Please check the examination details below before entering your candidate information

Candidate surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

Wednesday 15 May 2019

Afternoon (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 ▶

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P 5 6 2 5 0 A 0 1 2 0

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

Wednesday 15 May 2019

Afternoon (Time: 1 hour 45 minutes) | Paper Reference **1ET0/01**

English Literature

Paper 1: Shakespeare and Post-1914 Literature

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 2 Scene 3, lines 1 to 32**

In this extract, the Porter is at the castle gates.

PORTER
Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. **(*Knocking again*)** Knock, knock, knock. Who's there, i' the name of Beelzebub? – Here's a farmer that hanged himself on the expectation of plenty. Come in, time-server. Have napkins enough about you: here you'll sweat for it. **(*Knocking again*)** Knock, knock! Who's there, i' the other devil's name? – 'Faith, here's an equivocator that could swear in both the scales against either scale – who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator! **(*Knocking again*)** Knock, knock, knock. Who's there? – 'Faith, here's an English tailor, come hither for stealing out of a French hose. Come in, tailor! Here you may roast your goose. **(*Knocking again*)** Knock, knock. Never at quiet! What are you? – But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. **(*Knocking again*)** Anon, anon! I pray you, remember the porter.

He opens the gate.

***Enter* Macduff *and* Lennox.**

MACDUFF
Was it so late, friend, ere you went to bed,
That you do lie so late?

PORTER
'Faith, sir, we were carousing till the second cock – and drink, sir, is a great provoker of three things.

MACDUFF
What three things does drink especially provoke?

PORTER
Marry, sir, nose-painting, sleep and urine. Lechery, sir, it provokes and unprovokes: it provokes the desire, but it takes away the performance. Therefore, much drink may be said to be an equivocator with lechery: it makes him and it mars him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Porter is imagining he is letting in evil visitors at the gates of Hell.

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

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

- how evil is shown
- the reasons for evil 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 5 Scene 1, lines 307 to 318 and the Epilogue**

In this extract, Prospero is releasing all his prisoners and concluding the play.

PROSPERO
I'll bring you to your ship, and so to Naples,
Where I have hope to see the nuptial
Of these our dear-belovèd solemnized;
And thence retire me to my Milan, where
Every third thought shall be my grave.

ALONSO
I long
To hear the story of your life, which must
Take the ear strangely.

PROSPERO
I'll deliver all –
And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off. **(*To* ARIEL)** My Ariel, chick,
That is thy charge. Then to the elements
Be free, and fare thou well! **(*To* ALONSO)** Please you,
draw near.

Exit* ARIEL, ALONSO *and the others move away towards PROSPERO'S cave. Only* PROSPERO *remains.

EPILOGUE

***Spoken by* PROSPERO (*to the audience*)**.

Now my charms are all o'erthrown,
And what strength I have's mine own –
Which is most faint. Now 'tis true
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardoned the deceiver, dwell
In this bare island by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails –
Which was to please. Now I want
Spirits to enforce, Art to enchant;
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free.

Exit.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero uses his position of authority to release his prisoners.

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

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

- who demonstrates a position of authority in the play
- how this control 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 4 Scene 3, lines 14 to 45**

In this extract, Juliet is thinking about taking the potion.

JULIET
Farewell. – God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.
I'll call them back again to comfort me.
(*She calls*) Nurse! – What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no. – **(*Taking out her knife*)** This shall forbid it.
(*Placing the knife inside the curtain by her bed*)
Lie thou there.
What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured
Because he married me before to Romeo?
I fear it is. And yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where, for this many hundred years, the bones
Of all my buried ancestors are packed –
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud – where, as they say,
At some hours in the night spirits resort -
Alack, alack!

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Juliet thinks about what her fate might be if the potion does not work.

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

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

- how fate is presented
- the effects fate 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 1 Scene 1, lines 137 to 167**

In this extract, Claudio and Benedick are talking about Hero.

CLAUDIO
Benedick, didst thou note the daughter of Signior Leonato?

BENEDICK
I noted her not, but I looked on her.

CLAUDIO
Is she not a modest young lady?

BENEDICK
Do you question me as an honest man should do, for my simple true judgement? Or would you have me speak after my custom, as being a professed tyrant to their sex?

CLAUDIO
No, I pray thee speak in sober judgement.

BENEDICK
Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

CLAUDIO
Thou thinkest I am in sport. I pray thee tell me truly how thou likest her.

BENEDICK
Would you buy her, that you inquire after her?

CLAUDIO
Can the world buy such a jewel?

BENEDICK
Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you to go in the song?

CLAUDIO
In mine eye she is the sweetest lady that ever I looked on.

BENEDICK
I can see yet without spectacles, and I see no such matter. There's her cousin, an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

CLAUDIO
I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

4 (a) Explore how Shakespeare presents different opinions of Hero in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Claudio admits to being in love with Hero.

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

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

- how love is presented
- the effect love 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 5 Scene 1, lines 221 to 253**

In this extract, Sebastian and Viola meet for the first time since the shipwreck.

SEBASTIAN
(Noticing VIOLA) Do I stand there? I never had a
brother;
Nor can there be that deity in my nature,
Of here and every where. I had a sister,
Whom the blind waves and surges have devoured.
(*To Viola*) Of charity, what kin are you to me?
What countryman, what name, what parentage?

VIOLA
Of Messaline; Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.
If spirits can assume both form and suit
You come to fright us.

SEBASTIAN
A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say "Thrice welcome, drownéd Viola!"

VIOLA
My father had a mole upon his brow.

SEBASTIAN
And so had mine.

VIOLA
And died that day when Viola from her birth
Had numbered thirteen years.

SEBASTIAN
O! that record is lively in my soul.
He finishéd indeed his mortal act
That day that made my sister thirteen years.

VIOLA
If nothing lets to make us happy both,
But this my masculine usurped attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola; which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

5 (a) Explore how Shakespeare presents the reactions of Sebastian and Viola in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Sebastian and Viola describe how much they suffered being apart.

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

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

- why suffering is important
- the effect of suffering 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 3 Scene 2, lines 114 to 148**

In this extract, Bassanio is opening the casket.

BASSANIO

What find I here?
Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
– Or whether, riding on the balls of mine,
Seem they in motion? Here are severed lips
Parted with sugar breath – so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider, and hath woven
A golden mesh t' entrap the hearts of men
Faster than gnats in cobwebs. But her eyes! –
How could he see to do them? Having made one,
Methinks it should have power to steal both his
And leave itself unfurnished. Yet look how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here's the scroll,
The continent and summary of my fortune.

He reads the scroll from the casket

'You that choose not by the view
Chance as fair, and choose as true.
Since this fortune falls to you,
Be content, and seek no new.
If you be well pleased with this,
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.'
A gentle scroll! Fair lady, by your leave,
I come by note to give, and to receive.

***He kisses* PORTIA.**

Like one of two contending in a prize
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those pearls of praise be his or no –
So, thrice-fair lady, stand I even so,
As doubtful whether what I see be true,
Until confirmed, signed, ratified by you.

6 (a) Explore how Shakespeare presents the character of Bassanio in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, the correct choice of casket has the power to change Bassanio's life.

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

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

- how power is presented
- the effect of power 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:** *Because you're not the kind of father a chap could go to when he's in trouble.*

Explore the importance of the Birling family relationships 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:** *There's no Inspector Goole on the police. That man definitely wasn't a police inspector.*

In what ways is the Inspector 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 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: *See here, Maggie. I set the hours at this house. It's one o'clock dinner because I say it is.*

Explore the significance of the Hobson family 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 Hobson: *I'm British middle class and proud of it.*

In what ways is social class presented in the play?

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

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

(Total for Question 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: *Are y' … are y' that desperate to have a baby?*

In what ways is obsession 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 11 = 40 marks)

OR

12 Edward: *Well, my mummy doesn't allow me to play down here actually.*

What is the importance of Edward/Eddie 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 Stanhope: *We've all got a good fighting chance. I mean to come through – don't you?*

Explore how courage 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 13 = 40 marks)

OR

14 Trotter: *I never knew anything like a war for upsetting meals. I'm always down for dooty in the middle of one.*

In what ways is Trotter significant in *Journey's End*?

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

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

(Total for Question 14 = 40 marks)

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 *The Commandments were written on the tarred wall in great white letters.*

Explain how the Seven Commandments are 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 15 = 40 marks)

OR

16 *'Surely, comrades, you do not want Jones back?'* **(Squealer)**

In what ways is fear 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 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 *Here was a coral island. Protected from the sun.*

In what ways are different areas of the island 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 *'When I woke up one was kicking me in the face. I got an awful bloody face.'* **(Eric)**

Explore how violence is 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 *'That's your Nanima! Your Nanima has come to see you!'* **(Mama)**

How is Nanima 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 19 = 40 marks)

OR

20 *I now knew I was not a bad girl, a mixed-up girl, a girl with no name or no place.*

Explain how Meena's growing up 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 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 *Many of the rooms had clearly not been much used or perhaps even entered for years.*

Explore the importance of Eel Marsh House 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 *How deeply and badly the whole experience had affected me, both in mind and body.*

In what ways is madness 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 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, Pearson Education Ltd Longman School
Twelfth Night, Shakespeare, Penguin Longman School
The Merchant of Venice, Shakespeare, Pearson Education Ltd Longman School
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