Smart Edge!
More Than Knowledge

EDEXCEL · GCSE ENGLISH LITERATURE 1ET0

Paper 1 — Shakespeare and Post-1914 Literature

June 2024 exam series

QUESTION PAPER

Reproduced for free student revision use by Smart Edge International Ltd. Original paper © Pearson Edexcel. Not affiliated with or endorsed by Pearson Edexcel. For personal study use only — not for resale or redistribution.

Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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

Monday 13 May 2024

Morning (Time: 1 hour 45 minutes)

Paper reference **1ET0/01**

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question on **one** text from Section **A** and **one** text from Section B.
- You should spend about 55 minutes on Section A.
- You should spend about 50 minutes on Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*
- The marks available for the accuracy of your writing are clearly indicated.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

P75434A

©2024 Pearson Education Ltd.
F:1/1/1/1

P 7 5 4 3 4 A 0 1 2 0

Pearson

SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

TOTAL FOR SECTION A = 40 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

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

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

BLANK PAGE

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

BLANK PAGE

BLANK PAGE

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

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

Monday 13 May 2024

Morning (Time: 1 hour 45 minutes)

Paper reference **1ET0/01**

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ▶

P75434A

©2024 Pearson Education Ltd.

F:1/1/1/1

P 7 5 4 3 4 A

Pearson

BLANK PAGE

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**
1(a) and **1(b)** – *Macbeth*	4
2(a) and **2(b)** – *The Tempest*	6
3(a) and **3(b)** – *Romeo and Juliet*	8
4(a) and **4(b)** – *Much Ado About Nothing*	10
5(a) and **5(b)** – *Twelfth Night*	12
6(a) and **6(b)** – *The Merchant of Venice*	14

SECTION B – Post-1914 Literature	**Page**
EITHER	
British Play	
7 OR 8 – *An Inspector Calls*: J B Priestley	16
9 OR 10 – *Hobson's Choice*: Harold Brighouse	17
11 OR 12 – *Blood Brothers*: Willy Russell	18
13 OR 14 – *Journey's End*: R C Sherriff	19
15 OR 16 – *The Empress*: Tanika Gupta	20
17 OR 18 – *Refugee Boy*: Benjamin Zephaniah (adapted by Lemn Sissay)	21
OR	
British Novel	
19 OR 20 – *Animal Farm*: George Orwell	22
21 OR 22 – *Lord of the Flies*: William Golding	23
23 OR 24 – *Anita and Me*: Meera Syal	24
25 OR 26 – *The Woman in Black*: Susan Hill	25
27 OR 28 – *Coram Boy*: Jamila Gavin	26
29 OR 30 – *Boys Don't Cry*: Malorie Blackman	27

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 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.

MACDUFF
I have no words:
My voice is in my sword – thou bloodier villain
Than terms can give thee out!

***They fight*.**

MACBETH
Thou losest labour.
As easy may'st thou the intrenchant air
With thy keen sword impress, as make me bleed.
Let fall thy blade on vulnerable crests:
I bear a charmèd 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
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 –
That keep the word of promise to our ear,
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,
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,
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!'

***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*.**

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 1 = 40 marks)

***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
Some thousands of these logs, and pile them up,
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
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.
He's safe for these three hours.

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.
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,
And yours it is against.

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 2 = 40 marks)

***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.
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?

JULIET
Not proud you have, but thankful that you have.
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!
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!
You tallow-face!

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,
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,
And that we have a curse in having her.
Out on her, hilding!

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 3 = 40 marks)

***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 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.

***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.

BENEDICK
You take pleasure then in the message?

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 4 = 40 marks)

***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
Of these most brisk and giddy-pacéd times.
Come; but one verse.

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

DUKE
Who was it?

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,
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?

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.

DUKE
What kind of woman is 't?

VIOLA
Of your complexion.

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

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,
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.

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 5 = 40 marks)

***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
But you Lorenzo whether I am yours?

LORENZO
Heaven and thy thoughts are witness that thou art.

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.
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.

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.

LORENZO
So are you, sweet,
Even in the lovely garnish of a boy.
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.

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.
And therefore like herself, wise, fair, and true,
Shall she be placèd in my constant soul.

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

Refer closely to the extract in your answer.

(20)

(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)

(Total for Question 6 = 40 marks)

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 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)

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)

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.

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)

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)

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.

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)

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)

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.

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)

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.

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)

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)

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)

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)

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)

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

BLANK PAGE

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
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