
INTERNATIONAL GCSE ENGLISH LITERATURE

Paper 1 Prose and drama

Tuesday 27 October 2020 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
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This extract is the end of the novel where Pip meets Estella on the site of Satis House.

'I have often thought of you,' said Estella.
 'Have you?'
 'Of late, very often. There was a long hard time when I kept far from me, the remembrance of what I had thrown away when I was quite ignorant of its worth. But, since my duty has not been incompatible with the admission of that remembrance, I have given it a place in my heart.'
 'You have always held a place in *my* heart,' I answered.
 And we were silent again until she spoke.
 'I little thought,' said Estella, 'that I should take leave of you in taking leave of this spot. I am very glad to do so.'
 'Glad to part again, Estella? To me parting is a painful thing. To me the remembrance of our last parting has been ever mournful and painful.'
 'But you said to me,' returned Estella, very earnestly, "God bless you, God forgive you!" And if you could say that to me then, you will not hesitate to say that to me now – now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken but – I hope – into a better shape. Be as considerate and good to me as you were, and tell me we are friends.'
 'We are friends,' said I, rising and bending over her, as she rose from the bench.
 'And will continue friends apart,' said Estella.
 I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.

How do you respond to this as an ending to Pip and Estella's story?

[30 marks]

or

0	2
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Write about the ways Pip changes in *Great Expectations* and how Dickens presents these changes.

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3

In this extract Jem and Scout have just been given air-rifles by Atticus.

When he gave us our air-rifles Atticus wouldn't teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn't interested in guns. Atticus said to Jem one day, 'I'd rather you shot at tin cans in the back yard, but I know you'll go after birds. Shoot all the bluejays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird.'

That was the only time I ever heard Atticus say it was a sin to do something and I asked Miss Maudie about it.

'Your father's right,' she said. 'Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corncribs, they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird.'

Starting with this extract, explore the significance of the title of *To Kill a Mockingbird*.

[30 marks]

or

0 4

How does Lee present Calpurnia as an important influence on Scout and Jem?

[30 marks]

Turn over for the next question

Turn over ►

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5

In this extract the family have just returned from church. Papa is displeased with Jaja because he refused to take communion.

Papa sat down at the table and poured his tea from the china tea set with pink flowers on the edges. I waited for him to ask Jaja and me to take a sip, as he always did. A love sip, he called it, because you shared the little things you loved with people you loved. Have a love sip, he would say, and Jaja would go first. Then I would hold the cup with both hands and raise it to my lips. One sip. The tea was always too hot, always burned my tongue, and if lunch was something peppery, my raw tongue suffered. But it didn't matter, because I knew that when the tea burned my tongue, it burned Papa's love into me. But Papa didn't say, "Have a love sip"; he didn't say anything as I watched him raise the cup to his lips.

Starting with this extract, explore the ways Adichie presents the relationship between Papa and his children in *Purple Hibiscus*.

[30 marks]

or

0 6

How does Adichie present conflict in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7

In this extract the adult Kathy and Tommy visit Madame to ask her if they can be given more time together.

For a moment they were both looking at me. Then Madame said, barely audibly: 'Poor creatures. What did we do to you? With all our schemes and plans?' She let that hang, and I thought I could see tears in her eyes again. Then she turned to me and asked: 'Do we continue with this talk? You wish to go on?'

It was when she said this that the vague idea I'd had before became something more substantial. 'Do I go too far?' And now: 'Do we continue?' I realised, with a little chill, that these questions had never been for me, or for Tommy, but for someone else – someone listening behind us in the darkened half of the room.

I turned round quite slowly and looked into the darkness. I couldn't see anything, but I heard a sound, a mechanical one, surprisingly far away – the house seemed to go much further back into the dark than I'd guessed. Then I could make out a shape moving towards us, and a woman's voice said: 'Yes, Marie-Claude. Let us carry on.'

I was still looking into the darkness when I heard Madame let out a kind of snort, and she came striding past us and on into the dark. Then there were more mechanical sounds, and Madame emerged pushing a figure in a wheelchair. She passed between us again, and for a moment longer, because Madame's back was blocking the view, I couldn't see the person in the wheelchair. But then Madame steered it around to face us and said:

'You speak to them. It's you they've come to speak to.'

'I suppose it is.'

The figure in the wheelchair was frail and contorted, and it was the voice more than anything that helped me recognise her.

'Miss Emily,' Tommy said, quite softly.

'You speak to them,' Madame said, as though washing her hands of everything. But she remained standing behind the wheelchair, her eyes blazing towards us.

Starting with this extract, explore the ways Ishiguro uses the characters of Madame and Miss Emily to present attitudes to the clones in *Never Let Me Go*.

[30 marks]

or

0 8

'*Never Let Me Go* is a novel about secrets.'

How does Ishiguro present secrets in *Never Let Me Go*?

[30 marks]**Turn over for the next question****Turn over ►**

or

Markus Zusak: *The Book Thief*

0 9

This extract is from the beginning of the novel, shortly after Liesel has gone to live with Mr and Mrs Hubermann.

When Liesel finally had a bath, after two weeks of living on Himmel Street, Rosa gave her an enormous, injury-inducing hug. Nearly choking her, she said, '*Saumensch du dreckigs* – it's about time!'

After a few months, they were no longer Mr and Mrs Hubermann. With a typical fistful of words, Rosa said, 'Now listen, Liesel – from now on you call me Mama.' She thought a moment. 'What did you call your real mother?'

Liesel answered quietly. '*Auch Mama* – also Mama.'

'Well, I'm Mama Number Two then.' She looked over at her husband. 'And him over there.' She seemed to collect the words in her hand, pat them together and hurl them across the table. 'That *Saukerl*, that filthy pig – you call him Papa, *verstehst?* Understand?'

'Yes,' Liesel promptly agreed. Quick answers were appreciated in this household.

Yes, *Mama*,' Mama corrected her. '*Saumensch*. Call me Mama when you talk to me.'

At that moment, Hans Hubermann had just completed rolling a cigarette, having licked the paper and joined it all up. He looked over at Liesel and winked. She would have no trouble calling him Papa.

Starting with this extract, explore how Zusak presents ideas about families in *The Book Thief*.

[30 marks]

or

1 0

How does Zusak show the good and evil of humanity in *The Book Thief*?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1

This extract is the ending of *A Real Durwan* by Jhumpa Lahiri.

In their haste the residents practically carried Boori Ma up the stairs to the roof, where they planted her on one side of the clothesline and started screaming at her from the other.

“This is all her doing,” one of them hollered, pointing at Boori Ma. “She informed the robbers. Where was she when she was supposed to guard the gate?”

“For days she has been wandering the streets, speaking to strangers,” another reported. “We shared our coal, gave her a place to sleep. How could she betray us in this way?” a third wanted to know.

Though none of them spoke directly to Boori Ma, she replied, “Believe me, believe me. I did not inform the robbers.”

“For years we have put up with your lies,” they retorted. “You expect us, now, to believe you?”

Their recriminations persisted. How would they explain it to the Dalals? Eventually they sought the advice of Mr Chattergee. They found him sitting on his balcony watching a traffic jam.

One of the second-floor residents said, “Boori Ma has endangered the security of this building. We have valuables. The widow Mrs Misra lives alone with her phone. What should we do?”

Mr Chattergee considered their arguments. As he thought things over, he adjusted the shawl that was wrapped around his shoulders and gazed at the bamboo scaffolding that now surrounded his balcony. The shutters behind him, colorless for as long as he could remember, had been painted yellow. Finally he said:

“Boori Ma’s mouth is full of ashes. But that is nothing new. What is new is the face of this building. What a building like this needs is a real durwan.”

So the residents tossed her bucket and rags, her baskets and reed broom, down the stairwell, past the letter boxes, through the collapsible gate, and into the alley. Then they tossed out Boori Ma. All were eager to begin their search for a real *durwan*.

From the pile of belongings Boori Ma kept only her broom. “Believe me, believe me,” she said once more as her figure began to recede. She shook the free end of her sari, but nothing rattled.

Starting with this extract, explore how writers shape the endings of their stories. Write about *A Real Durwan* and **one** other story from the Oxford AQA Short Stories Anthology. **[30 marks]**

or

1 2

Explore the ways children are presented in *The Destructors* 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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In this extract the conspirators are discussing whether they should kill Mark Antony as well as Caesar.

BRUTUS	<p>Our course will seem too bloody, Caius Cassius, To cut the head off and then hack the limbs – Like wrath in death and envy afterwards – For Antony is but a limb of Caesar. Let's be sacrificers, but not butchers, Caius. We all stand up against the spirit of Caesar, And in the spirit of men there is no blood. O, that we then could come by Caesar's spirit And not dismember Caesar! But, alas, Caesar must bleed for it. And gentle friends, Let's kill him boldly, but not wrathfully; Let's carve him as a dish fit for the gods, Not hew him as a carcass fit for hounds. And let our hearts, as subtle masters do, Stir up their servants to an act of rage And after seem to chide 'em. This shall make Our purpose necessary, and not envious; Which so appearing to the common eyes, We shall be called purgers, not murderers.</p>
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Starting with this extract, explore how far Shakespeare presents the conspirators as 'sacrificers, but not butchers'.

[30 marks]

or

1	4
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What do you find interesting about the ways Shakespeare presents the female characters in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth***1 5**

In this extract the witches are just about to meet Macbeth and Banquo.

Thunder. Enter the three witches

FIRST WITCH	Where hast thou been, sister?
SECOND WITCH	Killing swine
THIRD WITCH	Sister, where thou?
FIRST WITCH	A sailor's wife had chestnuts in her lap, And munch'd and munch'd and munch'd. 'Give me' quoth I, 'Aroint thee, witch!' the rump-fed runnion cries. Her husband's to Aleppo gone, master o' th' Tiger; But in a sieve I'll thither sail And, like a rat without a tail, I'll do, I'll do, and I'll do.
SECOND WITCH	I'll give thee a wind.
FIRST WITCH	Th'art kind.
THIRD WITCH	And I another.
FIRST WITCH	I myself have all the other; And the very ports they blow, All the quarters that they know I'th' shipman's card. I'll drain him dry as hay: Sleep shall neither night nor day Hang upon his penthouse lid; He shall live a man forbid; Weary sennights nine times nine, Shall he dwindle, peak, and pine. Though his bark cannot be lost, Yet it shall be tempest-tossed.

Starting with this extract, explore the extent to which Shakespeare presents the witches as powerful characters in *Macbeth*.

[30 marks]

or

1 6How does Shakespeare present ambition in *Macbeth*?**[30 marks]****Turn over for the next question****Turn over ►**

or

JB Priestley: *An Inspector Calls*

1 7

This extract is from the start of the play. Mr Birling is making a speech to his family.

BIRLING: Just let me finish, Eric. You've a lot to learn yet. And I'm talking as a hard-headed, practical man of business. And I say there isn't a chance of war. The world's developing so fast that it'll make war impossible. Look at the progress we're making. In a year or two we'll have aeroplanes that will be able to go anywhere. And look at the way the automobile's making headway – bigger and faster all the time. And then ships. Why, a friend of mine went over this new liner last week – the *Titanic* – she sails next week – forty-six thousand eight hundred tons – forty-six thousand eight hundred tons – New York in five days – and every luxury – and unsinkable, absolutely unsinkable. That's what you've got to keep your eye on, facts like that, progress like that – and not a few German officers talking nonsense and a few scaremongers here making a fuss about nothing. Now you three young people, just listen to this – and remember what I'm telling you now. In twenty or thirty years' time – let's say in 1940 – you may be giving a little party like this – your son or daughter might be getting engaged – and I tell you by that time you'll be living in a world that'll have forgotten all these Capital versus Labour agitations and all these silly little war scares. There'll be peace and prosperity and rapid progress everywhere – except of course in Russia, which will always be behindhand, naturally.

Starting with this extract, explore the ways Priestley presents Mr Birling as a man whose views are wrong.

[30 marks]

or

1 8

How does Priestley explore status and power in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9

This extract is from the end of the play, just before John and Rebecca are hanged.

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

[30 marks]

or

2 0

How does Miller present the character of Reverend Parris in *The Crucible*?

[30 marks]

Turn over for the next question

Turn over ►

or

Lorraine Hansberry: *A Raisin in the Sun***2 1**

This extract is taken from the stage directions at the start of the play.

*The Younger living-room would be a comfortable and well-ordered room if it were not for a number of indestructible contradictions to this state of being. Its furnishings are typical and undistinguished and their primary feature now is that they have clearly had to accommodate the living of too many people for too many years – and they are tired. Still, we can see that some of the time, a time probably no longer remembered by the family (except perhaps for **Mama**), the furnishings of this room were actually selected with care and love and even hope – and brought to this apartment and arranged with taste and pride.*

That was a long time ago. Now the once loved pattern of the couch upholstery has to fight to show itself from under acres of crocheted doilies and couch covers which have themselves finally come to be more important than the upholstery. And here a table or a chair has been moved to disguise the worn places in the carpet; but the carpet has fought back by showing its weariness, with depressing uniformity, elsewhere on its surface.

Weariness has, in fact, won in this room. Everything has been polished, washed, sat on, used, scrubbed too often. All pretences but living itself have long since vanished from the very atmosphere of this room.

Moreover, a section of this room, for it is not really a room unto itself, though the landlord's lease would make it seem so, slopes backward to provide a small kitchen area, where the family prepares the meals that are eaten in the living-room proper, which must also serve as dining-room. The single window that has been provided for these 'two' rooms is located in this kitchen area. The sole natural light the family may enjoy in the course of a day is only that which fights its way through this little window.

Starting with this extract, explore the ways Hansberry uses the setting of the Youngers' home to explore important ideas in *A Raisin in the Sun*.

[30 marks]

or

2 2

Joseph Asagai and George Murchison are rivals for Beneatha's love in *A Raisin in the Sun*.

How does Hansberry present the different attitudes and beliefs of these two men?

[30 marks]**END OF QUESTIONS****Copyright information**

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