

English Network Event, Spring 2015
Question Styles in Edexcel Certificate and GCSE 2015 English Literature papers

Certificate English Literature SAMs Paper 1, Section A: Drama

A *View from the Bridge* – Arthur Miller

1 Either

- (a) Some audiences feel angry about the behaviour of the male characters in this play.
How far is Eddie presented as unsympathetic in his dealings with other characters? (30)

Or

- (b) Do you consider *A View from the Bridge* to be an effective title for this play? (30)

(Total for Question 1 = 30 marks)

Romeo and Juliet – William Shakespeare

5 Either

- (a) What do we learn about the character of Romeo as the play progresses? (30)

Or

- (b) The contrast of youth and old age is important in this play.
How far do you agree with this statement? (30)

(Total for Question 5 = 30 marks)

GCSE (9-1) English Literature SAMs Paper 1, Section A (see next page)

In Certificate Paper 1, both Section A Drama and Section B Prose, provide a choice of questions on each text.

In GCSE, SPAG is assessed in Paper 1, Section B.

Certificate English Literature SAMs Paper 1, Section B: Prose

Pride and Prejudice – Jane Austen

8 Either

- (a) Do you think that Austen is more successful in presenting male or female characters? In your answer, you should refer to at least **one male and one female** character. (30)

Or

- (b) Choose **two** episodes which show prejudice. How do these episodes help your understanding of the theme of prejudice in this novel? (30)

(Total for Question 8 = 30 marks)

GCSE (9-1) English Literature SAMs Paper 1, Section B

BRITISH NOVEL

Animal Farm: George Orwell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

- 15 'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'

Explore the significance of the character of Boxer in the novel.

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

(Total for Question 15 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 16 'Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.' (Old Major)

Explore the importance of rebellion in *Animal Farm*.

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

(Total for Question 16 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

In GCSE Paper 1, Section B questions will always be preceded by a quotation.

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GCSE (9-1) English Literature SAMs Paper 1, Section A

JULIET
O God, I have an ill-divining soul!
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb. 55
Either my eyesight fails, or thou look'st pale.

ROMEO
And trust me, love, in my eye so do you.
Dry sorrow drinks our blood. Adieu, adieu!
Exit ROMEO

JULIET pulls up the rope-ladder.

JULIET
O Fortune, Fortune! All men call thee fickle. 60
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, Fortune –
For then I hope thou wilt not keep him long,
But send him back.

LADY CAPULET (From inside the house)
Ho, daughter, are you up?

JULIET
Who is 't that calls? It is my lady mother. 65
Is she not down so late, or up so early?
What unaccustom'd cause procures her hither?

Enter LADY CAPULET, below. JULIET comes down from her window
and enters to meet her mother.

LADY CAPULET
Why, how now, Juliet?

JULIET
Madam, I am not well.

LADY CAPULET
Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears? 70
And if thou couldst, thou couldst not make him live –
Therefore have done. Some grief shows much of love,
But much of grief shows still some want of wit.

JULIET
Yet let me weep for such a feeling loss.

LADY CAPULET
So shall you feel the loss, but not the friend
Which you weep for.

JULIET
Feeling so the loss,
I cannot choose but ever weep the friend.

LADY CAPULET
Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughter'd him.

JULIET
What villain, madam?

LADY CAPULET
That same villain, Romeo.

JULIET
(Aside) Villain and he be many miles asunder. – 80
(To her mother) God pardon him! I do, with all my
heart
And yet no man like he doth grieve my heart.

LADY CAPULET
That is because the traitor murderer lives.

JULIET
Ay, madam – from the reach of these my hands. 85
Would none but I might venge my cousin's death!

3 (a) Explore how Shakespeare presents Juliet's relationship with her mother in
this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Juliet talks about taking revenge on Tybalt's murderer.

Explain the importance of revenge elsewhere in the play.

In your answer you must consider:

- where revenge is shown
- how revenge affects those involved.

You should refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

GCSE Paper 1, Section A
focuses on Shakespeare
and always provides an
extract from the text,
followed by a two part
compulsory question.

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Certificate English Literature SAMs Paper 2, Section A: Unseen

1 Read the following poem.

Warning

When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me.
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
And pick flowers in other people's gardens
And learn to spit.

You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
And hoard pens and pencils and beer mats and things in boxes.

But now we must have clothes that keep us dry
And pay our rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.

But maybe I ought to practise a little now?
So people who know me are not too shocked and surprised
When suddenly I am old, and start to wear purple.

Jenny Joseph

1 Explain how the poet uses language in this poem to express her thoughts and ideas.

In your answer you should consider:

- the poet's descriptive skills
- the poet's choice of language used
- the poet's use of form and structure

Support your answer with examples from the poem.

(Total for Question 1 = 20 marks)

Certificate Paper 2, Section A provides a choice of unseen poetry or prose.

GCSE (9-1) English Literature SAMs Paper 2, Section A
19th Century Novel

Use this extract to answer Question 1.

Jane Eyre: Charlotte Brontë

In Chapter 10 *Jane Eyre* reflects on her life at Lowood now that her friend Miss Temple has left the school.

It did not seem as if a prop were withdrawn, but rather as if a motive were gone: it was not the power to be tranquil which had failed me, but the reason for tranquillity was no more. My world had for some years been in Lowood: my experience had been of its rules and systems; now I remembered that the real world was wide, and that a varied field of hopes and fears, of sensations and excitements, awaited those who had courage to go forth into its expanse, to seek real knowledge of life amidst its perils.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two; how I longed to follow it farther! I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight; an age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school: Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies – such was what I knew of existence. And now I felt that it was not enough; I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; for change, stimulus: that petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude!"

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents what Jane thinks about her life at Lowood School.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre thinks about her life at Lowood and her future.

Explain how Jane deals with the challenges that face her **elsewhere** in the novel.

In your answer you must consider:

- what the challenges are
- what these show about her character.

(20)

(Total for Question 1 = 40 marks)

GCSE Paper 2, Section A focuses on 19th century fiction and always provides an extract from the text, followed by a two part compulsory question.

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Question Styles in Edexcel Certificate and GCSE 2015 English Literature papers

Certificate English Literature SAMS Paper 2, Section B: Anthology Poetry

Answer EITHER Question 3 OR Question 4.

3 *Piano* and *Half-past Two* portray two different experiences of childhood. Show how successful each poet has been in presenting an aspect of their childhood.

Support your answer with examples from the poems.

(Total for Question 3 = 20 marks)

Or

4 How is the subject of death treated in *'Remember'* and one other poem from the Anthology? Show how successful both poets have been in conveying their thoughts about their own or other people's death.

Support your answer with examples from the poems.

(Total for Question 4 = 20 marks)

GCSE (9-1) English Literature SAMs Paper 2, Section B, Part A

Time and Place

Adlestrop

Yes, I remember Adlestrop –
The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

The steam hissed. Someone cleared his throat. 5
No one left and no one came
On the bare platform. What I saw
Was Adlestrop – only the name

And willows, willow-herb, and grass, 10
And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and roared
Farther and farther
Of Oxfordshire and

Edward Thomas

10 Re-read *Adlestrop*. Choose **one** other poem from the *Time and Place* anthology.

Compare how the natural environment is presented in the two poems.

In your answer you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

In Part A, there is one question for each GCSE Anthology cluster.

GCSE (9-1) English Literature SAMs Paper 2, Section B, Part B

Great-grandfather

Great-grandfather would sit in the back parlour

For hours listening to the gramophone*.
I have no photograph of him doing this,
So the picture I see of him sitting alone

5 With his head inclined towards the trumpeting
Green lily is colourful and unfaded.
The handkerchief, with which he blots the tears
Schubert serenades from him, is distinctly red

10 And the gramophone's tin horn grows steadily
More greenly lily-like and rare,
Grows into antiquity – and soon will be found
Surviving only behind glass in conditioned air.

Great-grandfather knows nothing of this, but
Such an instrument will be treasured as though
It were a silver trumpet once discovered
Lying in the tomb of some young Egyptian Pharaoh;

And only on certain occasions will it be taken
From its case and played with careful ceremony –
when thinnest sound will summon the ready armies
Of imagination to salute the music lovers of history. 20

And great-grandfather will be one of those.

Freda Downie

On the Verge

The skin is wrinkled and speaks of age.
I watch it change from year to following year
As hurrying life turns yet another page,
And feel it as it drops another gear.

5 It's not that bits have started to fall off, 5
Though annual checks will monitor decline.
Occasional wheeze is now a chronic cough.
Leg muscles wither though the brain seems fine.

10 The three score years and ten* are long-term past. 10
And dreams of action close as I can get.
The body has mislaid that key word 'fast'.
And 'slow' or 'creeping' are a better bet.

It's no good worrying at this lack of urge
For life's still sweet here resting on the verge.

Michael Ware

In Part B, students will read two unseen poems and compare.

11 Compare the ways the writers present an old person in *Great-grandfather* and *On the Verge*.

In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)