

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 5 Scene 8, lines 3 to 34

In this extract, Macbeth encounters Macduff on the battlefield.

Enter MACDUFF.

MACDUFF Turn, hell-hound! Turn!

MACBETH

Of all men else I have avoided thee. –

But get thee back, my soul is too much charged

With blood of thine already.

5

MACDUFF

I have no words:

My voice is in my sword – thou bloodier villain

Than terms can give thee out!

They fight.

MACBETH

Thou lovest labour.

As easy may'st thou the intrenchant air

With thy keen sword impress, as make me bleed.

Let fall thy blade on vulnerable crests:

I bear a charmed life, which must not yield

To one of woman born.

10

MACDUFF

Despair thy charm! –

And let the angel whom thou still hast served

Tell thee: Macduff was from his mother's womb

Untimely ripped.

15

MACBETH

Accursèd be that tongue that tells me so! –

For it hath cowed my better part of man.

And be these juggling fiends no more believed

That palter with us in a double sense –

That keep the word of promise to our ear,

And break it to our hope! – I'll not fight with thee.

20



MACDUFF

Then yield thee, coward –
And live to be the show and gaze o' th' time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant'.

25

MACBETH

I will not yield
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou opposed being of no woman born –
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff! –
And damned be him that first cries 'Hold, enough!'

30

Exeunt, fighting on. Noise of battle comes to a climax, then fades. They re-enter still fighting, and MACBETH is killed.

Exit MACDUFF, dragging away the body.

- 1 (a) Explore how Shakespeare presents the relationship between Macduff and Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, the meeting between Macduff and Macbeth becomes violent.

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

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

- where violence is shown
- the effects violence has 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 3 Scene 5, lines 136 to 167

In this extract, Lord Capulet loses his temper with Juliet when she refuses to marry Paris.

CAPULET

How now, wife?

Have you delivered to her our decree?

LADY CAPULET

Ay, sir – but she will none, she gives you thanks.

I would the fool were married to her grave!

CAPULET

Soft! – take me with you, take me with you, wife.

140

How will she none? Doth she not give us thanks?

Is she not proud? Doth she not count her blest,

Unworthy as she is, that we have wrought

So worthy a gentleman to be her bride?

JULIET

Not proud you have, but thankful that you have.

145

Proud can I never be of what I hate –

But thankful, even for hate that is meant love.

CAPULET

How, now! How, now – chop-logic? What is this?

'Proud', and 'I thank you', and 'I thank you not' –

And yet 'Not proud'? – mistress minion, you!

150

Thank me no thankings, nor proud me no pouds! –

But fettle your fine joints 'gainst Thursday next,

To go with Paris to Saint Peter's Church –

Or I will drag thee on a hurdle thither.

Out, you green-sickness carrion! Out, you baggage!

155

You tallow-face!

LADY CAPULET

(To her husband) Fie, fie! What, are you mad?

JULIET

(Kneeling) Good father, I beseech you on my knees –

Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! Disobedient wretch!

I tell thee what: get thee to church o' Thursday,

160

Or never after look me in the face!

Speak not, reply not, do not answer me!

My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child –

But now I see this one is one too much,

165

And that we have a curse in having her.

Out on her, hilding!



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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Lord Capulet is angry with Juliet for refusing to marry Paris.

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

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

- how anger is presented
- the reasons for anger within the play.

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

(20)

(Total for Question 3 = 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 Inspector:** ... *she'd used more than one name. But her original name – her real name – was Eva Smith.*

Explore how Eva Smith/Daisy Renton is significant 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 Sheila:** *I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.*

In what ways is selfishness 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 8 = 40 marks)



Boys Don't Cry: Malorie Blackman

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

EITHER

- 29** *Mel wasn't even nineteen yet. How could she have been stupid enough to have a kid at our age? (Dante)*

Explain how teenage parenthood is important in *Boys Don't Cry*.

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 29 = 40 marks)

OR

- 30** *Josh and I had been mates since we'd both started secondary school, me at ten and Josh at eleven. (Dante)*

How is Josh 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 30 = 40 marks)

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

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde:* R L Stevenson**

From 'Remarkable Incident of Doctor Lanyon' – Utterson has been refused entrance to Dr Jekyll's house and decides to go to visit Dr Lanyon.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. 'Yes,' he thought; 'he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear.' And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

'I have had a shock,' he said, 'and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away.'

'Jekyll is ill, too,' observed Utterson. 'Have you seen him?'

But Lanyon's face changed, and he held up a trembling hand. 'I wish to see or hear no more of Doctor Jekyll,' he said in a loud, unsteady voice. 'I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead.'

'Tut-tut,' said Mr Utterson; and then after a considerable pause, 'Can't I do anything?' he inquired. 'we are three very old friends, Lanyon; we shall not live to make others.'

'Nothing can be done,' returned Lanyon; 'ask himself.'

'He will not see me,' said the lawyer.

'I am not surprised at that,' was the reply. 'Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then, in God's name, go, for I cannot bear it.'

As soon as he got home, Utterson sat down and wrote to Jekyll, complaining of his exclusion from the house, and asking the cause of this unhappy break with Lanyon; and the next day brought him a long answer, often very pathetically worded, and sometimes darkly mysterious in drift. The quarrel with Lanyon was incurable.



Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Doctor Lanyon in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Lanyon is close to death.

Explain how death is explored **elsewhere** in the novel.

In your answer, you must consider:

- who dies and how
- the effect these deaths have on other characters.

(20)

(Total for Question 3 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 5, 'The End of it' – Scrooge is determined to be a better person. On his way to Fred's house, he sees the portly gentleman who was collecting for charity the day before.

Scrooge whispered in his ear.

'Lord bless me!' cried the gentleman, as if his breath were gone. 'My dear Scrooge, are you serious?'

'If you please,' said Scrooge. 'Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?'

'My dear sir,' said the other, shaking hands with him. 'I don't know what to say to such munifi –'

'Don't say anything, please,' retorted Scrooge. 'Come and see me. Will you come and see me?'

'I will!' cried the old gentleman. And it was clear he meant to do it.

'Thank'ee,' said Scrooge. 'I am much obliged to you. I thank you fifty times. Bless you!'

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows; and found that everything could yield him a pleasure. He had never dreamed that any walk – that anything – could give him so much happiness. In the afternoon, he turned his steps towards his nephew's house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

'Is your master at home, my dear?' said Scrooge to the girl. Nice girl! Very.

'Yes, sir.'

'Where is he, my love?' said Scrooge.

'He's in the dining-room, sir, along with mistress. I'll show you up stairs, if you please.'

'Thank'ee. He knows me,' said Scrooge, with his hand already on the dining-room lock. 'I'll go in here, my dear.'

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

'Fred!' said Scrooge.

Dear heart alive, how his niece by marriage started! Scrooge had forgotten, for the moment, about her sitting in the corner with the footstool, or he wouldn't have done it, on any account.

'Why bless my soul!' cried Fred, 'who's that?'



'It's I. Your uncle Scrooge. I have come to dinner. Will you let me in, Fred?'

Let him in! It is a mercy he didn't shake his arm off. He was at home in five minutes. Nothing could be heartier. His niece looked just the same. So did Topper when *he* came. So did the plump sister, when *she* came. So did every one when *they* came. Wonderful party, wonderful games, wonderful unanimity, won-der-ful happiness!

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents Scrooge in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge expresses his happiness.

Explain how happiness is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows happiness
- what makes these characters happy.

(20)

(Total for Question 4 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

Conflict

The Class Game

How can you tell what class I'm from?
I can talk posh like some
With an 'Olly in me mouth
Down me nose, wear an 'at not a scarf
With me second-hand clothes. 5
So why do you always wince when you hear
Me say 'Tara' to me 'Ma' instead of 'Bye Mummy
 dear'?

How can you tell what class I'm from?
'Cos we live in a corpy, not like some
In a pretty little semi, out Wirral way 10
And commute into Liverpool by train each day?
Or did I drop my unemployment card
Sitting on your patio (We have a yard)?
How can you tell what class I'm from?
Have I a label on me head, and another on me bum? 15
Or is it because my hands are stained with toil?
Instead of soft lily-white with perfume and oil?
Don't I crook me little finger when I drink me tea
Say toilet instead of bog when I want to pee?
Why do you care what class I'm from? 20
Does it stick in your gullet like a sour plum?
Well, mate! A cleaner is me mother
A docker is me brother
Bread pudding is wet nelly
And me stomach is me belly 25
And I'm proud of the class that I come from.

Mary Casey (1981)



9 Re-read *The Class Game*. Choose **one** other poem from the *Conflict* anthology.

Compare the differences between people in the two poems.

In your answer, you should consider the:

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

(Total for Question 9 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

SECTION B, Part 2

Unseen Poetry

Read the two poems and answer Question 12.

You should spend about 45 minutes on this section.

Poem 1: *Not Yet My Mother*

Yesterday I found a photo
of you at seventeen,
holding a horse and smiling,
not yet my mother.

The tight riding hat hid your hair, 5
and your legs were still the long shins of a boy's.
You held the horse by the halter,
your hand a fist under its huge jaw.

The blown trees were still in the background 10
and the sky was grained by the old film stock,
but what caught me was your face,
which was mine.

And I thought, just for a second, that you were me.
But then I saw the woman's jacket,
nipped at the waist, the ballooned jodhpurs*, 15
and of course the date, scratched in the corner.

All of which told me again,
that this was you at seventeen, holding a horse
and smiling, not yet my mother,
although I was clearly already your child. 20

Owen Sheers (2000)

**jodhpurs* – trousers worn for horse-riding, flared at the hips



Poem 2: *On Finding an Old Photograph*

Yalding*, 1912. My father
in an apple orchard, sunlight
patching his stylish bags*;

Three women dressed in soft,
white blouses, skirts that brush the grass;
a child with curly hair.

5

If they were strangers
it would calm me — half-drugged
by the atmosphere — but it does more —

eases a burden
made of all his sadness
and the things I didn't give him.

10

There he is, happy, and I am unborn.

Wendy Cope (c.1980)

**Yalding* – A village in south-east England, near Maidstone, Kent

**bags* – a style of loose trousers worn at that time

12 Compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

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 12 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 16 OF THE ANSWER BOOKLET

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