

**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 PAPER.**

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

## **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)**

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

<b>SECTION A – Shakespeare</b>	<b>Page</b>
<b>1(a) and 1(b) – MACBETH</b>	<b>8</b>
<b>2(a) and 2(b) – THE TEMPEST</b>	<b>13</b>
<b>3(a) and 3(b) – ROMEO AND JULIET</b>	<b>19</b>
<b>4(a) and 4(b) – MUCH ADO ABOUT NOTHING</b>	<b>25</b>
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<b>6(a) and 6(b) – THE MERCHANT OF VENICE</b>	<b>38</b>

## **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)**

continued.

**SECTION B –**

**Post-1914 Literature**

**Page**

**EITHER**

**British Play**

**7 OR 8 – AN INSPECTOR CALLS:**

**J B Priestley**

**43**

**9 OR 10 – HOBSON’S CHOICE:**

**Harold Brighouse**

**46**

**11 OR 12 – BLOOD BROTHERS:**

**Willy Russell**

**49**

**13 OR 14 – JOURNEY’S END:**

**R C Sherriff**

**52**

**15 OR 16 – THE EMPRESS:**

**Tanika Gupta**

**55**

**(continued on the next page)**

**Turn over**

continued.

**17 OR 18 – REFUGEE BOY:**

**Benjamin Zephaniah**  
 (adapted by Lemn Sissay) **58**

**OR**

**British Novel**

**19 OR 20 – ANIMAL FARM:**  
**George Orwell** **61**

**21 OR 22 – LORD OF THE FLIES:**  
**William Golding** **64**

**23 OR 24 – ANITA AND ME:**  
**Meera Syal** **67**

**25 OR 26 – THE WOMAN IN BLACK:**  
**Susan Hill** **70**

**27 OR 28 – CORAM BOY:**  
**Jamila Gavin** **73**

(continued on the next page)

**Turn over**

**continued.**

<b>29 OR 30 – BOYS DON'T CRY: Malorie Blackman</b>	<b>76</b>
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**(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,**

**(continued on the next page)**

**Turn over**



**Section A continued.**

**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.**

**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.**

**90**

**Would he were here.**

**(continued on the next page)**

**Turn over**

**Section A continued.**

**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**

**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.**

**(continued on the next page)**

**Turn over**

**Section A continued.****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)**

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**(continued on the next page)**

**Turn over**

**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**

**Turn over**

**Section A continued.**

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

**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  
To name the bigger light, and how the  
less,

335

(continued on the next page)

Turn over

**Section A continued.**

**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.**

**(continued on the next page)**

**Section A continued.****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)



**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.**

**(continued on the next page)**

**Section A continued.**

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

**(Total for Question 2 = 40 marks)**

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**(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  
thou hadst sucked wisdom from thy  
teat.**

**60**

**(continued on the next page)**

**Turn over**

**Section A continued.**

**LADY CAPULET**

**Well, think of marriage now. Younger  
than you,**

**Here in Verona, ladies of esteem,  
Are made already mothers. By my  
count,**

**I was your mother much upon these  
years**

65

**That you are now a maid. Thus then in  
brief:**

**The valiant Paris seeks you for his  
love.**

**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

**(continued on the next page)**

**Turn over**

**Section A continued.****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

(continued on the next page)

Turn over

**Section A continued.**

**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.  
So shall you share all that he doth  
possess  
By having him, making yourself no  
less.**

**85**

**(continued on the next page)**

**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.**

**(continued on the next page)**

**Section A continued.**

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

**(Total for Question 3 = 40 marks)**

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**(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.**

10

**(continued on the next page)**

**Turn over**

**Section A continued.****CONRADE**

**Yea, but you must not make the full  
show of this till you 15  
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. 20**

**(continued on the next page)**

**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  
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.**

**25****30****(continued on the next page)****Turn over**

**Section A continued.**

**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?**

**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**

**(continued on the next page)**

**Turn over**

**Section A continued.**

**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.**

**(continued on the next page)**

**Section A continued.**

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

**(Total for Question 4 = 40 marks)**

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**(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**

**10**

**(continued on the next page)**

**Turn over**



## Section A continued.

Hung on our driving boat, I saw your  
 brother,  
 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  
 So long as I could see.

15

**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?

**Section A continued.**

**CAPTAIN**

**Ay, madam, well; for I was bred and  
born**

**20**

**Not three hours' travel from this very  
place.**

**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)**

**Turn over**

**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 her**

**35**

**In the protection of his son, her  
brother,**

**(continued on the next page)**

**Turn over**

**Section A continued.**

**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)**

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**Turn over**

**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,	

**(continued on the next page)**

**Turn over**

**Section A continued.**

**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**

**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,** **30**  
**And there we will abide. I do desire you  
Not to deny this imposition,**

**(continued on the next page)**

**Section A continued.**

**The which my love and some necessity  
Now lays upon you.**

**LORENZO**

**Madam, with all my heart 35  
I shall obey you in all fair commands.**

**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.**

**(continued on the next page)**

**Section A continued.**

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

**(Total for Question 6 = 40 marks)**

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**TOTAL FOR SECTION A = 40 MARKS**

**(continued on the next page)**

**SECTION B****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.**

**(continued on the next page)**

**Section B continued.**

**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)**

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**(continued on the next page)**

**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)**

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**(continued on the next page)**

**Turn over**

**Section B continued.**

**HOBSON'S CHOICE: Harold Brighthouse**

**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.**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(continued on the next page)**

**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)**

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**(continued on the next page)**

**Turn over**



**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**

**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.**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(continued on the next page)**

**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)**

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**(continued on the next page)**

**Turn over**

**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.**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**

**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(continued on the next page)**

**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)**

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**(continued on the next page)**

**Turn over**

**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(continued on the next page)**

**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)**

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**(continued on the next page)**

**Turn over**

**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.**

**(continued on the next page)**

**Turn over**



**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**

**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**

**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**



**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.**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**(continued on the next page)**

**Turn over**

**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?**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**(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)**

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**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

**END OF PAPER**

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