

INTERNATIONAL GCSE ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 24 October 2023 07:00 GMT Time allowed: 1 hour 30 minutes

Materials

For this paper you must have:

- an OxfordAQA 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
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In this extract, Pip visits his friend, Mr Wemmick, who lives with his father, 'The Aged Parent'. Miss Skiffins is Mr Wemmick's fiancée.

We ate the whole of the toast, and drank tea in proportion, and it was delightful to see how warm and greasy we all got after it. The Aged especially, might have passed for some clean old chief of a savage tribe, just oiled. After a short pause of repose, Miss Skiffins – in the absence of the little servant who, it seemed, retired to the bosom of her family on Sunday afternoons – washed up the tea-things, in a trifling, lady-like amateur manner that compromised none of us. Then she put on her gloves again, and we drew round the fire, and Wemmick said, 'Now, Aged Parent, tip us the paper.'

Wemmick explained to me while the Aged got his spectacles out, that this was according to custom, and that it gave the old gentleman infinite satisfaction to read the news aloud. 'I won't offer an apology,' said Wemmick, 'for he isn't capable of many pleasures – are you, Aged P.?'

'All right, John, all right,' returned the old man, seeing himself spoken to.

'Only tip him a nod every now and then when he looks off his paper,' said Wemmick, 'and he'll be as happy as a king. We are all attention, Aged One.'

'All right, John, all right!' returned the cheerful old man: so busy and so pleased, that it really was quite charming.

The Aged's reading reminded me of the classes at Mr Wopsle's great-aunt's, with the pleasanter peculiarity that it seemed to come through a keyhole. As he wanted the candles close to him, and as he was always on the verge of putting either his head or the newspaper into them, he required as much watching as a powder-mill. But Wemmick was equally untiring and gentle in his vigilance, and the Aged read on, quite unconscious of his many rescues. Whenever he looked at us, we all expressed the greatest interest and amazement, and nodded until he resumed again.'

Starting with this extract, explore the ways Dickens presents family life in *Great Expectations*.

[30 marks]

or

0	2
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'Mrs Joe is presented as a cruel woman and it is impossible to feel any sympathy for her.'

To what extent do you agree with this view of Mrs Joe? Remember to include in your answer comments about Dickens' methods.

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3

In this extract, Scout is talking to Atticus after her first day at school.

‘Something wrong, Scout?’

I told Atticus I didn’t feel well and didn’t think I’d go to school any more if it was all right with him.

Atticus sat down in the swing and crossed his legs. His fingers wandered to his watch pocket; he said that was the only way he could think. He waited in amiable silence, and I sought to reinforce my position: ‘You never went to school and you do all right, so I’ll just stay home too. You can teach me like Granddaddy taught you ’n’ Uncle Jack.’

‘No, I can’t,’ said Atticus. ‘I have to make a living. Besides, they’d put me in jail if I kept you at home – dose of magnesia for you tonight and school tomorrow.’

‘I’m feeling all right, really.’

‘Thought so. Now, what’s the matter.’

Bit by bit, I told him the day’s misfortunes. ‘– and she said you taught me all wrong, so we can’t ever read any more, ever. Please don’t send me back, please, sir.’

Atticus stood up and walked to the end of the porch. When he completed his examination of the wisteria vine he strolled back to me.

‘First of all,’ he said, ‘if you can learn a simple trick, Scout, you’ll get along better with all kinds of folks. You never really understand a person until you consider things from his point of view – ’

‘Sir?’

‘– until you climb into his skin and walk around in it.’

Atticus said I had learned many things today, and Miss Caroline had learned several things herself. She had learned not to hand something to a Cunningham, for one thing, but if Walter and I had put ourselves in her shoes we’d have seen it was an honest mistake on her part. We could not expect her to learn all Maycomb’s ways in one day, and we could not hold her responsible when she knew no better.

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

[30 marks]

or

0 4

How does Lee present courage in *To Kill a Mockingbird*?**[30 marks]****Turn over for the next question****Turn over ►**

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0	5
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In this extract, Kambili's family have just heard about the murder of Ade Coker.

Jaja and I stood watching. I thought about Ade Coker's glasses. I imagined the thick bluish lenses shattering, the white frames melting into sticky goo. Later, after Mama told us what had happened, how it had happened, Jaja said, "It was God's will, Papa," and Papa smiled at Jaja and gently patted his back.

Papa organised Ade Coker's funeral; he set up a trust for Yewande Coker and the children, bought them a new house. He paid the Standard staff huge bonuses and asked them all to take a long leave. Hollows appeared under his eyes during those weeks, as if someone had suctioned the delicate flesh, leaving his eyes sunken in.

My nightmares started then, nightmares in which I saw Ade Coker's charred remains spattered on his dining table, on his daughter's school uniform, on his baby's cereal bowl, on his plate of eggs. In some of the nightmares, I was the daughter and the charred remains became Papa's.

Starting with this extract, explore how Adichie presents violence and its effects in *Purple Hibiscus*.

[30 marks]

or

0	6
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How does Adichie present Amaka and Obiora as positive influences on Kambili and Jaja in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0	7
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In this extract from the end of the novel, Kathy is talking to Miss Emily about the students' life at Hailsham.

'But what I don't understand,' I said, 'is why people would want students treated so badly in the first place.'

'From your perspective today, Kathy, your bemusement is perfectly reasonable. But you must try and see it historically. After the war, in the early fifties, when the great breakthroughs in science followed one after the other so rapidly, there wasn't time to take stock, to ask the sensible questions. Suddenly there were all these new possibilities laid before us, all these ways to cure so many previously incurable conditions. This was what the world noticed the most, wanted the most. And for a long time, people preferred to believe these organs appeared from nowhere, or at most that they grew in a kind of vacuum. Yes, there were arguments. But by the time that people became concerned about...about students, by the time they came to consider just how you were reared, whether you should have been brought into existence at all, well by then it was too late. There was no way to reverse the process. How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends, did not die from cancer, motor neurone disease, heart disease. So for a long time you were kept in the shadows, and people did their best not to think about you. And if they did, they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter.'

Starting with this extract, explore how Ishiguro presents the ways the clones are viewed by society in *Never Let Me Go*.

[30 marks]

or

0	8
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How does Ishiguro present the students at Hailsham as being controlled and manipulated by the Guardians in *Never Let Me Go*?

[30 marks]

Turn over for the next question

Turn over ►

or

Markus Zusak: *The Book Thief*

0	9
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In this extract, Rudy is reluctantly attending a meeting of the Hitler Youth Group.

Again, at the Hitler Youth meetings, Tommy Muller was having his problems, and Franz Deutscher was just waiting for Rudy to step in. It didn't take long.

Rudy and Tommy were given another comprehensive drill session while the others went inside to learn tactics. As they ran in the cold they could see the warm heads and shoulders through the windows. Even when they joined the rest of the group, the drills weren't quite finished. As Rudy slumped into the corner and flicked mud from his sleeve at the window, Franz fired him the Hitler Youth's favourite question.

'When was our Führer Adolf Hitler born?'

Rudy looked up. 'Sorry?'

The question was repeated, and the very stupid Rudy Steiner, who knew all too well that it was April 20 1889, answered with the birth of Christ. He even threw in Bethlehem as an added piece of information.

Franz smeared his hands together.

A very bad sign.

He walked over to Rudy and ordered him back outside for some more laps of the field.

Rudy ran them alone, and after every lap, he was asked again the date of the Führer's birthday. He did seven laps before he got it right.

Starting with this extract, explore how Zusak presents Rudy and other characters resisting oppression in *The Book Thief*.

[30 marks]

or

1	0
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How does Zusak present Liesel as a strong character in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1	1
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This extract, from *A Real Durwan* by Jhumpa Lahiri, shows the response of the residents of the building when they discover their new washbasin has been stolen.

The extract from *A Real Durwan* by Jhumpa Lahiri (from pages 43-44 of the Oxford AQA Short Stories Anthology) not reproduced here due to third party copyright restrictions.

Starting with this extract, explore the ways writers present outsiders.

Write about Boori Ma in *A Real Durwan* and **one** character from **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]

or

1	2
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How do the writers present ideas in *The Rain Horse* and **one** other story from the Oxford AQA Short Stories Anthology?

[30 marks]

Turn over for Section B

Turn over ►

There are no questions printed on this page

Section B: Drama

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

Either

William Shakespeare: *Julius Caesar*

1	3
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In this extract, Caesar is talking to his wife, Calpurnia, about his planned visit to the Senate House.

CAESAR What say the augurers?

SERVANT They would not have you to stir forth today.
Plucking the entrails of an offering forth
They could not find a heart within the beast.

CAESAR The gods do this in shame of cowardice.
Caesar should be a beast without a heart
If he should stay at home today for fear.
No, Caesar shall not. Danger knows full well
That Caesar is more dangerous than he:
We are two lions littered in one day,
And I the elder and more terrible.
And Caesar shall go forth.

CALPURNIA Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth today. Call it my fear
That keeps you in the house, and not your own.
We'll send Mark Antony to the Senate House
And he shall say you are not well today.
Let me upon my knee, prevail in this.

CAESAR Mark Antony shall say I am not well,
And for thy humour I will stay at home.

Starting with this extract, explore how Shakespeare presents Caesar as a public figure and as a private man.

[30 marks]

or

1	4
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How does Shakespeare present revenge in *Julius Caesar*?

[30 marks]

Turn over ►

or

William Shakespeare: *Macbeth*

1	5
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In this extract, Malcolm reports the Thane of Cawdor's death and Duncan welcomes Macbeth after the battle.

DUNCAN Is execution done on Cawdor, or not
Those in commission yet returned?

MALCOLM My Liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confessed his treasons,
Implored your highness' pardon, and set forth
A deep repentance. Nothing in his life
Became him like the leaving it. He died
As one that had been studied in his death,
To throw away the dearest thing he owed
As 'twere a careless trifle.

DUNCAN There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSS and ANGUS

O worthiest cousin,
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine. Only I have left to say,
More is thy due than more than all can pay.

MACBETH The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties, and our duties
Are to your throne and state, children and servants,
Which do but what they should by doing everything
Safe toward your love and honour.

Starting with this extract, to what extent does Shakespeare present Duncan as a good king in *Macbeth*?

[30 marks]

or

1	6
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‘...look like th’innocent flower,
But be the serpent under’t.’

Explore how Shakespeare presents appearance and reality in *Macbeth*.

[30 marks]

Turn over for the next question

Turn over ►

or

JB Priestley: *An Inspector Calls***1****7**

This extract is the Inspector's final speech before he leaves the Birling's house.

BIRLING [*unhappily*]: Look, Inspector – I'd give thousands – yes, thousands –

INSPECTOR You're offering the money at the wrong time, Mr Birling. [*He makes a move as if concluding the session, possibly shutting up notebook, etc. Then surveys them sardonically.*] No, I don't think any of you will forget. Nor that young man, Croft, though he at least had some affection for her and made her happy for a time. Well, Eva Smith's gone. You can't do her any more harm. And you can't do her any good now, either. You can't even say 'I'm sorry, Eva Smith.'

SHEILA [*who is crying quietly*]: That's the worst of it.

INSPECTOR But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.

He walks straight out, leaving them staring, subdued and wondering.

Starting with this extract, explore the ways Priestley uses Eva Smith to present the difficulties faced by people in poverty in *An Inspector Calls*.

[30 marks]

or

1**8**

How does Priestley present attitudes to marriage in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9

In this extract, Reverend Hale is examining Betty to try to find the reason for her illness.

HALE [*with a tasty love of intellectual pursuit*]: Here is all the invisible world, caught, defined and calculated. In these books, the Devil stands stripped of all his brute disguises. Here are all your familiar spirits – your incubi and succubi; your witches that go by land, by air, and by sea; your wizards of the night and of the day. Have no fear now – we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! [*He starts for the bed.*]

REBECCA Will it hurt the child, sir?

HALE I cannot tell. If she is truly in the Devil's grip we may have to rip and tear to get her free.

REBECCA I think I'll go then. I am too old for this. [*She rises.*]

PARRIS [*striving for conviction*]: Why, Rebecca, we may open up the boil of all our troubles today!

REBECCA Let us hope for that. I go to God for you, sir.

PARRIS [*with trepidation – and resentment*]: I hope you do not mean we go to Satan here! [*Slight pause.*]

REBECCA I wish I knew. [*She goes out; they feel resentful of her note of moral superiority.*]

Starting with this extract, explore the ways Miller presents religion in *The Crucible*.

[30 marks]

or

2 0

'It is impossible to feel any sympathy for Abigail. She is a bully who enjoys causing trouble.'

How does Miller present Abigail in *The Crucible*? To what extent do you agree with this comment about her?

[30 marks]

Turn over for the next question

Turn over ►

or

Lorraine Hansberry: *A Raisin in the Sun*

2	1
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In this extract, Beneatha and George have just returned from a night out.

The extract from Act 2, Scene 2 of *A Raisin in the Sun* by Lorraine Hansberry not reproduced here due to third party copyright restrictions.

Starting with this extract, explore how Hansberry presents Beneatha as a strong woman in *A Raisin in the Sun*.

[30 marks]

Or

2	2
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How does Hansberry present the Younger family trying to achieve their dreams in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

There are no questions printed on this page

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