

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

English Literature

Paper 1: Shakespeare and Post-1914 Literature

Specimen Papers (Set 1) for first teaching
September 2015

Time: 1 hour 45 minutes

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.

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
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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

OR

British Novel

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

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***The Tempest* – from Act 2 Scene 1, lines 270 to 296**

In this extract, Antonio and Sebastian are plotting to murder Alonso and Gonzalo.

SEBASTIAN

I remember 270
You did supplant your brother Prospero.

ANTONIO

True:
And look how well my garments sit upon me,
Much feater than before. My brother's servants
Were then my fellows; now they are my men.

SEBASTIAN

But for your conscience? 275

ANTONIO

Ay, sir, where lie that? It 'twere a kibe,
'Twould put me to my slipper, but I feel not
This deity in my bosom. Twenty consciences
That stand 'twixt me and Milan, candied be they,
And melt ere they molest. Here lies your brother, 280
No better than the earth he lies upon;

If he were that which now he's like – that's dead –
Whom I with this obedient steel, three inches of it,
Can lay to bed for ever; whiles you, doing thus,
To the perpetual wink for aye might put 285
This ancient morsel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
They'll take suggestion as a cat laps milk;
They'll tell the clock to any business that
We say befits the hour.

SEBASTIAN

Thy case, dear friend, 290
Shall be my precedent. As thou got'st Milan,
I'll come by Naples. Draw thy sword. One stroke
Shall free thee from the tribute which thou payest,
And I the King shall love thee.

ANTONIO

Draw together
And when I rear my hand, do you the like 295
To fall it on Gonzalo.

SEBASTIAN

O, but one word.

They talk apart.

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2 (a) Explore how Shakespeare presents the character of Antonio.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Antonio and Sebastian discuss betrayal.

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

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

- when the betrayal happens
- how betrayal affects those involved.

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

(20)

(Total for Question 2 = 40 marks)

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Romeo and Juliet – from Act 3 Scene 3, lines 1 to 28

In this extract, following Tybalt's death, Romeo learns of his sentence from Friar Lawrence.

Enter Friar Lawrence

FRIAR

Romeo, come forth. Come forth thou fearful man.
Affliction is enamoured of thy parts,
And thou art wedded to calamity.

Enter Romeo

ROMEO

Father, what news? What is the Prince's doom?
What sorrow craves acquaintance at my hand 5
That I yet know not?

FRIAR

Too familiar

Is my dear son with such sour company.
I bring thee tidings of the Prince's doom.

ROMEO

What less than doomsday is the Prince's doom?

FRIAR

A gentler judgement vanished from his lips: 10
Not body's death, but body's banishment.

ROMEO

Ha! Banishment? Be merciful – say 'death' –
For exile hath more terror in his look,
Much more than death. Do not say 'banishment'!

FRIAR

Hence from Verona art thou banishèd. 15
Be patient, for the world is broad and wide.

ROMEO

There is no world without Verona walls,
But purgatory, torture, hell itself!
Hence 'banishèd' is banished from the world,
And the world's exile is death. Then 'banishèd' 20
Is death mis-termed. Calling death 'banishèd',
Thou cut'st my head off with a golden axe,
And smilest upon the stroke that murders me!

FRIAR

O deadly sin! O rude unthankfulness!
Thy fault our law calls death. But the kind Prince, 25
Taking thy part, hath rushed aside the law,
And turned that black word 'death' to 'banishment'
This is dear mercy, and thou seest it not.

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- 3 (a) Explore how Shakespeare presents Romeo's feelings in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Romeo learns of his punishment for disobedience.

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

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

- when characters are disobedient
- the reasons why they are disobedient.

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

(20)

(Total for Question 3 = 40 marks)



S 4 9 2 2 1 A 0 9 2 4

***Much Ado About Nothing* – from Act 2 Scene 1, lines 43 to 69**

In this extract, Hero is advised by her uncle and father to accept the proposal of marriage, which they hope will be made that evening.

ANTONIO (to Hero)

Well, niece, I trust you will be ruled by your father.

BEATRICE

Yes, faith: it is my cousin's duty to make curtesy and say, 'Father as it please you'. But yet for all that, cousin, let him be a handsome fellow – or else make another curtesy and say, 'Father, as it please *me*'.

45

LEONATO

Well, niece, I hope to see you one day fitted with a husband.

50

BEATRICE

Not till God make men of some other metal than earth. Would it not grieve a woman to be over-mastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I'll none. Adam's sons are my brethren, and truly, I hold it a sin to match in my kindred.

55

LEONATO (to Hero)

Daughter, remember what I told you. If the Prince do solicit you in that kind, you know your answer.

BEATRICE

The fault will be in the music, cousin, if you be not wooed in good time. If the prince be too important, tell him there is a measure in everything and so dance out the answer.

60

For hear me, Hero: wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinquepace. The first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance and, with his bad legs, falls into the cinquepace faster and faster, till he sink into his grave.

65

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

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Beatrice is telling Hero her opinions on marriage.

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

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

- when marriage is talked about
- why marriage is important.

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

(20)

(Total for Question 4 = 40 marks)



S 4 9 2 2 1 A 0 1 1 2 4

Twelfth Night – from Act 1 Scene 5, lines 253 to 277

In this extract, Viola brings Orsino's first message to Olivia.

VIOLA

If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense; 255
I would not understand it.

OLIVIA

Why, what would you?

VIOLA

Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of condemned love
And sing them loud even in the dead of night; 260
Hallow your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, you should not rest
Between the element of air and earth
But you should pity me.

OLIVIA

You might do much. 265

What is your parentage?

VIOLA

Above my fortunes, yet my state is well.
I am a gentleman.

OLIVIA

Get you to your lord.

I cannot love him. Let him send no more –
Unless, perchance, you come to me again 270
To tell me how he takes it. Fare you well.
I thank you for your pains. Spend this for me.

VIOLA

I am no fee'd post, lady; keep your purse.
My master, not myself lacks recompense.
Love make his heart of flint, that you shall love, 275
And let your fervour like my master's be
Placed in contempt. Farewell, fair cruelty!

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

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Viola tells Olivia that she is of high status.

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

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

- when status is shown
- the reasons why status is important.

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

(20)

(Total for Question 5 = 40 marks)

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The Merchant of Venice – from Act 1 Scene 3, lines 37 to 64

In this extract, Shylock and Antonio meet to arrange the loan.

BASSANIO

This is Signor Antonio

SHYLOCK (*aside*)

How like a fawning publican he looks!

I hate him for he is a Christian –

But more, for that in low simplicity 40

He lends out money gratis, and brings down

The rate of usance here with us in Venice.

If I can catch him once upon the hip,

I will feed fat the ancient grudge I bear him.

He hates our sacred nation, and he rails, 45

Even there where merchants most do congregate,

On me, my bargains, and my well-won thrift,

Which he calls interest. Cursed be my tribe

If I forgive him!

BASSANIO

Shylock, do you hear? 50

SHYLOCK

I am debating of my present store,

And by the near guess of my memory

I cannot instantly raise up the gross

Of full three thousand ducats. What of that?

Tubal, a wealthy Hebrew of my tribe, 55

Will furnish me. But soft! – how many months

Do you desire? (*To Antonio*) Rest you fair, good signor –

Your worship was the last man in our mouths.

ANTONIO

Shylock, albeit I neither lend nor borrow

By taking nor by giving of excess, 60

Yet to supply the ripe wants of my friend,

I'll break a custom. (*To Bassanio*) Is he yet possessed

How much ye would?

SHYLOCK

Ay, ay, three thousand ducats.

ANTONIO

And for three months.

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- 6 (a) Explore how Shakespeare presents the relationship between Shylock and Antonio in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, Shylock reveals his hatred of Antonio.

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

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

- where the hatred is shown
- the reasons for the hatred.

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



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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 Inspector:** *We don't live alone. We are members of one body. We are responsible for each other.*

Explore the significance of responsibility in *An Inspector Calls*.

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 Eric:** *He was our Police Inspector all right.*

Sheila: *That's what I mean, Eric.*

How does Eric change throughout 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))**

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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 Doctor: *And a pretty mess you've made of your liberty.*

Explain the significance of Hobson's downfall.

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 Maggie: *If you're dealing husbands round, don't I get one?*

What is the significance of marriage in *Hobson's Choice*?

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))**

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Blood Brothers: Willy Russell

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

EITHER

11 Mrs Lyons: *You see, you see why I don't want you mixing with boys like that! You learn filth from them and behave like this – like a, horrible little boy, like them. But you are not like them.*

Explore the significance of class in *Blood Brothers*.

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 Mickey: *Just one thing I had left, Eddie – Linda – an' I wanted to keep her. So, so I stopped taking the pills. But it was too late.*

Explore the importance of the relationship between Linda and the twins.

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))**

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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: *The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything.*

Explore the significance of Osborne 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 Stanhope: *Take the chance, old chap, and stand in with Osborne and Trotter and Raleigh. Don't you think it worth standing in with men like that?*

Explore the importance of comradeship in the play.

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))**

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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** *The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.*

In what ways have the pigs changed throughout 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** *The animals were not certain what the words meant, but Squealer spoke so persuasively ... that they accepted his explanation without further questions.*

Explore the importance of Squealer 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))**

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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** *"Here – let me go!" His voice rose to a shriek of terror as Jack snatched the glasses off his face. "Mind out! Give 'em back! I can hardly see!"*

Explore the significance of bullying in the novel.

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** *Piggy was an outsider, not only by accent, which did not matter, but by fat and ass-mar, and specs, and a certain disinclination to manual labour.*

Explore the importance of Piggy in *Lord of the Flies*.

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))**

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Anita and Me: Meera Syal

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

EITHER

- 19** *I knew how much was riding on this paper – my parents' hopes for my future, the justification for their departure from India, our possible move out of Tollington.*

Explore the importance of education in *Anita and Me*.

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** *For her audience was there not because of what she said but of who she was, a beloved parent ... whose ... modest dignity reminded them of their own mothers.*

Explore the significance of family in the novel.

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))**

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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 *'Well,' he said at last. 'You have come a long way since the night I met you on the late train.'*
'It feels like a hundred years ago. I feel like another man.'

In what ways is Arthur Kipps changed by the events 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 *I had seen the ghost of Jennet Humfrey and she had had her revenge.*

Explore the significance of revenge 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**

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The Tempest, Pearson Education Ltd
Longman School Romeo and Juliet, Shakespeare, Pearson Education Ltd
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Anita and Me, Anita Syal, Harper Perennial, 2004
The Woman in Black, Susan Hill, Vintage 1998

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