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Surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Monday 22 May 2017 – Morning
Time: 1 hour 45 minutes

Paper Reference
1ET0/01

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 ▶

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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** ☒

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TOTAL FOR SECTION A = 40 MARKS

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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 ☒		

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

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

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Questions and Extracts Booklet

Turn over ▶

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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
OR	
British Novel	
15 OR 16 – *Animal Farm*: George Orwell	20
17 OR 18 – *Lord of the Flies*: William Golding	21
19 OR 20 – *Anita and Me*: Meera Syal	22
21 OR 22 – *The Woman in Black*: Susan Hill	23

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 1, lines 50 to 80**

In this extract, Macbeth meets the witches to ask them about his future.

MACBETH
I conjure you by that which you profess,
Howe'er you come to know it, answer me.
Though you untie the winds and let them fight
Against the churches, though the yeasty waves
Confound and swallow navigation up –
Though bladed corn be lodged and trees blown down,
Though castles topple on their warders' heads,
Though palaces and pyramids do slope
Their heads to their foundations – though the treasure
Of nature's germens tumble all together
Even till destruction sicken! – answer me
To what I ask you.

WITCH 1 Speak.

WITCH 2 Demand.

WITCH 3 We'll answer.

WITCH 1
Say, if thou'dst rather hear it from our mouths,
Or from our masters.

MACBETH

Call 'em. Let me see 'em.

WITCH 1
Pour in sow's blood, that hath eaten
Her nine farrow. Grease, that's sweaten
From the murderer's gibbet, throw
Into the flame.

ALL

Come, high or low! –
Thyself and office deftly show.

Thunder.
***First Apparition* – an armoured head – rises above the cauldron.**

MACBETH
Tell me, thou unknown power, –

WITCH 1

He knows thy thought.
Hear his speech, but say thou nought.

APPARITION 1

Macbeth! Macbeth! Macbeth! Beware Macduff!
Beware the Thane of Fife! Dismiss me. – Enough.

Apparition sinks from sight.

MACBETH

Whate'er thou art, for thy good caution, thanks:
Thou hast harped my fear aright. But one word more –

WITCH 1

He will not be commanded. Here's another,
More potent than the first.

Thunder.
Second Apparition – a bloodstained child – rises.

APPARITION 2

Macbeth! Macbeth! Macbeth! –

MACBETH

Had I three ears, I'd hear thee!

APPARITION 2

Be bloody, bold and resolute! Laugh to scorn
The power of man – for none of woman born
Shall harm Macbeth.

1 (a) Explore how Shakespeare, in this extract, presents the relationship between Macbeth and the witches, together with the apparitions they summoned.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Macbeth tries to control the witches.

Explain the importance of control **elsewhere** in the play.

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

- how control is shown
- reasons for the control 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 1 Scene 2, lines 1 to 33**

In this extract, Miranda is concerned about a ship struggling in a storm.

MIRANDA
If by your Art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer! A brave vessel,
Who had, no doubt, some noble creature in her,
Dashed all to pieces! O, the cry did knock
Against my very heart! Poor souls, they perished!
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The fraughting souls within her.

PROSPERO
Be collected.
No more amazement. Tell your piteous heart
There's no harm done.

MIRANDA
O, woe the day!

PROSPERO
No harm.
I have done nothing but in care of thee –
Of thee, my dear one; thee, my daughter – who
Art ignorant of what thou art; nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

MIRANDA
More to know
Did never meddle with my thoughts.

PROSPERO
'Tis time
I should inform thee farther. Lend thy hand,
And pluck my magic garment from me. – So.
(He lays down his magic cloak.)
Lie there, my Art. Wipe thou thine eyes. Have comfort.
The direful spectacle of the wreck, which touched
The very virtue of compassion in thee,
I have with such provision in mine Art
So safely ordered that there is no soul –
No, not so much perdition as an hair
Betid to any creature in the vessel
Which thou heard'st cry, which thou saw'st sink. Sit down;
For thou must now know farther.

2 (a) Explore how Shakespeare presents Miranda's reactions to the storm in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero lays down his magic cloak.

Explain the importance of magic **elsewhere** in the play.

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

- how magic is used
- why magic is used 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 1, lines 33 to 62**

In this extract, Mercutio confronts Tybalt.

BENVOLIO
By my head, here come the Capulets!

MERCUTIO
By my heel, I care not.

TYBALT
(To his men) Follow me close, for I will speak to them.
(To Mercutio and Benvolio) Gentlemen, good e'en: a word with one of you.

MERCUTIO
And but one word with one of us? Couple it with something. Make it a word and a blow.

TYBALT
You shall find me apt enough to that, sir, an you will give me occasion.

MERCUTIO
Could you not take some occasion without giving?

TYBALT
Mercutio, thou consortest with Romeo –

MERCUTIO
Consort? What, dost thou make us minstrels? And thou make minstrels of us, look to hear nothing but discords. Here's *my* fiddlestick! ***(Moving his hand to his sword)*** – Here's that shall make you dance. Zounds, consort!

BENVOLIO
We talk here in the public haunt of men!
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart. Here, all eyes gaze on us.

MERCUTIO
Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter Romeo

TYBALT
Well, peace be with you, sir. Here comes my man.

MERCUTIO
But I'll be hanged, sir, if he wear your livery.
Marry, go before to field, he'll be your follower –
Your worship in that sense may call him 'man'.

TYBALT
Romeo, the love I bear thee can afford
No better term than this: thou art a villain.

ROMEO
Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none.
Therefore, farewell. I see thou know'st me not.

3 (a) Explore how Shakespeare presents the relationship between Tybalt and Mercutio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Tybalt wants to protect the Capulet family honour.

Explain the importance of family honour **elsewhere** in the play.

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

- how family honour is presented
- the effects family honour has 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* – from Act 2 Scene 2, lines 1 to 34**

In this extract, Borachio suggests a way to stop Claudio marrying Hero.

DON JOHN
It is so: the Count Claudio shall marry the daughter of Leonato.

BORACHIO
Yea, my lord, but I can cross it.

DON JOHN
Any bar, any cross, any impediment will be medicinable to me. I am sick in displeasure to him, and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage?

BORACHIO
Not honestly, my lord, but so covertly that no dishonesty shall appear in me.

DON JOHN
Show me briefly how.

BORACHIO
I think I told your lordship a year since how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

DON JOHN
I remember.

BORACHIO
I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber-window.

DON JOHN
What life is in that, to be the death of this marriage?

BORACHIO
The poison of that lies in you to temper. Go you to the Prince your brother. Spare not to tell him that he hath wronged his honour in marrying the renowned Claudio – whose estimation do you mightily hold up – to a contaminated stale, such a one as Hero.

DON JOHN
What proof shall I make of that?

BORACHIO
Proof enough to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato. Look you for any other issue?

DON JOHN
Only to despite them I will endeavour anything.

BORACHIO
Go, then: find me a meet hour to draw Don Pedro and
the Count Claudio alone. Tell them that you know that
Hero loves me. Intend a kind of zeal both to the Prince
and Claudio – as in love of your brother's honour,
who hath made this match, and his friend's reputation,
who is thus like to be cozened with the semblance
of a maid – that you have discovered thus.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Borachio tells Don John that they could deceive Claudio.

Explain the importance of deceit **elsewhere** in the play.

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

- how deceit is shown
- the effects deceit 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 4 Scene 2, lines 21 to 50**

In this extract, Feste visits Malvolio in his darkened prison and pretends to be Sir Topas.

MALVOLIO
(Calling from within) Who calls there?

FESTE
Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO
Sir Topas, Sir Topas, good Sir Topas, go to my lady.

FESTE
Out, hyperbolical fiend! How vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY
Well said, Master Parson.

MALVOLIO
Sir Topas, never was a man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness.

FESTE
Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Sayest thou that house is dark?

MALVOLIO
As hell, Sir Topas.

FESTE
Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south-north are as lustrous as ebony; and yet complainest thou of obstruction?

MALVOLIO
I am not mad, Sir Topas. I say to you, this house is dark.

FESTE
Madman, thou errest; I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

MALVOLIO
I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are; make the trial of it in any constant question.

5 (a) Explore how Shakespeare presents the relationship between Malvolio and Feste in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Feste is confusing Malvolio by pretending to be Sir Topas.

Explain the importance of confusion **elsewhere** in the play.

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

- how confusion is presented
- the effects confusion 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 5, lines 11 to 41**

In this extract, Shylock is preparing to dine with Antonio and Bassanio.

SHYLOCK
I am bid forth to supper, Jessica.
There are my keys. – But wherefore should I go?
I am not bid for love. They flatter me.
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go –
There is some ill a-brewing towards my rest,
For I did dream of money-bags tonight.

LANCELOT
I beseech you, sir, go – my young master doth expect
your reproach.

SHYLOCK
So do I his.

LANCELOT
– And they have conspired together. I will not say you
shall see a masque, but if you do, then it was not for
nothing that my nose fell a-bleeding on Black-Monday
last, at six o'clock i' th' morning, falling out that year on
Ash-Wednesday was four year in th' afternoon.

SHYLOCK
What, are there masques? Hear you me, Jessica –
Lock up my doors, and when you hear the drum,
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces;
But stop my house's ears – I mean my casements –
Let not the sound of shallow foppery enter
My sober house. By Jacob's staff I swear
I have no mind of feasting forth tonight –
But I will go. *(**To Lancelot**)* Go you before me, sirrah –
Say I will come.

LANCELOT
I will go before, sir.
*(**Aside, to Jessica**)* Mistress, look out at window for all
this –
There will come a Christian by
Will be worth a Jewess' eye.

Exit.

6 (a) Explore how Shakespeare presents Shylock's feelings in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Shylock chooses to dine with Antonio and Bassanio.

Explain the importance of making choices **elsewhere** in the play.

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

- how choices are shown
- the effect choices have 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 **Sheila:** *I know I'm to blame – and I'm desperately sorry… It's simply my fault.*

Explore the importance of guilty consciences 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)

OR

8 **Gerald:** *I'm sorry, Sheila. But it was all over and done with, last summer. I hadn't set eyes on the girl for at least six months.*

Explore the significance of Gerald 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)

***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 **Willie:** *I'll be getting back to my stool, Miss Maggie.* ***(Moves to trap.)***

Maggie: ***(stopping him)****: You'll go back when I've done with you.*

Explore the relationship between Maggie and Willie 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)

OR

10 **Maggie:** *I think Hobson and Mossop is best.*

Hobson: *His name on my sign-board?*

Willie: *The best I'll do is this: Mossop and Hobson.*

In what ways are choices 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 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 Mrs Johnstone: *I didn't see how we were gonna manage with another mouth to feed.*

What is the significance of having no money 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)

OR

12 Mickey: '*Ey, we were born on the same day… that means we can be blood brothers.*

Explore the importance of Mickey 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)

***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 Raleigh: *You don't think Dennis'll mind my – sort of – forcing myself into his company? I never thought of that; I was so keen.*

In what ways is Raleigh important 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 13 = 40 marks)

OR

14 Osborne: *There isn't a man to touch him as a commander of men. He'll command the battalion one day…*

Explore the significance of leadership 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 14 = 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

15 *Napoleon was a large, rather fierce-looking Berkshire boar… not much of a talker, but with a reputation for getting his own way.*

In what ways is Napoleon 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 15 = 40 marks)

OR

16 *Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility.*

Explore the importance of leadership 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 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 *But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.*

In what ways is Ralph significant 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)

OR

18 *Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.*

Explore how the boys lose their childhood innocence 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)

***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 *She sighed and said in a flat, bored voice, 'Tell me mom. I don't care.'*

In what ways is Anita significant in *Anita and Me*?

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

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

(Total for Question 19 = 40 marks)

OR

20 *'I'm not lying, honest, papa!' I pleaded as he took my hand and pulled me towards the kerb.*

Explore the importance of lies 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)

***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 she, the woman in black with the wasted face, the ghost of Jennet Humfrye*.

Explore the significance of Jennet Humfrye 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 21 = 40 marks)

OR

22 *For a second, I simply stared in incredulity and astonishment, and then in cold fear.*

In what ways is fear 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 22 = 40 marks)

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

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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
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
Journey's End, R C Sheriff, Penguin Classics, 2000
Animal Farm, George Orwell, Heinemann, 1972
Lord of the Flies, William Golding, Faber and Faber Edition, 2012
Anita and Me, Anita Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage, 1998

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