

INTERNATIONAL GCSE ENGLISH LITERATURE

9275/1

Paper 1 Prose and drama

Additional 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

- 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 has just met Estella for the first time.

'He calls the knaves, Jacks, this boy!' said Estella with disdain, before our first game was out. 'And what coarse hands he has! And what thick boots!'

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it.

She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.

'You say nothing of her,' remarked Miss Havisham to me, as she looked on. 'She says many hard things of you, yet you say nothing of her. What do you think of her?'

'I don't like to say,' I stammered.

'Tell me in my ear,' said Miss Havisham, bending down.

'I think she is very proud,' I replied, in a whisper.

'Anything else?'

'I think she is very pretty.'

'Anything else?'

'I think she is very insulting.' (She was looking at me then with a look of supreme aversion.)

'Anything else?'

'I think I should like to go home.'

Starting with this extract, explore how Dickens presents the relationship between Pip and Estella in *Great Expectations*.

[30 marks]

or

0	2
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Write about how Dickens presents money and social class in *Great Expectations*.

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3

In this extract Scout is describing Atticus.

Atticus was feeble: he was nearly fifty. When Jem and I asked him why he was so old, he said he got started late, which we felt reflected upon his abilities and manliness. He was much older than the parents of our school contemporaries, and there was nothing Jem or I could say about him when our classmates said, 'My father –'

Jem was football crazy. Atticus was never too tired to play keep-away, but when Jem wanted to tackle him Atticus would say, 'I'm too old for that, son.'

Our father didn't do anything. He worked in an office, not in a drugstore. Atticus did not drive a dump-truck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possibly arouse the admiration of anyone.

Besides that, he wore glasses. He was nearly blind in his left eye, and said left eyes were the tribal curse of the Finches. Whenever he wanted to see something well, he turned his head and looked from his right eye.

He did not do the things our schoolmates' fathers did; he never went hunting, he did not play poker or fish or drink or smoke. He sat in the living-room and read.

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

[30 marks]

or

0 4

How does Lee present different types of prejudice in *To Kill a Mockingbird*?**[30 marks]****Turn over for the next question**

or

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

In this extract Papa is visiting Kambili's school after she has come second in her class.

"Where is your class?" he asked.

I pointed to the building by the group of mango trees. Papa came out of the car with me and I wondered what he was doing, why he was here, why he had driven me to school and asked Kevin to take Jaja.

Sister Margaret saw him as we walked to my class. She waved gaily, from the midst of students and a few parents, then quickly waddled over to us. Her words flew generously out of her mouth: how was Papa doing, was he happy with my progress at Daughters of the Immaculate Heart, would he be at the reception for the bishop next week?

Papa changed his accent when he spoke, sounding British, just as he did when he spoke to Father Benedict. He was gracious, in the eager-to-please way that he always assumed with the religious, especially with the white religious. As gracious as when he presented the check for refurbishing the Daughters of the Immaculate Heart library. He said he had just come to see my class, and Sister Margaret told him to let her know if he needed anything.

Starting with this extract, explore the ways Adichie presents the difference between the public and the private sides of Papa in *Purple Hibiscus*.

[30 marks]

or

0 6

How are family members shown to be supportive of each other in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Klara and the Sun*

0 7

In this extract the Mother and her friends are discussing the fact that Rick has not been 'lifted'.

Then a large woman whose shape resembled the food blending machine said: 'Seems so bright too. Such a shame a boy like that should have missed out.'

'I wouldn't even have known,' another voice said. 'He presents himself so well. Is that a British accent he has?'

'What's important,' the food blending woman said, 'is that this next generation learn how to be comfortable with every sort of person. That's what Peter always says.' Then as other voices murmured in agreement, she asked the Mother: 'Did his folks just ... decide not to go ahead? Lose their nerve?'

The Mother's kind smile vanished and everyone who'd heard seemed to stop talking. The food blending woman herself froze in horror. Then she reached out a hand towards the Mother.

'Oh, Chrissie. What did I say? I didn't mean...'

'It's okay,' the Mother said. 'Please forget it.'

'Oh Chrissie, I'm so sorry. I'm so stupid sometimes. I only meant...'

'It's our worst fear,' a firmer voice nearby said. 'Every one of us here.'

'It's okay,' the Mother said. 'Let's leave it.'

'Chrissie,' the food blending woman said, 'I only meant a nice boy like that...'

'Some of us were lucky, some of us weren't.' A black-skinned woman saying this, stepped forward and touched the Mother's shoulder kindly.

'But Josie's fine now, isn't she?' another voice asked. 'She looks so much better.'

'She has good days and bad,' the Mother said.

Starting with this extract, explore how Ishiguro presents new scientific developments in *Klara and the Sun*.

[30 marks]

or

0 8

How does Ishiguro present the character of Melania Housekeeper in *Klara and the Sun*?

[30 marks]

or

Susan Hill: *The Woman in Black*

0 9

In this extract Mr Daly explains to Arthur what happened to Jennet Humfrye after the death of her son.

‘From that day Jennet Humfrye began to go mad.’

‘Was there any wonder?’

‘No. Mad with grief and mad with anger and a desire for revenge. She blamed her sister who had let them go out that day, though it was no one’s fault, the mist comes without warning.’

‘Out of a clear sky.’

‘Whether because of her loss or her madness or what, she also contracted a disease which caused her to begin to waste away. The flesh shrank from her bones, the colour was drained from her, she looked like a walking skeleton – a living spectre. When she went about the streets, people drew back. Children were terrified of her. She died eventually. She died in hatred and misery. And as soon as she died the hauntings began. And so they have gone on.’

‘What, all the time? Ever since?’

‘No. Now and again. Less, these past few years. But still she is seen and the sounds are heard by someone chancing to be out on the marsh.’

‘And presumably by old Mrs Drablow?’

‘Who knows?’

‘Well, Mrs Drablow is dead. There, surely, the whole matter will rest.’

But Mr Daly had not finished. He was just coming to the climax of his story.

‘And whenever she has been seen,’ he said in a low voice, ‘in the graveyard, on the marsh, in the streets of the town, however briefly, and whoever by, there has been one sure and certain result.’

‘Yes?’ I whispered.

‘In some violent or dreadful circumstance, a child has died.’

Starting with this extract, explore how Hill presents Jennet Humfrye as a character who seeks revenge for the death of her son.

[30 marks]

or

1 0

How does Hill present Esme and her family in *The Woman in Black*?

[30 marks]

or

OxfordAQA Short Stories Anthology

1 1

In this extract from *The Lumber Room* Nicholas has been forbidden from going on a trip with his brother and his cousins because of his bad behaviour.

So his boy-cousin and his girl-cousin and his quite uninteresting younger brother were to be taken to Jagborough sands that afternoon and he was to stay at home. His cousins' aunt, who insisted, by an unwarranted stretch of imagination, in styling herself his aunt also, had hastily invented the Jagborough expedition in order to impress on Nicholas the delights that he had justly forfeited by his disgraceful conduct at the breakfast-table. It was her habit, whenever one of the children fell from grace, to improvise something of a festival nature from which the offender would be rigorously debarred; if all the children sinned collectively they were suddenly informed of a circus in a neighbouring town, a circus of unrivalled merit and uncounted elephants, to which, but for their depravity, they would have been taken that very day.

Starting with this extract, explore how relationships between adults and children are presented in *The Lumber Room* and **one** other story from the *OxfordAQA Short Stories Anthology*.

[30 marks]

or

1 2

How do writers present characters as outsiders? Write about Carla in *My Polish Teachers tie* and one character from **one** other story from the *OxfordAQA 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 Titania and Oberon are arguing over a changeling boy.

OBERON: Why should Titania cross her Oberon?
I do but beg a little changeling boy
To be my henchman.

TITANIA: Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votress of my order;
And in the spiced Indian air, by night,
Full often hath she gossip'd by my side;
And sat with me on Neptune's yellow sands,
Marking th'embarked traders on the flood:
When we have laugh'd to see the sails conceive
And grow big-bellied with the wanton wind;
Which she, with pretty and with swimming gait
Following (her womb then rich with my young squire),
Would imitate, and sail upon the land
To fetch me trifles, and return again
As from a voyage rich with merchandise.
But she, being mortal, of that boy did die;
And for her sake I will not part with him.

OBERON: How long within this wood intend you stay?

TITANIA: Perchance till after Theseus' wedding-day.
If you will patiently dance in our round,
And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.

OBERON: Give me the boy and I will go with thee.

TITANIA: Not for thy fairy kingdom. Fairies, away!
We shall chide downright if I longer stay.

Starting with this extract, explore how Shakespeare presents the relationship between Titania and Oberon in *A Midsummer Night's Dream*.

[30 marks]

or

1 4

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

[30 marks]

or

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

This extract occurs shortly after Macbeth has killed Duncan.

LADY MACBETH

These deeds must not be thought
After these ways; so, it will make us mad.

MACBETH

Methought I heard a voice cry, 'Sleep no more:
Macbeth does murder sleep', the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

LADY MACBETH

What do you mean?

MACBETH

Still it cried, 'Sleep no more' to all the house;
'Glamis hath murder'd sleep', and therefore Cawdor
Shall sleep no more: Macbeth shall sleep no more.

Starting with this extract, explore how Shakespeare presents the effects of guilt in *Macbeth*.

[30 marks]

or

1 6How does Shakespeare explore ideas about kingship in *Macbeth*?**[30 marks]**

or

J.B. Priestley: *An Inspector Calls*

1 7

In this extract Mrs Birling meets the Inspector for the first time.

MRS BIRLING [*same easy tone*]: I'm Mrs Birling, y'know. My husband has just explained why you're here, and while we'll be glad to tell you anything you want to know, I don't think we can help you much.

SHEILA No, Mother – please!

MRS BIRLING [*affecting great surprise*]: What's the matter, Sheila?

SHEILA [*hesitantly*]: I know it sounds silly –

MRS BIRLING What does?

SHEILA You see, I feel you're beginning all wrong. And I'm afraid you'll say something or do something that you'll be sorry for afterwards.

MRS BIRLING I don't know what you're talking about, Sheila.

SHEILA We all started like that – so confident, so pleased with ourselves until he began asking us questions.

[*MRS BIRLING looks from SHEILA to the INSPECTOR.*]

MRS BIRLING You seem to have made a great impression on this child, Inspector.

INSPECTOR [*coolly*]: We often do on the young ones. They're more impressionable.

Starting with this extract, explore how Priestley presents the differences between the younger generation and the older generation in *An Inspector Calls*.

[30 marks]

or

1 8

How does Priestley present the world of business and money in *An Inspector Calls*?

[30 marks]

or

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

In this extract from near the beginning of the play the characters are discussing what they have done.

JOHN TATE Don't tell Cathy to shut up, Danny, that's really, not ...

DANNY I'm not telling her to –

CATHY He's on Richard's side.

DANNY I'm not!

JOHN TATE Are you, Danny? Are you on Richard's side?

DANNY No –

CATHY He is.

RICHARD What do you mean by my side, there is no –

JOHN TATE Have you got a side now, Richard?

RICHARD No, no, there's no –

JOHN TATE Because that's a bit, is that what you've got?

DANNY John, I'm not on –

JOHN TATE Because if you've got a side that means you're not on my side and if you're not on my side that means you're setting yourself up against me and I thought we'd got over all that silliness.

RICHARD We have, we –

JOHN TATE I thought we were mates now.

RICHARD We are, we are mates now, we –

JOHN TATE So if me and Richard are mates now, which we are and all that silliness is over, which it is, and you're on someone's side, Danny, then you're on your own side, which is very, well, to be honest, very silly and dangerous.

Starting with this extract, explore how Kelly presents John Tate in *DNA*.

[30 marks]

or

2 0

How does Kelly present the effects of guilt in *DNA*?

[30 marks]

or

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

In this extract Walter and Beneatha are discussing the cheque for \$10 000 which is due to arrive the following day.

WALTER (*looking at his sister intently*) You know the cheque is coming tomorrow.

BENEATHA (*turning on him with a sharpness all her own*) That money belongs to Mama, Walter, and it's for her to decide how she wants to use it. I don't care if she decides to buy a house or a rocket ship or just nail it up somewhere and look at it. It's hers. Not ours – *hers*.

WALTER (*bitterly*) Now ain't that fine! You just got your mother's interest at heart, ain't you, girl? You such a nice girl – but if Mama got that money she can always take a few thousand and help you through school too – can't she?

BENEATHA I have never asked anyone around here to do anything for me!

WALTER No! And the line between asking and just accepting when the time comes is big and wide – ain't it!

BENEATHA (*with fury*) What do you want from me, Brother – that I quit school or just drop dead, which?

WALTER I don't want nothing but for you to stop acting holy 'round here. Me and Ruth done made some sacrifices for you – why can't you do something for the family?

RUTH Walter, don't be dragging me in it.

WALTER You are in it. Don't you get up and go work in somebody's kitchen for the last three years to help put clothes on her back?

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

[30 marks]

or

2 2

How does Hansberry present the character of Walter in *A Raisin in the Sun*?

[30 marks]**END OF QUESTIONS**

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