OXFORD
INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 7 May 2019 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
- Use black ink or black ball-point pen.
- Do **not** use pencil.
- Write the information required on the front of your answer book.
- Answer **one** question from **Section A** and **one** question from **Section B**.

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 has just met Estella for the first time.

> 'He calls the knaves, Jacks, this boy!' said Estella with disdain, before our first game was out. 'And what coarse hands he has! And what thick boots!'
>
> I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it.
>
> She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.
>
> 'You say nothing of her,' remarked Miss Havisham to me, as she looked on. 'She says many hard things of you, yet you say nothing of her. What do you think of her?'
>
> 'I don't like to say,' I stammered.
>
> 'Tell me in my ear,' said Miss Havisham, bending down.
>
> 'I think she is very proud,' I replied, in a whisper.
>
> 'Anything else?'
>
> 'I think she is very pretty.'
>
> 'Anything else?'
>
> 'I think she is very insulting.' (She was looking at me then with a look of supreme aversion.)
>
> 'Anything else?'
>
> 'I think I should like to go home.'

Starting with this extract, explore how Dickens presents the relationship between Pip and Estella in *Great Expectations*.

[30 marks]

or

0 2 Write about how Dickens presents money and social class in *Great Expectations*.

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3 In this extract Scout is describing Atticus.

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Starting with this extract, explore how Lee presents Atticus in *To Kill a Mockingbird*.

[30 marks]

or

0 4 How does Lee present different types of prejudice in *To Kill a Mockingbird*?

[30 marks]

Turn over for the next question

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5 In this extract Papa is visiting Kambili's school after she has come second in her class.

> "Where is your class?" he asked.
>
> I pointed to the building by the group of mango trees. Papa came out of the car with me and I wondered what he was doing, why he was here, why he had driven me to school and asked Kevin to take Jaja.
>
> Sister Margaret saw him as we walked to my class. She waved gaily, from the midst of students and a few parents, then quickly waddled over to us. Her words flew generously out of her mouth: how was Papa doing, was he happy with my progress at Daughters of the Immaculate Heart, would he be at the reception for the bishop next week?
>
> Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict. He was gracious, in the eager-to-please way that he always assumed with the religious, especially with the white religious. As gracious as when he presented the check for refurbishing the Daughters of the Immaculate Heart library. He said he had just come to see my class, and Sister Margaret told him to let her know if he needed anything.

Starting with this extract, explore the ways Adichie presents the differences between the public and the private sides of Papa in *Purple Hibiscus*.

[30 marks]

or

0 6 How are family members shown to be supportive of each other in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro*: Never Let Me Go*

0 7 In this extract Kathy is remembering one of her first encounters with Ruth.

> The South Playing Field was the one used most by the Juniors and it was there, in the corner by the poplars, that Ruth came up to me one lunchtime, looked me up and down, then asked:
>
> 'Do you want to ride my horse?'
>
> I was in the midst of playing with two or three others at that point, but it was clear Ruth was addressing only me. This absolutely delighted me, but I made a show of weighing her up before giving a reply.
>
> 'Well, what's your horse's name?'
>
> Ruth came a step closer. 'My *best* horse,' she said, 'is Thunder. I can't let you ride on *him*. He's much too dangerous. But you can ride Bramble, as long as you don't use your crop on him. Or if you like, you could have any of the others.' She reeled off several more names I don't now remember. Then she asked: 'Have you got any horses of your own?'
>
> I looked at her and thought carefully before replying: 'No. I don't have any horses.'
>
> 'Not even one?'
>
> 'No.'
>
> 'All right. You can ride Bramble, and if you like him, you can have him to keep. But you're not to use your crop on him. And you've got to come *now*.'

Starting with this extract, explore how Ishiguro presents the relationship between Kathy and Ruth in *Never Let Me Go*.

[30 marks]

or

0 8 How does Ishiguro present Tommy in *Never Let Me Go*?

[30 marks]

Turn over for the next question

or

Markus Zusak: *The Book Thief*

0 9 In this extract Rudy has covered himself in charcoal and is pretending to be the black athlete, Jesse Owens.

> The starter signalled them forward. A crowd materialised around every square centimetre of Hubert Oval's circumference. They were all calling out one thing. They were chanting Rudy Steiner's name – and his name was Jesse Owens.
>
> All fell silent.
>
> His bare feet gripped the soil. He could feel it holding on between his toes.
>
> At the request of the starter, he raised to crouching position – and the gun clipped a hole in the night.
>
> For the first third of the race, it was pretty even, but it was only a matter of time before the charcoaled Owens drew clear and streaked away.
>
> 'Owens in front,' the boy's shrill voice cried as he ran down the empty straight, straight towards the uproarious applause of Olympic glory. He could even feel the tape break in two across his chest as he burst through it in first place. The fastest man alive.

Using this extract as a starting point, explore how Zusak presents the character of Rudy in *The Book Thief*.

[30 marks]

or

1 0 How does Zusak show the effects of grief and guilt in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1 In this extract from *The Fly in the Ointment* the father is talking to the son about his business.

> "Listen to this," the father said and leaned forward on the table as his son leaned back, holding his right fist up as if he had a hammer in his hand and was auctioning his life. "I am 65. I don't know how long I shall live, but let me make this clear: if I were not an optimist I wouldn't be here. I wouldn't stay another minute." He paused, fixing his son's half averted eyes to let the full meaning of his words bite home. "I've worked hard," the father went on. "For thirty years I built up this business from nothing. You wouldn't know it, you were a child, but many's the time coming down from the North, I've slept in this office to be on the job early next morning." He looked decided and experienced like a man of forty, but now he softened to sixty again. The ring in the hard voice began to soften into a faint whine and his thick nose sniffed. "I don't say I've always done right," he said. "You can't live your life from A to Z like that. And now I haven't a penny in the world. Not a cent. It's not easy at my time of life to begin again. What do you think I've got to live for? There's nothing holding me back. My boy, if I wasn't an optimist I'd go right out. I'd finish it."

Starting with this extract, explore the ways writers present strong characters. Write about the father from *The Fly in the Ointment* and **one** character from **one** other story from the Oxford AQA Anthology.

[30 marks]

or

1 2 Explore the ways old people are presented in *A Real Durwan* 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 In this extract Cassius is talking to Brutus about Caesar**.**

> **CASSIUS**
> Why, man, he doth bestride the narrow world
> Like a Colossus, and we petty men
> Walk under his huge legs and peep about
> To find ourselves dishonourable graves.
> Men at some time are masters of their fates:
> The fault, dear Brutus, is not in our stars
> But in ourselves, that we are underlings.
> Brutus and Caesar: what should be in that 'Caesar'?
> Why should that name be sounded more than yours?
> Write them together, yours is as fair a name;
> Sound them, it doth become the mouth as well;
> Weigh them, it is as heavy; conjure with 'em,
> 'Brutus' will start a spirit as soon as 'Caesar'.

Starting with this extract, explore how Shakespeare presents Caesar as a ruler in *Julius Caesar.*

[30 marks]

or

1 4 'The conspirators act purely from selfish motives.'

To what extent do you agree with this view of the presentation of the conspirators in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth*

1 5 This extract occurs shortly after Macbeth has killed Duncan.

LADY MACBETH
These deeds must not be thought
After these ways; so, it will make us mad.

MACBETH
Methought I heard a voice cry, 'Sleep no more:
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

LADY MACBETH
What do you mean?

MACBETH
Still it cried, 'Sleep no more' to all the house;
'Glamis hath murder'd sleep', and therefore Cawdor
Shall sleep no more: Macbeth shall sleep no more.

Starting with this extract, explore how Shakespeare presents the effects of guilt in *Macbeth*.

[30 marks]

or

1 6 How does Shakespeare explore ideas about kingship in *Macbeth*?

[30 marks]

Turn over for the next question

or

J.B. Priestley*: An Inspector Calls*

1 7 In this extract Mrs Birling meets the Inspector for the first time.

MRS BIRLING [*same easy tone*]: I'm Mrs Birling, y'know. My husband has just explained why you're here, and while we'll be glad to tell you anything you want to know, I don't think we can help you much.

SHEILA: No, Mother – please!

MRS BIRLING [*affecting great surprise*]: What's the matter, Sheila?

SHEILA [*hesitantly*]: I know it sounds silly –

MRS BIRLING: What does?

SHEILA: You see, I feel you're beginning all wrong. And I'm afraid you'll say something or do something that you'll be sorry for afterwards.

MRS BIRLING: I don't know what you're talking about, Sheila.

SHEILA: We all started like that – so confident, so pleased with ourselves until he began asking us questions.

[MRS BIRLING *looks from* SHEILA *to the* INSPECTOR.]

MRS BIRLING: You seem to have made a great impression on this child, Inspector.

INSPECTOR [*coolly*]: We often do on the young ones. They're more impressionable.

Starting with this extract, explore how Priestley presents the differences between the younger generation and the older generation in *An Inspector Calls*.

[30 marks]

or

1 8 How does Priestley present the world of business and money in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9 In this extract John Proctor has confessed to witchcraft but is now refusing to sign his confession.

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Starting with this extract, explore the extent to which John Proctor is presented as a good man in *The Crucible*.

[30 marks]

or

2 0 How does Miller present the character of Reverend John Hale in *The Crucible*?

[30 marks]

Turn over for the next question

or

Lorraine Hansberry: *A Raisin in the Sun*

2 1 In this extract Walter and Beneatha are discussing the cheque for $10 000 which is due to arrive the following day.

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Starting with this extract, explore how Hansberry presents the importance of money in *A Raisin in the Sun*.

[30 marks]

or

2 2 How does Hansberry present the character of Walter in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

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