

**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**

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**Answer the question on ONE text from Section A and ONE text from Section B.**

**The extracts for use with Section A are in this question paper.**

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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. 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.

15

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)

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## ***The Tempest – from Act 5 Scene 1, lines 307 to 318 and the Epilogue***

*In this extract, Prospero is releasing all his prisoners and concluding the play.*

PROSPERO

I'll bring you to your ship, and so to Naples,  
Where I have hope to see the nuptial  
Of these our dear-belovèd solemnized;  
And thence retire me to my Milan, where 310  
Every third thought shall be my grave.

ALONSO

I long  
To hear the story of your life, which must  
Take the ear strangely.

PROSPERO

I'll deliver all –  
And promise you calm seas, auspicious gales,  
And sail so expeditious, that shall catch 315  
Your royal fleet far off. **(To ARIEL)** My Ariel, chick,  
That is thy charge. Then to the elements  
Be free, and fare thou well! **(To ALONSO)** Please you,  
draw near.

***Exit ARIEL, ALONSO and the others move away towards  
PROSPERO'S cave. Only PROSPERO remains.***

### **EPILOGUE**

***Spoken by PROSPERO (to the audience).***

Now my charms are all o'erthrown,  
And what strength I have's mine own –  
Which is most faint. Now 'tis true  
I must be here confined by you,  
Or sent to Naples. Let me not, 5  
Since I have my dukedom got  
And pardoned the deceiver, dwell  
In this bare island by your spell;  
But release me from my bands  
With the help of your good hands. 10  
Gentle breath of yours my sails  
Must fill, or else my project fails –  
Which was to please. Now I want  
Spirits to enforce, Art to enchant;  
And my ending is despair, 15  
Unless I be relieved by prayer,  
Which pierces so that it assaults  
Mercy itself and frees all faults.  
As you from crimes would pardoned be,  
Let your indulgence set me free. 20

***Exit.***

2 (a) Explore how Shakespeare presents the character of Prospero in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero uses his position of authority to release his prisoners.

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

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

- who demonstrates a position of authority in the play
- how this control is shown.

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

(20)

(Total for Question 2 = 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,

And there die strangled ere my Romeo comes? 35

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)**

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***Much Ado About Nothing* – from Act 1 Scene 1, lines 137 to 167**

*In this extract, Claudio and Benedick are talking about Hero.*

CLAUDIO

Benedick, didst thou note the daughter of Signior Leonato?

BENEDICK

I noted her not, but I looked on her.

CLAUDIO

Is she not a modest young lady?

140

BENEDICK

Do you question me as an honest man should do, for my simple true judgement? Or would you have me speak after my custom, as being a professed tyrant to their sex?

CLAUDIO

No, I pray thee speak in sober judgement.

145

BENEDICK

Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

150

CLAUDIO

Thou thinkest I am in sport. I pray thee tell me truly how thou likest her.

BENEDICK

Would you buy her, that you inquire after her?

CLAUDIO

Can the world buy such a jewel?

BENEDICK

Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you to go in the song?

155

CLAUDIO

In mine eye she is the sweetest lady that ever I looked on.

160

BENEDICK

I can see yet without spectacles, and I see no such matter. There's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

165

CLAUDIO

I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

- 4 (a) Explore how Shakespeare presents different opinions of Hero in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Claudio admits to being in love with Hero.

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

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

- how love is presented
- the effect love has within the play.

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

(20)

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(Total for Question 4 = 40 marks)

## **Twelfth Night – from Act 5 Scene 1, lines 221 to 253**

*In this extract, Sebastian and Viola meet for the first time since the shipwreck.*

SEBASTIAN

**(Noticing VIOLA)** Do I stand there? I never had a  
brother;

Nor can there be that deity in my nature,  
Of here and every where. I had a sister,  
Whom the blind waves and surges have devoured.

**(To Viola)** Of charity, what kin are you to me? 225  
What countryman, what name, what parentage?

VIOLA

Of Messaline; Sebastian was my father;  
Such a Sebastian was my brother too,  
So went he suited to his watery tomb.  
If spirits can assume both form and suit 230  
You come to fright us.

SEBASTIAN

A spirit I am indeed;  
But am in that dimension grossly clad  
Which from the womb I did participate.  
Were you a woman, as the rest goes even,  
I should my tears let fall upon your cheek, 235  
And say "Thrice welcome, drownéd Viola!"

VIOLA

My father had a mole upon his brow.

SEBASTIAN

And so had mine.

VIOLA

And died that day when Viola from her birth  
Had numbered thirteen years. 240

SEBASTIAN

O! that record is lively in my soul.  
He finishéd indeed his mortal act  
That day that made my sister thirteen years.

VIOLA

If nothing lets to make us happy both,  
But this my masculine usurped attire, 245  
Do not embrace me till each circumstance  
Of place, time, fortune, do cohere and jump  
That I am Viola; which to confirm,  
I'll bring you to a captain in this town,  
Where lie my maiden weeds; by whose gentle help 250  
I was preserved to serve this noble count.  
All the occurrence of my fortune since  
Hath been between this lady and this lord.

- 5 (a) Explore how Shakespeare presents the reactions of Sebastian and Viola in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Sebastian and Viola describe how much they suffered being apart.

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

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

- why suffering is important
- the effect of suffering within the play.

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

(20)

(Total for Question 5 = 40 marks)

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***The Merchant of Venice – from Act 3 Scene 2, lines 114 to 148***

*In this extract, Bassanio is opening the casket.*

BASSANIO

What find I here?

Fair Portia's counterfeit! What demi-god 115

Hath come so near creation? Move these eyes?

– Or whether, riding on the balls of mine,

Seem they in motion? Here are severed lips

Parted with sugar breath – so sweet a bar

Should sunder such sweet friends. Here in her hairs 120

The painter plays the spider, and hath woven

A golden mesh t' entrap the hearts of men

Faster than gnats in cobwebs. But her eyes! –

How could he see to do them? Having made one,

Methinks it should have power to steal both his 125

And leave itself unfurnished. Yet look how far

The substance of my praise doth wrong this shadow

In underprizing it, so far this shadow

Doth limp behind the substance. Here's the scroll,

The continent and summary of my fortune. 130

***He reads the scroll from the casket***

'You that choose not by the view

Chance as fair, and choose as true.

Since this fortune falls to you,

Be content, and seek no new.

If you be well pleased with this, 135

And hold your fortune for your bliss,

Turn you where your lady is

And claim her with a loving kiss.'

A gentle scroll! Fair lady, by your leave,

I come by note to give, and to receive. 140

***He kisses PORTIA.***

Like one of two contending in a prize

That thinks he hath done well in people's eyes,

Hearing applause and universal shout,

Giddy in spirit, still gazing in a doubt

Whether those pearls of praise be his or no – 145

So, thrice-fair lady, stand I even so,

As doubtful whether what I see be true,

Until confirmed, signed, ratified by you.

- 6 (a) Explore how Shakespeare presents the character of Bassanio in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, the correct choice of casket has the power to change Bassanio's life.

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

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

- how power is presented
- the effect of power within the play.

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

(20)

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(Total for Question 6 = 40 marks)

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**TOTAL FOR SECTION A = 40 MARKS**

**SECTION B: Post-1914 Literature – British Play OR British Novel**

**Answer ONE question from this section, on EITHER a British Play OR a British Novel.**

**You should spend about 50 minutes on this section.**

**BRITISH PLAY**

***An Inspector Calls: J B Priestley***

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

**EITHER**

**7 Eric:** *Because you're not the kind of father a chap could go to when he's in trouble.*

Explore the importance of the Birling family relationships in *An Inspector Calls*.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 7 = 40 marks)**

**OR**

**8 Birling:** *There's no Inspector Goole on the police. That man definitely wasn't a police inspector.*

In what ways is the Inspector significant in the play?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 8 = 40 marks)**



### **Hobson's Choice: Harold Brighouse**

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

#### **EITHER**

- 9 Hobson:** *See here, Maggie. I set the hours at this house. It's one o'clock dinner because I say it is.*

Explore the significance of the Hobson family in the play.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 9 = 40 marks)**

#### **OR**

- 10 Hobson:** *I'm British middle class and proud of it.*

In what ways is social class presented in the play?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 10 = 40 marks)**

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### **Blood Brothers: Willy Russell**

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

#### **EITHER**

**11 Mrs Johnstone:** *Are y' ... are y' that desperate to have a baby?*

In what ways is obsession presented in the play?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 11 = 40 marks)**

#### **OR**

**12 Edward:** *Well, my mummy doesn't allow me to play down here actually.*

What is the importance of Edward/Eddie in *Blood Brothers*?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 12 = 40 marks)**

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### ***Journey's End: R C Sherriff***

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

#### **EITHER**

**13 Stanhope:** *We've all got a good fighting chance. I mean to come through – don't you?*

Explore how courage is important in the play.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 13 = 40 marks)**

#### **OR**

**14 Trotter:** *I never knew anything like a war for upsetting meals. I'm always down for dooty in the middle of one.*

In what ways is Trotter significant in *Journey's End*?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 14 = 40 marks)**

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## 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** *The Commandments were written on the tarred wall in great white letters.*

Explain how the Seven Commandments are important in *Animal Farm*.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 15 = 40 marks)**

#### **OR**

**16** *'Surely, comrades, you do not want Jones back?'* **(Squealer)**

In what ways is fear significant in the novel?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 16 = 40 marks)**

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### **Lord of the Flies: William Golding**

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

#### **EITHER**

**17** *Here was a coral island. Protected from the sun.*

In what ways are different areas of the island significant in the novel?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 17 = 40 marks)**

#### **OR**

**18** *'When I woke up one was kicking me in the face. I got an awful bloody face.'* (Eric)

Explore how violence is important in *Lord of the Flies*.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 18 = 40 marks)**

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### **Anita and Me: Meera Syal**

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

#### **EITHER**

#### **19** *'That's your Nanima! Your Nanima has come to see you!'* **(Mama)**

How is Nanima important in *Anita and Me*?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 19 = 40 marks)**

#### **OR**

#### **20** *I now knew I was not a bad girl, a mixed-up girl, a girl with no name or no place.*

Explain how Meena's growing up is significant in the novel.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 20 = 40 marks)**

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### ***The Woman in Black: Susan Hill***

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

#### **EITHER**

**21** *Many of the rooms had clearly not been much used or perhaps even entered for years.*

Explore the importance of Eel Marsh House in the novel.

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 21 = 40 marks)**

#### **OR**

**22** *How deeply and badly the whole experience had affected me, both in mind and body.*

In what ways is madness significant in *The Woman in Black*?

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

**(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)**

**(Total for Question 22 = 40 marks)**

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**TOTAL FOR SECTION B = 40 MARKS**  
**TOTAL FOR PAPER = 80 MARKS**

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### Sources:

*Macbeth*, Shakespeare, Pearson Education Ltd Longman School  
*The Tempest*, Shakespeare, Pearson Education Ltd Longman School  
*Romeo and Juliet*, Shakespeare, Pearson Education Ltd Longman School  
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*Twelfth Night*, Shakespeare, Penguin Longman School  
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*The Woman in Black*, Susan Hill, Vintage, 1998

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