

Write your name here

Surname

Other names

Centre Number

Candidate Number

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

# English Literature

## Paper 1: Shakespeare and Post-1914 Literature

Monday 22 May 2017 – Morning  
**Time: 1 hour 45 minutes**

Paper Reference  
**1ET0/01**

**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 . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

Chosen question number: **Question 1**  **Question 2**  **Question 3**   
**Question 4**  **Question 5**  **Question 6**

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**TOTAL FOR SECTION A = 40 MARKS**



SECTION B: Post-1914 Literature

Indicate which question you are answering by marking a cross . 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  | <input type="checkbox"/> | Question 8  | <input type="checkbox"/> | Question 9  | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | Question 11 | <input type="checkbox"/> | Question 12 | <input type="checkbox"/> |
| Question 13 | <input type="checkbox"/> | Question 14 | <input type="checkbox"/> | Question 15 | <input type="checkbox"/> |
| Question 16 | <input type="checkbox"/> | Question 17 | <input type="checkbox"/> | Question 18 | <input type="checkbox"/> |
| Question 19 | <input type="checkbox"/> | Question 20 | <input type="checkbox"/> | Question 21 | <input type="checkbox"/> |
| Question 22 | <input type="checkbox"/> |             |                          |             |                          |

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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)**

# **English Literature**

**Paper 1: Shakespeare and Post-1914 Literature**

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**Questions and Extracts Booklet**

*Turn over* ►

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

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

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

<b>SECTION B: Post-1914 Literature</b>	<b>Page</b>
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**EITHER**

**British Play**

<b>7 OR 8</b> – <i>An Inspector Calls</i> : J B Priestley	16
<b>9 OR 10</b> – <i>Hobson's Choice</i> : Harold Brighouse	17
<b>11 OR 12</b> – <i>Blood Brothers</i> : Willy Russell	18
<b>13 OR 14</b> – <i>Journey's End</i> : R C Sherriff	19

**OR**

**British Novel**

<b>15 OR 16</b> – <i>Animal Farm</i> : George Orwell	20
<b>17 OR 18</b> – <i>Lord of the Flies</i> : William Golding	21
<b>19 OR 20</b> – <i>Anita and Me</i> : Meera Syal	22
<b>21 OR 22</b> – <i>The Woman in Black</i> : Susan Hill	23

**SECTION A: Shakespeare**

**Answer the question on ONE text from this section.**

**You should spend about 55 minutes on this section.**

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

***Macbeth* – from Act 4 Scene 1, lines 50 to 80**

*In this extract, Macbeth meets the witches to ask them about his future.*

MACBETH

I conjure you by that which you profess, 50

Howe'er you come to know it, answer me.

Though you untie the winds and let them fight

Against the churches, though the yeasty waves

Confound and swallow navigation up –

Though bladed corn be lodged and trees blown down, 55

Though castles topple on their warders' heads,

Though palaces and pyramids do slope

Their heads to their foundations – though the treasure

Of nature's germens tumble all together

Even till destruction sicken! – answer me 60

To what I ask you.

WITCH 1            Speak.

WITCH 2                    Demand.

WITCH 3                                    We'll answer.

WITCH 1

Say, if thou'dst rather hear it from our mouths,

Or from our masters.

MACBETH

Call 'em. Let me see 'em.

WITCH 1

Pour in sow's blood, that hath eaten

Her nine farrow. Grease, that's sweeten 65

From the murderer's gibbet, throw

Into the flame.

ALL

Come, high or low! –

Thyself and office deftly show.

***Thunder.***

***First Apparition* – an armoured head – rises above the cauldron.**

MACBETH

Tell me, thou unknown power, –



WITCH 1

He knows thy thought.

Hear his speech, but say thou nought.

70

APPARITION 1

Macbeth! Macbeth! Macbeth! Beware Macduff!  
Beware the Thane of Fife! Dismiss me. – Enough.

***Apparition sinks from sight.***

MACBETH

Whate'er thou art, for thy good caution, thanks:  
Thou hast harped my fear aright. But one word more –

WITCH 1

He will not be commanded. Here's another,  
More potent than the first.

75

***Thunder.***

***Second Apparition – a bloodstained child – rises.***

APPARITION 2

Macbeth! Macbeth! Macbeth! –

MACBETH

Had I three ears, I'd hear thee!

APPARITION 2

Be bloody, bold and resolute! Laugh to scorn  
The power of man – for none of woman born  
Shall harm Macbeth.

80

- 1 (a) Explore how Shakespeare, in this extract, presents the relationship between Macbeth and the witches, together with the apparitions they summoned.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Macbeth tries to control the witches.

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

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

- how control is shown
- reasons for the control 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 1 Scene 2, lines 1 to 33**

*In this extract, Miranda is concerned about a ship struggling in a storm.*

MIRANDA

If by your Art, my dearest father, you have  
Put the wild waters in this roar, allay them.  
The sky, it seems, would pour down stinking pitch,  
But that the sea, mounting to the welkin's cheek,  
Dashes the fire out. O, I have suffered 5  
With those that I saw suffer! A brave vessel,  
Who had, no doubt, some noble creature in her,  
Dashed all to pieces! O, the cry did knock  
Against my very heart! Poor souls, they perished!  
Had I been any god of power, I would 10  
Have sunk the sea within the earth, or ere  
It should the good ship so have swallowed, and  
The fraughting souls within her.

PROSPERO

Be collected.

No more amazement. Tell your piteous heart  
There's no harm done.

MIRANDA

O, woe the day!

PROSPERO

No harm. 15

I have done nothing but in care of thee –  
Of thee, my dear one; thee, my daughter – who  
Art ignorant of what thou art; nought knowing  
Of whence I am, nor that I am more better  
Than Prospero, master of a full poor cell, 20  
And thy no greater father.

MIRANDA

More to know

Did never meddle with my thoughts.

PROSPERO

'Tis time

I should inform thee farther. Lend thy hand,  
And pluck my magic garment from me. – So.  
**(He lays down his magic cloak.)**  
Lie there, my Art. Wipe thou thine eyes. Have comfort. 25  
The direful spectacle of the wreck, which touched  
The very virtue of compassion in thee,  
I have with such provision in mine Art  
So safely ordered that there is no soul –  
No, not so much perdition as an hair 30  
Betid to any creature in the vessel  
Which thou heard'st cry, which thou saw'st sink. Sit  
down;  
For thou must now know farther.

2 (a) Explore how Shakespeare presents Miranda's reactions to the storm in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Prospero lays down his magic cloak.

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

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

- how magic is used
- why magic is used 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 33 to 62**

*In this extract, Mercutio confronts Tybalt.*

BENVOLIO

By my head, here come the Capulets!

MERCUTIO

By my heel, I care not.

TYBALT

**(To his men)** Follow me close, for I will speak to them. 35

**(To Mercutio and Benvolio)** Gentlemen, good e'en: a  
word with one of you.

MERCUTIO

And but one word with one of us? Couple it with  
something. Make it a word and a blow.

TYBALT

You shall find me apt enough to that, sir, an you will  
give me occasion. 40

MERCUTIO

Could you not take some occasion without giving?

TYBALT

Mercutio, thou consortest with Romeo –

MERCUTIO

Consort? What, dost thou make us minstrels? And thou  
make minstrels of us, look to hear nothing but discords.

Here's *my fiddlestick!* **(Moving his hand to his sword)** 45

– Here's that shall make you dance. Zounds, consort!

BENVOLIO

We talk here in the public haunt of men!

Either withdraw unto some private place,

Or reason coldly of your grievances,

Or else depart. Here, all eyes gaze on us. 50

MERCUTIO

Men's eyes were made to look, and let them gaze.

I will not budge for no man's pleasure, I.

**Enter Romeo**

TYBALT

Well, peace be with you, sir. Here comes my man.

MERCUTIO

But I'll be hanged, sir, if he wear your livery.

Marry, go before to field, he'll be your follower – 55

Your worship in that sense may call him 'man'.

TYBALT

Romeo, the love I bear thee can afford  
No better term than this: thou art a villain.

ROMEO

Tybalt, the reason that I have to love thee  
Doth much excuse the appertaining rage  
To such a greeting. Villain am I none.  
Therefore, farewell. I see thou know'st me not.

60

- 3 (a) Explore how Shakespeare presents the relationship between Tybalt and Mercutio in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Tybalt wants to protect the Capulet family honour.

Explain the importance of family honour **elsewhere** in the play.

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

- how family honour is presented
- the effects family honour 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 2 Scene 2, lines 1 to 34**

*In this extract, Borachio suggests a way to stop Claudio marrying Hero.*

DON JOHN

It is so: the Count Claudio shall marry the daughter of Leonato.

BORACHIO

Yea, my lord, but I can cross it.

DON JOHN

Any bar, any cross, any impediment will be medicinable to me. I am sick in displeasure to him, and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage?

5

BORACHIO

Not honestly, my lord, but so covertly that no dishonesty shall appear in me.

DON JOHN

Show me briefly how.

10

BORACHIO

I think I told your lordship a year since how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

DON JOHN

I remember.

BORACHIO

I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber-window.

15

DON JOHN

What life is in that, to be the death of this marriage?

BORACHIO

The poison of that lies in you to temper. Go you to the Prince your brother. Spare not to tell him that he hath wronged his honour in marrying the renowned Claudio – whose estimation do you mightily hold up – to a contaminated stale, such a one as Hero.

20

DON JOHN

What proof shall I make of that?

BORACHIO

Proof enough to misuse the Prince, to vex Claudio, to undo Hero and kill Leonato. Look you for any other issue?

25

DON JOHN

Only to despite them I will endeavour anything.

BORACHIO

Go, then: find me a meet hour to draw Don Pedro and the Count Claudio alone. Tell them that you know that Hero loves me. Intend a kind of zeal both to the Prince and Claudio – as in love of your brother’s honour, who hath made this match, and his friend’s reputation, who is thus like to be cozened with the semblance of a maid – that you have discovered thus.

30

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

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Borachio tells Don John that they could deceive Claudio.

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

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

- how deceit is shown
- the effects deceit 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 4 Scene 2, lines 21 to 50**

*In this extract, Feste visits Malvolio in his darkened prison and pretends to be Sir Topas.*

MALVOLIO

**(Calling from within)** Who calls there?

FESTE

Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO

Sir Topas, Sir Topas, good Sir Topas, go to my lady.

25

FESTE

Out, hyperbolic fiend! How vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY

Well said, Master Parson.

MALVOLIO

Sir Topas, never was a man thus wronged. Good Sir Topas, do not think I am mad; they have laid me here in hideous darkness.

30

FESTE

Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Sayest thou that house is dark?

35

MALVOLIO

As hell, Sir Topas.

FESTE

Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south-north are as lustrous as ebony; and yet complainest thou of obstruction?

40

MALVOLIO

I am not mad, Sir Topas. I say to you, this house is dark.

FESTE

Madman, thou errest; I say there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

45

MALVOLIO

I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are; make the trial of it in any constant question.

50



- 5 (a) Explore how Shakespeare presents the relationship between Malvolio and Feste in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Feste is confusing Malvolio by pretending to be Sir Topas.

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

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

- how confusion is presented
- the effects confusion 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 2 Scene 5, lines 11 to 41**

*In this extract, Shylock is preparing to dine with Antonio and Bassanio.*

SHYLOCK

I am bid forth to supper, Jessica.

There are my keys. – But wherefore should I go?

I am not bid for love. They flatter me.

But yet I'll go in hate, to feed upon

The prodigal Christian. Jessica, my girl, 15

Look to my house. I am right loath to go –

There is some ill a-brewing towards my rest,

For I did dream of money-bags tonight.

LANCELOT

I beseech you, sir, go – my young master doth expect

your reproach. 20

SHYLOCK

So do I his.

LANCELOT

– And they have conspired together. I will not say you

shall see a masque, but if you do, then it was not for

nothing that my nose fell a-bleeding on Black-Monday

last, at six o'clock i' th' morning, falling out that year on 25

Ash-Wednesday was four year in th' afternoon.

SHYLOCK

What, are there masques? Hear you me, Jessica –

Lock up my doors, and when you hear the drum,

And the vile squealing of the wry-necked fife,

Clamber not you up to the casements then, 30

Nor thrust your head into the public street

To gaze on Christian fools with varnished faces;

But stop my house's ears – I mean my casements –

Let not the sound of shallow foppery enter

My sober house. By Jacob's staff I swear 35

I have no mind of feasting forth tonight –

But I will go. (**To Lancelot**) Go you before me, sirrah –

Say I will come.

LANCELOT

I will go before, sir.

(**Aside, to Jessica**) Mistress, look out at window for all

this –

There will come a Christian by 40

Will be worth a Jewess' eye.

**Exit.**

6 (a) Explore how Shakespeare presents Shylock's feelings in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Shylock chooses to dine with Antonio and Bassanio.

Explain the importance of making choices **elsewhere** in the play.

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

- how choices are shown
- the effect choices have 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 know I'm to blame – and I'm desperately sorry... It's simply my fault.*

Explore the importance of guilty consciences 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 Gerald:** *I'm sorry, Sheila. But it was all over and done with, last summer. I hadn't set eyes on the girl for at least six months.*

Explore the significance of Gerald 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 Willie:** *I'll be getting back to my stool, Miss Maggie. (Moves to trap.)*

**Maggie:** *(stopping him): You'll go back when I've done with you.*

Explore the relationship between Maggie and Willie 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 think Hobson and Mossop is best.*

**Hobson:** *His name on my sign-board?*

**Willie:** *The best I'll do is this: Mossop and Hobson.*

In what ways are choices 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 10 = 40 marks)**

---

## **Blood Brothers: Willy Russell**

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

### **EITHER**

**11 Mrs Johnstone:** *I didn't see how we were gonna manage with another mouth to feed.*

What is the significance of having no money 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:** *'Ey, we were born on the same day... that means we can be blood brothers.*

Explore the importance of Mickey 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 Raleigh:** *You don't think Dennis'll mind my – sort of – forcing myself into his company? I never thought of that; I was so keen.*

In what ways is Raleigh important 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 13 = 40 marks)**

**OR**

**14 Osborne:** *There isn't a man to touch him as a commander of men. He'll command the battalion one day...*

Explore the significance of leadership 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 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** *Napoleon was a large, rather fierce-looking Berkshire boar... not much of a talker, but with a reputation for getting his own way.*

In what ways is Napoleon 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 15 = 40 marks)**

#### **OR**

**16** *Do not imagine, comrade, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility.*

Explore the importance of leadership in the novel.

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

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

**(Total for Question 16 = 40 marks)**

---



### **Lord of the Flies: William Golding**

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

#### **EITHER**

**17** *But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.*

In what ways is Ralph significant 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** *Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.*

Explore how the boys lose their childhood innocence 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** *She sighed and said in a flat, bored voice, 'Tell me mom. I don't care.'*

In what ways is Anita 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 19 = 40 marks)**

#### **OR**

**20** *'I'm not lying, honest, papa!' I pleaded as he took my hand and pulled me towards the kerb.*

Explore the importance of lies in the novel.

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

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

**(Total for Question 20 = 40 marks)**

---

***The Woman in Black: Susan Hill***

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

**EITHER**

**21** *It was she, the woman in black with the wasted face, the ghost of Jennet Humfrye.*

Explore the significance of Jennet Humfrye 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 21 = 40 marks)**

**OR**

**22** *For a second, I simply stared in incredulity and astonishment, and then in cold fear.*

In what ways is fear 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 22 = 40 marks)**

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**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  
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*The Merchant of Venice*, Shakespeare, Pearson Education Ltd  
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*Blood Brothers*, Willy Russell, Methuen Drama, 2001  
*Journey's End*, R C Sheriff, Penguin Classics, 2000  
*Animal Farm*, George Orwell, Heinemann, 1972  
*Lord of the Flies*, William Golding, Faber and Faber Edition, 2012  
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*The Woman in Black*, Susan Hill, Vintage, 1998

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