

GCSE (9-1)

English Literature

Paper 1: Shakespeare and Post-1914 Literature



SPECIMEN PAPERS (SET 2)

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature
Paper 1 (1ET0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme — not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.
- Candidate's responses need to provide evidence that meets the whole of the level, and preceding levels in a levels-based mark scheme, before being considered against a higher level.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of GCSE English Literature should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.

- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner’s responsibility to apply their professional judgment to the candidate’s response in determining if the answer fulfils the requirements of the question.
- For AO3, context is information which informs the understanding of a text. Candidate responses should treat it in ways that are suitable to the text, the author and the specific task. It is important that the contextual information provided is directly relevant, rather than being ‘bolt-on’, (general) context that does not illuminate the response to the particular question. Responses to particular questions should select from relevant context to illustrate and develop their interpretation of what is required by the task. The examples in the indicative content section show the link between text, task and context. Points that make these links should be rewarded; general statements which do not support the interpretation should not.

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 2) for first teaching
September 2015

Time: 1 hour 45 minutes

Paper Reference

1ET0/01

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.

Section A – Shakespeare	Page
1(a) and 1(b) – <i>Macbeth</i>	4
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3(a) and 3(b) – <i>Romeo and Juliet</i>	8
4(a) and 4(b) – <i>Much Ado About Nothing</i>	10
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6(a) and 6(b) – <i>The Merchant of Venice</i>	14

Section B – Post-1914 Literature	Page
EITHER	
British Play	
7 OR 8 – <i>An Inspector Calls</i> : J B Priestley	16
9 OR 10 – <i>Hobson’s Choice</i> : Harold Brighouse	17
11 OR 12 – <i>Blood Brothers</i> : Willy Russell	18
13 OR 14 – <i>Journey’s End</i> : R C Sherriff	19
OR	
British Novel	
15 OR 16 – <i>Animal Farm</i> : George Orwell	20
17 OR 18 – <i>Lord of the Flies</i> : William Golding	21
19 OR 20 – <i>Anita and Me</i> : Meera Syal	22
21 OR 22 – <i>The Woman in Black</i> : Susan Hill	23

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 1 Scene 3, lines 128 to 153**

In this extract, Macbeth has just been told that he is to become Thane of Cawdor.

MACBETH

[*Aside*] Two truths are told
As happy prologues to the swelling act
Of the imperial theme. (*To ROSS and ANGUS*) I thank
you, gentlemen. 130

(*Aside*) This supernatural soliciting
Cannot be ill – cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion 135
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.

My thought, whose murder yet is but fantastical, 140
Shakes so my single state of man, that function
Is smothered in surmise, and nothing is
But what is not.

BANQUO

(*To ROSS and ANGUS*) Look how our partner's rapt.

MACBETH

(*Aside*) If chance will have me king, why, chance
may crown me,
Without my stir.

BANQUO

New honours come upon him 145
Like our strange garments – cleave not to their mould
But with the aid of use.

MACBETH

(*Aside*) Come what come may,
Time and the hour runs through the roughest day.

BANQUO

Worthy Macbeth, we stay upon your leisure.

MACBETH

Give me your favour. My dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are registered where every day I turn
The leaf to read them. – Let us toward the king.

150

- 1 (a) Explore how Shakespeare presents the reactions of Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Macbeth reacts to the predictions made by the witches.

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

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

- how predictions are shown
- the reasons for the predictions.

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

(20)

(Total for Question 1 = 40 marks)

The Tempest – from Act 3 Scene 2, line 7 to 37

In this extract, Stephano and Trinculo mock Caliban.

STEPHANO

Drink, servant- monster, when I bid thee! Thy eyes are almost set in thy head.

TRINCULO

Where should they be set else? He were a brave Monster indeed, if they were set in his tail. 10

STEPHANO

My man-monster hath drowned his tongue in sack. For my part, the sea cannot drown me. I swam, ere I could recover the shore, five- and- thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard. 15

TRINCULO

Your lieutenant if you list: he's no standard.

STEPHANO

We'll not run, Monsieur Monster.

TRINCULO

Nor go neither – but you'll lie like dogs, and yet say nothing neither.

STEPHANO

Moon-calf, speak once in thy life, if thou beest a good moon-calf. 20

CALIBAN

(Very drunk) How does thy honour? Let me lick thy shoe. I'll not serve *him*. He is not valiant.

TRINCULO

Thou liest, most ignorant monster! I am in case to jostle a constable. Why, thou debauched fish, thou, was there ever man a coward that hath drunk so much sack as I today? Wilt thou tell a monstrous lie, being but half a fish and half a monster? 25

CALIBAN

Lo, how he mocks me! Wilt thou let him, my lord?

TRINCULO

'Lord,' quoth he? That a monster should be such a natural! 30

CALIBAN

Lo, lo, again! Bite him to death, I prithee.

STEPHANO

Trinculo, keep a good tongue in your head. If you prove a mutineer – the next tree! The poor monster’s my subject, and he shall not suffer indignity.

35

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

- 2 (a) Explore how Shakespeare presents Stephano’s relationship with Caliban and Trinculo in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Stephano appears to have power over Caliban.

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

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

- how the abuse of power is shown
- the reasons for the abuse of power.

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

(20)

(Total for Question 2 = 40 marks)

Romeo and Juliet – from Act 1 Scene 1, lines 165 to 192

In this extract, Romeo tells Benvolio about his feelings.

ROMEO

Alas, that Love, whose view is muffled still, 165

Should, without eyes see pathways to his will!

Where shall we dine? O me! What fray was here?

Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with love.

Why, then, O brawling love, O loving hate, 170

O anything, of nothing first create!

O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick health, 175

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.

Dost thou not laugh?

BENVOLIO

No, coz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO

At *thy* good heart's oppression.

ROMEO

Why, such is love's transgression.

Griefs of mine own lie heavy in my breast, 180

Which thou wilt propagate to have it pressed

With more of thine. This love that thou hast shown

Doth add more grief to too much of mine own.

Love is a smoke made with the fume of sighs:

Being purged, a fire sparkling in lovers' eyes; 185

Being vexed a sea nourished with loving tears.

What is it else? A madness most discreet,

A choking gall, and a preserving sweet.

Farewell, my coz.

BENVOLIO

Soft! I will go along –

And if you leave me so, you do me wrong. 190

ROMEO

Tut, I have lost myself. I am not here.

This is not Romeo: he's some other where.

3 (a) Explore how Shakespeare presents Romeo's emotions in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Romeo speaks of love.

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

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

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

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

(20)

(Total for Question 3 = 40 marks)

***Much Ado About Nothing* – Act 4 Scene 1, lines 255 to 283**

In this extract, Beatrice discusses her concern for Hero with Benedick.

BENEDICK
Surely I do believe your fair cousin is wronged. 255

BEATRICE
Ah, how much might the man deserve of me that would right her!

BENEDICK
Is there any way to show such friendship?

BEATRICE
A very even way, but no such friend.

BENEDICK
May a man do it? 260

BEATRICE
It is a man's office, but not yours.

BENEDICK
I do love nothing in the world so well as you. Is not that strange?

BEATRICE
As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you. But believe me not, and yet I lie not: I confess nothing, nor I deny nothing. I am sorry for my cousin. 265

BENEDICK
By my sword, Beatrice, thou lovest me.

BEATRICE
Do not swear, and eat it.

BENEDICK
I will swear by it that you love me; and I will make him eat it that says I love not you. 270

BEATRICE
Will you not eat your word?

BENEDICK
With no sauce that can be devised to it. I protest I love thee.

BEATRICE
Why, then, God forgive me! 275

BENEDICK
What offence, sweet Beatrice?

BEATRICE

You have stayed me in a happy hour. I was about to protest I loved *you*.

BENEDICK

And do it with all thy heart.

BEATRICE

I love you with so much of my heart that none is left to protest.

280

BENEDICK

Come, bid me do anything for thee.

BEATRICE

Kill Claudio.

- 4 (a) Explore how Shakespeare presents the relationship between Beatrice and Benedick in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Beatrice is concerned about her cousin's reputation.

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

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

- how reputation is shown
- why reputation is important.

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

(20)

(Total for Question 4 = 40 marks)

5 (a) Explore how Shakespeare presents the character of Duke Orsino in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Duke Orsino talks about his love for Olivia.

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)

(Total for Question 5 = 40 marks)

The Merchant of Venice – from Act 1 Scene 1, lines 119 to 152

In this extract, Bassanio discusses a loan.

ANTONIO

Well, tell me now what lady is the same
To whom you swore a secret pilgrimage, 120
That you today promised to tell me of.

BASSANIO

'Tis not unknown to you, Antonio,
How much I have disabled mine estate
By something showing a more swelling port
Than my faint means would grant continuance. 125

Nor do I now make moan to be abridged
From such a noble rate – but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gaged. To you, Antonio, 130
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

ANTONIO

I pray you, good Bassanio, let me know it – 135
And if it stand, as you yourself still do,
Within the eye of honour, be assured
My purse, my person, my extremest means
Lie all unlocked to your occasions.

BASSANIO

In my school-days, when I had lost one shaft, 140
I shot his fellow of the self-same flight
The self-same way, with more advised watch
To find the other forth, and by adventuring both
I oft found both. I urge this childhood proof
Because what follows is pure innocence. 145

I owe you much, and, like a wilful youth
That which I owe is lost. But if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both 150
Or bring your latter hazard back again,
And thankfully rest debtor for the first.

- 6 (a) Explore how Shakespeare presents the relationship between Antonio and Bassanio in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Antonio and Bassanio are discussing money.

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

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

- why money is important
- the effect of money on the characters.

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

(20)

(Total for Question 6 = 40 marks)

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 Sheila: *[passionately] You're pretending everything's just as it was before.*

In what ways is Sheila important in the play?

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

**(Total for Question 7 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

8 BIRLING: *You'll apologise at once ... I'm a public man –*

INSPECTOR: *[massively] Public men, Mr. Birling, have responsibilities as well as
privileges.*

Explore the significance of social position in *An Inspector Calls*.

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

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

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 Willie: *It's like an 'appy dream. Eh, Maggie, you do manage things.*

In what ways does Maggie control the other characters in the play?

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

**(Total for Question 9 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

10 Hobson: *You can't have Willie Mossop. Why, lass, his father was a workhouse brat.*

Explore the relationship between Hobson and Will in *Hobson's Choice*.

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

**(Total for Question 10 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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 Lyons: *They say that if either twin learns that he was once a pair, they will both immediately die.*

What is the significance of superstition in *Blood Brothers*?

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

**(Total for Question 11 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

12 Mrs Johnstone: *They say I should put them into care, but ... I love the bones of every one of them.*

Explore the importance of the character of Mrs Johnstone.

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

**(Total for Question 12 = 40 marks
(includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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 Osborne: *You'll feel all right in a minute. How's that? Comfortable?*

Stanhope: *Yes. Comfortable. [He looks up into Osborne's face and laughs again.]
Dear old Uncle.*

Explore the relationship between Osborne and Stanhope in the play.

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

**(Total for Question 13 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

14 Hibbert: *Ever since I came out here I've hated and loathed it.*

In what ways does the war affect the soldiers in *Journey's End*?

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

**(Total for Question 14 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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 next moment he and his four men were in the store-shed with whips in their hands, lashing out in all directions.*

Explore the significance of control in *Animal Farm*.

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 *Within a few weeks Snowball's plans for the windmill were fully worked out.*

In what ways is the windmill important in the novel?

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

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

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 *'Shut up,' said Ralph absently. He lifted the conch. 'Seems to me we ought to have a chief to decide things.'*

In what ways is conflict important in *Lord of the Flies*?

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

**(Total for Question 17 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

18 *A skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse.*

Explore the importance of Simon in the novel.

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

**(Total for Question 18 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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 *I want to be someone else in some other place.* (Meena)

In what ways does Meena want to belong in *Anita and Me*?

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

**(Total for Question 19 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

20 *Sam Lowbridge, the wild boy of the yard ...*

Explore the significance of Sam Lowbridge in the novel.

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

**(Total for Question 20 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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 *He was a big man, with a beefy face and huge, raw-looking hands.*

Explore the importance of Samuel Daily in *The Woman in Black*.

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

**(Total for Question 21 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

OR

22 *Behind me, out on the marshes, all was still and silent; save for that movement of the water, the pony and trap might never have existed.*

Explore the significance of isolation in the novel.

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

**(Total for Question 22 = 40 marks
includes 8 marks for the range of appropriate vocabulary and sentence
structures, and accurate use of spelling and punctuation))**

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

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Sources:

Longman School Shakespeare Macbeth, Shakespeare, Pearson Education Ltd
The Tempest, Pearson Education Ltd Longman School
Romeo and Juliet, Shakespeare, Pearson Education Ltd Longman School
Much Ado About Nothing, Shakespeare, Penguin Education Ltd
Twelfth Night, Shakespeare, Penguin Longman School
The Merchant of Venice, Shakespeare, Pearson Education Ltd
An Inspector Calls, JB Priestley, Pearson Education Ltd Heinemann
Hobson's Choice, Harold Brighouse, Samuel French Ltd
Blood Brothers, Willy Russell, Methuen Drama, 2001
Journey's End, RC Sheriff, Penguin Classics 2000
Animal Farm, George Orwell, Heinemann, 1972
Lord of the Flies, William Golding, Faber and Faber Edition, 2012
Anita and Me, Anita Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage 1998

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

Centre Number

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Candidate Number

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English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 2) for first teaching September 2015 Time: 1 hour 45 minutes	Paper Reference 1ET0/01
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You must have: Questions and Extracts Booklet (enclosed)	Total Marks
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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question on **one** text from Section A and **one** text from Section B.
- You should spend about 55 minutes on Section A.
- You should spend about 50 minutes on Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- The marks available for the accuracy of your writing are clearly indicated.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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TOTAL FOR SECTION A = 40 MARKS



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

