OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 25 October 2022 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 Herbert Pocket for the first time. Herbert invites Pip to fight.

> Although he did not look very healthy – having pimples on his face, and a breaking out at his mouth – these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance. For the rest, he was a young gentleman in a grey suit (when not denuded for battle), with his elbows, knees, wrists, and heels, considerably in advance of the rest of him as to development.
>
> My heart failed me when I saw him squaring at me with every demonstration of mechanical nicety, and eyeing my anatomy as if he were minutely choosing his bone. I have never been so surprised in my life, as when I let out the first blow, and saw him lying on his back, looking up at me with a bloody nose and his face exceedingly fore-shortened.
>
> But he was on his feet directly, and after sponging himself with a great show of dexterity, began squaring again. The second greatest surprise I have ever had in my life was seeing him on his back again, looking up at me out of a black eye.
>
> His spirit inspired me with great respect. He seemed to have no strength, and he never once hit me hard, and he was always knocked down; but, he would be up again in a moment, sponging himself or drinking out of the water bottle, with the greatest satisfaction in seconding himself according to form, and then came at me with an air and a show that made me believe he really was going to do for me at last. He got heavily bruised, for I am sorry to record that the more I hit him, the harder I hit him; but, he came up again and again and again, until at last he got a bad fall with the back of his head against the wall. Even after that crisis in our affairs, he got up and turned round and round confusedly a few times, not knowing where I was; but finally went on his knees to his sponge and threw it up: at the same time panting out, 'That means you have won.'
>
> He seemed so brave and innocent, that although I had not proposed the contest, I felt but a gloomy satisfaction in my victory.

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

[30 marks]

or

0 2 How does Dickens present the character of Mr Jaggers in *Great Expectations*?

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3 In this extract some of the ladies of Maycomb are visiting Aunt Alexandra.

> The ladies were cool in fragile pastel prints: most of them were heavily powdered but unrouged; the only lipstick in the room was Tangee Natural. Cutex Natural sparkled on their fingernails, but some of the younger ladies wore Rose. They smelled heavenly. I sat quietly, having conquered my hands by tightly gripping the arms of the chair, and waited for someone to speak to me.
>
> Miss Maudie's gold bridgework twinkled. 'You're mighty dressed up, Miss Jean Louise,' she said. 'Where are your britches today?'
>
> 'Under my dress.'
>
> I hadn't meant to be funny, but the ladies laughed. My cheeks grew hot as I realized my mistake, but Miss Maudie looked gravely down at me. She never laughed at me unless I meant to be funny.
>
> In the sudden silence that followed, Miss Stephanie Crawford called from across the room, 'Watcha going to be when you grow up, Jean Louise? A lawyer?'
>
> 'Nome, I hadn't thought about it…' I answered, grateful that Miss Stephanie was kind enough to change the subject. Hurriedly, I began choosing my vocation. Nurse? Aviator? 'Well…'
>
> 'Why shoot, I thought you wanted to be a lawyer, you've already commenced going to court.'
>
> The ladies laughed again. 'That Stephanie's a card,' somebody said. Miss Stephanie was encouraged to pursue the subject: 'Don't you want to grow up to be a lawyer?'
>
> Miss Maudie's hand touched mine and I answered mildly enough, 'Nome, just a lady.'

Starting with this extract, explore how Lee presents the ladies of Maycomb in *To Kill a Mockingbird*.

[30 marks]

or

0 4 How does Harper Lee present Bob Ewell in *To Kill a Mockingbird*?

[30 marks]

Turn over for the next question

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5 In this extract Ifeoma has taken the children to see a traditional Igbo procession of *mmuo*, or spirits.

> Papa had driven us past the crowds at Ezi Icheke once, some years ago, and he muttered about ignorant people participating in the ritual of pagan masquerades. He said that the stories about mmuo, that they were spirits who had climbed out of ant holes, that they could make chairs run and baskets hold water, were all devilish folklore. *Devilish Folklore*. It sounded dangerous the way Papa said it.
>
> "Look at this," Papa-Nnukwu said. "This is a woman spirit, and the women *mmuo* are harmless. They do not even go near the big ones at the festival." The mmuo he pointed to was small; its carved wooden face had angular, pretty features and rouged lips. It stopped often to dance, wiggling this way and that, so that the string of beads around its waist swayed and rippled. The crowds nearby cheered, and some people threw money towards it. Little boys – the followers of the mmuo who were playing music with metal ogenes and wooden ichakas – picked up the crumpled naira notes. They had hardly passed us when Papa-Nnukwu shouted, "Look away! Women cannot look at this one!"
>
> The mmuo making its way down the road was surrounded by a few elderly men who rang a shrill bell as the mmuo walked. Its mask was a real, grimacing human skull with shrunken eye sockets. A squirming tortoise was tied to its forehead. A snake and three dead chickens hung from its grass-covered body, swinging as the mmuo walked. The crowds near the road moved back quickly, fearfully. A few women turned and dashed into nearby compounds.
>
> Aunty Ifeoma looked amused, but she turned her head away. "Don't look, girls. Let's humour your grandfather," she said in English. Amaka had already looked away. I looked away, too, toward the crowd of people that pressed around the car. It was sinful, deferring to a heathen masquerade. But at least I had looked at it very briefly, so maybe it would technically not be deferring to a heathen masquerade.

Starting with this extract, explore the ways Adichie presents the traditional Igbo religion and culture in *Purple Hibiscus*.

[30 marks]

or

0 6 How does Adichie present Jaja as a character who changes in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7 In this extract Tommy is telling Kathy about his conversation with Miss Lucy after he has been teased by the other students about his drawing.

The extract from Chapter 3, pages 29-30, of *Never Let Me Go* cannot be reproduced due to third party copyright constraints.

Starting with this extract, explore how Ishiguro presents education in *Never Let Me Go*.

[30 marks]

or

0 8 'Ruth is selfish and unkind.'

How far do you agree with this view of how Ruth is presented in *Never Let Me Go*?

[30 marks]

Turn over for the next question

or

Markus Zusak: *The Book Thief*

0 9 This extract is from the beginning of the novel when Liesel has just arrived at the Hubermanns' house.

SOME FACTS ABOUT ROSA HUBERMANN
She was five foot one inch tall and wore her
browny-grey strands of elastic hair in a bun.
To supplement the Hubermann income, she did
the washing and ironing for five
of the wealthier households in Molching.
Her cooking was atrocious.
She possessed the unique ability to aggravate
almost anyone she ever met.
But she *did* love Liesel Meminger.
Her way of showing it just happened to be strange.
It involved bashing her with wooden spoons
and words, at various intervals.

Starting with this extract, explore how Zusak presents the character of Rosa Hubermann in *The Book Thief*.

[30 marks]

or

1 0 What is the importance of the settings of place and time in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1 In this extract from *Mrs Vadnie Marlene Sevlon* by Jackie Kay, Vadnie is thinking about her imaginary husband.

> For instance, once, years ago, on the telephone, a man who was going to be coming to fix her electric sockets said, 'Is you Miss or Mrs?' And Vadnie answered Mrs. That was twenty years ago, when she was thirty, and was still thinking that the right man might come along. He never did but Vadnie kept the Mrs anyway. She put Mrs on her bank cards and Mrs on anything she had to sign. Mrs on her direct debits and Mrs on her television licence, Mrs on her water bill and Mrs on her gas and electric. It was Mrs Vadnie Sevlon and she felt she got more respect that way. Strange thing was, after a number of years, she believed it herself. She was no longer surprised at the amount of post that arrived with her whole name on it. The Mrs by then didn't give her the thrill of the early days; she took it quite for granted. So might she look back on the electric man and call that fate or luck or God? Did God want her to call herself Mrs to keep herself safe from men of disrepute? When people asked her what her husband did, she would tell them he was an electrician. She would picture him vividly, combining features of the electrician with the features of a man she once sat next to on a bus to the Lake District. She made a kind of composite husband out of the two, took the hair from one and gave it to the other so he wasn't balding, just receding, took two inches of height from one and gave it to her husband, made his skin a rich dark brown.

Starting with this extract, explore how isolation and loneliness are presented in the Oxford AQA Short Stories Anthology.

Write about *Mrs Vadnie Marlene Sevlon* and **one** other story from the Oxford AQA Anthology.

[30 marks]

or

1 2 Explore the ways changing relationships are presented in *Through the Tunnel* and **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 Brutus is considering the reasons why Caesar must die.

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, there'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. And since the quarrel
Will bear no colour for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities.
And therefore think him as a serpent's egg
(Which, hatch'd, would as his kind grow mischievous)
And kill him in the shell.

Starting with this extract, explore how Shakespeare presents ideas about power in *Julius Caesar*.

[30 marks]

or

1 4 How does Shakespeare present different conflicts in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth*

1 5 In this extract Macbeth meets Banquo in the courtyard of his castle on the night of Duncan's murder.

BANQUO Who's there?

MACBETH A friend.

BANQUO What sir, not yet at rest? The king's abed.
He hath been in unusual pleasure
And sent forth great largess to your offices.
This diamond he greets your wife withal,

[*Gives* MACBETH *a diamond*]

By the name of most kind hostess, and shut up
In measureless content.

MACBETH Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.

BANQUO All's well.
I dreamed last night of the three weird sisters;
To you they have showed some truth.

MACBETH I think not of them;
Yet when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

BANQUO At your kind'st leisure.

MACBETH If you shall cleave to my consent, when 'tis,
It shall make honour for you.

BANQUO So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counselled.

Starting with this extract, explore how Shakespeare presents the changing relationship between Macbeth and Banquo in *Macbeth*.

[30 marks]

or

1 6 'The witches are completely to blame for Macbeth's downfall.'

How far do you agree with this view?

[30 marks]

or

JB Priestley: *An Inspector Calls*

1 7 In this extract Gerald is telling the Inspector and the Birling family about his relationship with Eva Smith, whom he knew as Daisy Renton.

SHEILA: *Were* you in love with her, Gerald?

GERALD [*hesitatingly*]**:** It's hard to say. I didn't feel about her as she felt about me.

SHEILA [*with sharp sarcasm*]**:** Of course not. You were the wonderful Fairy Prince. You must have adored it, Gerald.

GERALD: All right – I did for a time. Nearly all men would have done.

SHEILA: That's probably about the best thing you've said tonight. At least it's honest. Did you go and see her every night?

GERALD: No. I wasn't telling a complete lie when I said I'd been very busy at the works all that time. We were very busy. But of course I did see a good deal of her.

MRS BIRLING: I don't think we want any further details of this disgusting affair –

SHEILA: [*cutting in*] I do. And anyhow, we haven't had any details yet.

GERALD: And you're not going to have any. (To MRS BIRLING) You know, it wasn't disgusting.

MRS BIRLING: It's disgusting to me.

SHEILA: Yes, but after all, you didn't come into this, did you, Mother?

GERALD: Is there anything else you want to know – that you ought to know?

INSPECTOR: Yes. When did this affair end?

GERALD: I can tell you exactly. In the first week of September. I had to go away for several weeks then – on business – and by that time Daisy knew it was coming to an end. So I broke it off definitely before I went.

Starting with this extract, explore how Priestley presents Gerald's attitudes to women in *An Inspector Calls*.

[30 marks]

or

1 8 How does Priestley present Sheila as a character who changes in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9 In this extract Hale is questioning John and Elizabeth Proctor about witches.

HALE [*quietly – it has impressed him*]: Proctor, let you open with me now, for I have a rumour that troubles me. It's said that you hold no belief that there may even be witches in the world. Is that true, sir?

PROCTOR: [*he knows this is critical, and is striving against his disgust with* HALE *and with himself for even answering*]: I know not what I have said, I may have said it. I have wondered if there be witches in the world – although I cannot believe they come among us now.

HALE: Then you do not believe –

PROCTOR: I have no knowledge of it; the Bible speaks of witches, and I will not deny them.

HALE: And you, woman?

ELIZABETH: I – I cannot believe it.

HALE [*shocked*]: You cannot!

PROCTOR: Elizabeth, you bewilder him!

ELIZABETH [*to* HALE]: I cannot think the Devil may own a woman's soul, Mr Hale, when she keeps an upright way, as I have. I am a good woman, I know it; and if you believe I may do only good work in the world, and yet be secretly bound to Satan, then I must tell you, sir, I do not believe it.

HALE: But, woman, you do believe there are witches in –

ELIZABETH: If you think that I am one, then I say there are none.

Starting with this extract, explore the ways Miller presents different attitudes to witchcraft in *The Crucible*.

[30 marks]

or

2 0 How does Miller present the relationship between John Proctor and Abigail Williams in *The Crucible*?

[30 marks]

or

Lorraine Hansberry: *A Raisin in the Sun*

2 1 This extract is the ending of the play.

The extract from the end of *A Raisin in the Sun* (Act 3) cannot be reproduced due to third party copyright constraints.

How do you respond to this extract as an ending to the play?

[30 marks]

or

2 2 How does Hansberry present the relationship between Walter and Ruth in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is available for free download from www.oxfordaqaexams.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and Oxford International AQA Examinations will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2022 Oxford International AQA Examinations and its licensors. All rights reserved.