Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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

Monday 12 May 2025

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.*
- Plan your answers in the spaces provided. Plans will not be marked unless no other response is provided.

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 ▶

P79574A

©2025 Pearson Education Ltd.
Y:1/1/1/

P 7 9 5 7 4 A 0 1 2 0

Pearson

SECTION A

Shakespeare

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

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

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section A continued)

TOTAL FOR SECTION A = 40 MARKS

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

SECTION B

Post-1914 Literature

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

Chosen question number:

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Section B continued)

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

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

BLANK PAGE

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

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

BLANK PAGE

BLANK PAGE

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

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

Monday 12 May 2025

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 ▶

P79574A

©2025 Pearson Education Ltd.

Y:1/1/1/

P 7 9 5 7 4 A

Pearson

BLANK PAGE

Answer the question on ONE text from Section A and ONE text from Section B.

The extracts for use with Section A are in this question paper.

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

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

SECTION A

Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

***Macbeth* – from Act 1 Scene 3, lines 1 to 38**

In this extract, the Witches are discussing a sailor's wife who has been rude to Witch 1.

A heath.

Thunder.

***Enter three* WITCHES.**

WITCH 1
Where hast thou been, sister?

WITCH 2
Killing swine.

WITCH 3
Sister, where thou?

WITCH 1
A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched.
'Give me,' quoth I.
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the *Tiger* –
But in a sieve I'll thither sail,
And like a rat without a tail,
I'll do, I'll do, and I'll do!

WITCH 2
I'll give thee a wind.

WITCH 1
Th' art kind.

WITCH 3
And I another.

WITCH 1
I myself have all the other –
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I'll drain him dry as hay!
Sleep shall neither night nor day

Hang upon his penthouse lid;
He shall live a man forbid.
Weary sev'n-nights nine times nine,
Shall he dwindle, peak and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tossed!
Look what I have.

WITCH 2
Show me, show me.

WITCH 1
Here I have a pilot's thumb,
Wrecked, as homeward he did come.

Drum beats in the distance.

WITCH 3
A drum! A drum!
Macbeth doth come.

ALL
The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about –
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! – the charm's wound up.

1 (a) Explore how Shakespeare presents the Witches in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, the sound of thunder is used to symbolise the evil nature of the Witches.

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

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

- where symbols are used
- the effects symbols have 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 1 to 32**

In this extract, Prospero and Ariel are discussing the King and his followers.

In front of Prospero's cave.

***Enter* PROSPERO *in his magic cloak, and* ARIEL.**

PROSPERO
Now does my project gather to a head.
My charms crack not, my spirits obey; and time
Goes upright with his carriage. How's the day?

ARIEL
On the sixth hour – at which time, my lord,
You said our work should cease.

PROSPERO
I did say so,
When first I raised the tempest. Say, my spirit,
How fares the King and's followers?

ARIEL
Confined together
In the same fashion as you gave in charge,
Just as you left them: all prisoners, sir,
In the lime-grove which weather-fends your cell.
They cannot budge till your release. The King,
His brother, and yours, abide all three distracted,
And the remainder mourning over them,
Brimful of sorrow and dismay – but chiefly
Him you termed, sir, 'The good old lord, Gonzalo'.
His tears run down his beard, like winter's drops
From eaves of reeds. Your charm so strongly works 'em,
That if you now beheld them, your affections
Would become tender.

PROSPERO
Dost thou think so, spirit?

ARIEL
Mine would, sir, were I human.

PROSPERO
And mine shall.
Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself –
One of their kind, that relish all as sharply
Passion as they – be kindlier moved than thou art?
Though with their high wrongs I am struck to the quick,
Yet with my nobler reason 'gainst my fury
Do I take part. The rarer action is
In virtue than in vengeance. They being penitent,
The sole drift of my purpose doth extend
Not a frown further. Go release them, Ariel.

My charms I'll break, their senses I'll restore,
And they shall be themselves.

ARIEL

I'll fetch them, sir.

Exit.

2 (a) Explore how Shakespeare presents the characters of Prospero and Ariel in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero is punishing the King and his subjects.

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

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

- how punishment is shown
- the effects punishment has within the play.

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

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 3 Scene 1, lines 68 to 104**

In this extract, disgusted by Romeo's refusal to fight Tybalt, Mercutio challenges Tybalt himself.

ROMEO
And so, good Capulet – which name I tender
As dearly as mine own – be satisfied.

MERCUTIO
O calm, dishonourable, vile submission!
'Alla stoccata' carries it away! ***(Drawing his sword)***
Tybalt, you rat-catcher, will you walk?

TYBALT
What wouldst thou have with me?

MERCUTIO
Good King of Cats, nothing but one of your nine lives
that I mean to make bold withal – and, as you shall use
me hereafter, dry-beat the rest of the eight. Will you
pluck your sword out of his pilcher by the ears? Make
haste, lest mine be about your ears ere it be out.

TYBALT
(Drawing his sword) I am for you!

ROMEO
Gentle Mercutio, put thy rapier up.

MERCUTIO
(To Tybalt) Come, sir, your passado!

MERCUTIO *and* TYBALT *fight*.

ROMEO
Draw, Benvolio! Beat down their weapons!
Gentlemen, for shame, forbear this outrage!
Tybalt! Mercutio! The Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

ROMEO *comes between them, obstructing the fight*. TYBALT *makes a hidden thrust past* ROMEO'S *body, and wounds* MERCUTIO.

Exit* TYBALT, *running, with his followers.

MERCUTIO
I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO
What, art thou hurt?

MERCUTIO
Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

Exit the page, running.

ROMEO
Courage, man: the hurt cannot be much.

MERCUTIO
No, 'tis not so deep as a well, nor so wide as a church door – but 'tis enough, 'twill serve. Ask for me tomorrow and you shall find me a grave man. I am peppered, I warrant, for this world. A plague, o' both your houses! Zounds! A dog, a rat, a mouse, a cat – to scratch a man to death! A braggart, a rogue, a villain that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

ROMEO
I thought all for the best.

MERCUTIO
Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. – Your houses!

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Mercutio curses both families and demands revenge for his fatal wound.

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

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

- how revenge is presented
- the effects revenge 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* – Act 1 Scene 1, lines 40 to 73**

In this extract, a messenger is telling Beatrice and Leonato about Benedick's success in the recent war.

MESSENGER
He hath done good service, lady, in these wars.

BEATRICE
You had musty victual, and he hath holp to eat it. He is a very valiant trencher-man; he hath an excellent stomach.

MESSENGER
And a good soldier too, lady.

BEATRICE
And a good soldier to a lady. But what is he to a lord?

MESSENGER
A lord to a lord, a man to a man, stuffed with all honourable virtues.

BEATRICE
It is so, indeed; he is no less than a stuffed man. But for the stuffing – well, we are all mortal.

LEONATO
You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her. They never meet but there's a skirmish of wit between them.

BEATRICE
Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

MESSENGER
Is't possible?

BEATRICE
Very easily possible. He wears his faith but as the fashion of his hat: it ever changes with the next block.

MESSENGER
I see, lady, the gentleman is not in your books.

BEATRICE
No: an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?

MESSENGER
He is most in the company of the right noble Claudio.

BEATRICE
O Lord, he will hang upon him like a disease. He is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere 'a be cured.

4 (a) Explore how Shakespeare presents Beatrice's opinion of Benedick in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Leonato describes how there is always conflict between Beatrice and Benedick.

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

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

- how conflict is presented
- the effects conflict 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 3 Scene 4, lines 222 to 256**

In this extract, Sir Toby Belch tells Viola/Cesario that Sir Andrew Aguecheek, a dangerous enemy, is waiting for him.

SIR TOBY
That defence thou hast, betake thee to 't; of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end. Dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful, and deadly.

VIOLA
You mistake, sir; I am sure no man hath any quarrel to me; my remembrance is very free and clear from any image of offence done to any man.

SIR TOBY
You'll find it otherwise, I assure you; therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath can furnish man withal.

VIOLA
I pray you, sir, what is he?

SIR TOBY
He is knight, dubbed with unhatched rapier, and on carpet consideration; but he is a devil in private brawl; souls and bodies hath he divorced three, and his incensement at this moment is so implacable that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give 't or take 't.

VIOLA
I will return again into the house, and desire some conduct of the lady, I am no fighter. I have heard of some kind of men that put quarrels purposely on others to taste their valour; belike this is a man of that quirk.

SIR TOBY
Sir, no; his indignation derives itself out of a very competent injury! Therefore get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him; therefore on, or strip your sword stark naked; for meddle you must, that's certain, or forswear to wear iron about you.

5 (a) Explore how Shakespeare presents Sir Toby Belch in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Sir Toby Belch describes how Sir Andrew Aguecheek wants to challenge Viola/Cesario to a duel, to enable Sir Andrew Aguecheek to marry Olivia.

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

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

- how marriage is presented
- the effects marriage 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 1 Scene 1, lines 73 to 104**

In this extract, Gratiano attempts to cheer up Antonio and give him advice.

GRATIANO
You look not well, Signior Antonio.
You have too much respect upon the world:
They lose it that do buy it with much care.
Believe me, you are marvellously changed.

ANTONIO
I hold the world but as the world, Gratiano –
A stage where every man must play a part,
And mine a sad one.

GRATIANO
Let me play the fool!
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans,
Why should a man whose blood is warm within
Sit like his grandsire, cut in alabaster?
Sleep when he wakes? – And creep into the jaundice
By being peevish? I tell thee what, Antonio –
I love thee, and 'tis my love that speaks –
There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit –
As who should say, 'I am Sir Oracle,
And when I ope my lips, let no dog bark!'
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing – when I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I'll tell thee more of this another time –
But fish not with this melancholy bait
For this fool gudgeon, this opinion.
Come, good Lorenzo. – Fare ye well a while.
I'll end my exhortation after dinner.

6 (a) Explore how Shakespeare presents Gratiano in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Gratiano demonstrates his loyalty to Antonio by offering to help him.

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

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

- how loyalty is presented
- the effects loyalty 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 **Mrs Birling: (*To* EDNA, *who is about to go, with tray.*)** *All right, Edna. I'll ring from the drawing-room when we want coffee. Probably in about half an hour.*

Edna: *(going)*: *Yes, Ma'am.*

Explore how the treatment of the working class is significant in the play.

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

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

(Total for Question 7 = 40 marks)

OR

8 **Sheila: *(half serious, half playful)*** *Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.* **(speaking to Gerald)**

In what ways are secrets important 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 **Jim:** … *There's things called settlements.*
Hobson: *Settlements?*
Jim: *Aye. You've to bait your hook to catch fish, Henry.*

How is Victorian life presented 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'll have my sisters there when I get wed. It's at one o'clock at St Philip's.*

Explain the significance of Maggie's relationship with her sisters 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 *The children rush on into the street playing cowboys and Indians; cops and robbers; goodies and baddies, etc.*

Explain how children are significant in the play.

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

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

(Total for Question 11 = 40 marks)

OR

12 Narrator: *And do we blame superstition for what came to pass? Or could it be what we, the English, have come to know as class?*

In what ways is fate important in *Blood Brothers*?

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

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

(Total for Question 12 = 40 marks)

***Journey's End*: R C Sherriff**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

13 Stanhope: *Hibbert can do from two till four, and I'll go on from then till stand-to. That'll be at six.*

In what ways is working as a team 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 Raleigh: *Good God! Don't you understand? How can I sit down and eat that – when –* ***(his voice is nearly breaking)*** *– when Osborne's – lying – out there –*

Explore how Raleigh changes 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 *The lascars are from all different corners of the Asian sub-continent – Chinese, Indian and some black Africans too.*

Explain how the lascars are 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 Queen Victoria: *At last we have an Indian gentleman who will be able to enlighten us on the habits and customs of our subjects so far away.*

How are cultural differences important in *The Empress*?

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

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

(Total for Question 16 = 40 marks)

***Refugee Boy*: Benjamin Zephaniah (adapted for the stage by Lemn Sissay)**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

17 Ruth: *Whatever happens, whatever, you can trust me. Like I'm your sister, right?*

In what ways is the relationship between Ruth and Alem 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 Mrs Fitzgerald (talking to Ruth about Themba): *I can't talk about it. I can't think about him every day. Every God-forsaken day.*

Explore how suffering 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 *The others said of Squealer that he could turn black into white.*

In what ways is Squealer 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 19 = 40 marks)

OR

20 *Throughout the spring and summer they worked a sixty-hour week, and in August Napoleon announced that there would be work on Sunday afternoons as well.*

Explore how suffering is 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 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 *Simon's head wobbled. His eyes were half-closed as though he were imitating the obscene thing on the stick. He knew that one of his times was coming on.*

How does Simon contrast with the other boys in the novel?

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

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

(Total for Question 21 = 40 marks)

OR

22 *'And sooner or later a ship will put in here. It might even be daddy's ship. So you see, sooner or later, we shall be rescued.'* **(Ralph)**

Explore the importance of survival in *Lord of the Flies*.

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

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

(Total for Question 22 = 40 marks)

***Anita and Me*: Meera Syal**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

23 *I noticed Anita often did this, played off one girlfriend against the other, so it was rare that all three girls walked together, in the same harmonious pace.*

How are Anita's relationships with others important in the novel?

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

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

(Total for Question 23 = 40 marks)

OR

24 *I knew it would not matter how many guests were still singing in the front room. I had sneaked out without telling ...*

Explain the significance of rebelling 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 *It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands ...*

Explore the significance of horror 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 *'Love him, take care of him as your own. But he is mine, mine, he can never be yours. Oh, forgive me. I think my heart will break. J.'*

In what ways is love important 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 *And there was Toby, Aaron's friend, all bedecked in his full princely regalia.*

How is Toby 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 *The boys, with eyes fixed on the choirmaster, opened wide their mouths and sang with piercing sweetness.*

Explore the importance of music 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 *Aunt Jackie took my chin in her hand, scrutinizing my face. 'I am so proud of you.'* **(Aunt Jackie talking to Dante)**

Explain how women are important in *Boys Don't Cry*.

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

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

(Total for Question 29 = 40 marks)

OR

30 *What do I know about bringing up a kid? It's not like my dad cared enough about me or my sister to stick around ...* **(Melanie)**

How is growing up significant in the novel?

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

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

(Total for Question 30 = 40 marks)

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

BLANK PAGE

Sources:

Macbeth, Shakespeare, Pearson Education Ltd Longman School
The Tempest, Shakespeare, Pearson Education Ltd Longman School
Romeo and Juliet, Shakespeare, Pearson Education Ltd Longman School
Much Ado About Nothing, Shakespeare, Penguin Education Ltd
Twelfth Night, Shakespeare, Penguin Longman School
The Merchant of Venice, Shakespeare, Pearson Education Ltd Longman School
An Inspector Calls, JB Priestley, Pearson Education Ltd Heinemann
Hobson's Choice, Harold Brighouse, Samuel French Ltd
Blood Brothers, Willy Russell, Methuen Drama, 2001
Journey's End, RC Sherriff, Penguin Classics, 2000
The Empress, Tanika Gupta, Oberon Modern Plays, 2013
Refugee Boy, Benjamin Zephaniah, Bloomsbury, 2001
Animal Farm, George Orwell, Heinemann, 1972
Lord of the Flies, William Golding, Faber and Faber Edition, 2012
Anita and Me, Meera Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage 1998
Coram Boy, Jamila Gavin, Egmont, 2000
Boys Don't Cry, Malorie Blackman, Corgi, 2011