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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Tuesday 22 May 2018 – Morning
Time: 1 hour 45 minutes

Paper Reference
1ET0/01

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 5 Scene 1, lines 28 to 57**

In this extract, Lady Macbeth is sleepwalking.

LADY MACBETH
Yet here's a spot.

DOCTOR
Hark! She speaks. I will set down what comes from her,
to satisfy my remembrance the more strongly.

LADY MACBETH
Out, damned spot! Out, I say! – One, two. Why, then
'tis time to do it. – Hell is murky. – Fie, my lord, fie! – a
soldier, and afeard? – What need we fear who knows it,
when none can call our power to account? – Yet who
would have thought the old man to have had so much
blood in him?

DOCTOR
Do you mark that?

LADY MACBETH
The Thane of Fife had a wife: where is she now? –
What, will these hands ne'er be clean? – No more
o' that, my lord, no more o' that: you mar all with this
starting.

DOCTOR
Go to, go to: you have known what you should not.

GENTLEWOMAN
She has spoke what she should not, I am sure of
that. Heaven knows what she has known.

LADY MACBETH
Here's the smell of the blood still! All the perfumes of
Arabia will not sweeten this little hand. O! Oh, oh –

DOCTOR
What a sigh is there! The heart is sorely charged.

GENTLEWOMAN
I would not have such a heart in my bosom for
the dignity of the whole body.

DOCTOR
Well, well, well –

GENTLEWOMAN
Pray God it be, sir.

DOCTOR
This disease is beyond my practice. Yet I have known
those which have walked in their sleep, who have died
holily in their beds.

LADY MACBETH
Wash your hands, put on your night-gown. Look
not so pale. – I tell you yet again, Banquo's buried: he
cannot come out on's grave.

1 (a) Explore how Shakespeare presents the character of Lady Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Lady Macbeth shows her guilt over the murder of Duncan.

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

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

- how guilt is shown
- the reasons for the guilt 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 42 to 73**

In this extract, Ferdinand is talking to Miranda.

FERDINAND

For several virtues
Have I liked several women – never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil. But you – o you,
So perfect and so peerless – are created
Of every creature's best!

MIRANDA

I do not know
One of my sex – no woman's face remember,
Save, from my glass, mine own. Nor have I seen
More that I may call men than you, good friend,
And my dear father. How features are abroad,
I am skilless of – but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you –
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I therein do forget.

FERDINAND

I am, in my condition,
A prince, Miranda: I do think, a King –
I would not so! – and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service – there resides,
To make me slave to it – and for your sake
Am I this patient log-man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound
And crown what I profess with kind event,
If I speak true! If hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i'the world,
Do love, prize, honour you.

2 (a) Explore how Shakespeare presents the character of Ferdinand in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Ferdinand declares his love for Miranda.

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

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

- the different types of love in the play
- how love is shown.

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

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 1 Scene 5, lines 60 to 88**

In this extract, Tybalt is complaining about Romeo being at the Capulet party.

CAPULET
Why, how now, kinsman! Wherefore storm you so?

TYBALT
Uncle, this is a Montague, our foe! –
A villain that is hither come in spite,
To scorn at our solemnity this night.

CAPULET
Young Romeo is it?

TYBALT
'Tis he, that villain Romeo.

CAPULET
Content thee, gentle coz, let him alone.
'A bears him like a portly gentleman –
And to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not, for the wealth of all this town,
Here in my house do him disparagement.
Therefore be patient, take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

TYBALT
It fits when such a villain is a guest.
I'll not endure him!

CAPULET
He shall be endured.
What, goodman boy? I say he shall! Go to!
Am I the master here, or you? Go to!
You'll not endure him! God shall mend my soul,
You'll make a mutiny among my guests!
You will set cock-a-hoop! You'll be the man!

TYBALT
Why, uncle, 'tis a shame.

CAPULET
Go to, go to!
You are a saucy boy! Is't so indeed?
This trick may chance to scathe you. – I know what.
You must contrary *me*! Marry, 'tis time –
(*To dancers nearby*) Well said, my hearts! – You are
a princox! Go!
Be quiet, or – **(*To the Servants*)** More light, more light,
for shame! –
I'll make you quiet! – **(*To dancers*)** What! – Cheerly
my hearts!

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 demonstrates his power as head of the Capulet family.

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

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

- how power is presented
- the effects power 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 3 Scene 1, lines 59–91**

In this extract, Hero and Ursula are discussing Beatrice.

HERO
Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featured,
But she would spell him backward. If fair-faced,
She would swear the gentleman should be her sister;
If black, why, Nature, drawing of an antic,
Made a foul blot; if tall, a lance ill-headed;
If low, an agate very vilely cut;
If speaking, why, a vane blown with all the winds;
If silent, why, a block movèd with none.
So turns she every man the wrong side out,
And never gives to truth and virtue that
Which simpleness and merit purchaseth.

URSULA
Sure, sure, such carping is not commendable.

HERO
No; not to be so odd and from all fashions,
As Beatrice is, cannot be commendable.
But who dare tell her so? If I should speak,
She would mock me into air. O, she would laugh me
Out of myself, press me to death with wit!
Therefore let Benedick, like covered fire,
Consume away in sighs, waste inwardly.
It were a better death than die with mocks,
Which is as bad as die with tickling.

URSULA
Yet tell her of it: hear what she will say.

HERO
No: rather I will go to Benedick
And counsel him to fight against his passion.
And, truly, I'll devise some honest slanders
To stain my cousin with. One doth not know
How much an ill word may empoison liking.

URSULA
O, do not do your cousin such a wrong!
She cannot be so much without true judgement –
Having so swift and excellent a wit
As she is prized to have – as to refuse
So rare a gentleman as Signior Benedick.

4 (a) Explore how Shakespeare presents Hero's feelings about Beatrice in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Hero comments on Beatrice's behaviour as a woman.

Explain the presentation of women **elsewhere** in the play.

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

- how women are presented
- the effects the presentation of women have 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 3 Scene 4, lines 24 to 54**

In this extract, Malvolio is referring to the letter that he believes Olivia wrote to him.

OLIVIA
Why, how dost thou, man? What is the matter with thee?

MALVOLIO
Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed; I think we do know the sweet Roman hand.

OLIVIA
Wilt thou go to bed, Malvolio?

MALVOLIO
To bed! ay, sweetheart, and I'll come to thee.

OLIVIA
God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

MARIA
How do you, Malvolio?

MALVOLIO
At your request! Yes; nightingales answer daws.

MARIA
Why appear you with this ridiculous boldness before my lady?

MALVOLIO
"Be not afraid of greatness"; 't was well writ.

OLIVIA
What meanest thou by that, Malvolio?

MALVOLIO
"Some are born great," –

OLIVIA
Ha!

MALVOLIO
"Some achieve greatness," –

OLIVIA
What sayest thou?

MALVOLIO
"And some have greatness thrust upon them."

OLIVIA
Heaven restore thee!

MALVOLIO
"Remember who commended thy yellow stockings" –

OLIVIA
Thy yellow stockings!

MALVOLIO
"And wished to see thee cross-gartered."

OLIVIA
Cross-gartered!

MALVOLIO
"Go to, thou art made, if thou desirest to be so;" –

OLIVIA
Am I made?

MALVOLIO
"If not, let me see thee a servant still."

OLIVIA
Why, this is very midsummer madness.

5 (a) Explore how Shakespeare presents Olivia's reactions to Malvolio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Olivia believes Malvolio has gone mad.

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

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

- how madness is presented
- the effects madness 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 5 Scene 1, lines 142–169**

In this extract, Nerissa and Gratiano are arguing in front of Portia.

GRATIANO
(*To Nerissa*) By yonder moon I swear you do me
Wrong!
In faith, I gave it to the judge's clerk –
Would he were gelt that had it for my part,
Since you do take it, love, so much at heart.

PORTIA
A quarrel, ho – already! What's the matter?

GRATIANO
About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife: 'Love me, and leave me not.'

NERISSA
What talk you of the posy or the value?
You swore to me when I did give it you
That you would wear it till your hour of death,
And that it should lie with you in your grave.
Though not for me, yet for your vehement oaths
You should have been respective and have kept it.
Gave it a judge's clerk! No, God's my judge,
The clerk will ne'er wear his hair on's face that had it!

GRATIANO
He will, and if he live to be a man.

NERISSA
Ay, if a *woman* live to be a man.

GRATIANO
Now, by this hand, I gave it to a youth! –
A kind of boy, a little scrubbèd boy
No higher than thyself, the judge's clerk –
A prating boy that begged it as a fee.
I could not for my heart deny it him.

PORTIA
You were to blame, I must be plain with you,
To part so slightly with your wife's first gift,
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Gratiano has been deceived by Nerissa and Portia.

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

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

- why deception is important
- the effects deception has 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 **Eric:** *Well, she hadn't a job – and didn't feel like trying again for one – and she had no money left…*

Explore the significance of money 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 **Birling:** *I speak as a hard-headed business man, who has to take risks and knows what he's about…*

In what ways is Mr Arthur Birling important 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)

***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: *He's not so well, Alice. The doctor says one of us must come and live here to look after him.*

How is responsibility important 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 Vickey: *Yes. But we've got to be careful, Alice. She mustn't have things too much her way.*

Explain the significance of Alice and Vickey 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 Lyons: *They shall be raised apart and never, ever told what was once the truth.*

How does the character of Mrs Lyons develop 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 11 = 40 marks)

OR

12 Mickey: *Eddie's my best friend, Mam. He lives up by the park…*

What is the significance of friendship 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 Osborne [*slowly mixing a drink*]: *I wonder what it is they put in the water.*

Hardy: *Some sort of disinfectant, I suppose.*

Explore how life in the trenches is 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)

OR

14 Osborne: *You must remember he's commanded this company for a long time – through all sorts of rotten times. It's – it's a big strain on a man.*

Explain how Stanhope is 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 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 *Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet.*

Explain the significance of violence 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)

OR

16 *Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character.*

How is Snowball 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 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 *I'll give the conch to the next person to speak. He can hold it when he's speaking.* **(Ralph)**

In what ways is control 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 17 = 40 marks)

OR

18 *Kill the beast! Cut his throat! Spill his blood!*

How is the beast 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 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 *This was always one of my favourites, this image of my parents as epic, glamorous figures, touched by romantic tragedy.*

Explore the significance of Meena's parents 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 *My best friend in all the world really did have a boyfriend and had never told me. My best friend was sharing me with someone else.*

How is friendship 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)

***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 *I was growing impatient of the half-hints and dark mutterings made by grown men at the mention of Mrs Drablow.*

In what ways is mystery created 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 *Isobel was only twenty-four years old but already the mother of three young sons, and set fair to produce more.*

How are mothers presented within 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 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
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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English Literature

Paper 1: Shakespeare and Post-1914 Literature

Tuesday 22 May 2018 – 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

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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