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

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.
- Good luck with your examination.

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 PAPER = 80 MARKS

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

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 Questions and Extracts Booklet.

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**
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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	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
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 4, lines 11 to 43**

In this extract, Duncan describes how distressed he is with the traitor, the Thane of Cawdor, and thanks Macbeth and Banquo for the part they played in defeating the rebels.

DUNCAN

There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust –

***Enter* MACBETH, BANQUO, ROSS, *and* ANGUS.**

(*To* MACBETH) O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

MACBETH
The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties. And our duties
Are to your throne and state, children and servants –
Which do but what they should, by doing everything
Safe toward your love and honour.

DUNCAN
Welcome hither!
I have begun to plant thee, and will labour
To make thee full of growing. – Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so – let me enfold thee,
And hold thee to my heart.

BANQUO
There if I grow,
The harvest is your own.

DUNCAN

My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. – Sons, kinsmen, thanes,
And you whose places are the nearest, know:
We will establish our estate upon
Our eldest, Malcolm; whom we name hereafter
The Prince of Cumberland – which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. – **(*To* MACBETH)** From hence to Inverness,
And bind us further to you.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Duncan's ambition is to be an honourable king who rewards loyalty.

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

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

- where ambition is shown
- the effects ambition 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 3 Scene 3, line 53 to 82**

In this extract, Ariel, in the shape of a Harpy, accuses Alonso, Sebastian and Antonio of their crimes.

ARIEL
You are three men of sin, whom Destiny –
That hath to instrument this lower world
And what is in't – the never-surfeited sea
Hath caused to belch up you. And on this island,
Where man doth not inhabit – you 'mongst men
Being most unfit to live. I have made you mad.
And even with such-like valour men hang and drown
Their proper selves. **(ALONSO, SEBASTIAN, *and* ANTONIO *draw their swords.*)** You fools! I and my fellows
Are ministers of Fate! The elements,
Of whom your swords are tempered, may as well
Wound the loud winds, or with bemocked-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume. My fellow-ministers
Are like invulnerable. If you *could* hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember –
For that's my business to you – that you three
From Milan did supplant good Prospero:
Exposed unto the sea, which hath requit it,
Him and his innocent child. For which foul deed
The powers – delaying, not forgetting – have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me
Ling'ring perdition – worse than any death
Can be at once – shall step by step attend
You and your ways – whose wraths to guard you from –
Which here, in this most desolate isle, else falls
Upon your heads – is nothing but heart's sorrow
And a clear life ensuing.

Thunder.* ARIEL *disappears.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Ariel expresses his anger at Alonso, Sebastian and Antonio.

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

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

- the reasons for the anger within the play
- how anger 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 1, lines 89 to 120**

In this extract, Friar Lawrence tells Juliet about the plan he has devised for her.

FRIAR LAWRENCE
Hold, then. Go home, be merry, give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone.
Let not the Nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off –
When presently through all thy veins shall run
A cold and drowsy humour: for no pulse
Shall keep his native progress, but surcease.
No warmth, no breath, shall testify thou livest.
The roses in thy lips and cheeks shall fade
To wanny ashes, thy eyes' windows fall
Like death when he shuts up the day of life.
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death,
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours –
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou, dead.
Then, as the manner of our country is,
In thy best robes, uncovered on the bier,
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come. And he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Friar Lawrence describes how the potion will cause Juliet to appear dead.

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

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

- how death is presented
- the effects death 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 3 Scene 3, lines 16 to 49**

In this extract, Dogberry talks to the men of the Watch.

DOGBERRY
You have. I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need for such vanity. You are thought here to be the most senseless and fit man for the constable of the watch: therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men – you are to bid any man stand, in the Prince's name.

WATCHMAN 2
How if 'a will not stand?

DOGBERRY
Why, then, take no note of him, but let him go – and presently call the rest of the watch together and thank God you are rid of a knave.

VERGES
If he will not stand when he is bidden, he is none of the Prince's subjects.

DOGBERRY
True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets: for, for the watch to babble and to talk is most tolerable and not to be endured.

WATCHMAN 1
We will rather sleep than talk. We know what belongs to a watch.

DOGBERRY
Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend – only have a care that your bills be not stolen. Well, you are to call at all the ale-houses, and bid those that are drunk get them to bed.

WATCHMAN 2
How if they will not?

DOGBERRY
Why, then, let them alone till they are sober. If they make you not then the better answer, you may say they are not the men you took them for.

WATCHMAN 2
Well, sir.

DOGBERRY
If you meet a thief, you may suspect him, by virtue of your office, to be no true man. And, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Dogberry informs the Watch of his plans for their duties.

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

In your answer you **must** consider:

- what plans are made
- why these plans are important.

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 2, lines 16 to 49**

In this extract, Fabian and Sir Toby are trying to persuade Sir Andrew that Olivia deliberately showed an interest in Cesario to make Sir Andrew jealous.

FABIAN
She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked; the double gilt of this opportunity you let time wash off, and you are now sailed into the north of my lady's opinion, where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt, either of valour or policy.

SIR ANDREW
An 't be any way, it must be with valour, for policy I hate; I had as lief be a Brownist as a politician.

SIR TOBY
Why then, build me thy fortunes upon the basis of valour; challenge me the count's youth to fight with him; hurt him in eleven places; my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

FABIAN
There is no way but this, Sir Andrew.

SIR ANDREW
Will either of you bear me a challenge to him?

SIR TOBY
Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention; taunt him with the licence of ink; if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down; go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter; about it.

5 (a) Explore how Shakespeare presents Fabian's and Sir Toby's advice to Sir Andrew in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Fabian describes Olivia as a woman who manipulates men.

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

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

- how women are presented
- why these women are important in 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 2 Scene 2, lines 1 to 30**

In this extract, Lancelot is trying to decide whether to leave Shylock's service and go to work for someone else.

LANCELOT
Certainly my conscience will serve me to run from
this Jew my master. The fiend is at mine elbow and
tempts me, saying to me 'Gobbo, Lancelot Gobbo –
good Lancelot' – or 'Good Gobbo', or 'Good Lancelot
Gobbo – use your legs, take the start, run away!' My
conscience says 'No! – Take heed, honest Lancelot,
take heed, honest Gobbo' – or as aforesaid 'honest
Lancelot Gobbo – do *not* run. Scorn running with thy
heels.' Well – the most courageous fiend bids me pack.
'Via!' says the fiend, 'Away!' says the fiend – 'Fore
the heavens rouse up a brave mind,' says the fiend,
'and run!' Well – my conscience, hanging about the
neck of my heart, says very wisely to me: 'My honest
friend Lancelot, being an honest man's son – or rather
an honest woman's son' – for indeed my father did
something smack – something grow to – he had a
kind of taste – well, my conscience says 'Lancelot,
budge not!' 'Budge!' says the fiend. 'Budge *not*!' says
my conscience. 'Conscience,' say I, 'you counsel
well. Fiend,' say I, '*you* counsel well.' To be ruled by
my conscience I should stay with the Jew my master,
who – God bless the mark! – is a kind of devil. And to
run away from the Jew I should be ruled by the fiend,
who – saving your reverence – is the devil himself.
Certainly the Jew *is* the very devil incarnation – and
in my conscience, my conscience is but a kind of
hard conscience to offer to counsel me to stay with
the Jew. The fiend gives the more friendly counsel.
I will run, fiend – my heels are at your commandment.
I will run!

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Lancelot could appear to be prejudiced against Shylock.

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

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

- how prejudice is presented
- the effects prejudice 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:** *I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class –*

Explore the importance of Mrs Sybil Birling 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 **Birling:** *Already we've discovered one important fact – that that fellow was a fraud and we've been hoaxed –*

How is appearance significant 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:** *Go and get my dinner served and talk less. Go on now. I'm not in right temper to be crossed.*

How is control 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 **Willie:** *I'll take you into partnership and give you your half-share on the condition you're sleeping partner.*

In what ways does Hobson's Boot Shop change 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 Mickey: *I wish I could still believe in all that blood brother stuff. But I can't, because while no one was looking I grew up.*

In what ways is growing up 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 11 = 40 marks)

OR

12 Narrator (speaking about Linda)**:** *There's a girl inside the woman / Who's waiting to get free / She's washed a million dishes / She's always making tea.*

Explore the significance of Linda 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: *The brigadier came to see me this morning.* [He pauses.] *It seems almost certain the attack's to come on Thursday morning.*

Explore how the Colonel 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 13 = 40 marks)

OR

14 Hibbert: *Ever since I came out here I've hated and loathed it. Every sound up there makes me all – cold and sick.*

In what ways are the horrors of war presented 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 Lady Sarah: … *the Munshi is a servant, a teacher, but he is not the equal to us* …

Explore why different people's positions in society are 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 15 = 40 marks)

OR

16 Hari: *But now, you are an educated, accomplished, clever woman.*

In what ways does Rani change 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 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: *When you brought Alem into the house you didn't ask me if it was okay.*

How is Ruth 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 17 = 40 marks)

OR

18 Sweeney: *No, you stop it … You don't want to be like us, Alem. Messed with. Messed up. You don't want to be like that.*

Explore how people try to help others 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 *ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.*

Explore how inequality is presented 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 *Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal.*

In what ways are the horses 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 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 *The group of cloaked boys began to scatter from close line. The tall boy shouted at them. 'Choir! Stand still!'*

In what ways is power 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 21 = 40 marks)

OR

22 *Jack and Ralph smiled at each other with shy liking.*

Explore how the relationship between Jack and Ralph changes throughout 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 *'My dear Meena, We are sorry to tell you that our dear son Robert left us on the last day of December.'* ***(Mr and Mrs Robert Oakes)***

Explain how loss is 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 23 = 40 marks)

OR

24 *A row of terraced houses clustered around the crossroads, uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander.*

In what ways is the setting of Tollington 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 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 '*Jennet Humfrye gave up her child, the boy, to her sister, Alice Drablow, and Alice's husband, because she'd no choice.*' **(Mr Samuel Daily)**

Explore the importance of suffering 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'm here to attend a funeral – Mrs Drablow, of Eel Marsh House.'* **(Kipps)**

How is Alice Drablow 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 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 *Then, when Thomas took up the violin, he soon showed himself to be such a skilful performer, Alexander began writing pieces for him.*

Explore how Thomas 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 27 = 40 marks)

OR

28 *He was afraid of the dark. It was not just the spirit world that frightened him, but the real world of robbers and highwaymen, especially near the forest.* **(Meshak)**

In what ways is fear presented 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'm proud of how you knuckled down and did so well in your exams. And I'm proud of the way you've become a real father to Emma.'* **(Dad/Tyler Bridgeman)**

Explain how Dante's father, Tyler Bridgeman, is 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 structures, and accurate use of spelling and punctuation)

(Total for Question 29 = 40 marks)

OR

30 *Melanie hadn't just dumped Emma on me, she'd dumped a straightjacket of anxiety on me which I couldn't remove.* **(Dante)**

How are challenges 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 30 = 40 marks)

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

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