OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 2A Poetry and unseen texts

Monday 31 October 2022 07:00 GMT Time allowed: 2 hours 15 minutes

Materials

For this paper you must have:
- an Oxford International AQA Examinations 16-page answer book
- a clean copy of the Oxford International AQA Poetry Anthology *People and Places*.

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**.
- Answer the question in **Section B and** the question in **Section C**.
- For **Section A**, you must have a clean copy of the Oxford International AQA Poetry Anthology *People and Places* in the examination room.
- The text must **not** be annotated and must **not** contain additional notes or materials.

Information
- The marks for questions are shown in brackets.
- There are 30 marks available for each section.
- The maximum mark for this paper is 90.

Section A: Poetry Anthology: People and Places

Answer **one** question from **Section A**.

Either

0 1 Read the poem below and answer the question that follows.

This Morning

I watched the sun moving round the kitchen,
an early spring sun that strengthened and weakened,
coming and going like an old mind.

I watched like one bedridden for a long time
on their first journey back into the world
who finds it enough to be going on with:

the way the sunlight brought each possession in turn
to its attention and made of it a small still life:

the iron frying-pan gleaming on its hook like an ancient find,
the powdery green cheek of a bruised clementine.

Though more beautiful still was how the light moved on,
letting go each chair and coffee cup without regret

the way my grandmother, in her final year, received me:
neither surprised by my presence, nor distressed by my leaving,
content, though, while I was there.

Esther Morgan

Explore how poets present positive feelings for a person or place in *This Morning* and **one** other poem from *People and Places*.

[30 marks]

or

0 2 Write about the ways that poets present moments of change in **one or more** poems from *People and Places*.

[30 marks]

Section B: Unseen poetry

Answer **Question 3**.

0 3 Read the poem below and answer the question that follows.

Composed upon Westminster Bridge, September 3, 1802

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

William Wordsworth

How does the poet present the view from Westminster Bridge?

[30 marks]

Turn over for Section C

Section C: Unseen prose

Answer **Question 4**.

0 4 This extract is from *Charlie and the Chocolate Factory* by Roald Dahl.

Answer the question that follows.

He desperately wanted something more filling and satisfying than cabbage and cabbage soup. The one thing he longed for more than anything else was ... CHOCOLATE.

Walking to school in the mornings, Charlie could see great slabs of chocolate piled up high in the shop windows, and he would stop and stare and press his nose against the glass, his mouth watering like mad. Many times a day, he would see other children taking bars of creamy chocolate out of their pockets and munching them greedily, and that, of course, was pure torture.

Only once a year, on his birthday, did Charlie Bucket ever get to taste a bit of chocolate. The whole family saved up their money for that special occasion, and when the great day arrived, Charlie was always presented with one small chocolate bar to eat all by himself. And each time he received it, on those marvellous birthday mornings, he would place it carefully in a small wooden box that he owned, and treasure it as though it were a bar of solid gold; and for the next few days, he would allow himself only to look at it, but never to touch it. Then at last, when he could stand it no longer, he would peel back a tiny bit of the paper wrapping at one corner to expose a tiny bit of chocolate, and then he would take a tiny nibble – just enough to allow the lovely sweet taste to spread out slowly over his tongue. The next day, he would take another tiny nibble, and so on, and so on. And in this way, Charlie would make his sixpenny bar of birthday chocolate last him for more than a month.

But I haven't yet told you about the one awful thing that tortured little Charlie, the lover of chocolate, more than anything else. This thing, for him, was far, far worse than seeing slabs of chocolate in the shop windows or watching other children munching bars of creamy chocolate right in front of him. It was the most terrible torturing thing you could imagine, and it was this:

In the town itself, actually within sight of the house in which Charlie lived, there was an ENORMOUS CHOCOLATE FACTORY.

How does the writer present Charlie's love of chocolate?

[30 marks]

END OF QUESTIONS

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