

INTERNATIONAL GCSE ENGLISH LITERATURE

9275

Paper 1 Prose and drama

Specimen paper

07:00 GMT

Time allowed: 1 hour 30 minutes

Materials

For this paper you must have:

- an OxfordAQA 16-page Answer Book.

Instructions

- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ball-point pen. Do **not** use pencil.

Information

- The marks for questions are shown in brackets.
- 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

The extract occurs near the end of the novel. Pip has been lured into a trap by Orlick.

‘What are you going to do to me?’

‘I’m a-going,’ said he, bringing his fist down upon the table with a heavy blow, and rising as the blow fell, to give it greater force, ‘I’m a-going to have your life!’

He leaned forward, staring at me, slowly unclenched his hand and drew it across his mouth as if his mouth watered for me, and sat down again.

‘You was always in Old Orlick’s way since ever you was a child. You goes out of his way this present night. He’ll have no more on you. You’re dead!’

I felt that I had come to the brink of my grave. For a moment I looked wildly round my trap for any chance of escape; but there was none.

‘More than that,’ said he, folding his arms on the table again, ‘I won’t have a rag of you, I won’t have a bone of you, left on earth. I’ll put your body in the kiln – I’d carry two such to it, on my shoulders – and, let people suppose what they may of you, they shall never know nothing.’

Starting with this extract, explore how Dickens presents the character of Orlick in *Great Expectations*.

[30 marks]

or

0 2

How does Dickens present justice and the law in *Great Expectations*?

[30 marks]

or

Harper Lee: *To Kill a Mockingbird***0 3**

This extract occurs near the end of the novel. Miss Gates is teaching a Current Events lesson.

She printed DEMOCRACY in large letters. 'Democracy,' she said. 'Does anybody have a definition?'

'Us,' somebody said.

I raised my hand, remembering an old campaign slogan Atticus had once told me about.

'What do you think it means, Jean Louise?'

"'Equal rights for all, special privileges for none'," I quoted.

'Very good, Jean Louise, very good,' Miss Gates smiled. In front of DEMOCRACY, she printed WE ARE A. 'Now class, say it all together, "We are a democracy".'

We said it. Then Miss Gates said, 'That's the difference between America and Germany. We are a democracy and Germany is a dictatorship. Dictator-ship,' she said. 'Over here we don't believe in persecuting anybody. Persecution comes from people who are prejudiced. Pre-ju-dice,' she enunciated carefully.

Starting with this extract, explore how Lee shows Miss Gates' ideas are mistaken in *To Kill a Mockingbird*.

[30 marks]

or

0 4

How does Lee present Aunt Alexandra in *To Kill a Mockingbird*?

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

or

Chimamanda Ngozi Adichie: *Purple Hibiscus***0 5**

In this extract Mama gets news from the hospital shortly after Papa's death.

"They did an autopsy," she said. "They have found the poison in your father's body. She sounded as though the poison in Papa's body was something we all had known about, something we had put in there to be found, the way it was done in the books I read where white people hid Easter eggs for their children to find.

"Poison?" I said.

Mama tightened her wrapper, then went to the windows; she pushed the drapes aside, checking that the louvers were shut to keep the rain from splashing into the house. Her movements were calm and slow. When she spoke, her voice was just as calm and slow. "I started putting the poison in his tea before I came to Nsukka. Sisi got it for me; her uncle is a powerful witch doctor."

For a long, silent moment I could think of nothing. My mind was blank, I was blank. Then I thought of taking sips of Papa's tea, love sips, the scalding liquid that burned his love onto my tongue. "Why did you put it in his tea?" I asked Mama, rising. My voice was loud. I was almost screaming. "Why in his tea?"

But Mama did not answer. Not even when I stood up and shook her until Jaja yanked me away. Not even when Jaja wrapped his arms around me and turned to include her but she moved away.

Starting with this extract, explore to what extent you think Adichie presents Mama as a strong woman in *Purple Hibiscus*.

[30 marks]

or

0 6

'The novel *Purple Hibiscus* suggests that religion always has a negative effect on families and communities.'

To what extent do you agree with this statement about the ways religion is presented in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Klara and the Sun***0 7**

In this extract, Klara and The Mother are on a trip to Morgan's Falls

'What did Josie tell you about this place?'

'She said it was beautiful and she'd always enjoyed very much her trips here with you.'

'That's what she said? And did she tell you how we always came here with Sal? How much Sal loved it here?'

'Josie did mention her sister.' Then I added: 'I saw Josie's sister in the photograph.'

The Mother stared so intensely at me that I thought I'd made an error. But then she said: 'I think I know the one you mean. The one with the three of us sitting over there. I remember Melania taking it. We were over at that bench right there. Me, Sal, Josie. Something wrong, Klara?'

'I was very sad to hear Sal passed away.'

'Sad puts it pretty well.'

'I'm sorry. Perhaps I shouldn't have...'

'It's okay. It's a while now since she left us. Shame you didn't meet Sal. Different from Josie. Josie just says what she thinks. Doesn't care if she says the wrong thing. That gets irritating sometimes but I love her for it. Sal wasn't like that. Sal would have to think everything through before she came out with something, you know? She was more sensitive. Maybe didn't handle being sick so well as Josie's doing.'

'I wonder ... why Sal passed away?'

The Mother's eyes changed and something cruel appeared round her mouth.

'What kind of question is that?'

'I'm sorry. I was merely curious to know...'

'It's not your business to be curious.'

Starting with this extract, explore how Ishiguro presents The Mother in *Klara and the Sun*.

[30 marks]

or

0 8How does Ishiguro present loneliness in *Klara and the Sun*?**[30 marks]**

or

Susan Hill: *The Woman in Black***0 9**

In this extract, taken from the chapter 'Mr Jerome is Afraid', Arthur is talking to Mr Jerome about his experiences at Eel Marsh House.

He turned suddenly to face me. There was a sickly greyish pallor over his skin now and I realised how seriously he was affected by our conversation and that he would probably prefer not to continue. I had to make my arrangements but I decided, at that moment, to abandon the attempt to work with Mr Jerome and to telephone instead, directly to Mr Bentley in London. For that purpose, I would return to the hotel.

'Well,' I said, 'I'm not going to be put out by a ghost or several ghosts, Mr Jerome. It was unpleasant and I confess that I shall be glad when I have found a companion to share my work out at the house. But it will have to be done. And I doubt if the woman in black could have any animosity towards me. I wonder who she was? Is?' I laughed though it came out sounding quite false into the room. 'I hardly know how to refer to her!'

I was trying to make light of something that we both knew was gravely serious, trying to dismiss as insignificant, something that affected us as deeply as any other experience we had undergone in our lives, for it took us to the very edge of the horizon where life and death meet together. 'I must face it out, Mr Jerome. Such things one must face.' And even as I spoke I felt a new determination arise within me.

'So I said.' Mr Jerome was looking at me pityingly. 'So I said...once.'

Starting with this extract, explore how Hill presents fear in *The Woman in Black*.

[30 marks]

or

1 0

How does Hill present the character of Samuel Daily in *The Woman in Black*?

[30 marks]

or

OxfordAQA Short Stories Anthology**1 1**This extract is the ending of *My Polish Teacher's Tie*.

'Carla! You are Carla Carter. My penfriend.'

'Yes.'

Then he did something I still can't quite believe. He stood there holding onto my hand right in the middle of the staffroom, his big bright tie blazing, and he sang a song I knew. It went through me like a knife through butter. A Polish song. I knew it, I knew it. I knew the words and the tune. It was one of the songs my mother used to sing to me. I felt my lips move. There were words in my mouth, words I didn't understand. And then I was singing, stumbling after him all the way to the end of the verse.

'Good heavens. How very remarkable. I didn't realise you were Polish, Mrs ... er...' said the Head as he bumbled round us, flapping his papers.

'Nor did I,' I said. But I wasn't going to waste time on the Head. I wanted to talk about poetry. I smiled at Steve. His red tie with its bold green squiggles was much too wide and much too bright. It was a flag from another country, a better country than the ones either of us lived in. 'I like your tie.' I said.

Starting with this extract, explore the ways writers shape the endings of their stories.

Write about the ending of *My Polish Teacher's Tie* and the ending of one other story from the OxfordAQA Short Stories Anthology.

[30 marks]

or

1 2

Explore the ways children are presented in the OxfordAQA Short Stories Anthology.

Write about Sandra in *The Darkness Out There* and **one** child from **one** other story from the Oxford AQA Short Stories Anthology.

[30 marks]**Turn over for Section B**

Section B: Drama

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

Either

William Shakespeare: *A Midsummer Night's Dream*

1 3

In this extract Egeus is explaining his anger with his daughter and Lysander.

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander: and my gracious duke,
This man hath bewitch'd the bosom of my child;
Thou, thou, Lysander, thou hast given her rhymes,
And interchanged love-tokens with my child:
Thou hast by moonlight at her window sung,
With feigning voice verses of feigning love,
And stolen the impression of her fantasy
With bracelets of thy hair, rings, gawds, conceits,
Knacks, trifles, nosegays, sweetmeats, messengers
Of strong prevailment in unhardened youth:
With cunning hast thou filch'd my daughter's heart,
Turn'd her obedience, which is due to me,
To stubborn harshness: and, my gracious duke,
Be it so she will not here before your grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens,
As she is mine, I may dispose of her:
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.

Starting with this extract, explore how Shakespeare presents conflict in *A Midsummer Night's Dream*.

[30 marks]

or

1 4

How does Shakespeare present Titania in *A Midsummer Night's Dream*?

[30 marks]

or

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

In this extract Macbeth is thinking about killing Duncan.

MACBETH If it were done when 'tis done, then 'twere well
 It were done quickly. If th'assassination
 Could trammel up the consequence, and catch,
 With his surcease, success; that but this blow
 Might be the be-all and the end-all here – But here upon
 this bank and shoal of time – We'd jump the life to come.
 But in these cases
 We still have judgement here, that we but teach
 Bloody instructions, which being taught, return
 To plague th'inventor. This even-handed justice
 Commends the'ingredience of our poison'd chalice To our
 own lips. He's here in double trust:

First, as I am his kinsman and his subject – Strong both
 against the deed; then, as his host, Who should against
 his murderer shut the door, Not bear the knife myself.

Starting with this extract, explore how Shakespeare presents Macbeth's inner conflict in the play.

[30 marks]

or

1 6How does Shakespeare present chaos and disorder in *Macbeth*?**[30 marks]**

or

J.B. Priestly: *An Inspector Calls*

1 7

This extract occurs shortly after the Inspector has left the Birlings' house.

- | | |
|---------------|---|
| ERIC | [bursting out] What's the use of talking about behaving sensibly? You're beginning to pretend now that nothing's really happened at all. And I can't see it like that. This girl's still dead, isn't she? Nobody's brought her to life, have they? |
| SHEILA | [eagerly] That's just what I feel, Eric. And it's what they don't seem to understand. |
| ERIC | Whoever that chap was, the fact remains that I did what I did. And Mother did what she did. And the rest of you did what you did to her. It's still the same rotten story whether it's been told to a police inspector or to somebody else.
According to you, I ought to feel a lot better – [To GERALD .] I stole some money, Gerald, you might as well know – [As BIRLING tries to interrupt.] I don't care, let him know. The money's not the important thing. It's what happened to the girl and what we all did to her that matters. And I still feel the same about it, and that's why I don't feel like sitting down and having a nice cosy talk. |
| SHEILA | And Eric's absolutely right. And it's the best thing any one of us has said tonight and it makes me feel a bit less ashamed of us. You're just beginning to pretend all over again. |

Starting with this extract, explore how Priestley presents the character of Eric in *An Inspector Calls*.

[30 marks]

or

1 8

How does Priestley present women in *An Inspector Calls*?

[30 marks]

or

Dennis Kelly: *DNA***1 9**

In the following extract, Leah is talking to Phil.

LEAH

Do I disgust you? I do. No, I do. No don't because, it's alright, it's fine, I'm not gonna, you know, or whatever, you know it's not the collapse of my, because I do have, I could walk out of here, there are friends, I've got, I've got friends, I mean alright, I haven't got friends, not exactly, I haven't, but I could, if I wanted, if I wanted, given the right, given the perfect, you know, circumstances. So don't, because you haven't, you know, you haven't, but that's, that's different, isn't it, I mean it is, it is, don't say it isn't, really, don't, you'll just embarrass us both because it is different, it's different because it doesn't matter to you. Does it. Sitting there. Sitting there all ... all ...

You're not scared. Nothing scares, there, I've said it; scared. Scared, Phil. I'm scared, they scare me, this place, everyone, the fear, the fear that everyone here, and I'm not the only one, Phil, I'm just the only one saying it, the fear that everyone here lives in, the brutal terror, it scares me, okay, I've said it and I am not ashamed. Yes, I am ashamed but I'm not ashamed of my shame, Phil, give me that much credit at least, thank you.

Everyone's scared.

S'not just me.

Pause.

We've got each other.

We need each other.

So don't give it all ...

You need me as much as ...

Don't give it all the ...

Beat.

What are you thinking?

Starting with this extract, explore how friendship is presented in *DNA*.**[30 marks]**

or

2 0Write about the effects of fear in *DNA*, and how far is presented.**[30 marks]**

or

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

In this extract, Walter is talking about his plan to buy a liquor store with the insurance money.

- WALTER** Mama would listen to you. You know she listen to you more than she do me and Bennie. She think more of you. All you have to do is just sit down with her when you drinking your coffee one morning and talking 'bout things like you do and (he sits down beside her and demonstrates graphically what he thinks her methods and tone should be) you just sip your coffee, see, and say easy like that you been thinking 'bout that deal Walter Lee is so interested in, 'bout the store and all, and sip some more coffee, like what you saying ain't really that important to you ... And the next thing you know, she be listening good and asking you questions and when I come home – I can tell her the details. This ain't no fly-by-night proposition, baby. I mean we figure it out, me and Willy and Bobo.
- RUTH** (with a frown) Bobo?
- WALTER** Yeah. You see, this little liquor store we got in mind cost seventy-five thousand and we figured the initial investment on the place be 'bout thirty thousand, see. That be ten thousand each. Course, there's a couple of hundred you got to pay so's you don't spend your life just waiting for them clowns to let your licence get approved –
- RUTH** You mean graft?
- WALTER** (frowning impatiently) Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't nothing happen for you in this world 'less you pay somebody off!

Starting with this extract, explore how Hansberry presents the ways Walter changes in *A Raisin in the Sun*.

[30 marks]

or

2 2

How does Hansberry present the female characters in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

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