

**Modified Enlarged 24pt**  
**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Tuesday 16 November 2021 – Morning**

**GCSE English Literature**

**J352/11 Modern prose or drama**

**Time allowed: 1 hour 15 minutes**  
**plus your additional time allowance**

**YOU MUST HAVE:**  
**the OCR 12-page Answer Booklet**  
**DO NOT USE:**  
**copies of the text**

**READ INSTRUCTIONS OVERLEAF**



# **INSTRUCTIONS**

**Use black ink.**

**Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.**

**Fill in the boxes on the front of the Answer Booklet.**

**All the questions have TWO parts, (a) and (b). Answer BOTH parts of the question.**

# **INFORMATION**

**The total mark for this paper is 40.**

**The marks for each question are shown in brackets [ ].**

# **ADVICE**

**Read each question carefully before you start your answer.**

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# **MODERN PROSE OR DRAMA**

**Answer ONE question.**

- 1    ‘Anita and Me’ by Meera Syal and  
     ‘The Football Factory’ by John King**

**Read the two extracts below and then  
answer both part a) and part b).**

**You are advised to spend about 45 minutes  
plus your additional time allowance on  
part a) and 30 minutes plus your additional  
time allowance on part b).**

**For part a), you should focus only on the  
extracts here rather than referring to the  
rest of your studied text.**

- a)    Compare how family life is  
     presented in these two extracts. You  
     should consider:**

**the situations and experiences  
faced by the characters**

**how the characters react to these situations and experiences**

**how the writers' use of language and techniques creates effects. [20]**

**AND**

- b) Explore another moment in 'Anita and Me' where family life is significant. [20]**

**EXTRACT 1 from: 'Anita and Me' by Meera Syal**

**In this extract, it is the day of the Fete. Meena's mother is exhausted by looking after Sunil and does not want to go with Meena.**

**5 So I did not think I was being too unreasonable when I did suggest to mama, after yet another sleepless night, if she could maybe drop Sunil at the orphanage for a trial period. Her reply was to burst into tears and rush into her bedroom where she**

10 locked the door, and did not come out until papa spent ten minutes talking softly to her through the keyhole. He then pushed me into my bedroom and told me to ‘Stay there until you realise what you have just said...’

15 I was on the point of apologising until I heard Sunil laughing and gurgling as mama and papa played with him downstairs. Eventually  
20 papa called me to eat, I decided a grumpy ‘sorry’ was fair exchange for a meal as I was starving. But papa made me feed Sunil before he let me touch my food. It was a  
25 near impossible task, trying to get a spoonful of puréed slop into my brother’s anemone mouth. He was teething; two snow white stumps had appeared on his bottom gums and as he grabbed any opportunity  
30 to chew the spoon, I could feel the hard edges of two more top teeth grinding against the plastic. Mama and papa I knew were pretending not to watch me, but mama’s eyes

**35**        were still puffy and I did not want  
             another emotional collapse on my  
             conscience. So I changed tactics; I  
             tried aeroplane swoops, silly voices,  
             pulling plasticine faces, I showed  
**40**        willing as a devoted sister although  
             I knew a funnel and a pair of bellows  
             would have done the trick, and all  
             through my performance, Sunil  
             clapped and laughed and refused  
**45**        to eat a morsel. Wordlessly, mama  
             took the spoon off me and shovelled  
             the food into Sunil's waiting, open  
             mouth, he ate gratefully, his eyes  
             never leaving her face, they basked  
**50**        in each other's adoration.

**Then I knew what the problem with  
my brother was, he did not want  
anyone else except mama.**

## **EXTRACT 2 from: ‘The Football Factory’ by John King**

**In this extract, the writer is remembering his childhood. He is on holiday in Southend, with his parents and his younger sister, Sarah. A dog is chasing birds, and the children are having a race.**

**I’m moving in front of my sister because boys have to walk on the outside of girls to protect them from traffic so they don’t get knocked**  
**5 down and hurt by cars and lorries and I’m stronger than my sister and other little girls and must never hit them because it’s a bad thing to do, but then I see a man in a black**  
**10 jacket with a metal dog lead calling him and the dog changes direction and speeds up a bit and when I look back to where the seagulls were they’ve come back again and now**  
**15 they’re sitting in the same place.**  
**– You both won the race together, says Dad, and he lifts me up in the air above his head because**



20 my dad's big and strong and the  
strongest man in the world apart  
from boxers and people like that,  
though maybe he's even as strong  
as them, I don't know.  
25 – You're both winners, he says,  
putting me down and lifting Sarah  
up in the air and she's laughing but  
looks a bit scared at the same time,  
not sure what she's supposed to do  
next.  
30 – Mind you don't drop her, Mum  
says, and she looks worried as well.

35 But Dad's like Superman with his  
muscles though Superman doesn't  
have a West Ham tattoo on his  
arm and Dad doesn't wear a suit  
and cape. He says he can fly like  
Superman high in the sky and visits  
planets in outer space when we're  
asleep but I don't believe him, I  
40 think he's joking, and if I could fly  
like a bird I could fly with Dad as  
well but birds can't go to the moon  
and planets and I wouldn't want to  
go too far away because there's  
45 no air in space and I would choke

and maybe we'd meet aliens and  
spacemen who would use us for  
experiments, like people do with  
50 rabbits and dogs and other kinds of  
animals. Anyway, if he could fly then  
he would have carried us all down  
to Southend on his back instead  
of in the car and we would have  
got here much quicker and Sarah  
55 probably wouldn't have been sick  
all over the back seat, but she might  
have fallen off or something and  
then Dad would have had to move  
fast and catch her again before she  
60 hit the ground and broke into small  
pieces.

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## **2 'Never Let Me Go' by Kazuo Ishiguro and 'Into the Water' by Paula Hawkins**

**Read the two extracts below and then answer both part a) and part b).**

**You are advised to spend about 45 minutes plus your additional time allowance on part a) and 30 minutes plus your additional time allowance on part b).**

**For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.**

- a) Compare how sadness is presented in these two extracts. You should consider:**

**the situations and experiences faced by the characters**

**how the characters react to these situations and experiences**

**how the writers' use of language and techniques creates effects. [20]**

**AND**

- b) Explore another moment in ‘Never Let Me Go’ where there is a sad event. [20]**

**EXTRACT 1 from: ‘Never Let Me Go’  
by Kazuo Ishiguro**

**In this, the end of the novel, Kathy has driven back to Norfolk and is thinking about the death of Tommy.**

**I found I was standing before acres  
of ploughed earth. There was a  
fence keeping me from stepping  
into the field, with two lines of  
5       barbed wire, and I could see how  
this fence and the cluster of three  
or four trees above me were the  
only things breaking the wind for  
miles. All along the fence, especially  
10       along the lower line of wire, all  
sorts of rubbish had caught and  
tangled. It was like the debris you  
get on a sea-shore: the wind must  
have carried some of it for miles**

15 and miles before finally coming up  
against these trees and these two  
lines of wire. Up in the branches of  
the trees, too, I could see, flapping  
about, torn plastic sheeting and bits  
20 of old carrier bags. That was the  
only time, as I stood there, looking  
at that strange rubbish, feeling the  
wind come across those empty  
fields, that I started to imagine just a  
25 little fantasy thing, because this was  
Norfolk after all, and it was only a  
couple of weeks since I'd lost him. I  
was thinking about the rubbish, the  
flapping plastic in the branches, the  
30 shore-line of odd stuff caught along  
the fencing, and I half-closed my  
eyes and imagined this was the spot  
where everything I'd ever lost since  
my childhood had washed up, and  
35 I was now standing here in front of  
it, and if I waited long enough, a tiny  
figure would appear on the horizon  
across the field, and gradually get  
larger until I'd see it was Tommy,  
40 and he'd wave, maybe even call.  
The fantasy never got beyond that  
– I didn't let it – and though the

**45**      tears rolled down my face, I wasn't  
sobbing or out of control. I just  
waited a bit, then turned back to the  
car, to drive off to wherever it was I  
was supposed to be.

## **EXTRACT 2 from: 'Into the Water' by Paula Hawkins**

**In this extract, the narrator Erin has returned to the river where her lost sister was last seen. She hopes to talk to the policeman in charge of the case, Sean, and so visits his cottage.**

**5 I went back just before Christmas. I really can't say why, except that I'd dreamed about the river almost every night, and I thought a trip to Beckford might exorcise the demon.**

**10 I left the car by the church and walked north from the pool, up the cliff, past a few bunches of flowers dying in cellophane. I walked all the way to the cottage. It was hunched and miserable, with its curtains drawn and red paint splashed on the door. I tried the handle, but it was locked, so I turned and crunched**  
**15 down over the frosted grass to the river, which was pale blue and silent, mist rising off it like a ghost.**



**20      My breath hung white in the air in  
front of me, my ears ached with the  
cold. Should have worn a hat.**

**25      I came to the river because there  
was nowhere else to go, and no one  
to talk to. The person I really wanted  
to talk to was Sean, but I couldn't  
find him. I was told he'd moved to  
a place called Pity Me in County  
Durham – it sounds made up, but  
it isn't. The town is there, but he  
wasn't. The address I was given  
30      turned out to be an empty house  
with a TO LET sign outside.**

### **3 'Animal Farm' by George Orwell and 'The Little Stranger' by Sarah Waters**

**Read the two extracts below and then answer both part a) and part b).**

**You are advised to spend about 45 minutes plus your additional time allowance on part a) and 30 minutes plus your additional time allowance on part b).**

**For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.**

- a) Compare the ways in which discovering how others live is presented in these two extracts. You should consider:**

**the situations and experiences faced by the characters**

**how the characters react to these situations and experiences**

**how the writers' use of language and techniques creates effects. [20]**

**AND**

- b) Explore another moment in 'Animal Farm' where the animals make a surprising discovery. [20]**

## **EXTRACT 1 from: 'Animal Farm' by George Orwell**

**This extract takes place the morning after Jones has been expelled. After taking a tour of the fields, the animals look into the farmhouse.**

**Then they filed back to the farm buildings and halted in silence outside the door of the farmhouse. That was theirs too, but they were**  
**5 frightened to go inside. After a moment, however, Snowball and Napoleon butted the door open with their shoulders and the animals entered in single file, walking**  
**10 with the utmost care for fear of disturbing anything. They tiptoed from room to room, afraid to speak above a whisper and gazing with a kind of awe at the unbelievable**  
**15 luxury, at the beds with their feather mattresses, the looking-glasses, the horsehair sofa, the Brussels carpet, the lithograph of Queen Victoria over the drawing-room mantelpiece.**  
**20 They were just coming down the**

stairs when Mollie was discovered to be missing. Going back, the others found that she had remained behind in the best bedroom. She  
25 had taken a piece of blue ribbon from Mrs Jones's dressing-table and was holding it against her shoulder and admiring herself in the glass in a very foolish manner.  
30 The others reproached her sharply, and they went outside. Some hams hanging in the kitchen were taken out for burial, and the barrel of beer in the scullery was stove in with a  
35 kick from Boxer's hoof, otherwise nothing in the house was touched. A unanimous resolution was passed on the spot that the farmhouse should be preserved as a museum.  
40 All were agreed that no animal must ever live there.

## **EXTRACT 2 from: 'The Little Stranger' by Sarah Waters**

**In this extract, on the day of the local fete, a village boy is able to see inside Hundreds Hall, a grand house owned by the Colonel, who has servants.**

**High up on the wall of the vaulted passage was a junction-box of wires and bells, and when one of these bells was set ringing, calling**  
**5 the parlourmaid upstairs, she took me with her, so that I might peep past the green baize curtain that separated the front of the house from the back. I could stand and**  
**10 wait for her there, she said, if I was very good and quiet. I must only be sure to keep behind the curtain, for if the Colonel or the missus were to see me, there'd be a row.**

**15 I was an obedient child as a rule. But the curtain opened onto the corner junction of two marble-floored passages, each one filled**

20 with marvellous things; and once  
she had disappeared softly in one  
direction, I took a few daring steps  
in the other. The thrill of it was  
astonishing. I don't mean the simple  
thrill of trespass, I mean the thrill of  
25 the house itself, which came to me  
from every surface – from the polish  
on the floor, the patina on wooden  
chairs and cabinets, the bevel of a  
looking-glass, the scroll of a frame.  
30 I was drawn to one of the dustless  
white walls, which had a decorative  
plaster border, a representation of  
acorns and leaves. I had never seen  
anything like it, outside of a church,  
35 and after a second of looking it  
over I did what strikes me now as a  
dreadful thing: I worked my fingers  
around one of the acorns and tried  
to prise it from its setting; and when  
40 that failed to release it, I got out my  
penknife and dug away with that. I  
didn't do it in a spirit of vandalism. I  
wasn't a spiteful or destructive boy.  
It was simply that, in admiring the  
45 house, I wanted to possess a piece  
of it.

#### **4 'An Inspector Calls' by J. B. Priestley and 'Brontë' by Polly Teale**

**Read the two extracts below and then answer both part a) and part b).**

**You are advised to spend about 45 minutes plus your additional time allowance on part a) and 30 minutes plus your additional time allowance on part b).**

**For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.**

- a) Compare how these two extracts present the treatment of women. You should consider:**

**the situations and experiences faced by the characters**

**how the characters react to the situations and experiences**

**how language and dramatic features create effects. [20]**



**AND**

- b) Explore another moment in ‘An Inspector Calls’ where the way a woman is treated is important. [20]**

**EXTRACT 1 from: ‘An Inspector Calls’ by J. B. Priestley**

**The Inspector has questioned Arthur Birling about his treatment of Eva Smith and now moves on to what happened to her after she was sacked.**

**GERALD: So where are you now, Inspector?**

**INSPECTOR: Where I was before, Mr Croft. I told you – that like a lot of these young women, she’d used more than one name. She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six. But after that she stopped being Eva Smith. Perhaps she’d had enough of it.**

**ERIC: Can't blame her.**

**SHEILA (to BIRLING): I think it was a mean thing to do. Perhaps that spoilt everything for her.**

**BIRLING: Rubbish! (to INSPECTOR) Do you know what happened to this girl after she left my works?**

**INSPECTOR: Yes. She was out of work for the next two months. Both her parents were dead, so that she'd no home to go back to. And she hadn't been able to save much out of what Birling and Company had paid her. So that after two months, with no work, no money coming in, and living in lodgings, with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.**

**SHEILA (warmly): I should think so. It's a rotten shame.**

**INSPECTOR: There are a lot of young women living that sort of**

existence in every city and big town in this country, Miss Birling. If there weren't, the factories and warehouses wouldn't know where to look for cheap labour. Ask your father.

**SHEILA:** But these girls aren't cheap labour – they're *people*.

**INSPECTOR (dryly):** I've had that notion myself from time to time. In fact, I've thought that it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bed-rooms.

**SHEILA:** Yes, I expect it would.

## **EXTRACT 2 from: 'Brontë' by Polly Teale**

**This modern play dramatises the lives of the three Brontë sisters (Emily, Charlotte and Anne), who want to be authors. In order to be published, they originally had to use male names. In this extract, they are talking about growing up without knowing their mother. Branwell is their brother.**

**CHARLOTTE: No mother. Can't remember. Not a word, not a look, not a smile.**

**EMILY: We were lucky.**

**CHARLOTTE: Lucky?**

**ANNE: How so?**

**EMILY: She was not there to criticise. To insist on ladylike manners, pretty clothes and gentle speech. To organise tea parties with eligible men. We were allowed to**

**read whatever we found. Whatever we could get hold of.**

**CHARLOTTE: Our home, the parsonage, came with the job. If our father were to lose it, we would be homeless. Where would we go?**

**ANNE: Who would we be?**

**EMILY: We cannot imagine. This house. This place. This is our world.**

**ANNE: The events you will see tonight belie the truth. The life we lead would be dull to watch. The cleaning and cooking, the mending and making. Each day the same as the day before.**

**CHARLOTTE: On the floor is marked out the size and shape of our kitchen.**

**(CHARLOTTE walks along the gaffer tape that delineates the kitchen.)**

**EMILY:** Our books are covered in flour and spatters of gravy. The library have complained.

**CHARLOTTE:** Not to us. We are not allowed to go there. Fathers and sons only.

**EMILY:** But our brother tells us that a carrot peeling was found, lying like a bookmark, by the librarian.

**CHARLOTTE:** Upstairs, Branwell has his own study. We three girls sleep together.

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**5 'My Mother Said I Never Should' by Charlotte Keatley and 'Yardsale' by Arnold Wesker**

**Read the two extracts below and then answer both part a) and part b).**

**You are advised to spend about 45 minutes plus your additional time allowance on part a) and 30 minutes plus your additional time allowance on part b).**

**For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.**

- a) Compare how these two extracts present characters dealing with time and change. You should consider:**

**the situations and experiences faced by the characters**

**how the characters react to the situations and experiences**

**how language and dramatic features create effects. [20]**



**AND**

- b) Explore another moment in ‘My Mother Said I Never Should’ where characters are dealing with changes in their lives. [20]**

**EXTRACT 1 from: ‘My Mother Said I Never Should’ by Charlotte Keatley**

**At the end of Act Two, Doris, Rosie, Margaret and Jackie are clearing Doris and Jack’s house in Manchester.**

**ROSIE: (re-enters, carrying a round wooden board; also the flashlight, which she swings around the room until the beam comes to rest on DORIS’s face. DORIS has been crying.) – Gran?...**

**DORIS: Give me a minute. I’ll put my hat and gloves on.**

**ROSIE: Gran? Hurry, what are you doing?**

**(Car horn honks outside.)**

**DORIS: Are they waiting for us?**

**ROSIE: (gently) You haven't got any gloves...oh Gran. (Goes to DORIS. A split second of hesitation.)**

**DORIS: Don't kiss –**

**ROSIE: Yes! (ROSIE kisses DORIS. DORIS strokes ROSIE's hair.)**

**DORIS: Lovely hair...mine are all old grey hairs...**

**ROSIE: (holds up a wooden board) Look, Gran, look what I found in the spare room. What is it?**

**DORIS: Solitaire. Why, that was my mother's, she gave it me. It's a game. I used to sit and play it in the evenings, while Jack read the papers. You have to get rid of all the marbles from the holes in the board, until there is just one left, in the centre. Solitaire.**

**(Car horn sounds again.)**

**ROSIE: Can we take it with us?**

**DORIS: Yes, if you want, Rosie.**

**ROSIE: Will you show me how to do it?**

**DORIS: If you come and visit me.  
Put your hood up, now, it's snowing  
out.**

**(ROSIE takes the Solitaire board  
and flashlight. She swings the beam  
round the room one last time. As  
they move to go, the sound of wind  
and snow increases.)**

## **EXTRACT 2 from: 'Yardsale' by Arnold Wesker**

**In this extract from a one-woman play, Stephanie's husband of twenty-five years has left her. She is walking around the neighbourhood and finds a "yardsale", a sale of used goods in the garden or yard of a house.**

**STEPHANIE: Go out, said my friends. Great! What does the notice say? (Reading) 'Yardsale of the century takes place here. Sunday, 18 September 1986. Nine thirty sharp.' It is Sunday, September 18, 1986, and it's nine forty-five sharp!**

**Sharp? Why should time be sharp? 'On the dot' I understand. But 'sharp'? On the sharp dot, maybe. Ah! Of course! Be here on the sharp dot of nine thirty. Only they dropped the 'dot'. (Beat.) And it's no longer nine-thirty. It's (looks at watch) nine forty-six and forty-five seconds. (Pause.) Nine forty-six and**

fifty seconds. (Pause.) Nine forty-six and fifty-five seconds. (Pause.) Nine forty-seven! Sharp!

Why do I talk about time all the time? And why am I on time all the time? Was I too pedantic? Is *that* what was wrong?

(She 'enters' the yard, talks as she picks up and regards objects.)

And why do I come nosing around sales looking, looking, as though I was a newly-wed with a new home to set up, always the first one here, even before the owner of the yard where the yardsale of the century is about to take place, is up? (Pause.) Nine forty-eight.

And that's how life goes and still no one's here to say hello, how are you, welcome to our yardsale of the century, here's a tired old coat-hanger, a three-legged chair, an old-fashioned mirror, an old-fashioned typewriter, an old-fashioned waltz.

**(She hums waltz and waltzes a little.  
Stops. Pauses.)**

**Nine forty-nine! (Calling) Hey,  
mister, I could steal things. (Beat.)  
Trusting souls!**

**And what do we have here? A photo  
album. What kind of people throw  
away their relatives? In fact, come  
to think of it, what kind of people  
throw away their homes? You come  
to a sale like this and the question  
must be asked: why is all this  
discarded? Why should I want what  
someone else has discarded? What  
makes me think I could grow to love  
what someone else has squeezed  
all the love from? You come to a  
sale like this, the question has got  
to be asked.**

**Why do I ask? I know. You get tired  
of things. Even lovely things. I  
know. I had a husband got tired of  
me.**

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## **6 'DNA' by Dennis Kelly and 'Eclipse' by Simon Armitage**

**Read the two extracts below and then answer both part a) and part b).**

**You are advised to spend about 45 minutes plus your additional time allowance on part a) and 30 minutes plus your additional time allowance on part b).**

**For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.**

- a) Compare how the reactions to someone going missing are presented in these two extracts. You should consider:**

**the situations and experiences faced by the characters**

**how the characters react to the situations and experiences**

**how language and dramatic features create effects. [20]**



**AND**

- b) Explore another moment in ‘DNA’ where someone is worried. [20]**

**EXTRACT 1 from: ‘DNA’ by Dennis Kelly**

**In this extract, Leah and Phil are in a field, and Leah is talking about happiness.**

**LEAH: Can you remember the happiest moment in your life?**

**(Beat. PHIL eats another Toffo.)**

**I know mine. I know my happiest moment. Week last Tuesday. That sunset. You remember that sunset? Do you? You don’t do you. Oh my God, you don’t.**

**(He says nothing.)**

**(She opens the Tupperware container.)**

**(Shows it to PHIL.)**

**It’s Jerry. I killed him. I took him out of his cage, I put the point of a screwdriver on his head and I hit it**

with a hammer. Why do you think I did that?

(PHIL shrugs.)

No. No, me neither.

(She closes the lid.)

Everything's much better, though. I mean really, it is. Everyone's working together. They're a lot happier. Remember last month, Dan threatened to kill Cathy? well yesterday I saw him showing her his phone, like they were old friends. Last week Richard invited Mark to his party, bring a friend, anyone you like, can you believe that? Richard and Mark? Yep. Everyone's happier. It's pouring into the school, grief, grief is making them happy.

They say John Tate's lost it though, won't come out of his room. Bit odd. Maybe that's what's making people happier. Maybe it's just having something to work towards. Together. Do you think that's what it is. Are we really that simple?

When will it stop? Only been four days but everything's changed.

(Pause.)

**Adam's parents were on the telly  
again last night.**

**(PHIL looks up.)**

**Yeah. Another appeal.**

**To the fat postman with bad teeth.**

**What have we done, Phil?**

## **EXTRACT 2 from: 'Eclipse' by Simon Armitage**

**In this extract, a group of young people are waiting to be interviewed by the police because a girl has gone missing. This happened while they were watching an eclipse of the sun. Paul Bond (nick-named Glue Boy) has just been called as a witness.**

**(Off, a voice calls 'Paul Bond'.)**

**GLUE BOY: Oh well. Cheerio.**

**KLONDIKE: Glue Boy?**

**GLUE BOY: What?**

**KLONDIKE: Whatever you know, get it straight.**

**GLUE BOY: Like you, right?**

**KLONDIKE: Right.**

**(Exit Glue Boy into interview room.)**

**TULIP: See the news?**

**POLLY: No. In the paper again?**

**TULIP: Yes, and on the telly as well this time.**

**MIDNIGHT: *News at Ten?***

**TULIP: Don't know. I was in bed by then, but I saw it at six on the BBC.**

**JANE: What did it say?**

**TULIP: Said that they'd called off the search. Said they'd had aeroplanes over the sea, locals walking the beach, boats in the bay, dogs in the caves and all that for over a week, but they'd called it a day. Said that she might be thousands of miles away by now.**

**POLLY: Anything else. Anything... new?**

**TULIP: No. Oh yes, they showed her mum and dad.**

**KLONDIKE: I saw that. Him in the suit, her in the hat, going on and on and on.**

**END OF QUESTION PAPER**

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