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# INTERNATIONAL GCSE ENGLISH LANGUAGE

## Paper 1 Literary Non-fiction and Composition

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Thursday 27 October 2022

07:00 GMT

Time allowed: 2 hours

### Materials

For this paper you must have:

- an Oxford International AQA Examinations 8-page Answer Book.

### Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your Answer Book.
- Answer **all** questions from **Section A**. Answer **one** question from **Section B**.
- Write your answers in the Answer Book provided.
- Do all rough work in your Answer Book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**:  
30 marks are awarded for communication and organisation;  
10 marks are awarded for spelling, punctuation and grammar.

### Advice

- You should spend about 1 hour on **Section A** and about 1 hour on **Section B**.
- You should make sure you leave sufficient time to check your answers.

## Section A

Answer **all** questions in this section.

You should spend about 1 hour on this section.

*In the passage below the writer describes a strange experience that happened when he was walking along a beach in the south of England.*

Read **lines 1 to 9** and answer **Question 1**.

It's 2007 and I'm walking along the beach at the end of Sea Lane, in Middleton-on-Sea, West Sussex, England. 1

The tide is almost all the way out, exposing the rock pools. It's raining, late afternoon, and I'm the only person on the beach. I have miles of wet, rippled sand to myself. Blue-grey thunderclouds are piled in the big, wide sky. 5

I'm in the process of leaving my partner. It's slow and painful and I feel awful a lot of the time. So here I am. Staying at my aunt's seaside home and spending most of my time walking on the beach, hoping the wind and bad weather will eventually blow all this out of my head – blow my brain clear of everything – and I can *just stop thinking*. 9

### Question 1

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How does the writer set the scene?

[6 marks]

Now read **lines 10 to 36** and answer **Question 2**.

So. 10

I'm walking along the empty beach in the rain, feeling sick and worrying and wondering about what I'm going to do next, when something moves, something down towards the sea, at the edge of the rock pools. A sinuous, solid black something. It flips or flaps – like a muscle spasm – up off the sand, then it falls back, lying flat.

I stop walking and watch. 15

The thing lies completely still.

I think maybe it's washed-up rubbish – a black carrier bag, caught and flapped by the wind. Or perhaps it's just my eyes, blurred by the rain and the cold, seeing jumps and movements that aren't really there at all.

But then the *something* flips itself into the air again, and there's no mistaking it – it's alive. 20

The thing has to be a fish. But that isn't what surprises me.

You know how a goldfish looks when you lift it out of its tank? A sort of round, deflated, useless creature, wriggling hopelessly?

Well, this is nothing at all like that. 25

Even from some distance, it looks – aerodynamic.

This is a dark, sleek, serious thing.

I set off down the beach towards it, thinking I know those proportions, but also that it can't be what I think it is. Not on a rainy beach in West Sussex, England.

But the closer I get to the thing, the more I know that it is exactly what I think it is. It flips itself into the air again as I get closer and then I'm standing over it and there's no doubt left at all... 30

It's a shark.

It has the full complement of stiff, triangular fins, a long, curved tail, a big round shark-eye looking up at me from the sand, and a C-shaped mouth full of teeth. 35

It's a small, grey/brown, perfectly formed shark. 36

## Question 2

**0 2** How does the writer help the reader to picture the shark?

[10 marks]

Now read **lines 37 to 71** and answer **Question 3**.

In length, it's about the same as the distance from my fingertips to my elbow, or perhaps a bit longer. It must have been trapped as the tide retreated over the rock pools, then left high and dry when the sea pulled back altogether. 37

The shark springs again, then falls back to the sand. 40

Of course, if the shark doesn't go back in the water, it's going to die.

And at this moment, I realise it's incredibly important to me that the shark does not die. Not just because I hate to see any animal suffer, but because there is a task to be performed here, and the task is stripped down and obvious. The facts seem perfectly clear: I'm wet and cold and alone on a beach with a dying shark, and somehow I have to get this shark into the water. 45

I look up and down the beach.

There's nobody at all around.

Just me and the shark.

If I want to save the shark's life, the only way to do so is to reach down, grab hold of the shark around its middle, pick it up, and physically put it back in the sea myself. 50

And, to my surprise, I realise this is exactly what I'm about to do.

I push my jacket sleeve up my arm and look down at the shark, full of a sort of wild, giddy disbelief. 55

How to do this?

The shark has teeth, so I know I'm going to need to take hold of it quickly and firmly. But how solid are sharks? How robust? I have no idea. If I grab it too hard, am I going to kill it? On the other hand, if I don't grab it firmly enough, am I risking being bitten? Looking at the thing – very probably.

I decide I'm going to lunge and grab hold of it quickly and tightly behind the dorsal fin. If it turns out that sharks are fragile creatures – well. 60

I make a grab for the shark and know at once I've made the right choice – the creature is all rough skin and solid muscle, a gymnast's bicep wrapped in medium-grained sandpaper. The moment I have hold of it, the shark arches itself into a tense C-shape, like a taut bow, trying to get its mouth around to bite me. It doesn't wriggle or thrash at all, but tries with every bit of strength it has left to get its teeth to where my fingers are. But it can't. 65

I lift it up and take the few steps to the water's edge, shark held out in front of me, then I carefully lower it into the sea. I release my grip and pull my hand back fast.

The shark darts away amongst the submerged rock pools. In less than a second, it's gone. 70

I turn away, walk back up the beach. 71

## Question 3

**0 3** What problems does the writer face in lines 37 - 71?

[6 marks]

Now read **lines 72 to 113** and answer **Question 4**.

It feels like something has been achieved, something great, something ridiculous, something not quite part of the real world – all of these things at once.	72
It's not until I get right back to the top of the beach that I realise I've made a mistake. I turn to look back at the place where I released the shark, and see a familiar black shape flipping and flopping on the sand.	75
The tide hasn't gone out. It's still <i>going</i> out.	
All I'd managed to do was put the shark into another shallow, draining rock pool, so it could get stranded all over again. To save the shark's life, I'd have needed to actually wade out into the sea with it, past the rock pools, and let it go there.	80
I've underestimated the task, I've achieved nothing.	
I set off back down the beach.	
Picking up a small shark the second time is easier. You know how it's going to feel, what it will do. Almost before I know it, I'm walking out into the sea, feeling the cold water seep into my boots and soak my jeans, with the shark held out in front of me. I have to go slowly and carefully over the submerged rocks – the absolute last thing I want to do is trip and fall, fumbling face-first into the sea while carrying a small shark.	85
Eventually, I make it out past the rocks and feel soft sand under me again. I'm almost waist-deep in very cold seawater now. Wading out towards the horizon. The drag of my jeans and waterlogged boots makes it hard to move quickly.	90
I stop.	
Of course, there's now one obvious problem.	
I have to put this small but angry shark back into the sea, with me.	
I'm holding it so that its nose points out to the horizon, and I decide that what I should probably do is put a bit of distance between the two of us by releasing it before it actually hits the water – or, in other words, launch the shark a few feet away with a gentle throw, so that when it slips into the sea it'll be travelling away from me, and will then hopefully decide to continue doing so, and not turn around and come back.	95
Understanding that I have no control whatsoever over what happens the moment I let go, I throw the shark forward, and it slides into the sea a few feet away.	100
I see its shape in the swell for a second – powering out to sea – and then it's gone.	
I wade back to shore, cold, wet and starting to shiver.	
Dripping on the beach, I pace, I crouch, I stamp my squelching feet.	
I wait at the waterside for a long time.	
I have to be sure that the job is done, and done properly.	105
But the small shark doesn't come back.	
I walk up and down the beach to be sure. Then I walk up and down again.	
I'm utterly soaked from the sea and rain. I'm so cold I can barely feel my feet, fingers, mouth or nose. The whole strange episode seems utterly remarkable to me. And obvious. Utterly, impossibly obvious.	110
By now, I've been waiting by the sea for around an hour.	
Yes, the shark is most definitely gone. The task is done.	
I turn away from the water, and set off home.	113

#### Question 4

<b>0</b>	<b>4</b>	Explain how the writer overcomes the new difficulties and dangers described in lines 72 - 113.
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**[8 marks]**

Now think about the **whole** passage and answer **Question 5**.

**Question 5**

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What do you learn from the **whole** passage about the man telling the story?

Support your answer with reference to the passage.

**[10 marks]**

**Turn over for the next question**

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**Section B**

Answer **one** question in this section.

You should spend about 1 hour on this section.

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**Remember to:**

- spend time thinking about the question and planning your ideas
- organise your ideas into paragraphs
- communicate clearly
- spend 5 minutes checking and editing your writing.

**Either**

**Question 6**

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Describe a beach at different times of the year.

**[40 marks]**

**Or**

**Question 7**

0	7
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‘Actions are more important than words.’ Discuss.

**[40 marks]**

**Or**

**Question 8**

0	8
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Write a story which starts or ends with the word, ‘Freedom’.

**[40 marks]**

**END OF QUESTIONS**

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