OCR
Oxford Cambridge and RSA

Wednesday 25 May 2022 – Morning

GCSE English Literature

J352/11 Modern prose or drama

Time allowed: 1 hour 15 minutes

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You must have:
- the OCR 12-page Answer Book et

Do not use:
- cop es of the text

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 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 **[ ]**.
- This document has **16** pages.

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 *Cold Comfort Farm* by Stella Gibbons

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 tensions between people. 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 prejudice is significant.

[20]

Extract 1 from: *Anita and Me* by Meera Syal

In this extract, Anita and her mother are in a car at traffic lights. Anita is looking at some posters on the side of the road, advertising a show, when the car begins to roll back.

Link to material: https://www.google.co.uk/books/edition/Anita_and_Me/YI2Psg-DeWEC?hl=en&gbpv=1&dq=Anita+and+Me&printsec=frontcover, pp96, 97. Item removed due to third party copyright restrictions.

Extract 2 from: *Cold Comfort Farm* by Stella Gibbons

This is a novel about a young city woman, Flora, who has come to stay with her country relatives Adam and Reuben. They suspect that she is trying to steal their farm. Here, she is looking to see if there is a meal being prepared.

Link to material: https://www.google.co.uk/books/edition/Cold_Comfort_Farm/9WesxDij-XcC?hl=en&gbpv=1&dq=cold+comfort+farm&printsec=frontcover, Item removed due to third party copyright restrictions.

[1]beck in spate – a fast flowing stream

2 *Never Let Me Go* by Kazuo Ishiguro and *The Loney* by Andrew Michael Hurley

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 special places are 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 a place is important.

[20]

Extract 1 from: *Never Let Me Go* by Kazuo Ishiguro

In this extract, near the end of the novel, Kathy and Ruth have taken Tommy to see the old boat that they have been told about.

Actually, we hadn't really stepped into a clearing: it was more that the thin woods we'd come through had ended, and now in front of us there was open marshland as far as we could see. The pale sky looked vast and you could see it reflected every so often in the patches of water breaking up the land. Not so long ago, the woods would have extended further, because you could see here and there ghostly dead trunks poking out of the soil, most of them broken off only a few feet up. And beyond the dead trunks, maybe sixty yards away, was the boat, sitting beached in the marshes under the weak sun.

'Oh, it's just like my friend said it was,' Ruth said. 'It's really beautiful.'

We were surrounded by silence and when we started to move towards the boat, you could hear the squelch under our shoes. Before long I noticed my feet sinking beneath the tufts of grass, and called out: 'Okay, this is as far as we can go.'

The other two, who were behind me, raised no objection, and when I glanced over my shoulder, I saw Tommy was again holding Ruth by the arm. It was clear, though, this was just to steady her. I took long strides to the nearest dead tree trunk, where the soil was firmer, and held onto it for balance. Following my example, Tommy and Ruth made their way to another tree trunk, hollow and more emaciated than mine, a short way behind to my left. They perched on either side of it and seemed to settle. Then we gazed at the beached boat. I could now see how its paint was cracking, and how the timber frames of the little cabin were crumbling away. It had once been painted a sky blue, but now looked almost white under the sky.

Extract 2 from: *The Loney* by Andrew Michael Hurley

In this extract, the narrator is returning to the Loney – a dangerous place he visited when a child and a place that he has unpleasant memories of, and avoids coming back to where possible.

Link to material: https://www.google.co.uk/books/edition/The_Loney/AW6yBgAAQBAJ?hl=en&gbpv=1&dq=The+Loney&printsec=frontcover, pp 4 -5. Item removed due to third party copyright restrictions.

[1]lint – grey fluff (usually found on clothes)

3 ***Animal Farm*** **by George Orwell and** ***When Will There Be Good News?*** **by Kate Atkinson**

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 battles between animals and humans are 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 animals and humans interact.

[20]

Extract 1 from: ***Animal Farm*** **by George Orwell**

This extract describes the start of the Battle of the Cowshed.

As the human beings approached the farm buildings, Snowball launched his first attack. All the pigeons, to the number of thirty-five, flew to and fro over the men's heads and dropped their dung on them from mid-air; and while the men were dealing with this, the geese, who had been hiding behind the hedge, rushed out and pecked viciously at the calves of their legs. However, this was only a light skirmishing manoeuvre, intended to create a little disorder, and the men easily drove the geese off with their sticks. Snowball now launched his second line of attack. Muriel, Benjamin, and all the sheep, with Snowball at the head of them, rushed forward and prodded and butted the men from every side, while Benjamin turned round and lashed at them with his small hoofs. But once again the men, with their sticks and their hobnailed boots, were too strong for them; and suddenly, at a squeal from Snowball, which was the signal for retreat, all the animals turned and fled through the gateway into the yard.

The men gave a shout of triumph. They saw, as they imagined, their enemies in flight, and they rushed after them in disorder. This was just what Snowball had intended. As soon as they were well inside the yard, the three horses, the three cows and the rest of the pigs, who had been lying in ambush in the cowshed, suddenly emerged in their rear, cutting them off.

Extract 2 from: *When Will There Be Good News?* by Kate Atkinson

In this extract, Jackson is out driving when a sheep blocks the road. He gets out of the car to make it move.

Link to material: https://www.google.co.uk/books/edition/When_Will_There_Be_Good_News/RDzrwysZZ1MC?hl=en&gbpv=1&dq=when+will+there+be+good+news&printsec=frontcover, page 81. Item removed due to third party copyright restrictions.

[1]torque – a twisting force

4 ***An Inspector Calls*** **by J. B. Priestley and** ***Victoria & Abdul*** **by Lee Hall**

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 prejudice is 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 *An Inspector Calls* where prejudice influences the way a person is treated.

[20]

Extract 1 from: ***An Inspector Calls*** **by J. B. Priestley**

The Inspector is questioning Sheila about how she caused Eva to lose her job at Milwards.

John Priestley, 'An Inspector Calls' pp180,181, 2000. Penguin Books Ltd. Item removed due to third party copyright restrictions.

Extract 2 from: *Victoria & Abdul* by Lee Hall

This play describes the friendship between Queen Victoria of England and a man from India. She has employed him, given him promotion, and now plans to give him a knighthood. The royal servants are unhappy, and send Miss Phipps to complain to the Queen.

Miss Phipps: Your Majesty …

Queen Victoria: Out with it, girl, we are very busy.

Miss Phipps: There is something I must say that …

She looks at the Queen, terrified.

Queen Victoria: What is the meaning of this? Stop shaking.

Miss Phipps: I have come to ask you to reconsider the elevation of … of Mr Karim.

The Queen can't quite believe her ears.

Queen Victoria: What did you say?

Miss Phipps: I have come to ask you not to give Mr Karim a knighthood, Your Majesty.

Queen Victoria: Why the devil not?

Miss Phipps: The members of the Household demand that you abandon your plans, Your Majesty.

Queen Victoria: Demand?!

Miss Phipps: We believe that it degrades the very concept of knighthood. He comes from a very low family, Your Majesty. And he is coloured.

Queen Victoria: Get out of my sight.

Miss Phipps looks like she's beginning to crack.

Queen Victoria: Did you not hear me?

Miss Phipps: Your Majesty I must inform you that if you refuse – the entire Household will resign.

The Queen cannot believe her ears. She pauses for a moment. Then lets out an earth-shattering scream of rage.

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5 ***My Mother Said I Never Should*** **by Charlotte Keatley and** ***Ghost Night*** **by John Grange and Peter Vincent**

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 characters' responses to the supernatural 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 *My Mother Said I Never Should* where characters find ways of dealing with strong feelings.

[20]

Extract 1 from: ***My Mother Said I Never Should*** **by Charlotte Keatley**

In Act One Scene One, the four girls are playing on the wasteland.

Jackie: We're going to have a séance. To call up … spirits from beyond the grave.

Margaret: We do that at school.

Jackie: Do you?

Margaret: On Fridays. Take buttercups apart, and count their … sta – stay – … bits.

Jackie: Shh! Hold hands. *(They obey.)* You have to repeat after me.

Margaret
Rosie } After me.

Lights dim a bit.

Jackie: *(deepens voice)* We call up the spirit of – Granny!

Rosie
Margaret } We call up the spirit of – Granny!

Jackie: Who died three years ago last Wednesday. And lived in Twickenham. Amen.

Margaret
Rosie } Amen.

Lights darken.

Margaret: … It's getting dark …

Rosie: … What happens now? …

Jackie: *(deep voice)* YOU from beyond the grave! Tell us how to kill Mummy!

Lights almost blackout. Silence.

Jackie: YOU from beyond the grave – tell us –

Margaret *and* ***Rosie*** *see something, scream and run off.*

Extract 2 from: *Ghost Night* by John Grange and Peter Vincent

A group of women are waiting for the arrival of a ghost expert in a house they have heard is haunted, when suddenly the lights go out ...

Consuela: Oh no! Not the dark! (*She grabs Wendy*)

Wendy: Someone's grabbed hold of me!

Consuela: It's me. Don't leave me, Wendy!

Wendy: You're strangling me … Who's turned out the lights?

Consuela: It's them. They did all this. Waiting for me. They have no need for light. Don't you see? They don't need the light!

Wendy: Do you think – someone could be trying to frighten us?

Consuela: They're doing a wonderful job. (*She starts to cry*) I can't stand it, Wendy, I can't … (*She knocks the phone over*) Oh, the phone! It must have moved! It wasn't there before! Who moved it then? There's only the two of us here!

Wendy: Cold blast of air. Feel it? That must mean it's here.

Consuela: Oh, my God … Hold on – I think I know what to do.

Wendy: What? Well, try it. Anything … Where are you?

Consuela: Just here. Just here by the door. It's all right.

Wendy: I think I know a prayer – hymn – (*Singing*) "He who would valiant be, let him come hither … "

Consuela: You'd be better off without me. Honest you would.

Wendy: Consuela! Don't go! Don't leave me with – with it.

Consuela exits

6 *DNA* by Dennis Kelly and *Brixton Stories* by Biyi Bandele

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

You are advised to spend about 45 minutes on part a) and 30 minutes 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 getting involved in crime is 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 characters are shocked.

[20]

Extract 1 from: *DNA* by Dennis Kelly

In this extract, Phil, Leah, Lou and Danny are in a wood, near the start of Act Two.

Danny: They've found …

They …

Well they've found –

Lou: The man.

Danny: Yeah, they've found the man.

Leah: They've found the man?

Danny: Yeah.

Leah: They've found the man?

Danny: Yes.

Leah: Oh my god.

Lou: Exactly.

Leah: Oh my god.

Lou: That's what we thought, we thought that, didn't we, Danny.

Danny: Yeah, we did.

Leah: Are you sure? I mean, are you …

Danny: Definitely. He's in custody now. They're questioning him.

Leah: But how, I mean who, how, who, who is, who is, how?

Lou: Dunno.

Leah: Who is he?

Lou: He's the man who kidnapped Adam.

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Leah: Right. No.

Lou: Yes.

Leah: No.

Danny: Yes.

Extract 2 from *Brixton Stories* by Biyi Bandele

In this extract, Ossie has accepted a lift from a total stranger, a young man called Apha. Ossie is confused and worried by Apha's strange behaviour and comments.

Apha: Tell me a joke. Do you know any jokes? I haven't heard a joke in … ages. My dad used to tell me jokes.

Ossie: (*grabs the straw*) Your dad? Is this his car?

Apha: Yes. His name's Max. (*His mind seems to drift off and back.*) Did I tell you my dad's name?

Ossie: Yes. Max. Your dad's name is Max.

Apha: Yes.

Ossie: Tell me about Max.

Apha: What do you want to know about him?

Ossie: Anything. What does he do? Where is he? Does he know you're out here tonight in his car?

Apha: (*thoughtfully*)You don't really want to know where he is, do you?

Ossie: Why not?

Apha: I shot him tonight.

Ossie: You what?

Apha: Point-blank. With this –

Apha: *casually reaches under his seat and pulls out a pistol. For one horrible moment it looks as if he is going to shoot* **Ossie***. Then he tosses it into* **Ossie***'s lap.*

Ossie: (*quietly*) Oh God. Oh God.

Apha: Would you like to see him?

Ossie: (*uneasily*) No.

Apha: He's in the boot.

Ossie: What? (*To audience*.) Ossie slowly picked up the gun and realised, as he picked it up, that in all his forty years and more, he had never held a gun before.

Apha *stops the car.*

Apha: (*getting out*) Come on.

Ossie: But as Ossie made to open the door, powerful lights suddenly transformed the night into stark, rain-serrated daylight. There were police cars, and helicopters, everywhere.

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