Pat (secretly, she thinks) for the past fifteen years, looked annoyed.

Oblivious, the Head stepped forward. 'Item one: fund-raising for the new Games Pavilion. It has been decided to create a second administrative post to deal with the issue of fund-raising. The successful candidate will be chosen from a shortlist of six applicants and will be awarded the title of Executive Public Relations Officer in Charge of –' 30

I managed to tune out most of what followed, leaving the comforting drone of the New Head's voice sermonizing in the background. The usual litany, I expect; lack of funds, the ritual post-mortem of last summer's results, the inevitable New Scheme for pupil recruitment, another attempt to impose Computer Literacy on all teaching staff, an optimistic-sounding proposal from the girls' school for a joint venture, a proposed (and much-dreaded) School Inspection in December, a brief indictment of government policy, a little moan about Classroom Discipline and Personal Appearance (at this point Sourgrape Devine gave me a sharp look), and the ongoing litigations (three to date, not bad for September). 35 40

BLANK PAGE

TURN OVER FOR SECTION C

You will be required to answer **one** question from Section B **or** Section C **or** Section D.

OR

Section C – Language and Cultural Production

3 Passages (i), (j) and (k) are concerned with the popular cultural character, James Bond.

Passage (i)

**Penguin Plans 007 for 2008
7th November 2007**

Penguin today released details of the plans to publish James Bond novels in 2008 to celebrate the centenary of his creator Ian Fleming¹. *The Bookseller* reports that Penguin has set a UK hardback sales target of 250,000 copies for *Devil May Care*, the new 007 novel by Sebastian Faulks which is scheduled for release on 28th May 2008. 5

Penguin managing director Tom Weldon said at an event last night, “Sebastian has written a tour de force ... it is everything we hoped for and a couple of Martinis more.” According to reports, Penguin plans an unmissable marketing and publicity campaign. “Imagine a speedboat coming down the Thames with the first copy ... imagine [Penguin marketing chiefs] Joanna Prior and Naomi Fidler in gold lamé swimsuits abseiling down the building.” 10
(MI6² Note: this sounds more like a movie promotion than for the literary Bond ...)

The cover to *Devil May Care* was shown to guests of the publicity event, and it is said to feature a single iconic image, which has been designed by The Partners branding agency.

Faulks said he had retained 80% of Fleming’s style, and aimed to blend the pace of the crime stories with the menace of the spy sagas. “It’s a period adventure in which I’ve tried to capture a playful spirit.” The story features favourite characters Felix Leiter and Miss Money Penny, and Faulks said he had avoided deep psychological portraits: “This is not Bond meets Charlotte Gray³ ... my Bond has no inner life.” 15

Devil May Care will retail for £18.99 and will be released under the new Penguin 007 imprint. MI6 can confirm the adventure runs for 320 pages and will be released simultaneously in the USA under Doubleday. 20

¹ Ian Fleming: the original author of ‘James Bond’ novels.

² MI6: an abbreviation of the UK Secret Service dealing with overseas affairs.

³ Charlotte Gray: character in a World War II spy novel written by Sebastian Faulkes.

Passage (j)

James Bond week: 007 and his girls are back with a crisp new look

By Jessica Fellowes

Last Updated: 2:19PM GMT 10 Nov 2008

The styling in the latest Bond movie, Quantum of Solace, is decidedly sharper and more polished ... 5

Think of a Bond movie and it's not the plot you remember – it's the style. Connery with his narrow Sixties suits made by his Mayfair tailor, Roger Moore in that safari outfit and Pierce Brosnan in black tie by Brioni. Even the beauty of the Bond girls is secondary to their apparel: Ursula Andress's bikini in Dr No, Honor Blackman's tight waistcoat in Goldfinger and Halle Berry in – what else? – a bikini in Die Another Day. The villains are also remembered for their sinister outfits – Auric Goldfinger's plus-fours, Oddjob's bowler hat and Blofeld's high-collared, big-buttoned suits. 10

So it's no surprise that the new Bond vehicle, Quantum of Solace, is just as much about the cut of 007's cloth as the car chases (pure Bond), explosions (big, orange and full-on) and cool gadgets (best yet). 15

After completing 21 films in the franchise, it seems that the producers have decided to strike out in a more grown-up direction. Daniel Craig's Bond will not say, "The name's Bond, James Bond", nor order a martini "shaken not stirred". The smoothness of Sean Connery, the comedic turn of Roger Moore, and the "ironic" arched eyebrow of Pierce Brosnan have been decisively left behind. And so have the ridiculous outfits, thanks to Quantum's costume designer, Louise Frogley, whose previous credits include Ocean's Thirteen. 20

"Daniel's Bond is unlike all the others," says costume supervisor Lindsay Pugh. "Before him, Bond was becoming a parody of himself. Daniel is not quite as tongue-in-cheek – he's more real and gritty. The script, too, is more realistic. So it followed that there wouldn't be any parodies in the costume." 25

Italian tailors Brioni, who dressed Bond from Goldeneye (1995) to Casino Royale, have been moved aside in favour of sharp suits by the American designer Tom Ford.

"The Brioni suits were too relaxed," explains Pugh. "The way that Daniel wears his clothes required something sharper. For us, it was the perfect partnership – Tom Ford understood exactly what we needed, and worked hard to give us what we wanted, while staying within his own design." 30

Not that the look offers any nasty surprises. Bond aficionados will be pleased to hear that "there are a lot of nods to Connery's Bond – we styled Daniel in a slightly Sixties way for this film".

Gemma Arterton 22, the hot British starlet of the moment, has a strong Sixties look as Agent Fields, her belted Burberry trenchcoat and knee-high boots a happy throwback to Diana Rigg in On her Majesty's Secret Service. But her real style moment is when she arrives at a party, reddish hair piled high in a chignon, in a silk and wool black Prada shift-dress with a silvery-grey panel and bow detail. The dress, which cost in the region of £1,000, was part of the collection for last autumn/winter. Anna Wintour, editor-in-chief of American Vogue, had it in several versions. The striking prasiolite, or green amethyst, necklace worn by Arterton in the same scene is by Lesley Schiff of London's The Talisman Gallery (seek solace in your own for £595; call 020 7351 2400). 35 40

But it's Ukrainian actress Olga Kurylenko as Camille who has the edge. She is perhaps the first credit-crunch Bond girl, driving a metallic gold Ford Ka and dressing in Jasper Conran, best known for producing collections in association with Debenhams. In line with this season's key looks, Kurylenko also wears a statement necklace – a chunky gold chain with a fish pendant from Conran's spring/summer collection, made to order, from £395 (020 7292 9080, jasperconran.com). Not as cheap as chips, perhaps, but less than the cost of painting your body in liquid gold. Kurylenko's two main looks are as affordable as the jewellery: her tight-fitting, orange "Swimmer", or vest top, is £275, and the high-waisted bronze skirt £595. Her sleeveless Prada black dress in poplin, nipped in at the waist and ruched on one side, was a one-off for the film but Prada does a variation every season; it's always a sell-out, despite its £800 price tag. Complete the look with heels from Gina. 45 50

Passage (k)

Bond: the Hidden Heroes

It has taken two years, a gruelling schedule of planning, shooting, editing and publicity and a workforce more than a thousand strong, but Quantum of Solace is finally set to arrive on our big screen this week. The film offers everything you'd expect of the classic Bond franchise – the suave and indelibly cool Daniel Craig, the beautiful Bond girls, high-octane car chases and eye-watering stunt visuals. 5

However what drives of cinema-goers don't see in the finished product is the sheer number of backstage stars responsible for putting all the pieces together. In this exclusive interview, Executive Producer Callum McDougall brings to life the blood, sweat and tears that goes in to making a film like Bond. He tells why those working beyond the spotlight merit just as much respect as Craig and his co-stars – and how the viewing choices you make can impact on their livelihoods. 10

INTERVIEW: Callum McDougall, Quantum of Solace Executive Producer

- **People can see the movie in cinemas from today. What's going to blow them away?**

This is the first James Bond film which is a true sequel – it follows on literally within a few hours of Casino Royale finishing. Marc Forster, who directed Quantum of Solace, is often referred to as more of an art-house director, and I think this is without doubt the most visual of the Bond series – it goes back to the days of Ken Adam's originals. 15

- **How many people did it take to get Quantum of Solace from concept to box-office?**

Definitely more than a thousand. We were setting the film up in six countries all at the same time. It all starts with the writers, producer and director, then there are set designers, stunts and special effects, production, art department, hair, make-up, costume, accounts, action vehicles, armoury, aerial teams, the shoot itself... and once we finish shooting there's all the post-production, then a full-on international launch including the seven week press tour. All in all, a lot of people! 20

- **How does a stunt team create big moments like the opening car chase in Quantum?**

Every stunt is meticulously planned to the last millimetre. The opening car chase began with model cars and trucks playing it out on a table, then moved on to storyboards and test runs. There's also all small things an audience wouldn't necessarily think of, like our Italian team sorting out permission to close down roads, getting in police assistance ... this takes weeks to organise – you can't just close a road down! Locals have to be warned, alternative transport sorted... 25

- **How did you get in to film?**

I started off by applying for jobs as a runner. I got my first job by persistence and luck, working as a runner on Rising Damp. 30



15

20

25

30

35

40

- **What's the most rewarding thing about working on a classic like Bond?**
 Being involved in the world's most famous franchise... I see it as nothing but a privilege. You can be anywhere in the world, and everyone has seen one of these films. It's like being a part of history. 45
- **There's a lot of talk about counterfeit DVDs threatening the film industry. What would you say to people who might be tempted to buy a fake DVD of the film rather than seeing it in the cinema?**
 You're getting a poor rendition of the film we've worked hard to make. Also, to put it simply, if people continue to buy fake DVDs the companies who make the films won't be getting the revenue they need to continue making them in the future. As with any product, you can't give it away for nothing. Films are copyrighted to allow their costs to be covered; buying fakes means those that make a profit aren't the people that invested in the film's production. Films like Bond also fund training schemes for film technicians of the future, and working on films themselves provides a great training ground for budding directors, cinematographers...if there's not the money there for films to be made, it's like a house of cards – it all comes tumbling down. 50
- **Finally, what's the best Bond moment of all time?**
 Very difficult! I have three Bond sequences I'm really fond of: the opening and song from The Spy Who Loved Me, the opening to Casino Royale, and the scene where Bond meets Vesper for the first time on the train – great writing and great acting. 60

For more exclusive interviews with the backstage stars of the film industry, visit www.hiddenscreenheroes.co.uk

BLANK PAGE

TURN OVER FOR SECTION D

You will be required to answer **one** question from Section B **or** Section C **or** Section D.

OR

Section D – Language Power and Identity

- 4 Passages (l), (m), (n) and (o) are concerned with different aspects of money and its importance in our lives. Passage (l) was written in 1906; passages (m), (n) and (o) were written in the 21st century.

Passage (l)

AN OLDER STYLE BUSINESS LETTER

Complaining of Want of Punctuality of Payment.

London, 4, Ackworth Street, 16th January, 1906

MR. T. TARDREW.

SIR,–

You wrote to me a month since, declaring your inability to settle your account, and stating in the most positive terms that a settlement should be made on the 2nd of the present month. More than a fortnight has elapsed since the day named, but the promised settlement has not been made, neither have I heard from you one word respecting the affair.

I am now compelled to write to you in more serious terms, and to urge upon you the necessity of attending to this matter without farther delay.

As a man of business, you must be aware that these irregularities in connexion with money affairs are calculated to cause not only mistrust in yourself, but considerable inconvenience to me, and I must tell you plainly that if all my customers were as tardy in settling their accounts as you are, I should soon have to give up business.

I cannot help thinking that although you may, as other men do, experience occasional periods of pressure, the general irregularity in your payments arises from an absence of consideration for others rather than a want of means; and now that I have thus placed the matter before you, I do hope that you will not only promptly attend to the account outstanding, but that you will endeavour to be more punctual in future engagements.

I am, Sir,

Yours respectfully,

A. WHEELER

5

10

15

20

Passage (m)

ADAPTED FROM AN ARTICLE IN A STYLE MAGAZINE

I am naturally extravagant; I am also naturally useless with money. It's an unhappy combination that has for two decades resulted in complete dependency on my overdraft facilities and on assorted loans. Let's say I have come across my fair share of bailiffs over the years ... I think I saw, subconsciously, my financial idiocy as a sign of a rather charming bohemian easy come, easy go approach to life in general. I know it's quite pathetic (it's perhaps no coincidence my father died a double bankrupt and my mother's attitude to money is quite breezy.) ... However, I am beginning to find my conspicuous consumption slightly nauseating. Not all the time, obviously: I understand, and dearly love, the thrilling kick of pure pleasure that comes from buying a lovely dress, or indeed a lovely holiday. But there was, and it slowly dawned on me, something gross about wanting something and buying it, just like that – and sod the consequences ...

5

10

Passage (n)

FROM THE TRAVEL SECTION OF A BROADSHEET NEWSPAPER

We can safely tick off the whole of America from our holiday wish list for the foreseeable future. If we are finger pointing, and I think we should be, they started this global financial crisis with their Fannies and their Freddies and sub-primes. But it's the pound that is suffering. Last week it dipped to \$1.52 down more than \$2 from this time last year. So no more bargain breaks stateside. 5

The whole of Europe is out too – bet all you Eurosceptics are wishing we'd joined the Eurozone now. The pound is now just 1.23 euros. It's already frightening enough ordering a round of drinks in a Roman piazza. Can we just stop there, please? Before people who live in Calais start coming over here to buy cheap booze ... Forget the once popular Iceland. It's bust too. Do you want twenty hours of darkness, during which the only way to keep warm is to drink (now much cheaper) vodka? 10

Passage (o)

**Sustainable banking
An idea whose time has come?**

At Triodos Bank, our mission is to make money work for positive social, environmental and cultural change.

And we take a simple approach to achieving that. We only lend our savers' deposits to organisations actively doing good – like fair trade businesses or renewable energy companies. And we regularly publish details of all the loans we make, so our savers know exactly how we're using their money. 5

As a result, our business has grown consistently over the last 25 years, as we have built lasting relationships based on trust and transparency with both savers and borrowers. 10

Today, Triodos is as solid and stable as ever. Our solvency and capital base are strong. We have good liquidity, because we only lend 'real' money entrusted to us by our savers, so there's no need for us to borrow from other banks. And, because we only invest in people and businesses we believe in and really understand, we have high quality assets.

Some might think our approach to banking old-fashioned. We believe it's the future. 15

And we'd like to take this opportunity to thank the thousands of individuals and organisations who have shown they share that belief, by choosing to bank with us.

If you think you might like to join them, we'd be very happy to hear from you.

**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, is given to all schools that receive assessment material and is freely available to download from our public website (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.