OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 26 October 2021 07:00 GMT Time allowed: 45 minutes

Materials

For this paper you must have:

- an Oxford International AQA Examinations 16-page answer book.

Instructions

- Answer **one** question from **either Section A or 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.
- The maximum mark for this paper is 30.

Section A: Prose

Answer **one** question from either **Section A** or **Section B** on your chosen text.

Either

Charles Dickens: *Great Expectations*

0 1 The extract occurs near the end of the novel. Pip has been lured into a trap by Orlick.

> 'What are you going to do to me?'
>
> 'I'm a-going,' said he, bringing his fist down upon the table with a heavy blow, and rising as the blow fell, to give it greater force, 'I'm a-going to have your life!'
>
> He leaned forward, staring at me, slowly unclenched his hand and drew it across his mouth as if his mouth watered for me, and sat down again.
>
> 'You was always in Old Orlick's way since ever you was a child. You goes out of his way this present night. He'll have no more on you. You're dead!'
>
> I felt that I had come to the brink of my grave. For a moment I looked wildly round my trap for any chance of escape; but there was none.
>
> 'More than that,' said he, folding his arms on the table again, 'I won't have a rag of you, I won't have a bone of you, left on earth. I'll put your body in the kiln – I'd carry two such to it, on my shoulders – and, let people suppose what they may of you, they shall never know nothing.'

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

[30 marks]

or

0 2 How does Dickens present justice and the law in *Great Expectations*?

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3 This extract occurs near the end of the novel. Miss Gates is teaching a Current Events lesson.

> She printed DEMOCRACY in large letters. 'Democracy,' she said. 'Does anybody have a definition?'
>
> 'Us,' somebody said.
>
> I raised my hand, remembering an old campaign slogan Atticus had once told me about.
>
> 'What do you think it means, Jean Louise?'
>
> '"Equal rights for all, special privileges for none",' I quoted.
>
> 'Very good, Jean Louise, very good,' Miss Gates smiled. In front of DEMOCRACY, she printed WE ARE A. 'Now class, say it all together, "We are a democracy".'
>
> We said it. Then Miss Gates said, 'That's the difference between America and Germany. We are a democracy and Germany is a dictatorship. Dictator-ship,' she said. 'Over here we don't believe in persecuting anybody. Persecution comes from people who are prejudiced. Pre-ju-dice,' she enunciated carefully.

Starting with this extract, explore how Lee shows Miss Gates' ideas are mistaken in *To Kill a Mockingbird*.

[30 marks]

or

0 4 How does Lee present Aunt Alexandra in *To Kill a Mockingbird*?

[30 marks]

Turn over for the next question

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5 In this extract Mama gets news from the hospital shortly after Papa's death.

> "They did an autopsy," she said. "They have found the poison in your father's body." She sounded as though the poison in Papa's body was something we all had known about, something we had put in there to be found, the way it was done in the books I read where white people hid Easter eggs for their children to find.
>
> "Poison?" I said.
>
> Mama tightened her wrapper, then went to the windows; she pushed the drapes aside, checking that the louvers were shut to keep the rain from splashing into the house. Her movements were calm and slow. When she spoke, her voice was just as calm and slow. "I started putting the poison in his tea before I came to Nsukka. Sisi got it for me; her uncle is a powerful witch doctor."
>
> For a long, silent moment I could think of nothing. My mind was blank, I was blank. Then I thought of taking sips of Papa's tea, love sips, the scalding liquid that burned his love onto my tongue. "Why did you put it in his tea?" I asked Mama, rising. My voice was loud. I was almost screaming. "Why in his tea?"
>
> But Mama did not answer. Not even when I stood up and shook her until Jaja yanked me away. Not even when Jaja wrapped his arms around me and turned to include her but she moved away.

Starting with this extract, explore to what extent you think Adichie presents Mama as a strong woman in *Purple Hibiscus*.

[30 marks]

or

0 6 'The novel *Purple Hibiscus* suggests that religion always has a negative effect on families and communities.'

To what extent do you agree with this statement about the ways religion is presented in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7 In this extract the students have left Hailsham and Tommy is telling Kathy about his drawings of imaginary animals.

> That was when I first heard about his imaginary animals. When he started to describe what he'd been doing – I didn't actually see anything until a few weeks later – I found it hard to show much enthusiasm. In fact, I have to admit, I was reminded of the original elephant-in-the-grass picture that had started off all Tommy's problems at Hailsham. The inspiration, he explained, had come from an old children's book with the back cover missing which he'd found behind one of the sofas at the Cottages. He'd then persuaded Keffers to give him one of the little black notebooks he scribbled his figures in, and since then, Tommy had finished at least a dozen of his fantastic creatures.
>
> 'The thing is, I'm doing them really small. Tiny. I'd never thought of that at Hailsham. I think maybe that's where I went wrong. If you make them tiny, and you have to because the pages are only about this big, then everything changes. It's like they come to life by themselves. Then you have to draw in all these different details for them. You have to think about how they'd protect themselves, how they'd reach things. Honest, Kath, it's nothing like anything I ever did at Hailsham.'
>
> He started describing his favourites, but I couldn't really concentrate; the more excited he got telling me about his animals, the more uneasy I was growing. 'Tommy,' I wanted to say to him, 'you're going to make yourself a laughing stock all over again. Imaginary animals? What's up with you?' But I didn't. I just looked at him cautiously and kept saying: 'That sounds really good, Tommy.'

Starting with this extract, explore how Ishiguro presents the importance of art in *Never Let Me Go*.

[30 marks]

or

0 8 'The world Ishiguro creates in *Never Let Me Go* is full of horror.'

How does Ishiguro create a sense of horror in the novel?

[30 marks]

Turn over for the next question

or

Markus Zusak: *The Book Thief*

0 9 In this extract, Hans Hubermann is about to join the NSDAP.

After lodging his form at the Nazi headquarters on Munich Street, he witnessed four men throw several bricks into a clothing store named Kleinman's. It was one of the few Jewish shops that was still in operation in Molching. Inside, a small man was stuttering about, crushing the broken glass beneath his feet as he cleaned up. A star the colour of mustard was smeared to the door. In sloppy lettering, the words JEWISH FILTH were spilling over at their edges. The movement inside tapered from hurried to morose, then stopped altogether.

Hans moved closer and stuck his head inside. 'Do you need some help?'

Mr Kleinman looked up. A dust-broom was fixed powerlessly to his hand. 'No, Hans. Please. Go away.' Hans had painted Joel Kleinman's house the previous year. He remembered his three children. He could see their faces but couldn't recall their names.

'I will come tomorrow,' he said, 'and repaint your door.'

Which he did.

It was the second of two mistakes.

The first occurred immediately after the incident.

He returned to where he'd come from and drove his fist onto the door and then the window of the NSDAP. The glass shuddered but no-one replied. Everyone had packed up and gone home. A last member was further along Munich Street. When he heard the rattle of the glass, he noticed the painter.

He came back and asked what was wrong.

'I can no longer join,' Hans stated.

Starting with this extract, explore how Zusak presents Hans Hubermann as 'a man who appreciated fairness' in *The Book Thief*.

[30 marks]

or

1 0 How does Zusak present the relationship between Liesel and Frau Hermann in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1 This extract is the beginning of *Through the Tunnel*.

> Going to the shore on the first morning of the vacation, the young English boy stopped at a turning of the path and looked down at a wild and rocky bay, and then over the crowded beach he knew so well from other years. His mother walked on in front of him, carrying a bright striped bag in one hand. Her other arm, swinging loose, was very white in the sun. The boy watched that white, naked arm, and turned his eyes, which had a frown behind them, toward the bay and back again to his mother. When she felt he was not with her, she swung around. "Oh, there you are, Jerry!" she said. She looked impatient, then smiled. "Why, darling, would you rather not come with me? Would you rather -" She frowned, conscientiously worrying over what amusements he might secretly be longing for, which she had been too busy or too careless to imagine. He was very familiar with that anxious, apologetic smile. Contrition sent him running after her. And yet, as he ran, he looked over his shoulder at the wild bay; and all morning, as he played on the safe beach, he was thinking of it.
>
> 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."

Starting with this extract, explore the ways women are presented in the Oxford AQA Short Stories Anthology.

Write about Jerry's mother in *Through the Tunnel* and **one** woman from **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]

or

1 2 Titles of short stories are often significant.

Explore the significance of the titles of *The Destructors* and **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]

Turn over for Section B

Section B: Drama

Answer **one** question from either **Section A** or **Section B** on your chosen text.

Either

William Shakespeare: *Julius Caesar*

1 3 In this extract Brutus has decided to join the conspirators.

BRUTUS It must be by his death. And for my part
I know no personal cause to spurn at him
But for the general. He would be crowned:
How that might change his nature, that's the question.
It is the bright day that brings forth the adder
And that craves wary walking. Crown him that,
And then I grant we put a sting in him
That at his will he may do danger with.
Th'abuse of greatness is when it disjoins
Remorse from power. And to speak truth of Caesar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Caesar may.
Then lest he may, prevent.

Starting with this extract, explore how Shakespeare presents ambition in *Julius Caesar*.

[30 marks]

or

1 4 How does Shakespeare present Mark Antony in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth*

1 5 In this extract Macbeth is thinking about killing Duncan.

MACBETH If it were done when 'tis done, then 'twere well
It were done quickly. If th'assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here –
But here upon this bank and shoal of time –
We'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions, which being taught, return
To plague th'inventor. This even-handed justice
Commends the'ingredience of our poison'd chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject –
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself.

Starting with this extract, explore how Shakespeare presents Macbeth's inner conflict in the play.

[30 marks]

or

1 6 How does Shakespeare present chaos and disorder in *Macbeth*?

[30 marks]

Turn over for the next question

or

JB Priestley: *An Inspector Calls*

1 7 This extract occurs shortly after the Inspector has left the Birlings' house.

ERIC [*bursting out*] What's the use of talking about behaving sensibly? You're beginning to pretend now that nothing's really happened at all. And I can't see it like that. This girl's still dead, isn't she? Nobody's brought her to life, have they?

SHEILA [*eagerly*] That's just what I feel, Eric. And it's what they don't seem to understand.

ERIC Whoever that chap was, the fact remains that I did what I did. And Mother did what she did. And the rest of you did what you did to her. It's still the same rotten story whether it's been told to a police inspector or to somebody else. According to you, I ought to feel a lot better – [*To* **GERALD**.] I stole some money, Gerald, you might as well know – [*As* **BIRLING** *tries to interrupt*.] I don't care, let him know. The money's not the important thing. It's what happened to the girl and what we all did to her that matters. And I still feel the same about it, and that's why I don't feel like sitting down and having a nice cosy talk.

SHEILA And Eric's absolutely right. And it's the best thing any one of us has said tonight and it makes me feel a bit less ashamed of us. You're just beginning to pretend all over again.

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

[30 marks]

or

1 8 How does Priestley present women in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9 In this extract Reverend Hale is questioning the members of the Parris household about Betty's illness.

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Starting with this extract, explore the ways Miller presents the character of Tituba in *The Crucible*.

[30 marks]

or

2 0 How does Miller present the power of the girls 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 is talking about his plan to buy a liquor store with the insurance money.

> **Walter** Mama would listen to you. You know she listen to you more than she do me and Bennie. She think more of you. All you have to do is just sit down with her when you drinking your coffee one morning and talking 'bout things like you do and (*he sits down beside her and demonstrates graphically what he thinks her methods and tone should be*) you just sip your coffee, see, and say easy like that you been thinking 'bout that deal Walter Lee is so interested in, 'bout the store and all, and sip some more coffee, like what you saying ain't really that important to you … And the next thing you know, she be listening good and asking you questions and when I come home – I can tell her the details. This ain't no fly-by-night proposition, baby. I mean we figure it out, me and Willy and Bobo.
>
> **Ruth** (*with a frown*) Bobo?
>
> **Walter** Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your licence get approved –
>
> **Ruth** You mean graft?
>
> **Walter** (*frowning impatiently*) Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't *nothing* happen for you in this world 'less you pay *somebody* off!

Starting with this extract, explore how Hansberry presents the ways Walter changes in *A Raisin in the Sun*.

[30 marks]

or

2 2 How does Hansberry present the female characters in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

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