

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Sample assessment materials for first teaching
September 2015

Paper Reference
1ET0/01

Questions and Extracts 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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EITHER

British Play

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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 2 Scene 2, lines 48 to 69

In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers! The sleeping and the dead 50
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
Exit.

A knocking is heard.

MACBETH

Whence is that knocking? –
How is't with me, when every noise appals me? 55
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No – this my hand will rather
The multitudinous seas incarnadine,
Making the green one red. 60

Re-enter LADY MACBETH

LADY MACBETH
My hands are of your colour – but I shame
To wear a heart so white! (*Knocking heard again*)
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. (*Knocking again*) Hark! – 65
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. – Be not lost
So poorly in your thoughts!

- 1** (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, there is conflict between the characters.

Explain the importance of conflict elsewhere in the play.

In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

You should 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 294 to 319

In this extract, Prospero gives instructions to Ariel, Miranda and Caliban, just after the shipwreck.

PROSPERO

If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails, till 295
Thou hast howl'd away twelve winters.

ARIEL

Pardon, master.
I will be correspondent to command,
And do my spiriting gently.

PROSPERO

Do so!
And after two days I will discharge thee.

ARIEL

That's my noble master! What shall I do? 300
Say what! What shall I do?

PROSPERO

Go make thyself
Like a nymph o' the sea. Be subject to
No sight but thine and mine: invisible
To every eyeball else. Go take this shape,
And hither come in't. Go! Hence, with diligence! 305

Exit ARIEL

(To MIRANDA) Awake, dear heart, awake! Thou hast
slept well.
Awake!

MIRANDA

The strangeness of your story put
Heaviness in me.

PROSPERO

Shake it off. Come on;
We'll visit Caliban my slave, who never
Yields us kind answer.

MIRANDA

'Tis a villain, sir, 310
I do not love to look on.

PROSPERO

But as 'tis,
We cannot miss him. He does make our fire,
Fetch in our wood, and serves in offices
That profit us. What, ho! Slave! Caliban!
Thou earth, thou: speak!

CALIBAN

(Calling from the far side of Prospero's cave)

There's wood enough within!

315

PROSPERO

Come forth, I say! There's other business for thee:

Come, thou tortoise! When?

Enter ARIEL, like a water-nymph.

Fine apparition! My quaint Ariel,

Hark in thine ear. (He whispers instructions to ARIEL.)

ARIEL

My lord, it shall be done.

Exit.

- 2 (a) Explore how Shakespeare presents Prospero's relationships with Miranda and Ariel in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, we see how Prospero can control others.

Explain the importance of control elsewhere in the play.

In your answer you must consider:

- how control is shown
- why control is important.

You should refer to the context of the play in your answer.

(20)

(Total for Question 2 = 40 marks)

Romeo and Juliet – from Act 3 Scene 5, lines 53 to 85

In this extract, Juliet says goodbye to Romeo just before her mother, Lady Capulet, comes to see her.

JULIET

O God, I have an ill-divining soul!
Methinks I see thee, now thou art so low,
As one dead in the bottom of a tomb. 55
Either my eyesight fails, or thou look'st pale.

ROMEO

And trust me, love, in my eye so do you.
Dry sorrow drinks our blood. Adieu, adieu!

Exit ROMEO

JULIET pulls up the rope-ladder.

JULIET

O Fortune, Fortune! All men call thee fickle.
If thou art fickle, what dost thou with him 60
That is renown'd for faith? Be fickle, Fortune –
For then I hope thou wilt not keep him long,
But send him back.

LADY CAPULET (From inside the house)

Ho, daughter, are you up?

JULIET

Who is 't that calls? It is my lady mother.
Is she not down so late, or up so early? 65
What unaccustom'd cause procures her hither?

Enter LADY CAPULET, below. JULIET comes down from her window and enters to meet her mother.

LADY CAPULET

Why, how now, Juliet?

JULIET

Madam, I am not well.

LADY CAPULET

Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
And if thou couldst, thou couldst not make him live – 70
Therefore have done. Some grief shows much of love,
But much of grief shows still some want of wit.

JULIET

Yet let me weep for such a feeling loss.

LADY CAPULET

So shall you feel the loss, but not the friend
Which you weep for.

JULIET

Feeling so the loss, 75
I cannot choose but ever weep the friend.

LADY CAPULET

Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughter'd him.

JULIET

What villain, madam?

LADY CAPULET

That same villain, Romeo.

JULIET

(Aside) Villain and he be many miles asunder. – 80
(To her mother) God pardon him! I do, with all my
heart
And yet no man like he doth grieve my heart.

LADY CAPULET

That is because the traitor murderer lives.

JULIET

Ay, madam – from the reach of these my hands.
Would none but I might venge my cousin's death! 85

- 3** (a) Explore how Shakespeare presents Juliet's relationship with her mother in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Juliet talks about taking revenge on Tybalt's murderer.

Explain the importance of revenge elsewhere in the play.

In your answer you must consider:

- where revenge is shown
- how revenge affects those involved.

You should refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

Much Ado About Nothing – from Act 4 Scene 1, lines 282 to 315

In this extract, after Claudio has accused Hero of being unfaithful, Beatrice asks Benedick to kill him.

BENEDICK

Come, bid me do anything for thee.

BEATRICE

Kill Claudio.

BENEDICK

Ha! Not for the wide world.

BEATRICE

You kill me to deny it. Farewell. 285

BENEDICK

Tarry, sweet Beatrice.

BEATRICE

I am gone though I am here. There is no love in you.
Nay, I pray you, let me go.

BENEDICK

Beatrice –

BEATRICE

In faith, I will go. 290

BENEDICK

We'll be friends first.

BEATRICE

You dare easier be friends with me than fight with mine
enemy.

BENEDICK

Is Claudio thine enemy?

BEATRICE

Is he not approved in the height a villain that hath
slandered, scorned, dishonoured my kinswoman? O
that I were a man! What, bear her in hand until they
come to take hands, and then, with public accusation,
uncovered slander, unmitigated rancour – O God, that I
were a man! I would eat his heart in the market-place. 295
300

BENEDICK

Hear me, Beatrice –

BEATRICE

Talk with a man out at a window! A proper saying!

BENEDICK

Nay, but, Beatrice –

BEATRICE

Sweet Hero! She is wronged, she is slandered, she is undone.

305

BENEDICK

Beat –

BEATRICE

Princes and counties! Surely, a princely testimony, a goodly count, Count Comfect – a sweet gallant, surely! O that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie and swears it I cannot be a man with wishing; therefore I will die a woman with grieving.

310

315

- 4 (a) Explore how Shakespeare presents the idea of loyalty in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, we see a disagreement between the characters.

Explain the importance of disagreements elsewhere in the play.

In your answer you must consider:

- how disagreement is shown
- the reasons for the disagreement.

You should refer to the context of the play in your answer.

(20)

(Total for Question 4 = 40 marks)

Twelfth Night – from Act 2 Scene 2, lines 12 to 41

In this extract, Olivia has sent Malvolio to give Cesario (Viola) a ring as a token of her love.

VIOLA

She took the ring of me, I'll none of it.

MALVOLIO

Come, sir, you peevishly threw it to her, and her will is it should be so returned. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

Exit

VIOLA

I left no ring with her; what means this lady?
 Fortune forbid my outside have not charmed her!
 She made good view of me, indeed so much,
 That – methought – her eyes had lost her tongue, 20
 For she did speak in starts, distractedly.
 She loves me, sure, the cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring? Why, he sent her none.
 I am the man! If it be so – as 'tis –
 Poor lady, she were better love a dream.
 Disguise, I see thou art a wickedness
 Wherein the pregnant enemy does much.
 How easy is it for the proper false 30
 In women's waxen hearts to set their forms.
 Alas, our frailty is the cause, not we,
 For such as we are made, if such we be.
 How will this fadge? My master loves her dearly;
 And I, poor monster, fond as much on him;
 And she, mistaken, seems to dote on me.
 What will become of this? As I am man,
 My state is desperate for my master's love.
 As I am woman – now, alas the day,
 What thriftless sighs shall poor Olivia breathe!
 O time, thou must untangle this, not I! 40
 It is too hard a knot for me t'untie!

Exit

5 (a) Explore how Shakespeare presents Viola's feelings in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Viola speaks of the problems caused by her deception.

Explain the importance of deception elsewhere in the play.

In your answer you must consider:

- when others are deceived
- the reasons why they are deceived.

You should refer to the context of the play in your answer.

(20)

(Total for Question 5 = 40 marks)

The Merchant of Venice – from Act 1 Scene 2, lines 34 to 60

In this extract, Portia is unhappy because her father's will prevents her from choosing her own husband.

PORTIA

I pray thee over-name them, and as thou namest them
I will describe them – and according to my description 35

level at my affection.

NERISSA

First, there is the Neapolitan prince.

PORTIA

Ay, that's a colt indeed, for he doth nothing but talk
of his horse – and he makes it a great appropriation to
his own good parts, that he can shoe him himself. I am 40
much afraid my lady his mother played false with a
smith.

NERISSA

Then is there the County Palatine.

PORTIA

He doth nothing but frown – as who should say 'An you
will not have me, choose.' He hears merry tales and 45
smiles not. I fear he will prove the weeping philosopher
when he grows old, being so full of unmannerly sadness
in his youth. I had rather be married to a death's-head
with a bone in his mouth than to either of these. God
defend me from these two! 50

NERISSA

How say you by the French lord, Monsieur Le Bon?

PORTIA

God made him, and therefore let him pass for a man. In
truth I know it is a sin to be a mocker, but he! – Why
he hath a horse better than the Neapolitan's, a better
bad habit of frowning than the Count Palatine: he is 55
every man in no man. If a throstle sing, he falls straight
a-capering. He will fence with his own shadow. If I
should marry him, I should marry twenty husbands. If
he would despise me I would forgive him – for if he
love me to madness, I shall never requite him. 60

- 6 (a) Explore how Shakespeare presents Portia's feelings towards her suitors in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Portia tells Nerissa how she feels about her suitors.

Explain the importance of love elsewhere in the play.

In your answer you must consider:

- when love is shown
- how love affects those involved.

You should 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 Sybil Birling: *I must say, we **are** learning something tonight.*

Explore how learning from experience is important in the play.

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

(Total for Question 7 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

8 Sheila Birling: *But these girls aren't cheap labour – they're **people**.*

In what ways is Eva Smith exploited in the play?

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

(Total for Question 8 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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: *Maybe Will's come on since you saw him, Vickey. It's getting a while ago.*

How does Willie Mossop change throughout the play?

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

(Total for Question 9 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

10 Hobson: *I've noticed it coming on ever since your mother died. There's been a gradual increase of uppishness towards me.*

Explore the significance of Hobson's relationship with his daughters.

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

(Total for Question 10 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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 (looking at him): *You don't understand anythin', do ye? I don't wear a hat that I can tilt at the world.*

Explore the significance of the relationship between Mickey and Eddie.

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

(Total for Question 11 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

12 Narrator: *When you're young, free and innocent and just eighteen.*

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

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

(Total for Question 12 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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:** *Sometimes I feel I could just lie down on this bed and pretend I was paralysed or something – and couldn't move – and just lie there till I died – or was dragged away.*

Explore the importance of fear in *Journey's End*.

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

(Total for Question 13 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 14 Osborne:** *Small boys at school generally have their heroes.*
Stanhope: *Yes. Small boys at school do.*

In what ways is heroism important in *Journey's End*?

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

(Total for Question 14 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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** *'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'*

Explore the significance of the character of Boxer in the novel.

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

(Total for Question 15 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 16** *'Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.'* (Old Major)

Explore the importance of rebellion in *Animal Farm*.

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

(Total for Question 16 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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 *The world, that understandable and lawful world, was slipping away.*

How are ideas about society important in *Lord of the Flies*?

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

(Total for Question 17 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

18 *He began to dance and his laughter became a bloodthirsty snarling.*

How does Jack change throughout the novel?

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

(Total for Question 18 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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** *My life was outside the home, with Anita, my passport to acceptance.*
(Meena)

In what ways is Meena influenced by her friendship with Anita?

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

(Total for Question 19 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 20** *'This is our patch.'* (Sam Lowbridge)

Explore the significance of racism in Tollington.

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

(Total for Question 20 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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** *But no-one had been there. The room had been empty. Anyone who had left it must have come out into the corridor and confronted me, I would have had to move aside to let them pass.*

Explore the importance of settings in *The Woman in Black*.

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

(Total for Question 21 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

- 22** *She would have been branded as a witch and local legends and tales were still abroad and some extravagant folklore still half-believed in.*

In what ways is belief in the supernatural significant in the novel?

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

(Total for Question 22 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

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