OXFORD
INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 1 PROSE AND DRAMA

Tuesday 8 May 2018 07:00 GMT Time allowed: 1 hour 30 minutes

Materials
For this paper you must have:
- an Oxford International AQA Examinations 16-page answer book.

Instructions
- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ball-point pen. Do **not** use pencil.

Information
- The marks for questions are shown in brackets.
- There are 30 marks available for each section. The maximum mark for this paper is 60.

Section A: Prose

Answer **one** question from this section on your chosen text.

Either

Charles Dickens: *Great Expectations*

0 1 In this extract Pip meets Miss Havisham for the first time.

> She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on – the other was on the table near her hand – her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a Prayer-book, all confusedly heaped about the looking-glass.
>
> It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

Starting with this extract, explore how Dickens presents the character of Miss Havisham in *Great Expectations.*

[30 marks]

or

0 2 Write about how Dickens presents crime and punishment in *Great Expectations*.

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3 In this extract Scout meets Boo Radley for the first time.

He was still leaning against the wall. He had been leaning against the wall when I came into the room, his arms folded across his chest. As I pointed he brought his arms down and pressed the palms of his hands against the wall. They were white hands, sickly white hands that had never seen the sun, so white they stood out garishly against the dull cream wall in the dim light of Jem's room.

I looked from his hands to his sand-stained khaki pants; my eyes travelled up his thin frame to his torn denim shirt. His face was as white as his hands, but for a shadow on his jutting chin. His cheeks were thin to hollowness; his mouth was wide; there were shallow, almost delicate indentations at his temples, and his grey eyes were so colourless I thought he was blind. His hair was dead and thin, almost feathery on top of his head.

When I pointed to him his palms slipped slightly, leaving greasy sweat streaks on the wall, and he hooked his thumbs in his belt. A strange small spasm shook him, as if he heard fingernails scrape slate, but as I gazed at him in wonder the tension slowly drained from his face. His lips parted into a timid smile and our neighbour's image blurred with my sudden tears.

'Hey, Boo,' I said.

Starting with this extract, explore how Lee presents the character of Boo Radley in *To Kill a Mockingbird*.

[30 marks]

or

0 4 How does Lee present different aspects of justice and the law in *To Kill a Mockingbird*?

[30 marks]

Turn over for the next question

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5 In this extract Kambili and Jaja are staying with their Aunty Ifeoma. It is their first meal with the family.

The dining table was made of wood that cracked in dry weather. The outermost layer was shedding, like a molting cricket, brown slices curling up from the surface. The dining chairs were mismatched. Four were made of plain wood, the kind of chairs in my classroom, and the other two were black and padded. Jaja and I sat side by side. Aunty Ifeoma said the grace, and after my cousins said "Amen," I still had my eyes closed.

"*Nne*, we have finished praying. We do not say Mass in the name of grace like your father does," Aunty Ifeoma said with a chuckle.

I opened my eyes, just in time to catch Amaka watching me.

"I hope Kambili and Jaja come every day so we can eat like this. Chicken and soft drinks!" Obiora pushed at his glasses as he spoke.

"Mommy! I want the chicken leg," Chima said.

"I think these people have started to put less Coke in the bottles," Amaka said, holding her Coke bottle back to examine it.

I looked down at the jollof rice, fried plantains, and half of a drumstick on my plate and tried to concentrate, tried to get the food down. The plates, too, were mismatched. Chima and Obiora used plastic ones while the rest of us had plain glass plates, bereft of dainty flowers or silver lines. Laughter floated over my head. Words spurted from everyone, often not seeking and not getting any response. We always spoke with a purpose back home, especially at the table, but my cousins seemed to simply speak and speak and speak.

Starting with this extract, explore how Adichie presents family life in *Purple Hibiscus*.

[30 marks]

or

0 6 Why do you think Adichie chose *Purple Hibiscus* as the title of the novel?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7 This extract is the opening of the novel.

My name is Kathy H. I'm thirty-one years old, and I've been a carer now for over eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year. That'll make it almost exactly twelve years. Now I know my being a carer so long isn't necessarily because they think I'm fantastic at what I do. There are some really good carers who've been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space. So I'm not trying to boast. But then I do know for a fact they've been pleased with my work, and by and large, I have too. My donors have always tended to do much better than expected. Their recovery times have been impressive, and hardly any of them have been classified as 'agitated', even before fourth donation. Okay, maybe I *am* boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors staying 'calm'. I've developed a kind of instinct around donors. I know when to hang around and comfort them, when to leave them to themselves; when to listen to everything they have to say, and when just to shrug and tell them to snap out of it.

Anyway, I'm not making any big claims for myself. I know carers, working now, who are just as good and don't get half the credit. If you're one of them, I can understand how you might get resentful – about my bedsit, my car, above all, the way I get to pick and choose who I look after. And I'm a Hailsham student – which is enough by itself sometimes to get people's backs up.

Starting with this extract, write about how Ishiguro presents Kathy as the narrator of *Never Let Me Go*.

[30 marks]

or

0 8 What is the significance of Hailsham in *Never Let Me Go*?

[30 marks]

Turn over for the next question

or

Markus Zusak: *The Book Thief*

0 9 In this extract Max has recently arrived at Hans and Rosa Hubermann's house. This is one of his early conversations with Liesel.

During the nights, both Liesel Meminger and Max Vandenburg would go about their other similarity. In their separate rooms, they would dream their nightmares and wake up, one with a scream in drowning sheets, the other with a gasp for air next to a smoking fire.

Sometimes, when Liesel was reading with Papa close to three o'clock, they would both hear the waking moment of Max. 'He dreams like you,' Papa would say, and on one occasion, stirred by the sound of Max's anxiety, Liesel decided to get out of bed. From listening to his history, she had a good idea what he saw in those dreams, if not the exact part of the story that paid him a visit each night.

She made her way quietly down the hallway and into the living and bedroom.

'Max?'

The whisper was soft, clouded in the throat of sleep.

At first there was no sound of reply, but he soon sat up and searched the darkness.

With Papa still in her bedroom, Liesel sat on the other side of the fireplace to Max. Behind them, Mama loudly slept. She gave the snorer on the train a good run for her money.

The fire was nothing now but a funeral of smoke, dead and dying, simultaneously. On this particular morning, there were also voices.

THE SWAPPING OF NIGHTMARES
***The Girl*: 'Tell me. What do you see**
when you dream like that?'
***The Jew*: '… I see myself turning**
round, and waving goodbye.'
***The Girl*: 'I also have nightmares.'**
***The Jew*: 'What do you see?'**
***The Girl*: 'A train, and my dead brother.'**
***The Jew*: 'Your brother?'**
***The Girl*: 'He died when I moved**
here, on the way.'
***The Girl and the Jew, together*: '*Ja* – Yes.'**

Starting with this extract, explore how Zusak presents the relationship between Liesel and Max in *The Book Thief*.

[30 marks]

or

1 0 How does Zusak present different types of conflict in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1 This is an extract from near the beginning of *Through the Tunnel*. Jerry and his mother have just arrived at the beach.

> Next morning, when it was time for the routine of swimming and sunbathing, his mother said, "Are you tired of the usual beach, Jerry? Would you like to go somewhere else?"
>
> "Oh, no!" he said quickly, smiling at her out of that unfailing impulse of contrition – a sort of chivalry. Yet, walking down the path with her, he blurted out, "I'd like to go and have a look at those rocks down there."
>
> She gave the idea her attention. It was a wild-looking place, and there was no one there; but she said, "Of course, Jerry. When you've had enough, come to the big beach. Or just go straight back to the villa, if you like." She walked away, that bare arm, now slightly reddened from yesterday's sun, swinging. And he almost ran after her again, feeling it unbearable that she should go by herself, but he did not.
>
> She was thinking. Of course he's old enough to be safe without me. Have I been keeping him too close? He mustn't feel he ought to be with me. I must be careful.
>
> He was an only child, eleven years old. She was a widow. She was determined to be neither possessive nor lacking in devotion. She went worrying off to her beach.

Starting with this extract, explore how writers present relationships between parents and children. Write about *Through the Tunnel* and **one** other story from the Oxford AQA Anthology.

[30 marks]

or

1 2 How do writers use settings to convey their ideas in *The Rain Horse* and in **one** other story from the Oxford AQA Anthology?

[30 marks]

Turn over for Section B

Section B: Drama

Answer **one** question from this section on your chosen text.

Either

William Shakespeare: *Julius Caesar*

1 3 At this point in the play Caesar is deciding whether to go to The Capitol.

CAESAR
The cause is in my will: I will not come;
That is enough to satisfy the Senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calphurnia here, my wife, stays me at home.
She dreamt tonight she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it.
And these does she apply for warnings and portents
And evils imminent; and on her knee
Hath begged that I will stay at home today.
DECIUS
This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics, and cognizance.
This by Calphurnia's dream is signified.

Starting with this extract, explore how Shakespeare presents dreams and the supernatural in *Julius Caesar*.

[30 marks]

or

1 4 Mark Antony describes Brutus as: 'the noblest Roman of them all.'
To what extent do you think that Shakespeare presents Brutus as noble in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth*

1 5 At this point in the play Lady Macbeth is persuading Macbeth to kill Duncan.

MACBETH

We will proceed no further in this business.
He hath honoured me of late, and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

LADY MACBETH Was the hope drunk
Wherein you dressed yourself? Hath it slept since?
And wakes it now to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would',
Like the poor cat i'th' adage?

Starting with this extract, write about how Shakespeare presents the changing relationship between Macbeth and Lady Macbeth.

[30 marks]

or

1 6 How does Shakespeare present ideas about loyalty in *Macbeth*?

[30 marks]

Turn over for the next question

or

J.B. Priestley: *An Inspector Calls*

1 7 In this extract, Gerald is giving Sheila an engagement ring.

> **SHEILA** (*quiet and serious now*) All right then. I drink to you, Gerald.
>
> *For a moment they look at each other.*
>
> **GERALD** (*quietly*) Thank you. And I drink to you – and hope I can make you as happy as you deserve to be.
>
> **SHEILA** (*trying to be light and easy*) You be careful – or I'll start weeping.
>
> **GERALD** (*smiling*) Well, perhaps this will help to stop it.
>
> (*He produces a ring case.*)
>
> **SHEILA** (*excited*) Oh – Gerald – you've got it – is it the one you wanted me to have?
>
> **GERALD** (*giving the case to her*) Yes – the very one.
>
> **SHEILA** (*taking out the ring*) Oh – it's wonderful! Look – Mummy – isn't it a beauty? Oh – darling – (*She kisses* GERALD *hastily*.)
>
> **ERIC** Steady the Buffs!
>
> **SHEILA** (*who has put ring on, admiringly*) I think it's perfect. Now I really feel engaged.
>
> **MRS B**. So you ought, darling. It's a lovely ring. Be careful with it.
>
> **SHEILA** Careful! I'll never let it go out of my sight for an instant.

Starting with this extract, explore how Priestley presents the character of Sheila Birling in *An Inspector Calls*.

[30 marks]

or

1 8 How does Priestley present ideas about social class in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9 This extract is taken from near the beginning of the play when some of the inhabitants of Salem have heard the news of Betty's 'illness'. They have gathered at the home of Reverend Parris.

PARRIS: Mr Corey, you will look far for a man of my kind at sixty pound a year! I am not used to this poverty; I left a thrifty business in the Barbados to serve the Lord. I do not fathom it, why am I persecuted here? I cannot offer one proposition but there be a howling riot of argument. I have often wondered if the Devil be in it somewhere; I cannot understand you people otherwise.
PROCTOR: Mr Parris, you are the first minister ever did demand the deed to this house –
PARRIS: Man! Don't a minister deserve a house to live in?
PROCTOR: To live in, yes. But to ask ownership is like you shall own the meeting house itself; the last meeting I were at you spoke so long on deeds and mortgages I thought it were an auction.
PARRIS: I want a mark of confidence, is all! I am your third preacher in seven years. I do not wish to be put out like the cat whenever some majority feels the whim. You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted –
PUTNAM: Aye!
PARRIS: There is either obedience or the church will burn like Hell is burning!
PROCTOR: Can you speak one minute without we land in Hell again? I am sick of Hell!
PARRIS: It is not for you to say what is good for you to hear!
PROCTOR: I may speak my heart, I think!
PARRIS [*in a fury*]**:** What, are we Quakers? We are not Quakers here yet, Mr Proctor. And you may tell that to your followers!
PROCTOR: My followers!
PARRIS [*now he's out with it*]**:** There is a party in this church. I am not blind; there is a faction and a party.
PROCTOR: Against you?
PUTNAM: Against him and all authority!
PROCTOR: Why, then I must find it and join it.

Starting with this extract, consider the ways Miller presents Salem as a divided and unhappy town.

[30 marks]

or

2 0 How does Miller present children and young people in *The Crucible*?

[30 marks]

or

Lorraine Hansberry: *A Raisin in the Sun*

2 1 In this extract George arrives to take Beneatha to the theatre. Beneatha is wearing traditional Nigerian clothes.

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Starting with this extract, explore how Hansberry presents Beneatha's struggle to find her identity.

[30 marks]

or

2 2 Why do you think Hansberry chose *A Raisin in the Sun* as the title of the play?

[30 marks]

END OF QUESTIONS

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