

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

## **English Literature**

**Paper 1: Shakespeare and Post-1914 Literature**

**Wednesday 13 May 2020 – Morning**

### **QUESTIONS AND EXTRACTS BOOKLET**

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

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

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

<b>SECTION A – SHAKESPEARE</b>	<b>Page</b>
<b>1(a) and 1(b) – Macbeth</b>	<b>6</b>
<b>2(a) and 2(b) – The Tempest</b>	<b>12</b>
<b>3(a) and 3(b) – Romeo and Juliet</b>	<b>17</b>
<b>4(a) and 4(b) – Much Ado About Nothing</b>	<b>21</b>
<b>5(a) and 5(b) – Twelfth Night</b>	<b>26</b>
<b>6(a) and 6(b) – The Merchant of Venice</b>	<b>31</b>

**SECTION B**  
**– POST-1914 LITERATURE**

**Page**

**EITHER**

**BRITISH PLAY**

<b>7 OR 8 – An Inspector Calls:</b> <b>J B Priestley</b>	<b>36</b>
<b>9 OR 10 – Hobson’s Choice:</b> <b>Harold Brighouse</b>	<b>39</b>
<b>11 OR 12 – Blood Brothers:</b> <b>Willy Russell</b>	<b>41</b>
<b>13 OR 14 – Journey’s End:</b> <b>R C Sherriff</b>	<b>43</b>

**OR**

**Turn over**

**BRITISH NOVEL**

<b>15 OR 16 – Animal Farm:</b> <b>George Orwell</b>	<b>45</b>
<b>17 OR 18 – Lord of the Flies:</b> <b>William Golding</b>	<b>47</b>
<b>19 OR 20 – Anita and Me: Meera Syal</b>	<b>49</b>
<b>21 OR 22 – The Woman in Black:</b> <b>Susan Hill</b>	<b>51</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.**

**Macbeth – from Act 4 Scene 3, lines 204 to 233**

**In this extract, Ross tells Malcolm and Macduff about the death of Macduff's family.**

**ROSS**

**Your castle is surprised – your wife and babes  
Savagely slaughtered. To relate the manner  
Were, on the quarry of these murdered deer,  
To add the death of you.**

**205**

**MALCOLM**

**Merciful heaven! –**

**What, man! Ne'er pull your hat upon your brows:  
Give sorrow words. The grief that does not speak  
Whispers the o'er-fraught heart, and bids it break.**

**210**

**(continued on the next page)**

**Turn over**

**MACDUFF**  
**My children too?**

**ROSS**  
**Wife, children, servants – all**  
**That could be found.**

**MACDUFF**  
**And I must be from thence!**  
**My wife killed too?**

**ROSS**  
**I have said.**

**(continued on the next page)**

**MALCOLM**

Be comforted.

Let's make us medicines of our great revenge,  
To cure this deadly grief.

215

**MACDUFF**

He has no children. – All my pretty ones?  
Did you say all? – O hell-kite! – All?  
What, all my pretty chickens, and their dam,  
At one fell swoop?

**MALCOLM**

Dispute it like a man.

(continued on the next page)



**MACDUFF**

I shall do so.

But I must also feel it as a man:

220

I cannot but remember such things were,  
That were most precious to me. – Did heaven look on,  
And would not take their part? Sinful Macduff!  
They were all struck for thee. Naught that I am,  
Not for their own demerits, but for mine  
Fell slaughter on their souls. Heaven rest them now!

225

**MALCOLM**

Be this the whetstone of your sword: let grief  
Convert to anger. Blunt not the heart, enrage it.

(continued on the next page)

**MACDUFF**

O! I could play the woman with mine eyes,  
And braggart with my tongue. – But, gentle heavens,  
Cut short all intermission. Front to front  
Bring thou this fiend of Scotland and myself.  
Within my sword's length set him. If he 'scape,  
Heaven forgive him too!

230

(continued on the next page)

- 1 (a) Explore how Shakespeare presents the reactions of Macduff and Malcolm to Ross's news in this extract.**

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

- (b) In this extract, Malcolm encourages Macduff to kill Macbeth to seek revenge.**

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

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

- **where death is shown**
- **the effects of death 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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**The Tempest – from Act 2 Scene 1, lines 139 to 162**

**In this extract, Gonzalo imagines what he would do if he were king of the island and explains his dreams for a better world.**

**GONZALO**

**Had I plantation of this isle, my lord –**

**ANTONIO**

**He'd sow it with nettle-seed.**

**SEBASTIAN**

**Or docks, or mallows.**

**140**

**GONZALO**

**And were the king on't, what would I do?**

**(continued on the next page)**

**Turn over**

**SEBASTIAN**

'Scape being drunk for want of wine.

**GONZALO**

I'the commonwealth I would by contraries  
Execute all things – for no kind of traffic  
Would I admit; no name of magistrate.

145

Letters should not be known; riches, poverty,  
And use of service, none; contract, succession,  
Bourn, bound of land, tilth, vineyard, none;  
No use of metal, corn, or wine, or oil;  
No occupation; all men idle, all –  
And women too, but innocent and pure;  
No sovereignty –

150

**SEBASTIAN**

Yet he would be king on't.

(continued on the next page)

Turn over

**ANTONIO**

The latter end of his commonwealth forgets the beginning.

**GONZALO**

All things in common Nature should produce  
Without sweat or endeavour. Treason, felony,  
Sword, pike, knife, gun, or need of any engine,  
Would I not have – but Nature should bring forth,  
Of its own kind, all foison, all abundance,  
To feed my innocent people.

155

**SEBASTIAN**

No marrying 'mong his subjects?

160

**ANTONIO**

None, man – all idle: whores and knaves.

(continued on the next page)

Turn over

**GONZALO**

**I would with such perfection govern, sir,  
T'excel the Golden Age.**

**(continued on the next page)**

- 2 (a) Explore how Shakespeare presents Gonzalo's thoughts about ruling the island in this extract.**

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

- (b) In this extract, Gonzalo shares his wishes for a better world.**

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

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

- **what the characters wish for**
- **why they have these wishes.**

**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 2 Scene 5, lines 35 to 64**

**In this extract, Juliet and the Nurse are talking about Romeo.**

**JULIET**

**Is thy news good or bad? Answer to that.  
Say either, and I'll stay the circumstance.  
Let me be satisfied: is't good or bad?**

**35**

**NURSE**

**Well, you have made a simple choice – you know not  
how to choose a man. Romeo? No, not he. Though  
his face be better than any man's, yet his leg excels all  
men's – and for a hand and a foot and a body, though  
they be not to be talked on, yet they are past compare.  
He is not the flower of courtesy, but, I'll warrant him,  
as gentle as a lamb. Go thy ways, wench: serve God.  
What, have you dined at home?**

**40**

**45**

**(continued on the next page)**

**Turn over**

**JULIET**

**No, no! But all this did I know before!  
What says he of our marriage? What of that?**

**NURSE**

**Lord, how my head aches! What a head have I!  
It beats as it would fall in twenty pieces.**

**My back a' t'other side – ah, my back, my back!  
Beshrew your heart for sending me about  
To catch my death with jauncing up and down!**

50

**JULIET**

**I' faith, I am sorry that thou art not well.  
Sweet, sweet, sweet Nurse, tell me – what says my love?  
(continued on the next page)**

**NURSE**

Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous – Where is your mother?

55

**JULIET**

Where is my mother? Why, she is within.

Where should she be? How oddly thou repliest!

– ‘Your love says, like an honest gentleman,  
”Where is your mother?”’

60

**NURSE**

O God’s lady dear!

Are you so hot? Marry, come up, I trow!

Is this the poultice for my aching bones?

Henceforth do your messages yourself.

(continued on the next page)

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

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

- (b) In this extract, the Nurse and Juliet demonstrate a close relationship.**

**Explain the importance of close relationships ELSEWHERE in the play.**

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

- how close relationships are presented**
- the effects close relationships have 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 5 Scene 1, lines 52 to 79**

**In this extract, Leonato challenges Claudio to a duel.**

**CLAUDIO**

**Who wrongs him?**

**LEONATO**

**Marry, thou dost wrong me, thou dissembler, thou!**

**– Nay, never lay thy hand upon thy sword:  
I fear thee not.**

**CLAUDIO**

**Marry, beshrew my hand**

**If it should give your age such cause of fear.  
In faith, my hand meant nothing to my sword.**

**(continued on the next page)**

**LEONATO**

**Tush, tush, man, never flear and jest at me!**

**I speak not like a dotard nor a fool,**

**As under privilege of age to brag** **60**

**What I have done being young, or what would do**

**Were I not old. Know, Claudio, to thy head,**

**Thou hast so wronged mine innocent child and me**

**That I am forced to lay my reverence by,**

**And with grey hairs and bruise of many days** **65**

**Do challenge thee to trial of a man.**

**I say thou hast belied mine innocent child.**

**Thy slander hath gone through and through her heart,**

**And she lies buried with her ancestors –**

**O, in a tomb where never scandal slept,**

**Save this of hers, framed by thy villainy!** **70**

**(continued on the next page)**

**CLAUDIO**  
My villainy?

**LEONATO**  
Thine, Claudio; thine, I say.

**DON PEDRO**  
You say not right, old man.

**LEONATO**  
My lord, my lord,  
I'll prove it on his body if he dare,  
Despite his nice fence and his active practice,  
His May of youth and bloom of lustihood.  
  
(continued on the next page)

**CLAUDIO**

**Away! I will not have to do with you.**

**LEONATO**

**Canst thou so daff me? Thou hast killed my child.  
If thou kill'st me, boy, thou shalt kill a man.**

**(continued on the next page)**



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

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

- (b) In this extract, Leonato describes how he wants justice for his daughter and to make Claudio suffer for what he has done.**

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

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

- **who seeks justice within the play**
- **how these characters achieve justice.**

**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 2 Scene 3, lines 142 to 172**

**In this extract, Maria, Sir Toby and Sir Andrew are talking about Malvolio.**

**MARIA**

The devil a puritan that he is, or anything constantly, but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths; the best persuaded of himself; so crammed, as he thinks, with excellences, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

**145**

**SIR TOBY**

**What wilt thou do?**

**150**

**(continued on the next page)**

**Turn over**

**MARIA**

I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

155

**SIR TOBY**

Excellent! I smell a device.

**SIR ANDREW**

I have't in my nose, too.

160

(continued on the next page)

**SIR TOBY**

He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

**MARIA**

My purpose is, indeed, a horse of that colour.

**SIR ANDREW**

And your horse now would make him an ass.

165

**MARIA**

Ass, I doubt not.

**SIR ANDREW**

O! 't will be admirable.

(continued on the next page)

**MARIA**

**Sport royal, I warrant you; I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell.**

**(continued on the next page)**

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

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

- (b) In this extract, Maria is planning to play a joke on Malvolio.**

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

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

- **where humour occurs within the play**
- **how humour is presented.**

**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 4 Scene 1, lines 1 to 34**

**In this extract, the Duke speaks to Antonio and Shylock in court.**

**DUKE**

**What, is Antonio here?**

**ANTONIO**

**Ready, so please your Grace.**

**DUKE**

**I am sorry for thee. Thou art come to answer  
A stony adversary, an inhuman wretch,  
Uncapable of pity, void and empty  
From any dram of mercy.**

**5**

**(continued on the next page)**

**Turn over**

**ANTONIO**

I have heard

Your Grace hath ta'en great pains to qualify  
His rigorous course. But since he stands obdurate,  
And that no lawful means can carry me  
Out of his envy's reach, I do oppose  
My patience to his fury, and am armed  
To suffer with a quietness of spirit  
The very tyranny and rage of his.

10

**DUKE**

Go one, and call the Jew into the court.

**SALERIO**

He is ready at the door: he comes, my lord.

15

**Enter SHYLOCK**

(continued on the next page)

Turn over



**DUKE**

Make room, and let him stand before our face.

– Shylock, the world thinks, and I think so too,  
That thou but lead'st this fashion of thy malice  
To the last hour of act, and then 'tis thought

Thou'lt show thy mercy and remorse, more strange  
Than is thy strange apparent cruelty.

And where thou now exacts the penalty,  
Which is a pound of this poor merchant's flesh,  
Thou wilt not only loose the forfeiture

But, touched with human gentleness and love,  
Forgive a moiety of the principal,

Glancing an eye of pity on his losses  
That have of late so huddled on his back  
Enow to press a royal merchant down,

And pluck commiseration of his state  
From brassy bosoms and rough hearts of flint –

(continued on the next page)

Turn over

**From stubborn Turks, and Tartars never trained  
To offices of tender courtesy.  
We all expect a gentle answer, Jew.**

**(continued on the next page)**

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

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

- (b) In this extract, the Duke describes the suffering that Shylock intends to inflict on Antonio.**

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

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

- **which characters suffer**
- **how suffering is shown 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**

**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 MRS BIRLING: ...you have no power to make me change my mind.**

**INSPECTOR: Yes I have.**

**Explain the importance of power 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)**

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**Turn over**

**OR**

- 8 GERALD: I drink to you – and hope I can make you as happy as you deserve to be.**

**Explore how the relationship between Gerald Croft and Sheila Birling changes throughout 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)**

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## **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 MAGGIE: I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms.**

**In what ways are decisions significant in Hobson's Choice?**

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

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

**(TOTAL FOR QUESTION 9 = 40 MARKS)**

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**Turn over**

**OR**

**10 HOBSON: Wages? Do you think I pay wages to my own daughters? I'm not a fool.**

**Explore the importance of women 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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## **Blood Brothers: Willy Russell**

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

**EITHER**

**11 MRS LYONS: Mrs J, nobody must ever know. Therefore we have to have an agreement.**

**Explore the relationship between Mrs Lyons and Mrs Johnstone 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)**

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**Turn over**

**OR**

**12 MRS LYONS: What I'm doing is only for your own good. It's only because I love you, Edward.**

**In what ways is love 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)**

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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 STANHOPE: No pâté de foie gras?**

**MASON: No, sir. The milkman 'asn't been yet.**

**In what ways is social class 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**

**OR**

**14 HIBBERT: I'm afraid the pain rather takes my appetite away.**

**How is Hibbert 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)**

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**BRITISH NOVEL****Animal Farm: George Orwell**

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

**EITHER**

**15 Mr. Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days.**

**Explore how humans 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 15 = 40 MARKS)**

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**Turn over**

OR

**16 ‘...no animal must ever tyrannize over his own kind. Weak or strong, clever or simple, we are all brothers.’ (OLD MAJOR)**

**How is power 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 16 = 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.**

**EITHER**

**17 There was a slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy... his name was Roger.**

**How is Roger 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 17 = 40 MARKS)**

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**Turn over**

**OR**

**18 Perhaps he can hear my heart over the noises of the fire. Don't scream. (RALPH)**

**Explore how fear is 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 18 = 40 MARKS)**

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## **Anita and Me: Meera Syal**

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

**EITHER**

**19 I did not want things growing in our garden that reminded me of yesterday's dinner; I wanted roses and sunflowers.**

**In what ways is Indian culture 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)**

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**Turn over**

**OR**

**20 'Dear Anita, We're moving on Saturday. I'm going to the grammar school.'**

**Explain how changes are important 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 20 = 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**

**21 'It was true that neither Mr Daily nor the landlord of the inn seemed anything but sturdy men of good commonsense.'**

**How are the residents of Crythin Gifford 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 21 = 40 MARKS)**

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**Turn over**

OR

**22 For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood.**

**Explore how danger is important in  
The Woman in Black.**

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

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

**(TOTAL FOR QUESTION 22 = 40 MARKS)**

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

**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, J B Priestley, Pearson Education Ltd Heinemann**

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

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

**Turn over**

**Journey's End, R C Sherriff, Penguin Classics, 2000**

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

**Lord of the Flies, William Golding, Faber and Faber Edition, 2012**

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

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

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