

INTERNATIONAL GCSE ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 22 October 2024 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 and Herbert Pocket are talking over dinner. 'Handel' is a name that Herbert calls Pip.

We had made some progress in the dinner, when I reminded Herbert of his promise to tell me about Miss Havisham.

'True,' he replied. 'I'll redeem it at once. Let me introduce the topic, Handel, by mentioning that in London it is not the custom to put the knife in the mouth – for fear of accidents – and that while the fork is reserved for that use, it is not put further in than necessary. It is scarcely worth mentioning, only it's as well to do as other people do. Also, the spoon is not generally used over-hand, but under. This has two advantages. You get at your mouth better (which after all is the object), and you save a good deal of the attitude of opening oysters, on the part of the right elbow.'

He offered these friendly suggestions in such a lively way, that we both laughed and I scarcely blushed.

Starting with this extract, explore how Dickens presents ideas about what it means to be a gentleman in *Great Expectations*.

[30 marks]

or

0	2
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'Estella is cruel and only thinks of herself. It is impossible to feel any sympathy for her.'

How far do you agree with this view of how Estella is presented in *Great Expectations*?

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3

In this extract, Miss Maudie, Aunt Alexandra and Scout have left the tea party and are in the kitchen where they have just been told that Tom Robinson has been killed.

I found myself shaking and couldn't stop. I had seen Enfield Prison Farm, and Atticus had pointed out the exercise yard to me. It was the size of a football field.

'Stop that shaking,' commanded Miss Maudie, and I stopped. 'Get up, Alexandra, we've left 'em long enough.'

Aunt Alexandra rose and smoothed the various whale-bone ridges along her hips. She took her handkerchief from her belt and wiped her nose. She patted her hair and said, 'Do I show it?'

'Not a sign,' said Miss Maudie. 'Are you together again, Jean Louise?'

'Yes, ma'am.'

'Then let's join the ladies,' she said grimly.

Their voices swelled when Miss Maudie opened the door to the dining-room. Aunt Alexandra was ahead of me, and I saw her head go up as she went through the door.

'Oh, Mrs Perkins,' she said, 'you need some more coffee. Let me get it.'

'Calpurnia's on an errand for a few minutes, Grace,' said Miss Maudie. 'Let me pass you some more of these dewberry tarts. 'dyou hear that cousin of mine did the other day, the one who likes to go fishing?...''

And so they went, down the row of laughing women, around the dining-room, refilling coffee cups, dishing out goodies as though their only regret was the temporary domestic disaster of losing Calpurnia.

The gentle hum began again: 'Yes sir, Mrs Perkins, that J. Grimes Everett is a martyred saint, he... needed to get married so they ran... to the beauty parlour every Saturday afternoon... soon as the sun goes down. He goes to bed with the... chickens, a crate full of sick chickens, Fred says that's what started it all, Fred says...'

Aunt Alexandra looked across the room at me and smiled. She looked at a tray of cookies on the table and nodded at them. I carefully picked up the tray and watched myself walk to Mrs Merriweather. With my very best company manners, I asked if she would have some. After all, if Auntie could be a lady at a time like this, so could I.

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

[30 marks]

or

0 4

How does Lee present the importance of family life 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 and her family are returning home after the New Year celebrations.

Papa started the rosary as we drove onto the expressway. We had driven for less than half an hour when we came to a checkpoint; there was a traffic jam, and policemen, many more than was usual, were waving their guns and diverting traffic. We didn't see the cars involved in the accident until we were in the thick of the jam. One car had stopped at the checkpoint, and another had rammed into it from behind. The second car was crushed to half of its size. A bloodied corpse, a man in blue jeans, lay on the roadside.

"May his soul rest in peace," Papa said, crossing himself.

"Look away," Mama said, turning back to us.

But Jaja and I were already looking at the corpse. Papa was talking about the policemen, about how they set up the roadblocks in wooded parts, even if it was dangerous for motorists, just so they could use the bushes to hide the money they extorted from travelers. But I was not really listening to Papa; I was thinking of the man in the blue jeans, the dead man. I was wondering where he was going and what he had planned to do there.

Starting with this extract, explore how Adichie presents society as dangerous and corrupt in *Purple Hibiscus*.

[30 marks]

or

0	6
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'Papa is cruel and has no good qualities. It is impossible to feel any sympathy for him.'

How far do you agree with this view of how Papa is presented?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7

In this extract, Kathy, Ruth and Tommy have met each other again after several years and are talking about their past experiences. At the start of the extract, Ruth is speaking.

'The main thing is, I kept you and Tommy apart.' Her voice had dropped again, almost to a whisper. 'That was the worst thing I did.'

She turned a little, taking Tommy in her gaze for the first time. Then almost immediately, she was looking just at me again, but now it was like she was talking to the both of us.

'That was the worst thing I did,' she said again. 'I'm not even asking you to forgive me about that. God, I've said all this in my head so many times, I can't believe I'm really doing it. It should have been you two. I'm not pretending I didn't always see that. Of course I did, as far back as I can remember. But I kept you apart. I'm not asking you to forgive me for that. That's not what I'm after just now. What I want is for you to put it right. Put right what I messed up for you.'

'How d'you mean, Ruth?' Tommy asked. 'How d'you mean, put it right?' His voice was gentle, full of child-like curiosity, and I think that was what started me sobbing.

'Kathy, listen,' Ruth said. 'You and Tommy, you've got to try and get a deferral. If it's you two, there's got to be a chance. A real chance.'

She'd reached out a hand and put it on my shoulder, but I shook her off roughly and glared at her through the tears.

'It's too late for that. Way too late.'

'It's not too late, Kathy, listen, it's not too late. Okay, so Tommy's done two donations. Who says that has to make any difference?'

Starting with this extract, explore how Ishiguro presents the friendships between Kathy, Ruth and Tommy, and the ways that the friendships change.

[30 marks]

or

0 8

'It is impossible to feel sorry for Kathy – she is so passive and just seems to accept her awful situation!'

How far do you agree with this view of how Kathy is presented 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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The following extract takes place on Liesel's twelfth birthday.

In February 1941, for her twelfth birthday, Liesel received another used book, and she was grateful. It was called *The Mud Men* and was about a very strange father and son. She hugged her mama and papa, while Max stood uncomfortably in the corner.

'*Alles Gute zum Geburtstag*,' he smiled weakly. 'All the best for your birthday.' His hands were in his pockets. 'I didn't know, or else I could have given you something.' A blatant lie – he had nothing to give, except maybe *Mein Kampf*, and there was no way he'd give such propaganda to a young German girl. That would be like the lamb handing a knife to the butcher.

There was an uncomfortable silence.

She had embraced Mama and Papa.

Max looked so alone.

Liesel swallowed.

And she walked over and hugged him. 'Thanks, Max.'

At first, he merely stood there, but as she held on to him, gradually his hands rose up and gently pressed into her shoulderblades.

Only later would she find out about the helpless expression on Max Vandenburg's face. She would also discover that he resolved at that moment to give her something back. I often imagine him lying awake all that night, pondering what he could possibly offer.

As it turned out, the gift was delivered on paper, just over a week later.

He would bring it to her in the early hours of morning, before retreating down the concrete steps to what he now liked to call home.

Starting with this extract, explore how Zusak presents friendship in *The Book Thief*.**[30 marks]**

or

1	0
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How does Zusak present the character of Death in *The Book Thief*?**[30 marks]**

or

Oxford AQA Short Stories Anthology

1	1
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This extract from *The Rain Horse* describes part of the man's encounter with the horse.

Now he noticed that the sky had grown much darker. The rain was heavier every second, pressing down as if the earth had to be flooded before nightfall. The oaks ahead blurred and the ground drummed. He began to run. And as he ran he heard a deeper sound running with him. He whirled around. The horse was in the middle of the clearing. It might have been running to get out of the terrific rain except that it was coming straight for him, scattering clay and stones, with an immensely supple and powerful motion. He let out a tearing roar and threw the stone in his right hand. The result was instantaneous. Whether at the roar or the stone the horse reared as if against a wall and shied to the left. As it dropped back on to its forefeet he flung his second stone, at ten yards range, and saw a bright mud blotch suddenly appear on the glistening black flank. The horse surged down the wood, splashing the earth like water, tossing its long tail as it plunged out of sight among the hawthorns.

Starting with this extract, explore how writers present difficult or dangerous situations.

Write about *The Rain Horse* and **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]

or

1	2
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Explore the ways male characters are presented in *The Fly in the Ointment* and **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]

Turn over for Section B

Turn over ►

Section B: Drama

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

Either

William Shakespeare: *Julius Caesar*

1	3
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This extract occurs just before Caesar is killed. Brutus and Cassius are begging him to pardon Publius Cimber, who has been banished.

BRUTUS	I kiss thy hand, but not in flattery, Caesar, Desiring thee that Publius Cimber may Have an immediate freedom of repeal.
CAESAR	What, Brutus?
CASSIUS	Pardon, Caesar! Caesar, pardon! As low as to thy foot doth Cassius fall To beg enfranchisement for Publius Cimber.
CAESAR	I could be well moved, if I were as you; If I could pray to move, prayers would move me. But I am constant as the northern star, Of whose true-fixed and resting quality There is no fellow in the firmament. The skies are painted with unnumbered sparks, They are all fire, and every one doth shine; But there's but one in all doth hold his place. So in the world: 'tis furnished well with men, And men are flesh and blood, and apprehensive; Yet in the number I do know but one That unassailable holds on his rank, Unshaked of motion, and that I am he Let me a little show it, even in this: That I was constant Cimber should be banished, And constant do remain to keep him so.

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

[30 marks]

or

1	4
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'It is impossible to admire Brutus – he has many faults and makes silly decisions.'

How far do you agree with this view of how Brutus is presented?

[30 marks]

Turn over for the next question

Turn over ►

or

William Shakespeare: *Macbeth*

1	5
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In this extract, Malcolm and Macduff are in England, talking about the situation in Scotland. Malcolm has pretended to be dishonest in order to test Macduff, but here he tells the truth.

MALCOLM

Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste; but God above
Deal between thee and me, for even now
I put myself to thy direction and
Unspeaking mine own detraction, here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life.

Starting with this extract, explore how Shakespeare presents Malcolm in *Macbeth*.

[30 marks]

or

1	6
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To what extent does Shakespeare present Macbeth as a character who is in control of his life and of what happens to him?

[30 marks]

or

JB Priestley: *An Inspector Calls*

1 7

In this extract, the Inspector is explaining what happened to Eva after she left Mr Birling's factory.

BIRLING Do you know what happened to this girl after she left my works?

INSPECTOR Yes. She was out of work for the next two months. Both her parents were dead, so that she'd no home to go back to. And she hadn't been able to save much out of what Birling and Company had paid her. So that after two months, with no work, no money coming in, and living in lodgings, with no relatives to help her, few friends, lonely, half-starved, she was feeling desperate.

SHEILA (*warmly*) I should think so. It's a rotten shame.

INSPECTOR There are a lot of young women living that sort of existence in every city and big town in this country, Miss Birling. If there weren't, the factories and warehouses wouldn't know where to look for cheap labour. Ask your father.

SHEILA But these girls aren't cheap labour – they're *people*.

Starting with this extract, explore how Priestley presents society as unequal in *An Inspector Calls*.

[30 marks]

or

1 8

How does Priestley present Mrs Birling as a woman who only thinks of herself and her family, and has no sympathy for others?

[30 marks]

Turn over for the next question

Turn over ►

or

Arthur Miller: *The Crucible*

1 9

In this extract, the neighbours have gathered at Parris' house to discuss Betty's illness.

MRS PUTNAM Rebecca, the doctor's baffled!

REBECCA If so he is, then let us go to God for the cause of it. There is a prodigious danger in the seeking of loose spirits. I fear it, I fear it. Let us rather blame ourselves and –

PUTNAM How may we blame ourselves? I am one of nine sons; the Putnam seed hath peopled this province. And yet I have but one child left of eight – and now she shrivels!

REBECCA I cannot fathom that.

MRS PUTNAM [*with a growing edge of sarcasm*] But I must! You think it God's work you should never lose a child, nor grandchild either, and I bury all but one? There are wheels within wheels in this village, and fires within fires!

PUTNAM [*to PARRIS*] When Reverend Hale comes, you will proceed to look for signs of witchcraft here.

PROCTOR [*to PUTNAM*] You cannot command Mr Parris. We vote by name in this society, not by acreage.

PUTNAM I never heard you worried so on this society, Mr Proctor. I do not think I saw you at Sabbath meeting since snow flew.

PROCTOR I have trouble enough without I come five mile to hear him preach only hellfire and bloody damnation. Take it to heart, Mr Parris. There are many others who stay away from church these days because you hardly ever mention God any more.

Starting with this extract, explore how Miller presents the people of Salem as suspicious and jealous.

[30 marks]

or

2 0

How does Miller present Elizabeth Proctor as a strong woman in *The Crucible*?

[30 marks]

or

Lorraine Hansberry: *A Raisin in the Sun*

2	1
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In this extract, Mama trusts Walter with the insurance money.

The extract from *A Raisin in the Sun* cannot be reproduced here due to third-party copyright restrictions.

The extract is from Act 2, Scene 2 (page 82 in the Bloomsbury edition) and it begins and ends as follows: '**Mama** Listen to me, now...like you supposed to be.'

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

[30 marks]

or

2	2
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How does Hansberry present marriage and romantic relationships in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

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