

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Wednesday 15 May 2019

Afternoon (Time: 1 hour 45 minutes)

Paper Reference **1ET0/01**

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

Turn over ►

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SECTION A: Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Macbeth – from Act 2 Scene 3, lines 1 to 32

In this extract, the Porter is at the castle gates.

PORTER

Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. **(Knocking again)** Knock, knock, knock. Who's there, i' the name of Beelzebub? – Here's a farmer that hanged himself on the expectation of plenty. Come in, time-server. Have napkins enough about you: here you'll sweat for it.

5

(Knocking again) Knock, knock! Who's there, i' the other devil's name? – 'Faith, here's an equivocator that could swear in both the scales against either scale – who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator!

10

(Knocking again) Knock, knock, knock. Who's there? – 'Faith, here's an English tailor, come hither for stealing out of a French hose. Come in, tailor! Here you may roast your goose. **(Knocking again)** Knock, knock.

15

Never at quiet! What are you? – But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. **(Knocking again)** Anon, anon! I pray you, remember the porter.

20

He opens the gate.

Enter Macduff and Lennox.

MACDUFF

Was it so late, friend, ere you went to bed,
That you do lie so late?

PORTER

'Faith, sir, we were carousing till the second cock – and drink, sir, is a great provoker of three things.

MACDUFF

What three things does drink especially provoke?

25

PORTER

Marry, sir, nose-painting, sleep and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore, much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to.

30

- 1 (a) Explore how Shakespeare presents the character of the Porter in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, the Porter is imagining he is letting in evil visitors at the gates of Hell.

Explain the importance of evil **elsewhere** in the play.

In your answer, you **must** consider:

- how evil is shown
- the reasons for evil within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

Romeo and Juliet - from Act 4 Scene 3, lines 14 to 45

In this extract, Juliet is thinking about taking the potion.

JULIET

Farewell. – God knows when we shall meet again.
I have a faint cold fear thrills through my veins, 15

That almost freezes up the heat of life.

I'll call them back again to comfort me.

(She calls) Nurse! – What should she do here?

My dismal scene I needs must act alone.

Come, vial. 20

What if this mixture do not work at all?

Shall I be married then tomorrow morning?

No, no. – **(Taking out her knife)** This shall forbid it.

(Placing the knife inside the curtain by her bed)

Lie thou there.

What if it be a poison which the Friar
Subtly hath ministered to have me dead, 25

Lest in this marriage he should be dishonoured

Because he married me before to Romeo?

I fear it is. And yet methinks it should not,

For he hath still been tried a holy man.

How if, when I am laid into the tomb, 30

I wake before the time that Romeo

Come to redeem me? There's a fearful point!

Shall I not then be stifled in the vault,

To whose foul mouth no healthsome air breathes in, 35

And there die strangled ere my Romeo comes?

Or, if I live, is it not very like

The horrible conceit of death and night,

Together with the terror of the place –

As in a vault, an ancient receptacle,

Where, for this many hundred years, the bones 40

Of all my buried ancestors are packed –

Where bloody Tybalt, yet but green in earth,

Lies festering in his shroud – where, as they say,

At some hours in the night spirits resort –

Alack, alack! 45

3 (a) Explore how Shakespeare presents the character of Juliet in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Juliet thinks about what her fate might be if the potion does not work.

Explain the importance of fate **elsewhere** in the play.

In your answer, you **must** consider:

- how fate is presented
- the effects fate has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)



Mark Scheme (Results)

Summer 2019

Edexcel Level 1/Level 2

GCSE (9–1) in English Literature (1ET0)

Paper 1: Shakespeare and Post-1914
Literature

Section A: Shakespeare

Question Number	Indicative content	
1(a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of the Porter.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • The Porter, speaking in prose, humorously imagines himself to be the porter of the gates of Hell, welcoming in sinners: 'if a man were a porter of hell-gate', 'turning the key'; his speech is like a stand-up comedy routine and adds a light-hearted opening to the scene in contrast to the topic he is discussing • the Porter describes the various types of sinner he is letting in: 'farmer', 'English tailor', typical professions recognised by the audience • short erratic sentences are used by the Porter to mirror his frustration at being disturbed and to reflect the frantic nature of the caller knocking on the door: 'O, come in, equivocator!', 'Never at quiet!' • language used is from the lexical field of death and Hell: 'hanged', 'devil', 'Beelzebub' and presents a dark and ominous feel to the Porter's speech • repetition, 'Knock, knock, knock', and questions, 'who's there?', indicate that the Porter has a short temper and is irritated by the disturbance to his night • when Macduff and Lennox enter, the Porter acknowledges their senior position: 'sir' but his language and joking convey he lacks respect and breaks social conventions • the Porter jokes about the effects of alcohol on the body by using a list of three: 'nose-painting, sleep and urine,' and using sexual innuendos and word play to create humour: 'provokes desire', 'sets him on, and takes him off'. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content	
3(a) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Juliet.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> Juliet demonstrates her fear at the prospect of taking the potion. The use of alliteration: 'faint cold fear ... freezes' and her frequent use of questions convey her anxiety: 'Shall I be married then tomorrow morning?' the closeness of Juliet's relationship with her nurse and how she relies on her for support and guidance are shown when Juliet considers calling her back to 'comfort' her the use of stage directions: 'taking out her knife', 'placing the knife ... by her bed' illustrates Juliet's courage and her determination not to marry Paris. If the potion does not work, she is still prepared to kill herself the repetition of 'what if' and 'how if' suggests Juliet still has doubts; she is unsure whether to trust the Friar as he might be trying to poison her to avoid marrying her for a second time: 'hath ministered to have me dead' Juliet uses personification to describe the tomb and how its 'foul mouth' does not breathe in any 'healthsome air', to mirror her horror at the thought of being suffocated in the tomb. The language links to the theme of nightmares and horror: 'terror', 'festering', 'shroud' exclamatives illustrate how Juliet is terrified by the fear of dying: 'Nurse!', 'There's a fearful point!' 'Alack, alack!' <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor - AO2 Please refer to page 3 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.