

Paper Reference(s) 1ET0/01

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

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

**DO NOT RETURN THIS BOOKLET WITH
THE ANSWER BOOKLET.**

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.

(continued on the next page)

Section A continued.

MACBETH – from Act 3 Scene 4, lines 75 to 107

In this extract, Macbeth witnesses the ghost of Banquo and apologises to the Lords for his strange behaviour.

MACBETH

Blood hath been shed ere now, i' the olden time,	75
Ere humane statute purged the gentle weal –	
Ay, and since too, murders have been performed	
Too terrible for the ear. The time has been	
That, when the brains were out, the man would die,	
And there an end. But now they rise again	80
With twenty mortal murders on their crowns,	
And push us from our stools. This is more strange	
Than such a murder is.	

LADY MACBETH

My worthy lord,
Your noble friends do lack you.

MACBETH

I do forget. –	
(To the LORDS) Do not muse at me, my most worthy	
friends.	85
I have a strange infirmity, which is nothing	
To those that know me. Come, love and health to all.	

(continued on the next page)

Turn over

Section A continued.

Then I'll sit down. – Give me some wine: fill full. –
 I drink to the general joy o' the whole table –
 And to our dear friend Banquo, whom we miss.
 Would he were here.

90

Re-enter the GHOST.

To all, and him, we thirst –
 And all to all.

LORDS

Our duties – and the pledge.

MACBETH

(To the GHOST) Avaunt and quit my sight! Let the earth
 hide thee!

Thy bones are marrowless, thy blood is cold –
 Thou hast no speculation in those eyes
 Which thou dost glare with!

95

(continued on the next page)

Section A continued.

LADY MACBETH

(To the LORDS) Think of this, good peers,
But as a thing of custom: 'tis no other –
Only it spoils the pleasure of the time.

MACBETH

What man dare, I dare!

Approach thou like the rugged Russian bear, 100

The armed rhinoceros, or the Hyrcan tiger –

Take any shape but **that**, and my firm nerves

Shall never tremble. Or be alive again,

And dare me to the desert with thy sword –

If trembling I inhabit then, protest me 105

The baby of a girl! Hence horrible shadow! –

Unreal mockery! Hence! –

Exit GHOST.

(continued on the next page)

Section A continued.

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

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, Macbeth is terrified of Banquo's ghost.**

Explain the importance of fear elsewhere in the play.

In your answer, you *must* consider:

- **where fear is shown**
- **the effects fear has within the play.**

**You *must* refer to the context of the play in your answer.
(20 marks)**

(Total for Question 1 = 40 marks)

(continued on the next page)

Section A continued.

**THE TEMPEST – from Act 1 Scene 2,
lines 322 to 352**

**In this extract, Caliban complains that Prospero
has stolen the island from him.**

Enter CALIBAN.

CALIBAN

**As wicked dew as e'er my mother brushed
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!**

325

PROSPERO

**For this, be sure, tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up: urchins
Shall, for that vast of night that they may work,
All exercise on thee. Thou shalt be pinched
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.**

330

(continued on the next page)

Section A continued.

CALIBAN

I must eat my dinner.

This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me, and made much of me; wouldst give
me

Water with berries in't; and teach me how 335

To name the bigger light, and how the less,
That burn by day and night. And then I loved thee,
And showed thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile.

Cursed be I that did so! All the charms 340

Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king! And here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

PROSPERO

Thou most lying slave, 345

Whom stripes may move, not kindness! I have used
thee, Filth as thou art, with human care; and lodged
thee In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN

O ho! O ho! Would't had been done! 350

Thou didst prevent me. I had peopled else
This isle with Calibans!

(continued on the next page)

Turn over

Section A continued.

- 2 (a) Explore how Shakespeare presents the character of Caliban in this extract.**

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, Caliban describes how Prospero has made him suffer.**

Explain the importance of suffering elsewhere in the play.

In your answer, you *must* consider:

- **how suffering is shown**
- **the reasons for suffering within the play.**

**You *must* refer to the context of the play in your answer.
(20 marks)**

(Total for Question 2 = 40 marks)

(continued on the next page)

Section A continued.

ROMEO AND JULIET – from Act 1 Scene 3, lines 56 to 87

In this extract, Lady Capulet asks Juliet what she thinks about marriage and whether Juliet would consider Paris as a husband.

LADY CAPULET

**Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?**

JULIET

It is an honour that I dream not of.

NURSE

**An honour! Were not I thine only nurse, I would say 60
thou hadst sucked wisdom from thy teat.**

LADY CAPULET

**Well, think of marriage now. Younger than you,
Here in Verona, ladies of esteem,
Are made already mothers. By my count, 65
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.**

(continued on the next page)

Turn over

Section A continued.

NURSE

A man, young lady! Lady, such a man as all the world
... Why, he's a man of wax!

LADY CAPULET

Verona's summer hath not such a flower. 70

NURSE

Nay, he's a flower – in faith, a very flower!

LADY CAPULET

What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen. 75

Examine every married lineament,
And see how one another lends content –
And what obscured in this fair volume lies,
Find written in the margent of his eyes.
This precious book of love, this unbound lover, 80
To beautify him, only lacks a cover.

The fish lives in the sea – and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story. 85
So shall you share all that he doth possess
By having him, making yourself no less.

(continued on the next page)

Turn over

Section A continued.

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

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, Lady Capulet explains how important marriage is.**

Explain the importance of marriage elsewhere in the play.

In your answer, you *must* consider:

- **why marriage is important**
- **the effects marriage has within the play.**

**You *must* refer to the context of the play in your answer.
(20 marks)**

(Total for Question 3 = 40 marks)

(continued on the next page)

Section A continued.

MUCH ADO ABOUT NOTHING – Act 1

Scene 3, lines 8 to 40

In this extract, Don John tells Conrade how unhappy he is about having to resolve his differences with his brother, Don Pedro.

DON JOHN

I wonder that thou – being, as thou sayest thou art, born under Saturn – goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am.

I must be
sad when I have cause, and smile at no man's jests; eat
when I have stomach, and wait for no man's leisure;
sleep when I am drowsy, and tend on no man's business;
laugh when I am merry, and claw no man in his humour.

CONRADE

Yea, but you must not make the full show of this till
you
may do it without controlment. You have of late stood
out against your brother; and he hath ta'en you newly
into his grace, where it is impossible you should take true
root but by the fair weather that you make yourself. It is
needful that you frame the season for your own
harvest.

(continued on the next page)

Turn over

Section A continued.

DON JOHN

I had rather be a canker in a hedge than a rose in his
 grace; and it better fits my blood to be disdained of all
 than to fashion a carriage to rob love from any. In this,
 though I cannot be said to be a flattering honest man,
 it must not be denied but I am a plain-dealing villain. I 25
 am trusted with a muzzle and enfranchized with a clog:
 therefore I have decreed not to sing in my cage. If I had
 my mouth, I would bite; if I had my liberty, I would do
 my liking. In the meantime, let me be that I am, and
 seek not to alter me. 30

CONRADE

Can you make no use of your discontent?

DON JOHN

I make all use of it, for I use it only. Who comes here?

Enter BORACHIO

What news, Borachio?

(continued on the next page)

Section A continued.

BORACHIO

**I came yonder from a great supper. The Prince your
brother is royally entertained by Leonato; and I can
give
you intelligence of an intended marriage.**

35

DON JOHN

**Will it serve for any model to build mischief on? What
is he for a fool that betroths himself to unquietness?**

BORACHIO

Marry, it is your brother's right hand.

DON JOHN

Who? The most exquisite Claudio?

40

(continued on the next page)

Section A continued.

- 4 (a) Explore how Shakespeare presents the character of Don John in this extract.**

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, Don John describes how he hates the way people treat him.**

Explain the importance of hatred elsewhere in the play.

In your answer, you *must* consider:

- **how hate is presented**
- **the effects hate has within the play.**

**You *must* refer to the context of the play in your answer.
(20 marks)**

(Total for Question 4 = 40 marks)

(continued on the next page)

Section A continued.

**TWELFTH NIGHT – from Act 1 Scene 2,
lines 5 to 39**

In this extract, the Captain tries to reassure Viola that her brother has survived the shipwreck and describes the country where they have landed.

CAPTAIN

It is perchance that you yourself were saved.

5

VIOLA

O, my poor brother! and so perchance may he be.

CAPTAIN

**True, madam; and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with
you**

Hung on our driving boat, I saw your brother,

10

Most provident in peril, bind himself –

Courage and hope both teaching him the practice –

To a strong mast that lived upon the sea;

Where, like Arion on the dolphin's back,

I saw him hold acquaintance with the waves

15

So long as I could see.

(continued on the next page)

Turn over

Section A continued.

VIOLA

(Giving him money) For saying so, there's gold;
 Mine own escape unfoldeth to my hope,
 Whereto thy speech serves for authority,
 The like of him. Know'st thou this country?

CAPTAIN

Ay, madam, well; for I was bred and born
 Not three hours' travel from this very place.

20

VIOLA

Who governs here?

CAPTAIN

A noble duke, in nature as in name.

VIOLA

What is his name?

CAPTAIN

Orsino.

25

VIOLA

Orsino! I have heard my father name him;
 He was a bachelor then.

(continued on the next page)

Section A continued.

CAPTAIN

And so is now, or was so very late;
 For but a month ago I went from hence,
 And then 't was fresh in murmur – as, you know, 30
 What great ones do the less will prattle of –
 That he did seek the love of fair Olivia.

VIOLA

What's she?

CAPTAIN

A virtuous maid, the daughter of a count
 That died some twelvemonth since; then leaving 35
 her
 In the protection of his son, her brother,
 Who shortly also died; for whose dear love,
 They say, she hath abjured the company
 And sight of men.

(continued on the next page)

Section A continued.

- 5 (a) Explore how Shakespeare presents the character of the Captain in this extract.**

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, the Captain describes how Orsino desires to marry Olivia.**

Explain the importance of desire elsewhere in the play.

In your answer, you *must* consider:

- **how desire is presented**
- **the effects desire has in the play.**

**You *must* refer to the context of the play in your answer.
(20 marks)**

(Total for Question 5 = 40 marks)

(continued on the next page)

Section A continued.

THE MERCHANT OF VENICE – from Act 3

Scene 4, lines 10 to 40

In this extract, Portia hands over the running of her house to Lorenzo while she and Nerissa go away.

PORTIA

I never did repent for doing good,	10
Nor shall not now. For in companions	
That do converse and waste the time together,	
Whose souls do bear an equal yoke of love,	
There must be needs a like proportion	
Of lineaments, of manners, and of spirit –	15
Which makes me think that this Antonio,	
Being the bosom lover of my lord,	
Must needs be like my lord. If it be so,	
How little is the cost I have bestowed	
In purchasing the semblance of my soul	20
From out the state of hellish cruelty!	
This comes too near the praising of myself,	
Therefore no more of it: hear other things.	
Lorenzo, I commit into your hands	
The husbandry and manage of my house	25
Until my lord's return. For mine own part,	
I have toward heaven breathed a secret vow	

(continued on the next page)

Turn over

Section A continued.

To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return.
There is a monastery two miles off,
And there we will abide. I do desire you
Not to deny this imposition,
The which my love and some necessity
Now lays upon you.

30

LORENZO

Madam, with all my heart
I shall obey you in all fair commands.

35

PORTIA

My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
So fare you well till we shall meet again.

40

(continued on the next page)

Section A continued.

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

**Refer closely to the extract in your answer.
(20 marks)**

- (b) In this extract, Portia demonstrates her trust in Lorenzo by asking him to look after her home.**

Explain the importance of trust elsewhere in the play.

In your answer, you must consider:

- **how trust is presented**
- **the effects trust has within the play.**

**You must refer to the context of the play in your answer.
(20 marks)**

(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.**

(continued on the next page)

Section B continued.

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: This girl killed herself – and died a horrible death. But each of you helped to kill her. Remember that. Never forget it.**

Explain how the chain of events 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 7 = 40 marks)

(continued on the next page)

Turn over

Section B continued.

OR

- 8 Birling: (angrily) Look here, Inspector, I consider this uncalled-for and officious. I've half a mind to report you.**

**In what ways is anger 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 8 = 40 marks)

(continued on the next page)

Section B continued.

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 Tubby: But I'm not a rash man, and I'm not going to be responsible to the master with his temper so nowty and all since Miss Maggie went.**

**Explore the presentation of men in
HOBSON'S CHOICE.**

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)

(continued on the next page)

Turn over

Section B continued.

OR

10 Willie: I'm not ambitious that I know of.

Maggie: No. But you're going to be. I'll see to that.

How is ambition 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 10 = 40 marks)

(continued on the next page)

Section B continued.

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 Mr Lyons: Mummy will read the story, Edward. I've got to go to work for an hour.**

In what ways are parents 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)

(continued on the next page)

Section B continued.

OR

12 Mickey: It's borin'.

Teacher: Yes, yes, you might think it's boring but you won't be sayin' that when you can't get a job.

**Explore the importance of education 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)

(continued on the next page)

Section B continued.

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 Raleigh: it wasn't only that we were just at school together; our fathers were friends, and Dennis used to come and stay with us in the holidays.**

Explain how the relationship between Raleigh and Stanhope is 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 13 = 40 marks)

(continued on the next page)

Turn over

Section B continued.

OR

- 14 Stanhope: Shall we go on together? We know how we both feel now. Shall we see if we can stick it together?**

In what ways is support for others presented 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)

(continued on the next page)

Section B continued.

THE EMPRESS: Tanika Gupta

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

EITHER

- 15 Abdul: English is one of several languages I am fluent in, Your Royal Highness.**

Explore how Abdul Karim is 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 15 = 40 marks)

(continued on the next page)

Section B continued.

OR

- 16 Rani: I found friends who helped me ... I went to evening classes ... brushed up on my reading.**

How is friendship important in *THE EMPRESS*?

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 16 = 40 marks)

(continued on the next page)

Section B continued.

REFUGEE BOY: Benjamin Zephaniah
(adapted by Lemn Sissay)

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

EITHER

17 Soldier: TRAITORS. Dirty dog traitors. Leave Eritrea or die!

In what ways is anger significant in REFUGEE BOY?

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 17 = 40 marks)

(continued on the next page)

Turn over

Section B continued.

OR

18 Alem: My name is Alem Kelo. My age is fourteen. I was born in an area called Badme.

Explain how Alem 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 18 = 40 marks)

(continued on the next page)

Section B continued.

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

- 19 ‘Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!’ (Napoleon)**

How is the relationship between Napoleon and Snowball important 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 19 = 40 marks)

(continued on the next page)

Turn over

Section B continued.

OR

- 20 ‘Boxer!’ cried Clover in a terrible voice.
‘Boxer! Get out! Get out quickly! They are
taking you to your death!’**

**Explore how dishonesty is significant 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 20 = 40 marks)

(continued on the next page)

Section B continued.

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

- 21 ‘Fancy thinking the Beast was something you could hunt and kill!’ said the head. ...’You knew, didn’t you? I’m part of you?’**

Explain the significance of evil 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)

(continued on the next page)

Section B continued.

OR

- 22 ‘Jack’s in charge of the choir. They can be –
what do you want them to be?’
‘Hunters.’ (Ralph and Jack)**

**In what ways are the Hunters 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 22 = 40 marks)

(continued on the next page)

Section B continued.

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

- 23 Tracey was dark and pinched, the silent trotting shadow whimpering at her big sister's heels, swotted and slapped away as casually as an insect.**

How is Tracey significant 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 23 = 40 marks)

(continued on the next page)

Section B continued.

OR

24 ‘Meena listen, it was a nasty break, but you must not worry, it will heal. But it is going to take some time.’ (Mrs Kumar)

Explore how challenges are presented 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 24 = 40 marks)

(continued on the next page)

Section B continued.

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

25 ‘You can only cross the Causeway at low tide. That takes you onto Eel Marsh and the house.’ (Mr Bentley)

**In what ways are different locations important 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 25 = 40 marks)

(continued on the next page)

Section B continued.

OR

26 It would be easy to look back and to believe that all that day I had had a sense of foreboding about my journey to come ...

Explain the significance of memories 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 26 = 40 marks)

(continued on the next page)

Section B continued.

CORAM BOY: Jamila Gavin

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

EITHER

27 ‘I’ll see you again soon, Toby. I’ll see you soon. You’ll always be my friend,’ he shouted as the carriage quickly sped away. (Aaron)

**Explore how friendship is important in
CORAM BOY.**

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 27 = 40 marks)

(continued on the next page)

Section B continued.

OR

28 ... he looked as if he had been put together all wrong; his body was all over the place, his head too large, his ears too sticking out, his lips never quite closing.

How is Meshak / Mish 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 28 = 40 marks)

(continued on the next page)

Section B continued.

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 'I love you, Emma. I love you very, very much.' (Dante)

In what ways is love important 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 29 = 40 marks)

(continued on the next page)

Section B continued.

OR

30 ‘I want to be an actor more than anything else in the world. I live, eat, breathe and dream of being an actor.’ (Adam)

Explain how Adam is significant 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 30 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

END OF PAPER

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