

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

English Literature
PAPER 1: Shakespeare and Post-1914
Literature

Monday 13 May 2024 – 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.

SECTION A – Shakespeare

Page

6 1(a) and 1(b) – Macbeth

11 2(a) and 2(b) – The Tempest

15 3(a) and 3(b) – Romeo and Juliet

**19 4(a) and 4(b) – Much Ado About
Nothing**

23 5(a) and 5(b) – Twelfth Night

**28 6(a) and 6(b) – The Merchant of
Venice**

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Turn over

SECTION B – Post-1914 Literature**EITHER****British Play****Page**

- | | | | |
|-----------|-----------------|----------|---|
| 33 | 7 OR 8 | – | An Inspector Calls:
J B Priestley |
| 35 | 9 OR 10 | – | Hobson's Choice:
Harold Brighouse |
| 37 | 11 OR 12 | – | Blood Brothers:
Willy Russell |
| 40 | 13 OR 14 | – | Journey's End:
R C Sherriff |
| 42 | 15 OR 16 | – | The Empress:
Tanika Gupta |
| 45 | 17 OR 18 | – | Refugee Boy:
Benjamin Zephaniah
(adapted by Lemn Sissay) |

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

OR

British Novel

Page

- 47 19 OR 20 – Animal Farm:
George Orwell**
- 50 21 OR 22 – Lord of the Flies:
William Golding**
- 53 23 OR 24 – Anita and Me:
Meera Syal**
- 55 25 OR 26 – The Woman in Black:
Susan Hill**
- 57 27 OR 28 – Coram Boy:
Jamila Gavin**
- 59 29 OR 30 – Boys Don't Cry:
Malorie Blackman**

Turn over

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.

Use this extract to answer Question 1.

**Macbeth – from Act 5 Scene 8,
lines 3 to 34**

**In this extract, Macbeth encounters
Macduff on the battlefield.**

Enter MACDUFF.

MACDUFF Turn, hell-hound! Turn!

MACBETH

Of all men else I have avoided thee. –

But get thee back, my soul is too

much charged

With blood of thine already.

5

MACDUFF

I have no words:

My voice is in my sword – thou

bloodier villain

Than terms can give thee out!

They fight.

(continued on the next page)

Turn over

1. Macbeth continued.

MACBETH

Thou lovest labour.
 As easy may'st thou the intrenchant air
 With thy keen sword impress, as make
 me bleed. 10
 Let fall thy blade on vulnerable crests:
 I bear a charmed life, which must not yield
 To one of woman born.

MACDUFF

Despair thy charm! –
 And let the angel whom thou still
 hast served
 Tell thee: Macduff was from his
 mother's womb 15
 Untimely ripped.

MACBETH

Accursèd be that tongue that tells me so! –
 For it hath cowed my better part of man.
 And be these juggling fiends no
 more believed
 That palter with us in a double sense – 20
 That keep the word of promise to our ear,

(continued on the next page)

Turn over

1. Macbeth continued.

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

MACDUFF

Then yield thee, coward –
And live to be the show and gaze o' th' time.
We'll have thee, as our rarer monsters are, 25
Painted upon a pole, and underwrit,
'Here may you see the tyrant'.

MACBETH

I will not yield
To kiss the ground before young
Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come
to Dunsinane, 30
And thou opposed being of no woman
born –
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff! –
And damned be him that first cries
'Hold, enough!'

(continued on the next page)

Turn over

1. Macbeth continued.

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

Exit MACDUFF, dragging away the body.

(continued on the next page)

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

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

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

Explain the importance of violence ELSEWHERE in the play.

In your answer, you MUST consider:

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

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

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

**The Tempest – from Act 3 Scene 1,
lines 1 to 31**

In this extract, Ferdinand is being held captive and forced to carry logs for Prospero.

FERDINAND

(Putting down the log) There be some sports are

painful, and their labour

Delight in them sets off. Some kinds of baseness

Are nobly undergone, and most poor matters

Point to rich ends. This my mean task

Would be as heavy to me as odious, but

The mistress which I serve quickens what's dead,

And makes my labours pleasures. O, she is Ten times more gentle than her

father's crabbed –

And he's composed of harshness! I must remove

(continued on the next page)

Turn over

2. The Tempest continued.

Some thousands of these logs, and pile
 them up, 10
 Upon a sore injunction. My sweet mistress
 Weeps when she sees me work, and says
 such baseness
 Had never like executor. I forget –
 (He picks up the log again)
 – But these sweet thoughts do even refresh
 my labours,
 Most busiest, when I do it.

Enter MIRANDA – and PROSPERO,
 who watches from a distance, unseen.

MIRANDA

Alas now, pray you 15
 Work not so hard! I would the lightning had
 Burnt up those logs that you are enjoined
 to pile!
 Pray, set it down, and rest you. When
 this burns,
 'Twill weep for having wearied you. My father
 Is hard at study. Pray, now, rest yourself. 20
 He's safe for these three hours.

(continued on the next page)

Turn over

2. The Tempest continued.

FERDINAND

O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

MIRANDA

If you'll sit down.
I'll bear your logs the while. Pray give
me that:
I'll carry it to the pile.

FERDINAND

No, precious creature. 25
I had rather crack my sinews, break
my back,
Than you should such dishonour undergo,
While I sit lazy by.

MIRANDA

It would become me
As well as it does you – and I should do it
With much more ease, for my good will is
to it, 30
And yours it is against.

(continued on the next page)

Turn over

- 2 (a) Explore how Shakespeare presents the relationship between Ferdinand and Miranda in this extract.**

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

- (b) In this extract, Ferdinand is determined to be with Miranda and is prepared to suffer any hardship.**

Explain the importance of determination ELSEWHERE in the play.

In your answer, you MUST consider:

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

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

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

**Romeo and Juliet – from Act 3 Scene 5,
lines 136 to 167**

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

CAPULET

How now, wife?

Have you delivered to her our decree?

LADY CAPULET

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

I would the fool were married to her grave!

CAPULET

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

140

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

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

**Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?**

(continued on the next page)

Turn over

3. Romeo and Juliet continued.

JULIET

Not proud you have, but thankful that
you have.

145

Proud can I never be of what I hate –
But thankful, even for hate that is
meant love.

CAPULET

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

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

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

150

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

But fettle your fine joints 'gainst
Thursday next,

To go with Paris to Saint Peter's Church –
Or I will drag thee on a hurdle thither.

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

155

You tallow-face!

3. Romeo and Juliet continued.

LADY CAPULET

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

JULIET

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

Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! Disobedient wretch!

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

160

Or never after look me in the face!

Speak not, reply not, do not answer me!

My fingers itch. Wife, we scarce thought us blest

That God had lent us but this only child –

But now I see this one is one too much, 165

And that we have a curse in having her.

Out on her, hilding!

(continued on the next page)

Turn over

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

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

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

Explain the importance of anger ELSEWHERE in the play.

In your answer, you MUST consider:

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

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

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

**Much Ado About Nothing – Act 2 Scene 3,
lines 202 to 231**

In this extract, Benedick begins to reconsider his feelings for Beatrice after overhearing that she is in love with him.

BENEDICK

(Coming forward) This can be no trick. The conference was sadly borne. They have the truth of this from Hero.

They seem to pity the lady: it seems her affections have their full bent. Love me? Why, it must be requited. I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her. They say, too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem

205

(continued on the next page)

Turn over

4. Much Ado About Nothing continued.

proud: happy are they that hear their detractions and
can put them to mending. They say the lady is fair – 'tis
a truth, I can bear them witness; and virtuous – 'tis so, I
cannot reprove it; and wise – but for loving me. By my
troth, it is no addition to her wit, nor no great argument
of her folly – for I will be horribly in love with her. I
may chance have some odd quirks and remnants of wit
broken on me, because I have railed so long against
marriage. But doth not the appetite alter? A man loves
the meat in his youth that he cannot endure in his age.
Shall quips and sentences and these paper bullets of the
brain awe a man from the career of his humour? No: the
world must be peopled. When I said I would die a
bachelor, I did not think I should live till I were married.
Here comes Beatrice. By this day, she's a fair lady! I do
spy some marks of love in her.

215

220

225

(continued on the next page)

Turn over

4. Much Ado About Nothing continued.

Enter BEATRICE.

BEATRICE

Against my will I am sent to bid you come in to dinner.

BENEDICK

Fair Beatrice, I thank you for your pains.

BEATRICE

I took no more pains for those thanks than you take pains to thank me. If it had been painful I would not have come.

230

BENEDICK

You take pleasure then in the message?

(continued on the next page)

Turn over

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

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

- (b) In this extract, Benedick realises his feelings for Beatrice have changed.**

Explain the importance of change ELSEWHERE in the play.

In your answer you MUST consider:

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

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

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

**Twelfth Night – from Act 2 Scene 4,
lines 1 to 35**

**In this extract, Duke Orsino is
giving Viola/Cesario advice
about relationships.**

A room in the Duke's palace.

Enter DUKE, VIOLA, CURIO and others.

DUKE

**Give me some music. Now, good
morrow, friends.**

**Now, good Cesario, but that piece of song,
That old and antique song we heard
last night;**

**Methought it did relieve my passion much,
More than light airs and recollected terms 5
Of these most brisk and giddy-paced times.
Come; but one verse.**

CURIO

**He is not here, so please your lordship, that
should sing it.**

(continued on the next page)

Turn over

5. Twelfth Night continued.

DUKE

Who was it?

10

CURIO

Feste, the jester, my lord; a fool that the
lady

Olivia's father took much delight in. He
is about
the house.

DUKE

Seek him out, and play the tune the while.

Exit CURIO

Music

Come hither, boy: if ever thou shalt love, 15

In the sweet pangs of it remember me;

For such as I am all true lovers are,

Unstaid and skittish in all motions else

Save in the constant image of the creature

That is beloved. How dost thou like

this tune?

20

(continued on the next page)

Turn over

5. Twelfth Night continued.

VIOLA

**It gives a very echo to the seat
Where Love is throned.**

DUKE

**Thou dost speak masterly.
My life upon 't, young though thou art,
thine eye
Hath stayed upon some favour that
it loves;
Hath it not, boy?**

VIOLA

A little, by your favour.

25

DUKE

What kind of woman is 't?

VIOLA

Of your complexion.

DUKE

**She is not worth thee, then. What years,
i' faith?**

(continued on the next page)

Turn over

5. Twelfth Night continued.

VIOLA

About your years, my lord.

DUKE

**Too old, by heaven. Let still the
woman take**

**An elder than herself, so wears she to him, 30
So sways she level in her husband's heart;
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost
and worn,
Than women's are.**

(continued on the next page)

- 5 (a) Explore how Shakespeare presents Duke Orsino in this extract.**

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

- (b) In this extract, Duke Orsino sends for Feste to sing him a song to relieve his sadness.**

Explain the importance of sadness ELSEWHERE in the play.

In your answer, you MUST consider:

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

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

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

**The Merchant of Venice – from Act 2
Scene 6, lines 26 to 57**

**In this extract, Jessica is talking
to Lorenzo from a window at
Shylock's home.**

JESSICA

**Who are you? Tell me, for more certainty –
Albeit I'll swear that I do know your tongue.**

LORENZO

Lorenzo, and thy love.

JESSICA

**Lorenzo, certain, and my love indeed –
For who love I so much? And now**

who knows

30

But you Lorenzo whether I am yours?

LORENZO

**Heaven and thy thoughts are witness that
thou art.**

(continued on the next page)

Turn over

6. The Merchant of Venice continued.

JESSICA

Here – catch this casket (throwing down
a small box)

– it is worth the pains.

I am glad 'tis night – you do not look on me

–

For I am much ashamed of my exchange. 35

But love is blind, and lovers cannot see

The pretty follies that themselves commit;

For if they could, Cupid himself would
blush

To see me thus transformèd to a boy.

LORENZO

Descend, for you must be my torch-bearer. 40

JESSICA

What, must I hold a candle to my shames?

They in themselves, good sooth, are too
too light.

Why – 'tis an office of discovery, love,

And I should be obscured.

(continued on the next page)

Turn over

6. The Merchant of Venice continued.

LORENZO

So are you, sweet,
Even in the lovely garnish of a boy. 45
But come at once –
For the close night doth play the runaway,
And we are stayed for at Bassanio's feast.

JESSICA

I will make fast the doors, and gild myself
With some more ducats, and be with you
straight. 50

Exit above.

GRATIANO

Now, by my hood, a gentle and no Jew!

LORENZO

Beshrew me but I love her heartily.
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true –
And true she is, as she hath proved herself. 55
And therefore like herself, wise, fair,
and true,
Shall she be placèd in my constant soul.
(continued on the next page) Turn over

- 6 (a) Explore how Shakespeare presents the relationship between Jessica and Lorenzo in this extract.**

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

- (b) In this extract, Jessica faces the challenge of running away with Lorenzo.**

Explain the importance of challenges ELSEWHERE in the play.

In your answer, you MUST consider:

- **how challenges are presented**
- **the reasons for these challenges 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

Turn over

SECTION B

**Post-1914 Literature – British Play OR
British Novel**

**Answer ONE question from this
section, on EITHER a British Play OR
a British Novel.**

**You should spend about 50 minutes on
this section.**

BRITISH PLAY

An Inspector Calls: J B Priestley

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

EITHER

7 INSPECTOR: ... she'd used more than one name. But her original name – her real name – was Eva Smith.

Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.

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

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

(Total for Question 7 = 40 marks)

(continued on the next page)

Turn over

OR

8 SHEILA: I got that girl sacked from Milwards. And now you've made up your mind I must obviously be a selfish, vindictive creature.

In what ways is selfishness important in the play?

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

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

(Total for Question 8 = 40 marks)

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: Look here, Maggie, you're talking straight and I'll talk straight and all. When I'm set I'm set. You're coming here.**

How is conflict 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 9 = 40 marks)

(continued on the next page)

Turn over

OR

10 STAGE DIRECTION: He is a lanky fellow, about thirty, not naturally stupid but stunted mentally by a brutalized childhood.

Explain the significance of Willie Mossop 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)

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.

(continued on the next page)

Blood Brothers: Willy Russell continued.

EITHER

11 EDWARD: If you loved me you'd let me go out with Mickey because he's my best friend. I like him more than you.

MRS LYONS: Edward. Edward, don't say that. Don't ever say that.

Explain how the relationship between Mrs Lyons and Edward/Eddie 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 11 = 40 marks)

(continued on the next page)

Turn over

OR

12 KID THREE: ‘Ey, Mother, I’m starvin’ an’ there’s nothin’ in. There never bloody well is.

In what ways are problems important 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)

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 MASON: You see, sir, I know the captain can't stand the sight of apricots. 'E said next time we 'ad them 'e'd wring my neck.

In what ways is Mason 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

OR

14 HARDY: Oh, you each have an earwig, and start 'em in a line. On the word 'Go' you dig your earwig in the ribs and steer him with a match across the table.

Explore the different ways of coping with life in the trenches 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)

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.

(continued on the next page)

The Empress: Tanika Gupta continued.

EITHER

**15 HARI: I wish I was a wealthy man.
Then we could be married and
you wouldn't need to work as
a servant for English families.
(TALKING TO RANI)**

**Explain how Hari Sharma 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)

Turn over

OR

16 GANDHI: So we need reform the system. And to get some representatives in the Imperial Parliament.

How is ambition 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)

**Refugee Boy: Benjamin Zephaniah
(adapted for the stage 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 MR KELO: Blood sprays from her mouth in an arch and lands like fine dust on my face.

In what ways is aggression 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

OR

18 MUSTAPHA: Father? ‘Father’ ... yeah, all our dads’ll be here soon, man.

Explore how Mustapha 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)

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.

(continued on the next page)

Animal Farm: George Orwell continued.

EITHER

**19 We pigs are brain-workers.
The whole management and
organization of this farm depend
on us. (SQUEALER)**

**In what ways is the pigs' control of the
farm 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 19 = 40 marks)

(continued on the next page)

Turn over

OR

20 His answer to every problem, every setback, was ‘I will work harder!’ – which he had adopted as his personal motto. (NARRATOR DESCRIBING BOXER)

Explore how determination is 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 20 = 40 marks)

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.

(continued on the next page)

Lord of the Flies: William Golding continued.

EITHER

21 There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs.

In what ways is Piggy different from the rest of the boys 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)

Turn over

OR

22 ‘Nobody killed, I hope? Any dead bodies?’

‘Only two. And they’ve gone.’ (NAVAL OFFICER AND RALPH)

Explain the significance of death 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)

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 Men in vests and braces, with rumpled hair who clutched half-read papers.

How are the male characters 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 23 = 40 marks)

(continued on the next page)

Turn over

OR

24 I could see children riding their bikes, screeching in and around the parked cars and lines of washing, practising noisy manoeuvres.

Explain the significance of childhood 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)

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 I had seen the ghost of Jennet Humfrye and she had had her revenge. (KIPPS)

In what ways are people affected by Jennet Humfrye's revenge 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)

(continued on the next page)

Turn over

OR

26 And above the whinnying and struggling of the pony, the child's cry, that rose and rose to a scream of terror and was then slowly choked and drowned.

Explore the use of tension 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)

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 ‘Once my voice has broken, that will be the end of my musical life,’ he had said with anguish. (ALEXANDER)

Explore how Alexander is 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 27 = 40 marks)

(continued on the next page)

Turn over

OR

28 ‘Get that lunatic out of here!’ Mr Gaddarn’s voice was deadly. ‘Put him in the map room – the boy too. Lock the door and guard it.’

How is anger significant 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)

Boys Don't Cry: Malorie Blackman

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

EITHER

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

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

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

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

(Total for Question 29 = 40 marks)

(continued on the next page)

Turn over

OR

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

How is Josh significant in the novel?

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

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

(Total for Question 30 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

END OF PAPER

Turn over

SOURCES:

**Macbeth, Shakespeare, Pearson Education
Ltd Longman School**

**The Tempest, Shakespeare,
Pearson Education Ltd Longman School**

**Romeo and Juliet, Shakespeare,
Pearson Education Ltd Longman School**

**Much Ado About Nothing, Shakespeare,
Penguin Education Ltd**

**Twelfth Night, Shakespeare,
Penguin Longman School**

**The Merchant of Venice, Shakespeare,
Pearson Education Ltd Longman School**

**An Inspector Calls, JB Priestley,
Pearson Education Ltd Heinemann**

**Hobson's Choice, Harold Brighouse,
Samuel French Ltd**

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

(continued on the next page)

Turn over

SOURCES continued.

**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**

**Lord of the Flies, William Golding,
Faber & Faber, 2012**

**Anita and Me, Meera Syal,
Harper Perennial, 2004**

**The Woman in Black, Susan Hill,
Vintage 1998**

Coram Boy, Jamila Gavin, Egmont, 2000

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