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)

Wednesday 17 May 2023

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 ▶

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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 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

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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 17 May 2023

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 ▶

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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**
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3 (a) and **3(b)** – *Romeo and Juliet*	8
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5 (a) and **5(b)** – *Twelfth Night*	12
6 (a) and **6(b)** – *The Merchant of Venice*	14

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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	
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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
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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 1 Scene 7, lines 35 to 67**

In this extract, Lady Macbeth reacts to Macbeth's decision that they must not go ahead with their plan to kill Duncan.

LADY MACBETH

Was the hope drunk,
Wherein you dressed yourself? Hath it slept since?
And wakes it now to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i'the adage?

MACBETH

Prithee, peace.
I dare do all that may become a man –
Who dares do more is none.

LADY MACBETH

What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man!
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me.
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out! – had I so sworn as you
Have done to this.

MACBETH

If we should fail, –

LADY MACBETH

We fail?
But screw your courage to the sticking-place

And we'll not fail! When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only.

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 appears to have power over her husband.

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

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

- where power is shown
- the effects power 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 4 Scene 1, lines 1 to 32**

In this extract, Prospero promises that Ferdinand may marry his daughter, Miranda.

PROSPERO
(*To* FERDINAND) If I have too austerely punished you,
Your compensation makes amends: for I
Have given you here a third of mine own life,
Or that for which I live – who once again
I tender to thy hand. All thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test. Here, afore Heaven,
I ratify this my rich gift. O Ferdinand!
Do not smile at me that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.

FERDINAND
I do believe it,
Against an oracle.

PROSPERO
Then, as my gift, and thine own acquisition
Worthily purchased, take my daughter. But
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be ministered,
No sweet aspersion shall the heavens let fall
To make this contract grow. But barren hate,
Sour-eyed disdain and discord shall bestrew
The union of your bed with weeds so loathly
That you shall hate it both. Therefore take heed,
As Hymen's lamps shall light you!

FERDINAND
As I hope
For quiet days, fair issue, and long life,
With such love as 'tis now, the murkiest den,
The most opportune place, the strong'st suggestion
Our worser genius can, shall never melt
Mine honour into lust, to take away
The edge of that day's celebration –
When I shall think, or Phoebus' steeds are foundered,
Or Night kept chained below.

PROSPERO
Fairly spoke.
Sit, then, and talk with her. She is thine own.

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 tells Ferdinand that he must be obedient and do what he has been told to do.

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

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

- where obedience is presented
- the effects of characters doing what they are told.

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

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 5 Scene 1, lines 1 to 33**

In this extract, Romeo thinks about a dream that has made him feel happier.

ROMEO
If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne,
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead –
Strange dream, that gives a dead man leave to think! –
And breathed such life with kisses in my lips
That I revived and was an emperor.
Ah me! How sweet is love itself possessed,
When but love's shadows are so rich in joy!

Enter* BALTHASAR *(Romeo's servant), in riding-boots.
News from Verona! How now, Balthasar?
Dost thou not bring me letters from the Friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she were well.

BALTHASAR
Then she is well, and nothing can be ill.
Her body sleeps in Capel's monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you.
O pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEO
Is it e'en so? Then I defy you, stars!
Thou know'st my lodging. Get me ink and paper –
And hire post-horses. I will hence tonight.

BALTHASAR
I do beseech you, sir, have patience.
Your looks are pale and wild, and do import
Some misadventure.

ROMEO
Tush, thou art deceived.
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the Friar?

BALTHASAR
No, my good lord.

ROMEO
No matter. Get thee gone,
And hire those horses. I'll be with thee straight.

***Exit* BALTHASAR**

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Romeo suffers when he hears the shocking news about Juliet.

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

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

- how suffering is shown
- the effects suffering 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 4 Scene 1, lines 20 to 51**

In this extract, Claudio announces that he will not marry Hero because she is not a virgin.

CLAUDIO
Stand thee by, Friar. Father, by your leave:
Will you with free and unconstrainèd soul
Give me this maid, your daughter?

LEONATO
As freely, son, as God did give her me.

CLAUDIO
And what have I to give you back, whose worth
May counterpoise this rich and precious gift?

DON PEDRO
Nothing, unless you render her again.

CLAUDIO
Sweet Prince, you learn me noble thankfulness.
There, Leonato, take her back again:
Give not this rotten orange to your friend.
She's but the sign and semblance of her honour.
Behold how like a maid she blushes here!
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood as modest evidence
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid
By these exterior shows? But she is none.
She knows the heat of a luxurious bed.
Her blush is guiltiness, not modesty.

LEONATO
What do you mean, my lord?

CLAUDIO
Not to be married;
Not to knit my soul to an approvèd wanton.

LEONATO
Dear my lord, if you in your own proof
Have vanquished the resistance of her youth,
And made defeat of her virginity –

CLAUDIO
I know what you would say. If I have known her,
You will say she did embrace me as a husband,
And so extenuate the 'forehand sin.
No, Leonato,
I never tempted her with word too large,
But, as a brother to his sister, showed
Bashful sincerity and comely love.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Claudio believes that he has been tricked into marrying Hero.

Explain the importance of tricking others **elsewhere** in the play.

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

- the ways others are tricked
- the effects tricking others has.

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 3, lines 1 to 33**

In this extract, Sebastian feels as though he has walked into a dream.

SEBASTIAN
This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't;
And though 't is wonder that enwraps me thus,
Yet 't is not madness. Where's Antonio then?
I could not find him at the Elephant;
Yet there he was, and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes,
And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad; yet if 't were so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There's something in 't
That is deceivable. But here the lady comes.

***Enter* OLIVIA *and a* PRIEST.**

OLIVIA
Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by; there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith,
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

SEBASTIAN
I'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

5 (a) Explore how Shakespeare presents the character of Sebastian in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Sebastian suggests that marrying Olivia would be beneficial to his social position.

Explain the importance of social position **elsewhere** in the play.

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

- the way social position is shown
- the effects of social position 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 1 Scene 3, lines 101 to 136**

In this extract, Shylock is reminding Antonio how badly the merchant has treated him in the past.

SHYLOCK
Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances.
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine –
And all for use of that which is mine own.
Well then, it now appears you need my help.
Go to, then – you come to me, and you say,
'Shylock, we would have moneys.' – You say so –
You that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold – moneys is your suit.
What should I say to you? Should I not say
'Hath a dog money? Is it possible
A cur can lend three thousand ducats?' – Or
Shall I bend low, and in a bondman's key,
With bated breath and whisp'ring humbleness
Say this:
'Fair sir, you spat on me on Wednesday last –
You spurned me such a day – another time
You called me dog – and for these courtesies
I'll lend you thus much moneys'?

ANTONIO
I am as like to call thee so again –
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends – for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy –
Who if he break, thou mayst with better face
Exact the penalty.

SHYLOCK
Why, look you how you storm!
I would be friends with you, and have your love,
Forget the shames that you have stained me with,
Supply your present wants, and take no doit
Of usance for my moneys, and you'll not hear me.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Shylock explains how he is prepared to be friends with Antonio.

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

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

- where friendship is shown
- the effect of friendship 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 have an idea – and I had it all along vaguely – that there was something curious about him. He never seemed like an ordinary police inspector.*

In what ways is mystery 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 7 = 40 marks)

OR

8 **Sheila:** *You're squiffy.*

Eric: *I'm not.*

Mrs Birling: *What an expression, Sheila! Really the things you girls pick up these days!*

Explore the importance of the younger generation 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 **Hobson:** *I'm warning you your conduct towards your parent's got to change.*

Explain the relationship between Maggie and Hobson 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 **Maggie:** *You can afford five hundred pounds and you're going to pay five hundred pounds.*

How is money 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 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 Narrator: *So did y' hear the story of the Johnstone twins?*
As like each other as two new pins ...

Explore the significance of the Narrator 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: *You shot him, you shot him.*

In what ways is violence 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 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 Colonel: *Very well done, Raleigh. Well done, my boy. I'll get you a Military Cross for this! Splendid!*

How is bravery 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: *What kind of soup is this, Mason?*

Mason: *It's yellow soup, sir.*

Osborne: *It's got a very deep yellow flavour.*

Explain how humour is 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)

***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 Victoria: *We are after all the Empress of India and it is only fitting that we should be waited upon by such a noble gentleman of that land.*

In what ways is Queen Victoria 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 Dadabhai: *According to Lord Salisbury it is because an English constituency is not ready to elect a 'Black man', to represent them.*

Explore how prejudice is 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 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 Mrs Fitzgerald: *Alem, until you can go back home, you want to stay here with us, don't you? Not at the children's home.*

How are Mr and Mrs Fitzgerald 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 17 = 40 marks)

OR

18 Alem (reading a letter from his father): *Please son, I want you to be strong, now I need you to be strong more than ever, and your mother would want you to be strong.*

Explain how courage is important in *Refugee Boy.*

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

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

(Total for Question 18 = 40 marks)

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 *Napoleon took no interest in Snowball's committees. He said that the education of the young was more important than anything.*

In what ways is education 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 19 = 40 marks)

OR

20 *… old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals.*

Explore the significance of old Major 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)

***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 *To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further.*

Explain the significance of different symbols in *Lord of the Flies*.

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

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

(Total for Question 21 = 40 marks)

OR

22 *Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.*

In what ways is human nature presented in the novel?

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

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

(Total for Question 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 *I had never realised there were so many mothers in the village, and it seemed each one either came to our door … bearing gifts or full of advice.*

Explore the importance of mothers 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 *'Anger is good! But not used this way! Please! You're going the wrong way!'*
(Uncle Alan speaking to Sam Lowbridge)

How is anger 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 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 *… her pent-up hatred and desire for revenge permeated the air all around.*
(Jennet Humfrye, the woman in black)

How is obsession 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 25 = 40 marks)

OR

26 *I had a sudden vision of that row of small, solemn faces, with hands all gripping the railings, that surrounded the school yard.*

Explore the importance of children 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 *Otis Gardiner, pots man, Jack-of-all-trades and smooth-tongued entrepreneur, ranted non-stop.*

In what ways is Otis Gardiner/the Coram Man/Mr Gaddarn significant in the novel?

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

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

(Total for Question 27 = 40 marks)

OR

28 *'No one knows about the child except the four of us. Remarkably, the secret has been well kept.'* **(Mrs Lynch)**

Explain the importance of secrets 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 *I was off to university in less than a month and there was no way I was going to let Melanie and some baby ruin my plans ...* **(Dante)**

Explain the significance of Dante 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 29 = 40 marks)

OR

30 *'Of course I know Adam is gay. I've come to terms with that.'* **(Dad/Tyler Bridgeman)**

How are different attitudes to sexuality presented 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 30 = 40 marks)

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

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