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

Wednesday 13 May 2020

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.

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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.

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SECTION A: Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

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

***Macbeth* – from Act 4 Scene 3, lines 204 to 233**

In this extract, Ross tells Malcolm and Macduff about the death of Macduff's family.

ROSS
Your castle is surprised – your wife and babes
Savagely slaughtered. To relate the manner
Were, on the quarry of these murdered deer,
To add the death of you.

MALCOLM
Merciful heaven! –
What, man! Ne'er pull your hat upon your brows:
Give sorrow words. The grief that does not speak
Whispers the o'er-fraught heart, and bids it break.

MACDUFF
My children too?

ROSS
Wife, children, servants – all
That could be found.

MACDUFF
And I must be from thence!
My wife killed too?

ROSS
I have said.

MALCOLM
Be comforted.
Let's make us medicines of our great revenge,
To cure this deadly grief.

MACDUFF
He has no children. – All my pretty ones?
Did you say all? – O hell-kite! – All?
What, all my pretty chickens, and their dam,
At one fell swoop?

MALCOLM
Dispute it like a man.

MACDUFF
I shall do so.
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. – Did heaven look on,

And would not take their part? Sinful Macduff!
They were all struck for thee. Naught that I am,
Not for their own demerits, but for mine
Fell slaughter on their souls. Heaven rest them now!

MALCOLM
Be this the whetstone of your sword: let grief
Convert to anger. Blunt not the heart, enrage it.

MACDUFF
O! I could play the woman with mine eyes,
And braggart with my tongue. – But, gentle heavens,
Cut short all intermission. Front to front
Bring thou this fiend of Scotland and myself.
Within my sword's length set him. If he 'scape,
Heaven forgive him too!

1 (a) Explore how Shakespeare presents the reactions of Macduff and Malcolm to Ross's news in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Malcolm encourages Macduff to kill Macbeth to seek revenge.

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

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

- where death is shown
- the effects of death 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 2 Scene 1, lines 139 to 162**

In this extract, Gonzalo imagines what he would do if he were king of the island and explains his dreams for a better world.

GONZALO
Had I plantation of this isle, my lord –

ANTONIO
He'd sow it with nettle-seed.

SEBASTIAN
Or docks, or mallows.

GONZALO
And were the king on't, what would I do?

SEBASTIAN
'Scape being drunk for want of wine.

GONZALO
I'the commonwealth I would by contraries
Execute all things – for no kind of traffic
Would I admit; no name of magistrate.
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all –
And women too, but innocent and pure;
No sovereignty –

SEBASTIAN
Yet he would be king on't.

ANTONIO

The latter end of his commonwealth forgets the beginning.

GONZALO
All things in common Nature should produce
Without sweat or endeavour. Treason, felony,
Sword, pike, knife, gun, or need of any engine,
Would I not have – but Nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.

SEBASTIAN
No marrying 'mong his subjects?

ANTONIO
None, man – all idle: whores and knaves.

GONZALO
I would with such perfection govern, sir,
T'excel the Golden Age.

2 (a) Explore how Shakespeare presents Gonzalo's thoughts about ruling the island in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Gonzalo shares his wishes for a better world.

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

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

- what the characters wish for
- why they have these wishes.

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

(20)

(Total for Question 2 = 40 marks)

***Romeo and Juliet* – from Act 2 Scene 5, lines 35 to 64**

In this extract, Juliet and the Nurse are talking about Romeo.

JULIET
Is thy news good or bad? Answer to that.
Say either, and I'll stay the circumstance.
Let me be satisfied: is't good or bad?

NURSE
Well, you have made a simple choice – you know not
how to choose a man. Romeo? No, not he. Though
his face be better than any man's, yet his leg excels all
men's – and for a hand and a foot and a body, though
they be not to be talked on, yet they are past compare.
He is not the flower of courtesy, but, I'll warrant him,
as gentle as a lamb. Go thy ways, wench: serve God.
What, have you dined at home?

JULIET
No, no! But all this did I know before!
What says he of our marriage? What of that?

NURSE
Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back a' t'other side – ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!

JULIET
I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet Nurse, tell me – what says my love?

NURSE
Your love says, like an honest gentleman, and a
courteous, and a kind, and a handsome, and, I warrant,
a virtuous – Where is your mother?

JULIET
Where is my mother? Why, she is within.
Where should she be? How oddly thou repliest!
– 'Your love says, like an honest gentleman,
"Where is your mother?"'

NURSE
O God's lady dear!
Are you so hot? Marry, come up, I trow!
Is this the poultice for my aching bones?
Henceforth do your messages yourself.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Nurse and Juliet demonstrate a close relationship.

Explain the importance of close relationships **elsewhere** in the play.

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

- how close relationships are presented
- the effects close relationships have 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 5 Scene 1, lines 52 to 79**

In this extract, Leonato challenges Claudio to a duel.

CLAUDIO
Who wrongs him?

LEONATO
Marry, *thou* dost wrong me, thou dissembler, thou!
– Nay, never lay thy hand upon thy sword:
I fear thee not.

CLAUDIO
Marry, beshrew my hand
If it should give your age such cause of fear.
In faith, my hand meant nothing to my sword.

LEONATO
Tush, tush, man, never fleer and jest at me!
I speak not like a dotard nor a fool,
As under privilege of age to brag
What I have done being young, or what would do
Were I not old. Know, Claudio, to thy head,
Thou hast so wronged mine innocent child and me
That I am forced to lay my reverence by,
And with grey hairs and bruise of many days
Do challenge thee to trial of a man.
I say thou hast belied mine innocent child.
Thy slander hath gone through and through her heart,
And she lies buried with her ancestors –
O, in a tomb where never scandal slept,
Save this of hers, framed by thy villainy!

CLAUDIO
My villainy?

LEONATO
Thine, Claudio; thine, I say.

DON PEDRO
You say not right, old man.

LEONATO
My lord, my lord,
I'll prove it on his body if he dare,
Despite his nice fence and his active practice,
His May of youth and bloom of lustihood.

CLAUDIO
Away! I will not have to do with you.

LEONATO
Canst thou so daff me? Thou hast killed my child.
If thou kill'st me, boy, thou shalt kill a man.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Leonato describes how he wants justice for his daughter and to make Claudio suffer for what he has done.

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

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

- who seeks justice within the play
- how these characters achieve justice.

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

(20)

(Total for Question 4 = 40 marks)

***Twelfth Night* – from Act 2 Scene 3, lines 142 to 172**

In this extract, Maria, Sir Toby and Sir Andrew are talking about Malvolio.

MARIA
The devil a puritan that he is, or anything constantly, but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths; the best persuaded of himself; so crammed, as he thinks, with excellences, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

SIR TOBY
What wilt thou do?

MARIA
I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TOBY
Excellent! I smell a device.

SIR ANDREW
I have't in my nose, too.

SIR TOBY
He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

MARIA
My purpose is, indeed, a horse of that colour.

SIR ANDREW
And your horse now would make him an ass.

MARIA
Ass, I doubt not.

SIR ANDREW
O! 't will be admirable.

MARIA
Sport royal, I warrant you; I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Maria is planning to play a joke on Malvolio.

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

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

- where humour occurs within the play
- how humour is presented.

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 4 Scene 1, lines 1 to 34**

In this extract, the Duke speaks to Antonio and Shylock in court.

DUKE
What, is Antonio here?

ANTONIO
Ready, so please your Grace.

DUKE
I am sorry for thee. Thou art come to answer
A stony adversary, an inhuman wretch,
Uncapable of pity, void and empty
From any dram of mercy.

ANTONIO
I have heard
Your Grace hath ta'en great pains to qualify
His rigorous course. But since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am armed
To suffer with a quietness of spirit
The very tyranny and rage of his.

DUKE
Go one, and call the Jew into the court.

SALERIO
He is ready at the door: he comes, my lord.

***Enter* SHYLOCK**

DUKE
Make room, and let him stand before our face.
– Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice
To the last hour of act, and then 'tis thought
Thou'lt show thy mercy and remorse, more strange
Than is thy strange apparent cruelty.
And where thou now exacts the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture
But, touched with human gentleness and love,
Forgive a moiety of the principal,
Glancing an eye of pity on his losses
That have of late so huddled on his back
Enow to press a royal merchant down,
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint –
From stubborn Turks, and Tartars never trained
To offices of tender courtesy.
We all expect a gentle answer, Jew.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, the Duke describes the suffering that Shylock intends to inflict on Antonio.

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

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

- which characters suffer
- how suffering is shown 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:** *…you have no power to make me change my mind.*

Inspector: *Yes I have.*

Explain the importance of power 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 **Gerald**: *I drink to you – and hope I can make you as happy as you deserve to be.*

Explore how the relationship between Gerald Croft and Sheila Birling changes 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: *I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms.*

In what ways are decisions significant 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 Hobson: *Wages? Do you think I pay wages to my own daughters? I'm not a fool.*

Explore the importance of women 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: *Mrs J, nobody must ever know. Therefore we have to have an agreement.*

Explore the relationship between Mrs Lyons and Mrs Johnstone 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 Mrs Lyons: *What I'm doing is only for your own good. It's only because I love you, Edward.*

In what ways is love 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: *No pâté de foie gras?*

Mason: *No, sir. The milkman 'asn't been yet.*

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 13 = 40 marks)

OR

14 Hibbert: *I'm afraid the pain rather takes my appetite away.*

How is Hibbert 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 *Mr. Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days.*

Explore how humans are 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 15 = 40 marks)

OR

16 *'…no animal must ever tyrannize over his own kind. Weak or strong, clever or simple, we are all brothers.'* **(Old Major)**

How is power 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 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 *There was a slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy… his name was Roger.*

How is Roger 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 17 = 40 marks)

OR

18 *Perhaps he can hear my heart over the noises of the fire. Don't scream.* **(Ralph)**

Explore how fear 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 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 *I did not want things growing in our garden that reminded me of yesterday's dinner; I wanted roses and sunflowers.*

In what ways is Indian culture 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 19 = 40 marks)

OR

20 *'Dear Anita, We're moving on Saturday. I'm going to the grammar school.'*

Explain how changes are 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 *'It was true that neither Mr Daily nor the landlord of the inn seemed anything but sturdy men of good commonsense.'*

How are the residents of Crythin Gifford 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 21 = 40 marks)

OR

22 *For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood.*

Explore how danger is 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 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 Sherriff, Penguin Classics, 2000
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

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Wednesday 13 May 2020

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 ☒		

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TOTAL FOR SECTION B = 40 MARKS
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