

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

Monday 11 May 2026

Morning (Time: 1 hour 45 minutes)

Paper
reference

1ET0/01

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ►

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

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

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

SECTION B – Post-1914 Literature	Page
EITHER	
British Play	
7 OR 8 – <i>An Inspector Calls</i> : J B Priestley	16
9 OR 10 – <i>Hobson’s Choice</i> : Harold Brighouse	17
11 OR 12 – <i>Blood Brothers</i> : Willy Russell	18
13 OR 14 – <i>Journey’s End</i> : R C Sherriff	19
15 OR 16 – <i>The Empress</i> : Tanika Gupta	2
17 OR 18 – <i>Refugee Boy</i> : Benjamin Zephaniah (adapted by Lemn Sissay)	21

OR

British Novel	
19 OR 20 – <i>Animal Farm</i> : George Orwell	2
21 OR 22 – <i>Lord of the Flies</i> : William Golding	2
23 OR 24 – <i>Anita and Me</i> : Meera Syal	2
25 OR 26 – <i>The Woman in Black</i> : Susan Hill	3
27 OR 28 – <i>Coram Boy</i> : Jamila Gavin	2
29 OR 30 – <i>Boys Don’t Cry</i> : Malorie Blackman	4
	2
	5

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 2 Scene 2, lines 1 to 30

In this extract, Lady Macbeth awaits Macbeth's return and fears that their plans to kill King Duncan have failed and that they may be found out.

LADY MACBETH

That which hath made them drunk hath made me bold.

What hath quenched them hath given me fire. – Hark!

– Peace!

It was the owl that shrieked, the fatal bellman,

Which gives the stern'st goodnight. He is about it!

5 The doors are open, and the surfeited grooms

Do mock their charge with snores. I have drugged

their possets –

That death and nature do contend about them,

Whether they live or die.

MACBETH (*Calling from a distance*)

Who's there? – What, ho!

LADY MACBETH

Alack! I am afraid they have awaked,

10 And 'tis not done. The attempt and not the deed
Confounds us! – Hark! – I laid their daggers ready:

He could not miss them! – Had he not resembled

My father as he slept, I had done't. – My husband!

Enter Macbeth (with two bloodstained daggers).

MACBETH

I have done the deed. – Didst thou not hear a noise?

LADY MACBETH

15 I heard the owl scream, and the crickets cry.

Did you not speak?

MACBETH

When?

LADY MACBETH

Now.

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark! Who lies i' the second chamber?

LADY MACBETH

Donalbain.

MACBETH (*Looking at his bloody hands*)

This is a sorry sight.

LADY MACBETH

A foolish thought, to say a sorry sight.

MACBETH

There's one did laugh in's sleep, and one cried

20

'Murder!'

That they did wake each other. I stood and heard them.

But they did say their prayers, and addressed them

Again to sleep.

LADY MACBETH

There are two lodged together.

MACBETH

One cried, 'God bless us!' and 'Amen', the other –

25

As they had seen me with these hangman's hands.

Listening their fear, I could not say 'Amen',

When they did say 'God bless us!'

LADY MACBETH

Consider it not so deeply.

MACBETH

But wherefore could not I pronounce 'Amen'?

I had most need of blessing, and 'Amen'

30

Stuck in my throat.

1

(a) Explore how Shakespeare presents Lady Macbeth in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Macbeth has murdered King Duncan.

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

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

- when a murder occurs
- the effects of murder 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 2, lines 85 to 115

In this extract, Caliban proposes a plan to kill Prospero. Stephano agrees and suggests that he will make Miranda his queen. Unknown to them, Ariel is listening to their conversation.

CALIBAN [to STEPHANO]

85 Why, as I told thee, 'tis a custom with him
I'th'afternoon to sleep. There thou may'st
brain him, Having first seized his books – or
with a log
Batter his skull, or paunch him with a stake,
90 Or cut his wezand with thy knife.
Remember
First to possess his books – for without them
He's but a sot, as I am, nor hath not
One spirit to command. They all do
hate him
95 As rootedly as I. Burn but his books.
He has brave utensils – for so he calls them –
Which, when he has a house, he'll deck
withal.
And that most deeply to consider is
100 The beauty of his daughter. He himself
Calls her a nonpareil. I never saw a woman
But only Sycorax my dam and she –
But she as far surpasseth Sycorax
As it so brave a lass?
As great'st does least.

CALIBAN
STEPHANO

Ay, lord. She will become thy bed, I warrant,
And bring thee forth brave brood.

STEPHANO

105 Monster, I will kill this man. His daughter and I
will be king and queen – save our graces! –
and Trinculo and thyself shall be viceroys.
Dost thou like the plot, Trinculo?

TRINCULO

Excellent.

STEPHANO

110 Give me thy hand. I am sorry I beat thee: but,
while thou liv'st, keep a good tongue in thy
head.

CALIBAN

Within this half hour will he be asleep.
Wilt thou destroy him then?

STEPHANO

Ay, on mine honour!

ARIEL (*Aside*)

This I will tell my master.

CALIBAN

Thou mak'st me merry! I am full of pleasure.

115 Let us be jocund!

2 (a) Explore how Shakespeare presents Caliban in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Caliban attempts to persuade Stephano to kill Prospero.

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

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

- where persuasion is presented
- the way persuasion is important in 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 2 Scene 4, lines 147 to 176

In this extract, the Nurse meets Romeo to talk about Juliet.

NURSE (*To Romeo*)

150 Pray you, sir, a
word. And, as I told you, my young lady bid me inquire
you out. What she bid me to say I will keep to myself. But
first let me tell ye, if ye should lead her into a fool's
paradise, as they say, it were a very gross kind of
behaviour, as they say. For the gentlewoman is young –
and therefore, if you should deal double with her, truly
it were an ill thing to be offered to any gentlewoman,
155 and very weak dealing.

ROMEO

Nurse, commend me to thy lady and mistress. I protest
unto thee –

NURSE

Good heart! And i' faith I will tell her as much. Lord,
Lord, she will be a joyful woman!

ROMEO

160 What wilt thou tell her, Nurse? Thou dost not mark me.

NURSE

I will tell her, sir, that you do protest – which, as I take
it, is a gentleman-like offer.

ROMEO

Bid her devise

Some means to come to shrift this afternoon.

And there she shall, at Friar Lawrence's cell,

165 Be shrived and married. (*Offering money*) Here is for
thy pains.

NURSE

No truly, sir: not a penny.

ROMEO

Go to, I say you shall.

NURSE (*Taking the money*)

This afternoon, sir? Well, she
shall be there.

ROMEO

170 And stay, good Nurse, behind the
abbey wall. Within this hour my man
shall be with thee, And bring thee cords
made like a tackled stair, Which to the
high topgallant of my joy
175 Must be my convoy in the secret night.
Farewell. Be trusty, and I'll quit thy
pains. Farewell. Commend me to
thy mistress.

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

Refer closely to the extract in your answer.

(20)

(b) In this extract, Romeo tells the Nurse about his secret plans.

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

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

- where secrets are presented
- the effects secrets 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 – Act 4 Scene 1, lines 109 to 139

In this extract, Leonato is angry with his daughter, Hero.

BENEDICK
How doth the lady?

BEATRICE
Dead, I think. Help, uncle!

110 Hero! Why, Hero! Uncle! Signior Benedick! Friar!

LEONATO
O Fate! Take not away thy heavy hand.
Death is the fairest cover for her shame
That may be wished for.

Hero stirs.

BEATRICE
How now, cousin Hero?

FRIAR
Have comfort, lady.

LEONATO
Dost thou look up?

115 FRIAR
Yea, wherefore should she not?

LEONATO
Wherefore! Why, doth not every
earthly thing
Cry shame upon her? Could she here deny
The story that is printed in her blood?
120 Do not live, Hero, do not ope thine eyes:
For, did I think thou would'st not quickly die,
Thought I thy spirits were stronger than thy
shames, Myself would, on the rearward of
reproaches,
125 Strike at thy life. Grieved I, I had but one?
Chid I for that at frugal Nature's frame?
O, one too much by thee! Why had I one?
Why ever wast thou lovely in my eyes?
Why had I not with charitable hand
130 Took up a beggar's issue at my gates,
Who, smirch'd thus and mired with infamy,
I might have said 'No part of it is mine:
This shame derives itself from unknown
loins'?
135 But mine, and mine I loved and mine I
praised,
And mine that I was proud on – mine so
much
That I myself was to myself not mine,
Valuing of her – why, she, O, she is fallen
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul tainted flesh!

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 is angry with his daughter.

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

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

- where anger is presented
- why anger is important 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 1, lines 109 to 145

In this extract, Olivia confides in Viola who in turn hints that she is not all she appears to be.

OLIVIA

110 O! by your leave, I pray you,
I bade you never speak again of him;
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

VIOLA

Dear lady, –

OLIVIA

115 Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you; so did I abuse
Myself, my servant, and, I fear me, you;
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours, what might you
120 think?
Have you not set mine honour at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think?
To one of your receiving, enough is shown;
125 A cypress, not a bosom, hides my heart.
So, let me hear you speak.

VIOLA

I pity you.

OLIVIA

That's a degree to love.

VIOLA

No, not a grize; for't is a vulgar proof
That very oft we pity enemies.

OLIVIA

130 Why, then, methinks 't is time to smile again.
O world! how apt the poor are to be proud.
If one should be a prey, how much the better
To fall before the lion than the wolf!

Clock strikes.

135 The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you;
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.

VIOLA
Then westward-ho!
Grace and good disposition attend your ladyship!
140 You'll nothing, madam, to my lord by me?

OLIVIA
Stay;
I prithee, tell me what thou think'st of me.

VIOLA
That you do think you are not what you are.

OLIVIA
If I think so, I think the same of you.

VIOLA
145 Then think you right; I am not what I am.

5 (a) Explore how Shakespeare presents Olivia in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Viola admits that she is not who she pretends to be.

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

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

- where deception is used
- the effects deception 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 4 Scene 1, lines 297 to 330**

In this extract, Portia, disguised as a lawyer, passes judgement but with conditions.

PORTIA

A pound of that same merchant's flesh is thine.
The court awards it, and the law doth give it.

SHYLOCK

Most rightful judge!

PORTIA

300 And you must cut this flesh from off his breast.
The law allows it, and the court awards it.

SHYLOCK

Most learnèd judge! A sentence! – Come, prepare!

PORTIA

305 Tarry a little. There is something else.
This bond doth give thee here no jot of blood:
The words expressly are 'a pound of flesh'.
Take then thy bond, take thou thy pound of flesh,
But in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are by the laws of Venice confiscate
Unto the state of Venice.

GRATIANO

310 O upright judge!
Mark, Jew – O learnèd judge!

SHYLOCK

Is that the law?

PORTIA

Thyself shall see the act.
For as thou urgest justice, be assured
Thou shalt have justice more than thou desir'st.

GRATIANO

315 O learnèd judge! Mark, Jew, a learnèd judge!

SHYLOCK

I take this offer then. Pay the bond thrice
And let the Christian go.

BASSANIO

Here is the money.

PORTIA

Soft!

320 The Jew shall have all justice – soft, no haste!
He shall have nothing but the penalty.

GRATIANO

O Jew – an upright judge! – A learned judge!

PORTIA

Therefore prepare thee to cut off the flesh. Shed thou no blood, nor cut thou
325 less nor more But just a pound of flesh. If thou tak'st more

Or less than a just pound, be it but so much

As makes it light or heavy in
330 the substance

Or the division of the twentieth part
Of one poor scruple – nay, if the scale

do turn But in the estimation of a hair,
6 (a) Explore how Shakespeare presents Portia in this extract.
Thou'ldst, and all thy goods are
confiscate

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Portia warns Shylock of his punishment should he shed a drop of Antonio's blood.

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

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

- the way punishment is presented
- why punishment is important in 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 Birling: *I have an idea that your mother – Lady Croft – while she doesn't object to my girl – feels you might have done better for yourself socially ...*

Explore the importance of Gerald Croft 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 Birling: *... you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive – community and all that nonsense.*

How is social inequality 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 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 Alice: *Well, you're sly, Vickey Hobson. You've kept it to yourself.*

Vickey: *It's just as well now that I did. Maggie's spoilt our chances for ever.*

How are Alice and Vickey 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 9 = 40 marks)

OR

10 Maggie: *I'm judge of that. You're going to wed me, Will.*

Explore how making choices is important in *Hobson's Choice*.

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

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

(Total for Question 10 = 40 marks)

Blood Brothers: Willy Russell

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

EITHER

11 Mrs Johnstone (*singing*): *Tell me it's not true. Say it's just a story.*

Explain the significance of Mrs Johnstone 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 Milkman: *Listen, love, I'm up to here with hard-luck stories; you own me three pounds, seventeen and fourpence an' either you pay up today, like now, or I'll be forced to cut off your deliveries.*

Explore the importance of money 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 Trotter: *Well, there's nothing like a good fat bacon rasher when you're as empty as I am.*

How is Trotter 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 Osborne: *My name's Osborne. I'm second in command of the company. You only call me 'sir' in front of the men.*

Explain how power is 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 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 Serang: *Get your backsides into it! The Captain wants to see this deck sparkly – shiny!*

In what ways is control 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 Rani: *I am in service to a very kind lady and gentleman. I will be looking after their children.*

Explore the importance of Rani 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 Mr Kelo: *If things get better, you will be joining us. Remember to love your neighbours because peace is better than war, wherever you live. Your loving Father.*

In what ways is Mr Kelo 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 Mr Fitzgerald: [to Alem] *You'll be right at home here, boy.*

Explore feelings of belonging 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 *They did not know when the Rebellion predicted by Major would take place ... but they saw clearly that it was their duty to prepare for it.*

How is rebellion 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 *Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character.*

Explore the character of Snowball 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 *Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep, harsh note boomed under the palms ...*

In what ways is Ralph 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 21 = 40 marks)

OR

22 *'... maybe there is a beast ... maybe it's only us.'* (Simon)

Explore the significance of the title, *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 *It took at least ten minutes for Nanima to reach the front door as each of us was shoved into her path to receive a blessing from her upraised hands.*

Explain how Nanima is 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 23 = 40 marks)

OR

24 *Sam grabbed me by the wrists and I sucked in air and held it. 'When I said them,' he rasped, 'I never meant you, Meena! It was all the others, not yow!'*

In what ways is prejudice 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 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 *He was a big man, with a beefy face and huge, raw-looking hands, well enough spoken but with an odd accent.*

Explore the significance of Samuel Daily 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 *My first impressions of the little market town – indeed, it seemed scarcely larger than an overgrown village – of Crythin Gifford were distinctly favourable.*

How are settings 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 *What Aaron loved most in this strict, solemn hospital school was the music.*

Explore how Aaron 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 27 = 40 marks)

OR

28 *'I did not truly know until now how much I loved my son and miss him.'* **(Sir William Ashbrook)**

In what ways is family important 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 had to sort out my own life first. Until I had done that, how could I be responsible for anyone else's?' (Dante)*

Explain how taking responsibility 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 *'Dante, I don't know what to say to you. I am so disappointed in you.' (Tyler Bridgeman)*

Explore the relationship between Dante and his father, Tyler Bridgeman, 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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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
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Shakespeare

Chosen question number

Question 1	☒	Question 2	☒	Question 3	☒
Question 4	☒	Question 5	☒	Question 6	☒

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(Section A continued)

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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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