

**Paper Reference(s) 1ET0/01**  
**Pearson Edexcel Level 1/Level 2 GCSE (9–1)**

**English Literature**  
**PAPER 1: Shakespeare and**  
**Post–1914 Literature**

**Wednesday 17 May 2023 – Morning**

**Time: 1 hour 45 minutes**

**Questions and Extracts Booklet**

**DO NOT RETURN THIS BOOKLET  
WITH THE QUESTION PAPER.**

**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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**Instructions for 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 7,  
lines 35 to 67**

**In this extract, Lady Macbeth reacts to Macbeth's decision that they must not go ahead with their plan to kill Duncan.**

**LADY MACBETH**

**Was the hope drunk, 35**  
**Wherein you dressed yourself? Hath it**  
**slept since?**  
**And wakes it now to look so green**  
**and pale**  
**At what it did so freely? From this time**  
**Such I account thy love. Art thou afeard**  
**To be the same in thine own act**  
**and valour, 40**  
**As thou art in desire? Wouldst thou**  
**have that**  
**Which thou esteem'st the ornament**  
**of life,**  
**And live a coward in thine own esteem,**  
**Letting 'I dare not' wait upon 'I would,'**  
**Like the poor cat i'the adage?**

**(continued on the next page)**

**Turn over**

**MACBETH** continued.

**MACBETH**

Prithee, peace.

45

I dare do all that may become a man –  
Who dares do more is none.

**LADY MACBETH**

What beast was't then  
That made you break this enterprise  
to me?

When you durst do it, then you were  
a man!

And, to be more than what you were,  
you would

50

Be so much more the man. Nor time  
nor place

Did then adhere, and yet you would  
make both.

They have made themselves, and that  
their fitness now

Does unmake you. I have given suck,  
and know

How tender 'tis to love the babe that  
milks me.

55

(continued on the next page)

Turn over

**MACBETH** continued.

I would, while it was smiling in my face,  
 Have plucked my nipple from his  
     boneless gums,  
 And dashed the brains out! – had I so  
     sworn as you  
 Have done to this.

**MACBETH**

If we should fail, –

**LADY MACBETH**

We fail?

But screw your courage to the  
     sticking-place

60

And we'll not fail! When Duncan is asleep  
 (Whereto the rather shall his day's  
     hard journey

Soundly invite him), his two chamberlains  
 Will I with wine and wassail so convince,  
 That memory, the warder of the brain,  
 Shall be a fume, and the receipt of reason  
 A limbeck only.

65

(continued on the next page)

Turn over



**MACBETH continued.**

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

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

- (b) In this extract, Lady Macbeth appears to have power over her husband.**

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

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

- **where power is shown**
- **the effects power 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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**Turn over**

**THE TEMPEST – from Act 4 Scene 1,  
lines 1 to 32**

**In this extract, Prospero promises  
that Ferdinand may marry his  
daughter, Miranda.**

**PROSPERO**

**(To FERDINAND) If I have too austere-  
ly punished you,**

**Your compensation makes amends: for I  
Have given you here a third of mine  
own life,**

**Or that for which I live – who once again  
I tender to thy hand. All thy vexations  
Were but my trials of thy love, and thou  
Hast strangely stood the test. Here,  
afore Heaven,**

**I ratify this my rich gift. O Ferdinand!  
Do not smile at me that I boast her off,  
For thou shalt find she will outstrip  
all praise,**

**And make it halt behind her.**

**(continued on the next page)**

5

10

**THE TEMPEST continued.****FERDINAND**

**I do believe it,  
Against an oracle.**

**PROSPERO**

**Then, as my gift, and thine own  
acquisition**

**Worthily purchased, take my  
daughter. But**

**If thou dost break her virgin-knot before 15**

**All sanctimonious ceremonies may**

**With full and holy rite be ministered,**

**No sweet aspersion shall the heavens  
let fall**

**To make this contract grow. But  
barren hate,**

**Sour-eyed disdain and discord  
shall bestrew 20**

**The union of your bed with weeds  
so loathly**

**That you shall hate it both. Therefore  
take heed,**

**As Hymen's lamps shall light you!**

**(continued on the next page)**

**Turn over**

**THE TEMPEST continued.****FERDINAND****As I hope****For quiet days, fair issue, and long life,****With such love as 'tis now, the****murkiest den,****25****The most opportune place, the****strong'st suggestion****Our worser genius can, shall never melt****Mine honour into lust, to take away****The edge of that day's celebration –****When I shall think, or Phoebus' steeds****are foundered,****30****Or Night kept chained below.****PROSPERO****Fairly spoke.****Sit, then, and talk with her. She is****thine own.****(continued on the next page)**

**THE TEMPEST continued.**

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

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

- (b) In this extract, Prospero tells Ferdinand that he must be obedient and do what he has been told to do.**

**Explain the importance of obedience ELSEWHERE in the play.**

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

- **where obedience is presented**
- **the effects of characters doing what they are told.**

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

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

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# **ROMEO AND JULIET – from Act 5** **Scene 1, lines 1 to 33**

**In this extract, Romeo thinks about a dream that has made him feel happier.**

**ROMEO**

**If I may trust the flattering truth of sleep,  
 My dreams presage some joyful news  
 at hand.**

**My bosom's lord sits lightly in his throne,  
 And all this day an unaccustomed spirit  
 Lifts me above the ground with  
 cheerful thoughts.**

5

**I dreamt my lady came and found  
 me dead –**

**Strange dream, that gives a dead man  
 leave to think! –**

**And breathed such life with kisses in  
 my lips**

**That I revived and was an emperor.**

**Ah me! How sweet is love  
 itself possessed,**

10

**When but love's shadows are so rich  
 in joy!**

**(continued on the next page)**

**Turn over**

**ROMEO AND JULIET** continued.

**Enter BALTHASAR**  
(Romeo's servant), in  
riding-boots.

News from Verona! How now, Balthasar?  
Dost thou not bring me letters from  
the Friar?

How doth my lady? Is my father well?

How fares my Juliet? That I ask again,  
For nothing can be ill if she were well.

15

**BALTHASAR**

Then she is well, and nothing can be ill.

Her body sleeps in Capel's monument,  
And her immortal part with angels lives.

I saw her laid low in her kindred's vault,  
And presently took post to tell it you.

20

O pardon me for bringing these ill news,  
Since you did leave it for my office, sir.

(continued on the next page)

**ROMEO AND JULIET    continued.**

**ROMEO**

Is it e'en so? Then I defy you, stars!  
Thou know'st my lodging. Get me ink  
    and paper –  
And hire post-horses. I will hence tonight.

25

**BALTHASAR**

I do beseech you, sir, have patience.  
Your looks are pale and wild, and  
    do import  
Some misadventure.

**ROMEO**

Tush, thou art deceived.  
Leave me, and do the thing I bid thee do.      30  
Hast thou no letters to me from the Friar?

**BALTHASAR**

No, my good lord.

(continued on the next page)



**ROMEO AND JULIET    continued.**

**ROMEO**

**No matter. Get thee gone,  
And hire those horses. I'll be with  
thee straight.**

**Exit BALTHASAR**

**(continued on the next page)**

**ROMEO AND JULIET continued.**

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

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

- (b) In this extract, Romeo suffers when he hears the shocking news about Juliet.**

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

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

- **how suffering is shown**
- **the effects suffering has within the play.**

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

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

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**MUCH ADO ABOUT NOTHING – from  
Act 4 Scene 1, lines 20 to 51**

**In this extract, Claudio announces  
that he will not marry Hero because  
she is not a virgin.**

**CLAUDIO**

**Stand thee by, Friar. Father, by your leave:      20  
Will you with free and unconstrainèd soul  
Give me this maid, your daughter?**

**LEONATO**

**As freely, son, as God did give her me.**

**CLAUDIO**

**And what have I to give you back,  
whose worth  
May counterpoise this rich and  
precious gift?      25**

**DON PEDRO**

**Nothing, unless you render her again.**

**(continued on the next page)**

**Turn over**

**MUCH ADO ABOUT NOTHING continued.****CLAUDIO**

Sweet Prince, you learn me  
noble thankfulness.

There, Leonato, take her back again:  
Give not this rotten orange to your friend.  
She's but the sign and semblance of  
her honour.

30

Behold how like a maid she blushes here!  
O, what authority and show of truth  
Can cunning sin cover itself withal!  
Comes not that blood as modest evidence  
To witness simple virtue? Would you  
not swear,

35

All you that see her, that she were a maid  
By these exterior shows? But she  
is none.

She knows the heat of a luxurious bed.  
Her blush is guiltiness, not modesty.

**LEONATO**

What do you mean, my lord?

(continued on the next page)

Turn over

**MUCH ADO ABOUT NOTHING continued.****CLAUDIO****Not to be married;****40****Not to knit my soul to an  
approved wanton.****LEONATO****Dear my lord, if you in your own proof  
Have vanquished the resistance of  
her youth,  
And made defeat of her virginity –****CLAUDIO****I know what you would say. If I have  
known her,****45****You will say she did embrace me as  
a husband,****And so extenuate the 'forehand sin.****No, Leonato,****I never tempted her with word too large,****But, as a brother to his sister, showed****50****Bashful sincerity and comely love.****(continued on the next page)****Turn over**

**MUCH ADO ABOUT NOTHING continued.**

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

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

- (b) In this extract, Claudio believes that he has been tricked into marrying Hero.**

**Explain the importance of tricking others ELSEWHERE in the play.**

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

- the ways others are tricked**
- the effects tricking others has.**

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

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

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**Turn over**

**TWELFTH NIGHT – from Act 4**  
**Scene 3, lines 1 to 33**

**In this extract, Sebastian feels as though he has walked into a dream.**

**SEBASTIAN**

**This is the air; that is the glorious sun;  
This pearl she gave me, I do feel 't  
and see 't;**

**And though 't is wonder that enwraps  
me thus,**

**Yet 't is not madness. Where's  
Antonio then?**

**I could not find him at the Elephant;  
Yet there he was, and there I found  
this credit,**

5

**That he did range the town to seek  
me out.**

**His counsel now might do me  
golden service;**

**For though my soul disputes well with  
my sense**

**That this may be some error, but  
no madness,**

10

**(continued on the next page)**

**Turn over**

**TWELFTH NIGHT continued.**

**Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes,  
And wrangle with my reason that**

**persuades me**

**To any other trust but that I am mad  
Or else the lady's mad; yet if 't were so,  
She could not sway her house,**

**command her followers,**

**Take and give back affairs and  
their dispatch**

**With such a smooth, discreet, and  
stable bearing**

**As I perceive she does. There's  
something in 't**

**That is deceivable. But here the  
lady comes.**

15

20

**Enter OLIVIA and a PRIEST.**

**(continued on the next page)**

**Turn over**



**TWELFTH NIGHT continued.****OLIVIA**

Blame not this haste of mine. If you  
mean well,

Now go with me and with this holy man  
Into the chantry by; there, before him,  
And underneath that consecrated roof, 25  
Plight me the full assurance of your faith,  
That my most jealous and too  
doubtful soul

May live at peace. He shall conceal it  
Whiles you are willing it shall come  
to note,

What time we will our celebration keep 30  
According to my birth. What do you say?

**SEBASTIAN**

I'll follow this good man, and go with you;  
And, having sworn truth, ever will be true.

(continued on the next page)

**TWELFTH NIGHT continued.**

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

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

- (b) In this extract, Sebastian suggests that marrying Olivia would be beneficial to his social position.**

**Explain the importance of social position ELSEWHERE in the play.**

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

- **the way social position is shown**
- **the effects of social position within 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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# **THE MERCHANT OF VENICE – from Act 1 Scene 3, lines 101 to 136**

**In this extract, Shylock is reminding Antonio how badly the merchant has treated him in the past.**

## **SHYLOCK**

**Signior Antonio, many a time and oft  
In the Rialto you have rated me  
About my moneys and my usances.  
Still have I borne it with a patient shrug,  
For sufferance is the badge of all  
our tribe.**

105

**You call me misbeliever, cut-throat dog,  
And spit upon my Jewish gaberdine –  
And all for use of that which is mine own.  
Well then, it now appears you need  
my help.**

**Go to, then – you come to me, and  
you say,**

110

**'Shylock, we would have moneys.' –  
You say so –**

**(continued on the next page)**

**Turn over**

**THE MERCHANT OF VENICE continued.**

**You that did void your rheum upon  
my beard,  
And foot me as you spurn a stranger cur  
Over your threshold – moneys is  
your suit.**

**What should I say to you? Should I  
not say**

115

**'Hath a dog money? Is it possible  
A cur can lend three thousand  
ducats?' – Or**

**Shall I bend low, and in a bondman's key,  
With bated breath and  
whisp'ring humbleness**

**Say this:**

120

**'Fair sir, you spat on me on  
Wednesday last –**

**You spurned me such a day –  
another time**

**You called me dog – and for  
these courtesies**

**I'll lend you thus much moneys'?**

**(continued on the next page)**

**Turn over**

**THE MERCHANT OF VENICE continued.****ANTONIO**

I am as like to call thee so again – 125  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friends – for when did  
friendship take  
A breed for barren metal of his friend?  
But lend it rather to thine enemy – 130  
Who if he break, thou mayst with  
better face  
Exact the penalty.

**SHYLOCK**

Why, look you how you storm!  
I would be friends with you, and have  
your love,  
Forget the shames that you have stained  
me with,  
Supply your present wants, and take  
no doit 135  
Of usance for my moneys, and you'll not  
hear me.

(continued on the next page)

Turn over

**THE MERCHANT OF VENICE continued.**

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

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

- (b) In this extract, Shylock explains how he is prepared to be friends with Antonio.**

**Explain the importance of friendship ELSEWHERE in the play.**

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

- **where friendship is shown**
- **the effect of friendship within the play.**

**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**

**Turn over**

## **Instructions for 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: I have an idea – and I had it all along vaguely – that there was something curious about him. He never seemed like an ordinary police inspector.**

**In what ways is mystery 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 7 = 40 marks)**

---

**Turn over**

**AN INSPECTOR CALLS** continued.

**OR**

**8 Sheila: You're squiffy.**

**Eric: I'm not.**

**Mrs Birling: What an expression,  
Sheila! Really the things you girls  
pick up these days!**

**Explore the importance of the younger  
generation 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)**

---

**Turn over**

## **HOBSON'S CHOICE: Harold Brighouse**

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

**EITHER**

- 9 Hobson: I'm warning you your conduct towards your parent's got to change.**

**Explain the relationship between Maggie and Hobson in the play.**

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

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

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

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**HOBSON'S CHOICE continued.**

**OR**

**10 Maggie: You can afford five hundred pounds and you're going to pay five hundred pounds.**

**How is money important 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 10 = 40 marks)**

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**BLOOD BROTHERS: Willy Russell**

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

**EITHER**

**11 Narrator: So did y' hear the story of the Johnstone twins? As like each other as two new pins ...**

**Explore the significance of the Narrator 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 11 = 40 marks)**

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**Turn over**

**BLOOD BROTHERS continued.**

**OR**

**12 Mickey: You shot him, you shot him.**

**In what ways is violence 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 12 = 40 marks)**

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**JOURNEY'S END: R C Sherriff**

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

**EITHER**

**13 Colonel: Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!**

**How is bravery 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 13 = 40 marks)**

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**Turn over**

**JOURNEY'S END continued.**

**OR**

**14 Osborne: What kind of soup is this, Mason?**

**Mason: It's yellow soup, sir.**

**Osborne: It's got a very deep yellow flavour.**

**Explain how humour is significant in JOURNEY'S END.**

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

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

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

---

**Turn over**



**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 Victoria: We are after all the Empress of India and it is only fitting that we should be waited upon by such a noble gentleman of that land.**

**In what ways is Queen Victoria 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)**

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**Turn over**

**THE EMPRESS continued.**

**OR**

**16 Dadabhai: According to Lord Salisbury it is because an English constituency is not ready to elect a 'Black man', to represent them.**

**Explore how prejudice is 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)**

---

**Turn over**

**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 Mrs Fitzgerald: Alem, until you can go back home, you want to stay here with us, don't you? Not at the children's home.**

**How are Mr and Mrs Fitzgerald 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 17 = 40 marks)**

---

**Turn over**

**REFUGEE BOY continued.**

**OR**

**18 Alem (reading a letter from his father): Please son, I want you to be strong, now I need you to be strong more than ever, and your mother would want you to be strong.**

**Explain how courage is important 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 18 = 40 marks)**

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**Turn over**

**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 Napoleon took no interest in Snowball's committees. He said that the education of the young was more important than anything.**

**In what ways is education important in ANIMAL FARM?**

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

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

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

---

**Turn over**

**ANIMAL FARM continued.**

**OR**

**20 ... old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals.**

**Explore the significance of old Major in the novel.**

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

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

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

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**Turn over**

**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 To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further.**

**Explain the significance of different symbols 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 21 = 40 marks)**

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**Turn over**



**LORD OF THE FLIES continued.**

**OR**

**22 Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.**

**In what ways is human nature 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 22 = 40 marks)**

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**Turn over**



**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 I had never realised there were so many mothers in the village, and it seemed each one either came to our door ... bearing gifts or full of advice.**

**Explore the importance of mothers 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 23 = 40 marks)**

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**Turn over**

**ANITA AND ME continued.**

**OR**

**24 ‘Anger is good! But not used this way! Please! You’re going the wrong way!’ (Uncle Alan speaking to Sam Lowbridge)**

**How is anger 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 24 = 40 marks)**

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**THE WOMAN IN BLACK: Susan Hill**

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

**EITHER**

**25 ... her pent-up hatred and desire for revenge permeated the air all around. (Jennet Humfrye, the woman in black)**

**How is obsession 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 25 = 40 marks)**

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**Turn over**

**THE WOMAN IN BLACK continued.**

**OR**

**26 I had a sudden vision of that row of small, solemn faces, with hands all gripping the railings, that surrounded the school yard.**

**Explore the importance of children 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 26 = 40 marks)**

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**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 Otis Gardiner, pots man, Jack-of-all-trades and smooth-tongued entrepreneur, ranted non-stop.**

**In what ways is Otis Gardiner/the Coram Man/Mr Gaddarn 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 27 = 40 marks)**

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**Turn over**

**CORAM BOY continued.**

**OR**

**28 'No one knows about the child except the four of us. Remarkably, the secret has been well kept.' (Mrs Lynch)**

**Explain the importance of secrets 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 28 = 40 marks)**

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**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 was off to university in less than a month and there was no way I was going to let Melanie and some baby ruin my plans ... (Dante)**

**Explain the significance of Dante 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)**

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**Turn over**

**BOYS DON'T CRY continued.**

**OR**

**30 'Of course I know Adam is gay.  
I've come to terms with that.'  
(Dad/Tyler Bridgeman)**

**How are different attitudes to sexuality  
presented 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**



**Sources:**

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**Blood Brothers, Willy Russell, Methuen Drama, 2001**

**Journey's End, RC Sherriff, Penguin Classics, 2000**

**The Empress, Tanika Gupta, Oberon Modern Plays, 2013**

**Refugee Boy, Benjamin Zephaniah, Bloomsbury, 2001**

**Animal Farm, George Orwell, Heinemann, 1972**

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**Coram Boy, Jamila Gavin, Egmont, 2000**

**Boys Don't Cry, Malorie Blackman, Corgi, 2011**