

**Paper Reference(s) 1ET0/01**

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

**English Literature**

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

**Time: 1 hour 45 minutes plus your additional time allowance**

## **QUESTIONS AND EXTRACTS BOOKLET**

**DO NOT RETURN THIS QUESTIONS  
AND EXTRACTS BOOKLET WITH  
YOUR 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 Questions and Extracts Booklet.**

<b>SECTION A – SHAKESPEARE</b>		<b>PAGE</b>
<b>1(A) and 1(B)</b>	<b>Macbeth</b>	<b>4</b>
<b>2(A) and 2(B)</b>	<b>The Tempest</b>	<b>8</b>
<b>3(A) and 3(B)</b>	<b>Romeo and Juliet</b>	<b>11</b>
<b>4(A) and 4(B)</b>	<b>Much Ado About Nothing</b>	<b>14</b>
<b>5(A) and 5(B)</b>	<b>Twelfth Night</b>	<b>18</b>
<b>6(A) and 6(B)</b>	<b>The Merchant of Venice</b>	<b>21</b>

**(continued on the next page)**

<b>SECTION B – POST-1914 LITERATURE</b>	<b>PAGE</b>
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**EITHER**

**BRITISH PLAY**

<b>7 OR 8</b>	<b>An Inspector Calls: J B Priestley</b>	<b>25</b>
<b>9 OR 10</b>	<b>Hobson's Choice: Harold Brighouse</b>	<b>27</b>
<b>11 OR 12</b>	<b>Blood Brothers: Willy Russell</b>	<b>29</b>
<b>13 OR 14</b>	<b>Journey's End: R C Sherriff</b>	<b>31</b>
<b>15 OR 16</b>	<b>The Empress: Tanika Gupta</b>	<b>33</b>
<b>17 OR 18</b>	<b>Refugee Boy: Benjamin Zephaniah</b>	<b>35</b>

**OR**

**BRITISH NOVEL**

<b>19 OR 20</b>	<b>Animal Farm: George Orwell</b>	<b>37</b>
<b>21 OR 22</b>	<b>Lord of the Flies: William Golding</b>	<b>39</b>
<b>23 OR 24</b>	<b>Anita and Me: Meera Syal</b>	<b>41</b>
<b>25 OR 26</b>	<b>The Woman in Black: Susan Hill</b>	<b>43</b>
<b>27 OR 28</b>	<b>Coram Boy: Jamila Gavin</b>	<b>45</b>
<b>29 OR 30</b>	<b>Boys Don't Cry: Malorie Blackman</b>	<b>47</b>

**SECTION A – SHAKESPEARE**

**Answer the question on ONE text from this section.**

**You should spend about 55 minutes plus some of your additional time allowance on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**MACBETH – FROM ACT 1 SCENE 4, LINES 11 TO 43**

**In this extract, Duncan describes how distressed he is with the traitor, the Thane of Cawdor, and thanks Macbeth and Banquo for the part they played in defeating the rebels.**

**DUNCAN**

**There's no art  
To find the mind's construction in the face.  
He was a gentleman on whom I built  
An absolute trust –**

**Enter MACBETH, BANQUO, ROSS, and ANGUS.**

**(continued on the next page)**

**(To MACBETH) O worthiest cousin!**

The sin of my ingratitude even now 15  
 Was heavy on me. Thou art so far before,  
 That swiftest wing of recompense is slow  
 To overtake thee. Would thou hadst less deserved,  
 That the proportion both of thanks and payment  
 Might have been mine! Only I have left to say, 20  
 More is thy due than more than all can pay.

**MACBETH**

The service and the loyalty I owe,  
 In doing it, pays itself. Your Highness' part  
 Is to receive our duties. And our duties  
 Are to your throne and state, children and servants – 25  
 Which do but what they should, by doing everything  
 Safe toward your love and honour.

**DUNCAN**

**Welcome hither!**

I have begun to plant thee, and will labour  
 To make thee full of growing. – Noble Banquo,  
 That hast no less deserved, nor must be known 30  
 No less to have done so – let me enfold thee,  
 And hold thee to my heart.

**BANQUO**

There if I grow,  
 The harvest is your own.

**(continued on the next page)**

**DUNCAN**

My plenteous joys,  
 Wanton in fulness, seek to hide themselves  
 In drops of sorrow. – Sons, kinsmen, thanes, 35  
 And you whose places are the nearest, know:  
 We will establish our estate upon  
 Our eldest, Malcolm; whom we name hereafter  
 The Prince of Cumberland – which honour must  
 Not unaccompanied invest him only, 40  
 But signs of nobleness, like stars, shall shine  
 On all deservers. – (To **MACBETH**) From hence to  
 Inverness,  
 And bind us further to you.

(continued on the next page)

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

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

- (b) In this extract, Duncan's ambition is to be an honourable king who rewards loyalty.**

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

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

- **where ambition is shown**
- **the effects ambition 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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**THE TEMPEST – FROM ACT 3 SCENE 3, LINE 53 TO 82**

**In this extract, Ariel, in the shape of a Harpy, accuses Alonso, Sebastian and Antonio of their crimes.**

**ARIEL**

You are three men of sin, whom Destiny –  
 That hath to instrument this lower world  
 And what is in't – the never-surfeited sea 55  
 Hath caused to belch up you. And on this island,  
 Where man doth not inhabit – you 'mongst men  
 Being most unfit to live. I have made you mad.  
 And even with such-like valour men hang and drown  
 Their proper selves. (**ALONSO, SEBASTIAN,**  
**and ANTONIO draw their swords.**)  
 You fools! I and my fellows 60  
 Are ministers of Fate! The elements,  
 Of whom your swords are tempered, may as well  
 Wound the loud winds, or with bemocked-at stabs  
 Kill the still-closing waters, as diminish  
 One dowle that's in my plume. My fellow-ministers 65  
 Are like invulnerable. If you **could** hurt,  
 Your swords are now too massy for your strengths,  
 And will not be uplifted. But remember –  
 For that's my business to you – that you three  
 From Milan did supplant good Prospero: 70  
 Exposed unto the sea, which hath requit it,

**(continued on the next page)**



Him and his innocent child. For which foul deed  
 The powers – delaying, not forgetting – have  
 Incensed the seas and shores, yea, all the creatures,  
 Against your peace. Thee of thy son, Alonso, 75  
 They have bereft; and do pronounce by me  
 Ling'ring perdition – worse than any death  
 Can be at once – shall step by step attend  
 You and your ways – whose wraths to guard you from –  
 Which here, in this most desolate isle, else falls 80  
 Upon your heads – is nothing but heart's sorrow  
 And a clear life ensuing.

**Thunder. ARIEL disappears.**

(continued on the next page)

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

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

- (b) In this extract, Ariel expresses his anger at Alonso, Sebastian and Antonio.**

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

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

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

**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 4 SCENE 1,  
LINES 89 TO 120**

**In this extract, Friar Lawrence tells Juliet about the plan he has devised for her.**

**FRIAR LAWRENCE**

Hold, then. Go home, be merry, give consent	
To marry Paris. Wednesday is tomorrow.	90
Tomorrow night look that thou lie alone.	
Let not the Nurse lie with thee in thy chamber.	
Take thou this vial, being then in bed,	
And this distilling liquor drink thou off –	
When presently through all thy veins shall run	95
A cold and drowsy humour: for no pulse	
Shall keep his native progress, but surcease.	
No warmth, no breath, shall testify thou livest.	
The roses in thy lips and cheeks shall fade	
To wanny ashes, thy eyes' windows fall	100
Like death when he shuts up the day of life.	
Each part, deprived of supple government,	
Shall, stiff and stark and cold, appear like death,	
And in this borrowed likeness of shrunk death	
Thou shalt continue two and forty hours –	105
And then awake as from a pleasant sleep.	
Now, when the bridegroom in the morning comes	
To rouse thee from thy bed, there art thou, dead.	
Then, as the manner of our country is,	

**(continued on the next page)**

In thy best robes, uncovered on the bier, 110  
Thou shalt be borne to that same ancient vault  
Where all the kindred of the Capulets lie.  
In the meantime, against thou shalt awake,  
Shall Romeo by my letters know our drift,  
And hither shall he come. And he and I 115  
Will watch thy waking, and that very night  
Shall Romeo bear thee hence to Mantua.  
And this shall free thee from this present shame,  
If no inconstant toy nor womanish fear  
Abate thy valour in the acting it. 120

(continued on the next page)

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

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

- (b) In this extract, Friar Lawrence describes how the potion will cause Juliet to appear dead.**

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

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

- **how death is presented**
- **the effects death 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 – ACT 3 SCENE 3,  
LINES 16 TO 49**

**In this extract, Dogberry talks to the men of the Watch.**

**DOGBERRY**

You have. I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need for such vanity. You are thought here to be the most senseless and fit man for the constable of the watch: therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men – you are to bid any man stand, in the Prince's name. 20

**WATCHMAN 2**

How if 'a will not stand?

**DOGBERRY**

Why, then, take no note of him, but let him go – and presently call the rest of the watch together and thank God you are rid of a knave. 25

**(continued on the next page)**

**VERGES**

If he will not stand when he is bidden, he is none of the Prince's subjects.

**DOGBERRY**

True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets: for, 30  
for the watch to babble and to talk is most tolerable and not to be endured.

**WATCHMAN 1**

We will rather sleep than talk. We know what belongs 35  
to a watch.

**DOGBERRY**

Why, you speak like an ancient and most quiet  
watchman, for I cannot see how sleeping should offend  
– only have a care that your bills be not stolen. Well,  
you are to call at all the ale-houses, and bid those that  
are drunk get them to bed. 40

**WATCHMAN 2**

How if they will not?

**DOGBERRY**

Why, then, let them alone till they are sober. If they  
make you not then the better answer, you may say they  
are not the men you took them for.

(continued on the next page)

**WATCHMAN 2**

**Well, sir.**

**45**

**DOGBERRY**

**If you meet a thief, you may suspect him, by virtue of your office, to be no true man. And, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.**

**(continued on the next page)**



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

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

- (b) In this extract, Dogberry informs the Watch of his plans for their duties.

Explain the importance of plans ELSEWHERE in the play.

In your answer you **MUST** consider:

- what plans are made
- why these plans are important.

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

(Total for Question 4 = 40 marks)

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**TWELFTH NIGHT – FROM ACT 3 SCENE 2,  
LINES 16 TO 49**

**In this extract, Fabian and Sir Toby are trying to persuade Sir Andrew that Olivia deliberately showed an interest in Cesario to make Sir Andrew jealous.**

**FABIAN**

She did show favour to the youth in your sight  
only to exasperate you, to awake your dormouse  
valour, to put fire in your heart, and brimstone in  
your liver. You should then have accosted her, and  
with some excellent jests, fire-new from the mint, 20  
you should have banged the youth into  
dumbness. This was looked for at your hand, and  
this was balked; the double guilt of this  
opportunity you let time wash off, and you are  
now sailed into the north of my lady's opinion, 25  
where you will hang like an icicle on a  
Dutchman's beard, unless you do redeem it by  
some laudable attempt, either of valour or policy.

**SIR ANDREW**

An 't be any way, it must be with valour, for policy  
I hate; I had as lief be a Brownist as a politician. 30

**(continued on the next page)**

**SIR TOBY**

Why then, build me thy fortunes upon the basis  
 of valour; challenge me the count's youth to fight  
 with him; hurt him in eleven places; my niece  
 shall take note of it; and assure thyself, there is no  
 love-broker in the world can more prevail in 35  
 man's commendation with woman than report of  
 valour.

**FABIAN**

There is no way but this, Sir Andrew.

**SIR ANDREW**

Will either of you bear me a challenge to him?

**SIR TOBY**

Go, write it in a martial hand; be curst and brief; 40  
 it is no matter how witty, so it be eloquent and  
 full of invention; taunt him with the licence of  
 ink; if thou thou'st him some thrice, it shall not  
 be amiss; and as many lies as will lie in thy sheet  
 of paper, although the sheet were big enough for 45  
 the bed of Ware in England, set 'em down; go,  
 about it. Let there be gall enough in thy ink,  
 though thou write with a goose-pen, no matter;  
 about it.

(continued on the next page)

- 5 (a) Explore how Shakespeare presents Fabian's and Sir Toby's advice to Sir Andrew in this extract.**

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

- (b) In this extract, Fabian describes Olivia as a woman who manipulates men.**

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

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

- **how women are presented**
- **why these women are important 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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**THE MERCHANT OF VENICE – FROM ACT 2 SCENE 2,  
LINES 1 TO 30**

**In this extract, Lancelot is trying to decide whether to leave Shylock's service and go to work for someone else.**

**LANCELOT**

Certainly my conscience will serve me to run from  
this Jew my master. The fiend is at mine elbow and  
tempts me, saying to me 'Gobbo, Lancelot Gobbo –  
good Lancelot' – or 'Good Gobbo', or 'Good Lancelot  
Gobbo – use your legs, take the start, run away!' My 5  
conscience says 'No! – Take heed, honest Lancelot,  
take heed, honest Gobbo' – or as aforesaid 'honest  
Lancelot Gobbo – do **not** run. Scorn running with thy  
heels.' Well – the most courageous fiend bids me pack.  
'Via!' says the fiend, 'Away!' says the fiend – 'Fore 10  
the heavens rouse up a brave mind,' says the fiend,  
'and run!' Well – my conscience, hanging about the  
neck of my heart, says very wisely to me: 'My honest  
friend Lancelot, being an honest man's son – or rather 15  
an honest woman's son' – for indeed my father did  
something smack – something grow to – he had a  
kind of taste – well, my conscience says 'Lancelot,  
budge not!' 'Budge!' says the fiend. 'Budge **not**!' says  
my conscience. 'Conscience,' say I, 'you counsel  
well. Fiend,' say I, '**you** counsel well.' To be ruled by 20

(continued on the next page)

my conscience I should stay with the Jew my master,  
who – God bless the mark! – is a kind of devil. And to  
run away from the Jew I should be ruled by the fiend,  
who – saving your reverence – is the devil himself.

Certainly the Jew **IS** the very devil incarnation – and  
in my conscience, my conscience is but a kind of  
hard conscience to offer to counsel me to stay with  
the Jew. The fiend gives the more friendly counsel.  
I will run, fiend – my heels are at your commandment.  
I will run!

25

30

(continued on the next page)

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

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

- (b) In this extract, Lancelot could appear to be prejudiced against Shylock.**

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

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

- **how prejudice is presented**
- **the effects prejudice has 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**

**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 plus  
some of your additional time allowance on  
this section.**

**(continued on the next page)**



**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: I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class –**

**Explore the importance of Mrs Sybil Birling 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)**

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OR

- 8 BIRLING: Already we've discovered one important fact – that that fellow was a fraud and we've been hoaxed –**

**How is appearance 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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**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: Go and get my dinner served and talk less. Go on now. I'm not in right temper to be crossed.**

**How is control 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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OR

**10 WILLIE: I'll take you into partnership and give you your half-share on the condition you're sleeping partner.**

**In what ways does Hobson's Boot Shop change 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 MICKEY: I wish I could still believe in all that blood brother stuff. But I can't, because while no one was looking I grew up.**

**In what ways is growing up 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 11 = 40 marks)**

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OR

**12 NARRATOR (speaking about Linda): There's a girl inside the woman / Who's waiting to get free / She's washed a million dishes / She's always making tea.**

**Explore the significance of Linda 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: The brigadier came to see me this morning. [He pauses.] It seems almost certain the attack's to come on Thursday morning.**

**Explore how the Colonel is significant in the play.**

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

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

**(Total for Question 13 = 40 marks)**

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OR

**14 HIBBERT: Ever since I came out here I've hated and loathed it. Every sound up there makes me all – cold and sick.**

**In what ways are the horrors of war 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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**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 LADY SARAH: ... the Munshi is a servant, a teacher, but he is not the equal to us ...**

**Explore why different people's positions in society are 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 15 = 40 marks)**

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**OR**

**16 HARI: But now, you are an educated, accomplished, clever woman.**

**In what ways does Rani change 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 16 = 40 marks)**

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**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 RUTH: When you brought Alem into the house you didn't ask me if it was okay.**

**How is Ruth 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 17 = 40 marks)**

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**OR**

**18 SWEENEY: No, you stop it ... You don't want to be like us, Alem. Messed with. Messed up. You don't want to be like that.**

**Explore how people try to help others 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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**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 ALL ANIMALS ARE EQUAL BUT  
SOME ANIMALS ARE MORE EQUAL  
THAN OTHERS.**

**Explore how inequality is presented 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)**

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OR

**20 Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal.**

**In what ways are the horses 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 20 = 40 marks)**

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**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 The group of cloaked boys began to scatter from close line. The tall boy shouted at them. ‘Choir! Stand still!’**

**In what ways is power 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 21 = 40 marks)**

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OR

**22 Jack and Ralph smiled at each other with shy liking.**

**Explore how the relationship between Jack and Ralph changes throughout 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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**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 ‘My dear Meena, We are sorry to tell you that our dear son Robert left us on the last day of December.’ (Mr and Mrs Robert Oakes)**

**Explain how loss is 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 23 = 40 marks)**

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**OR**

- 24 A row of terraced houses clustered around the crossroads, uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander.**

**In what ways is the setting of Tollington 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 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 ‘Jennet Humfrye gave up her child, the boy, to her sister, Alice Drablow, and Alice’s husband, because she’d no choice.’ (MR SAMUEL DAILY)**

**Explore the importance of suffering 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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OR

**26 ‘I’m here to attend a funeral – Mrs Drablow, of Eel Marsh House.’ (KIPPS)**

**How is Alice Drablow significant 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 Then, when Thomas took up the violin, he soon showed himself to be such a skilful performer, Alexander began writing pieces for him.**

**Explore how Thomas 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 27 = 40 marks)**

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**OR**

**28 He was afraid of the dark. It was not just the spirit world that frightened him, but the real world of robbers and highwaymen, especially near the forest. (MESHAK)**

**In what ways is fear presented 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'm proud of how you knuckled down and did so well in your exams. And I'm proud of the way you've become a real father to Emma.' (DAD/TYLER BRIDGEMAN)**

**Explain how Dante's father, Tyler Bridgeman, 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)**

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OR

**30 Melanie hadn't just dumped Emma on me, she'd dumped a straightjacket of anxiety on me which I couldn't remove. (DANTE)**

**How are challenges 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 30 = 40 marks)**

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**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

**END OF PAPER**



**SOURCES:**

**Macbeth**, Shakespeare, Pearson Education Ltd  
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**Blood Brothers**, Willy Russell, Methuen Drama, 2001

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

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

**Lord of the Flies**, William Golding,  
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**Anita and Me**, Meera Syal, Harper Perennial, 2004

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

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

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