



**SUBJECT:** English Literature  
**PAPER NUMBER:** I – Level 1-2-3  
**DATE:** 15<sup>th</sup> May 2025  
**DURATION:** 2 hours 5 minutes

## **SECTION A – Drama**

(Total:  | 40 marks)

## Part A – Review of a Shakespeare text

**(15 marks)**

It is recommended that you spend 20 minutes on this part.

Answer the question below.

1. You recently attended a Shakespearean play staged in an open-air venue, similar to those used in Shakespearean times. The producer made every effort to create an authentic experience. What was the name of the theatre used by Shakespeare?

(1)

a. Name **TWO** locations where you could watch the play from if you were in Shakespeare's theatre.

i. \_\_\_\_\_

ii. \_\_\_\_\_ (2)

b. Proceed with your review by:

- including a reference to the use of Shakespearean costumes and props;
- persuading your readers to read or watch the play.

(12)

DO NOT WRITE ABOVE THIS LINE

**Part B – Textual intervention****(25 marks)**Answer only **ONE** question.**1. 'The Merchant of Venice' by William Shakespeare**

Read the excerpt below taken from Act 2 Scene 5 and answer the question that follows. The excerpt includes both the original text and the modern text.

<p><b>Shylock</b></p> <p>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, 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, I have no mind of feasting forth tonight. But I will go.—Go you before me, sirrah. Say I will come.</p>	<p><b>Shylock</b></p> <p>What, there's going to be a masquerade? Listen to me, Jessica, lock my doors up, and when you hear the drum and the nasty squealing of the flute, don't climb up to the windows. Don't stick your head out into the public street to stare at the Christian fools with painted faces. Block up my house's ears – I mean the windows. Don't let the noise of shallow fools enter my serious house. I swear, I'm in no mood to go out to dinner tonight, but I'll go anyway. – Launcelot, go tell them I'll come.</p>
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In the above excerpt, Shylock tells Jessica to lock the house before leaving for the masquerade dinner.

Write a scene in which Shylock changes his mind and returns home to find Jessica dressed as a boy eloping with Lorenzo. The scene should consider the following points:

- Shylock's reaction on seeing his daughter's betrayal;
- Jessica's reaction on being caught in action;
- father and daughter relationship.

The scene should be written in modern English.

**OR**

***Please turn the page.***

## 2. 'Macbeth' by William Shakespeare

Read the excerpt below taken from Act 2 Scene 2 and answer the question that follows. The excerpt includes both the original text and the modern text.

<p><i>Enter Macbeth with bloody daggers.</i></p> <p><b>Lady Macbeth</b> My husband? <b>Macbeth</b> I have done the deed. Didst thou not hear a noise? <b>Lady Macbeth</b> I heard the owl scream and the crickets cry. Did not you speak? <b>Macbeth</b> When? <b>Lady Macbeth</b> Now. <b>Macbeth</b> As I descended? <b>Lady Macbeth</b> Ay. <b>Macbeth</b> Hark!—Who lies i' th' second chamber? <b>Lady Macbeth</b> Donalbain. <b>Macbeth</b> (<i>looking at his hands</i>) This is a sorry sight. <b>Lady Macbeth</b> A foolish thought, to say a sorry sight. <b>Macbeth</b> There's one did laugh in 's sleep, and one cried "Murder!" That they did wake each other. I stood and heard them. But they did say their prayers and addressed them. Again to sleep.</p>	<p><i>Enter Macbeth with bloody daggers.</i></p> <p><b>Lady Macbeth</b> My husband! <b>Macbeth</b> I've done the deed. Did you hear a noise? <b>Lady Macbeth</b> I heard the owl scream and the crickets chirping. Didn't you say something? <b>Macbeth</b> When? <b>Lady Macbeth</b> Now. <b>Macbeth</b> As I came downstairs? <b>Lady Macbeth</b> Yes. <b>Macbeth</b> Listen! Who's sleeping in the second chamber? <b>Lady Macbeth</b> Donalbain. <b>Macbeth</b> This is a terrible sight. [<i>Looking on his hands</i>] <b>Lady Macbeth</b> What a stupid thing to say, "A terrible sight." <b>Macbeth</b> One of them laughed in his sleep, and one cried 'Murder!', and that woke them both up. I stood there, and listened, but they just said their prayers and then went back to sleep.</p>
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In this part, Lady Macbeth and Macbeth discuss if anyone has witnessed Duncan's murder.

Write a letter from an eyewitness to Donalbain. The letter should consider the following points:

- what the eyewitness saw and heard;
- the implications for Donalbain;
- any advice on how to be safe.

The letter should be written in modern English.

**OR**

**3. 'Wild Girl, Wild Boy' by David Almond**

Read the excerpt below and answer the question that follows.

**SCENE FOUR IN THE ALLOTMENT**

*Elaine is in the allotment. She keeps reaching to the earth, pushing undergrowth aside, searching.*

**Elaine** No fairy. No fairy. No fairy.  
No fairy. Daddy! Daddy! Daddy!

*She catches a seed in mid-air. She spits at it.*

**Elaine** Grow like mushroom, grow like magic, grow like happiness in the heart.

*She spits at it again, plants it in the earth, puts horse muck on it.  
She blinks her eyes fast.*

**Elaine** Grow like mushroom. Grow like magic. Grow like happiness in the heart. One two three four five six seven eight... Daddy!

In the above excerpt, Elaine deeply misses her father and she uses a seed to try and bring him back to life.

Suppose that Dad really comes momentarily back to life to talk to Elaine. Write an extension to this scene involving these two characters. The extension should consider the following points:

- how Dad reacts when he sees Elaine feeling so sad;
- Elaine's feelings when she sees her Dad again;
- how they part ways.

**OR**

***Please turn the page.***

**4. 'A View from The Bridge' by Arthur Miller**

Read the excerpt below taken from Act 2 and answer the question that follows.

**Eddie** *(in a driving fright and anger)* Why! How do you know they're not trackin' these guys? They'll come up for them and find Marco and Rodolpho! Get them out of the house!

**Beatrice** But they been here so long already –

**Eddie** How do you know what enemies Lipari's got? Which they'd love to stab him in the back?

**Catherine** Well what'll I do with them?

**Eddie** The neighborhood is full of rooms. Can't you stand to live a couple of blocks away from him? Get them out of the house!

**Catherine** Well maybe tomorrow night I'll –

**Eddie** Not tomorrow, do it now. Catherine, you never mix yourself with somebody else's family! These guys get picked up, Lipari's liable to blame you or me and we got his whole family on our head. They got a temper, that family.

*Two men in overcoats appear outside, start into the house.*

**Catherine** How'm I gonna find a place tonight?

**Eddie** Will you stop arguin' with me and get them out! You think I'm always tryin' to fool you or sump'm? What's the matter with you, don't you believe I could think of your good? Did I ever ask sump'm for myself? You think I got no feelin's? I never told you nothin' in my life that wasn't for your good. Nothin'! And look at the way you talk to me! Like I was an enemy! Like I – *(A knock on the door. His head swerves. They all stand motionless. Another knock. Eddie, in a whisper, pointing upstage.)* Go up the fire escape, get them out over the back fence.

*Catherine stands motionless, uncomprehending.*

**First Officer** *(in the hall)* Immigration! Open up in there!

Suppose Lipari got to know about Eddie snitching to the Immigration Bureau and he is the one knocking on the door instead of the First Officer.

Continue this part of 'A View from The Bridge' (including stage directions and dialogue), by considering the following points:

- Lipari's actions and reaction;
- Eddie's reaction;
- the tension between the characters.

**OR**

**5. 'The Curious Incident of the Dog in the Night-Time' (play) by Simon Stephens**

Read the excerpt below from Part 2 and answer the question that follows.

**Judy** You never wrote to me.

**Christopher** I know.

**Judy** Why didn't you write to me, Christopher? I wrote you all those letters. I kept thinking something dreadful had happened or you'd moved away and I'd never find out where you were.

**Christopher** Father said you were dead.

**Judy** What?

**Christopher** He said you went into hospital because you had something wrong with your heart. And then you had a heart attack and died.

**Judy** Oh my God.

*Judy starts to howl.*

**Christopher** Why are you doing that?

**Judy** Oh Christopher, I'm so sorry.

**Christopher** What for?

**Judy** Christopher let me hold your hand. Just for once. Just for me. Will you? I won't hold it hard.

**Christopher** I don't like people holding my hand.

Write a diary entry by Christopher's mother when she realises that Christopher is not answering her letters. You should consider the following points:

- how she is feeling not getting a reply;
- what she thinks may have happened to Christopher;
- whether she thinks she made the right decision leaving.

***Please turn the page.***

DO NOT WRITE ABOVE THIS LINE

**SECTION B – Unseen Prose****(Total:  | 30 marks)**

It is recommended that you spend 35 minutes on this section.

Read the excerpt and answer **ALL** the questions below.

The following excerpt is adapted from 'The Secret Book of Frida Kahlo: A Novel' by F. G. Hagenbeck.

That night in July wasn't like any other; the rains had gone, leaving a starry sky free of careless clouds, weeping tears on the city's residents. Occasionally, a slight breeze whistled like a mischievous child playing in the trees surrounding the imposing blue house, slumbering in the warm summer night. (para 1)

It was precisely on this quiet summer eve that constant drumming rolled through every corner of the Coyoacán neighbourhood. A horse's hooves clip-clopped against the cobblestone streets. The echo of its steps rang out on every corner and in front of the tall tile-roofed homes to warn residents of the visiting stranger. (para 2)

The residents of Coyoacán interrupted their suppers to peek at the mysterious rider who came in on a cool summer breeze more appropriate to the dead or apparitions. A mad dog barked at the stranger, which didn't bother the beautiful white steed, much less its driver; a sullen horseman dressed in brown with holsters bearing loaded guns crisscrossing his chest. **His large straw hat was like a church dome**, completely obscuring his face. The only things visible through the shadows were his startling bright eyes and a thick moustache that extended beyond the sides of his face. As he rode by, the elders double-locked, bolted, and barred their doors; they still had fearful memories of the Revolution, when the strangers brought ruin and desolation. (para 3)

The horseman came to a stop at the corner of Londres Street, in front of an indigo house whose all-cobalt façade made it stand out in the neighbourhood. The windows looked like giant eyelids on either side of the door. The horse was a bit nervous but calmed down when the man dismounted and tenderly petted its neck. After adjusting his hat and holsters, the stranger swaggered towards the door and pulled the cord to ring the bell. An electric light flicked on and the entire entryway was immediately lit up, revealing an army of moths humming desperately about the spotlight. When Chucho, the houseboy indispensable to any respectable home, stuck his head out and saw the visitor, the man stared straight at him and took a step. Trembling, the houseboy let him in after crossing himself several times and murmuring a few Hail Marys. Without a word, the visitor crossed the hall with giant strides until he reached a marvellous courtyard decorated with artisanal furniture, exotic plants, and pre-Columbian idols. The house was full of contrasts. Objects reminiscent of painful and happy memories, of past dreams and current nightmares, all managed to coexist. Everything spoke of the private world of the owner who waited for the caller in her room. (para 4)

***This question continues on next page.***

## 1. Underline the correct answer:

The setting in the first paragraph is:

- a. A lively city with heavy traffic and light rain.
- b. A peaceful night with stars in the sky and a gentle wind.
- c. A house in the middle of the countryside on a cloudy night.

(1)

## 2. In the second paragraph the writer describes the arrival of the horseman in the neighbourhood.

Tick (✓) the statements as TRUE or FALSE.

(2)

	TRUE	FALSE
a. The sound of the horse's hooves was heard clearly even though there was a lot of noise.		
b. The sound of the horse's hooves is compared to the sound of a drum.		
c. The horseman rode around the low-lying buildings in the neighbourhood.		
d. The residents had seen this horseman before.		

3. Underline the **THREE** correct answers that describe the neighbourhood's reaction to the horseman's arrival (paragraph 3).

- a. An angry dog barked at him.
- b. Some stopped eating to go and sneak a look at him.
- c. Some opened their doors to invite him in.
- d. Some made sure their doors were properly locked and secured.
- e. Some were excited and curious to meet the stranger.
- f. Some admired his beautiful bright eyes.

(3)

## 4. Underline the correct answer.

The phrase "His large straw hat was like a church dome" (paragraph 3) is an example of

- a. simile
- b. metaphor
- c. hyperbole

(1)

## 5. What is revealed about the owner of the house from the description of the interior?

- a. Her house reflects a perfect life.
- b. Her collection reflects her ups and downs in life.
- c. She enjoys collecting objects which remind her of happy times.

(1)

6. Write about the techniques the writer uses to create a sense of mystery and tension in the passage when describing:

- the neighbourhood;
- the horseman;
- the house.

(22)

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**SECTION C – Comparative task of two set poems**(Total:  | 30 marks)

It is recommended that you spend 35 minutes on this section.

Two poems by James Reeves, 'The Sea' and 'Fireworks', have been selected for the purpose of a comparative exercise.

Both poems are reproduced here for ease of reference.

'The Sea' by James Reeves	'Fireworks' by James Reeves
<p>The sea is a hungry dog, Giant and grey. He rolls on the beach all day. With his clashing teeth and shaggy jaws Hour upon hour he gnaws The rumbling, tumbling stones, And 'Bones, bones, bones, bones!' The giant sea-dog moans, Licking his greasy paws.</p> <p>And when the night wind roars And the moon rocks in the stormy cloud, He bounds to his feet and snuffs and sniffs, Shaking his wet sides over the cliffs, And howls and hollos long and loud.</p> <p>But on quiet days in May or June, When even the grasses on the dune Play no more their reedy tune, With his head between his paws He lies on the sandy shores, So quiet, so quiet, he scarcely snores.</p>	<p>They rise like sudden fiery flowers That burst upon the night, Then fall to earth in burning showers Of crimson, blue and white.</p> <p>Like buds too wonderful to name, Each miracle unfolds And Catherine wheels begin to flame Like whirling marigolds.</p> <p>Rockets and Roman candles make An orchard of the sky, Where magic trees their petals shake Upon each gazing eye.</p>

***This question continues on next page.***

Answer **ALL** questions **(1a – 5)** on both poems as per table below.

The Sea	Fireworks
<p>1a. Choose the best answer. The poem is about a description of:</p> <ol style="list-style-type: none"> <li>the behaviour of a large hungry dog.</li> <li>a fierce stormy night on a beach.</li> <li>the changing behaviour of the sea.</li> </ol> <p style="text-align: right;">(1)</p>	<p>1b. Choose the best answer. The poem is about:</p> <ol style="list-style-type: none"> <li>the stunning spectacle created by fireworks.</li> <li>a magical fireworks display in Rome</li> <li>a stunning fireworks display above an orchard.</li> </ol> <p style="text-align: right;">(1)</p>
<p>2a. Choose the best answer. The poem is made up of:</p> <ol style="list-style-type: none"> <li>three stanzas of equal length.</li> <li>three stanzas of unequal length.</li> <li>two stanzas of unequal length.</li> </ol> <p style="text-align: right;">(1)</p>	<p>2b. Choose the best answer. The poem is made up of:</p> <ol style="list-style-type: none"> <li>three stanzas of equal length.</li> <li>three stanzas of unequal length.</li> <li>two stanzas of unequal length.</li> </ol> <p style="text-align: right;">(1)</p>
<p>3a. Identify and quote <b>ONE</b> example of metaphor in the first stanza.</p> <hr/> <hr/> <p style="text-align: right;">(1)</p>	<p>3b. Identify and quote <b>ONE</b> example of simile in the first stanza.</p> <hr/> <hr/> <p style="text-align: right;">(1)</p>
<p>4a. Underline the <b>TWO</b> correct answers:</p> <ol style="list-style-type: none"> <li>The poem is written from the point of view of a first-person narrator.</li> <li>The poet creates sound by making use of alliteration and onomatopoeia.</li> <li>There is a regular rhyming pattern throughout the poem.</li> <li>The mood in the poem is funny and entertaining.</li> <li>The rhythm slows down in the last stanza to create a calm mood.</li> </ol> <p style="text-align: right;">(2)</p>	<p>4b. Underline the <b>TWO</b> correct answers.</p> <ol style="list-style-type: none"> <li>The poem is written from the point of view of a first-person narrator.</li> <li>The poet uses colourful visual imagery to create an amazing sight in words.</li> <li>The poet makes use of onomatopoeia to create sound.</li> <li>There is a regular rhyming pattern throughout the poem.</li> <li>The mood in the poem is one of fear and mystery.</li> </ol> <p style="text-align: right;">(2)</p>
<p>5. Discuss how the two poems are similar and different by considering the following <b>FOUR</b> points:</p> <ul style="list-style-type: none"> <li>how the poet conveys his messages in the two poems;</li> <li>how the poet uses language to create the mood and/or atmosphere in the two poems;</li> <li>how the ideas are organised in both poems;</li> <li>how the poet presents form and structure in both poems.</li> </ul> <p style="text-align: right;">(20)</p>	

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SUBJECT: **English Literature**  
 PAPER NUMBER: II – Level 1-2  
 DATE: 15<sup>th</sup> May 2025  
 DURATION: 2 hours 5 minutes

**Section A: Poetry**

(Total:  | **40 marks**)

Answer **both** Part A **and** Part B

You are advised to spend about 30 minutes on Part A and about 20 minutes on Part B.

**Part A**

**(22 marks)**

Read the poem and answer the questions below.

**My Box**

My box is made of golden oak,  
 my lover's gift to me.

He fitted hinges<sup>1</sup> and a lock  
 of brass and a bright key.

5 He made it out of winter nights,  
 sanded and oiled and planed<sup>2</sup>,  
 engraved inside the heavy lid  
 in brass, a golden tree.

10 In my box are twelve black books  
 where I have written down  
 how we have sanded, oiled and planed,  
 planted a garden, built a wall,  
 seen jays<sup>3</sup> and goldcrests<sup>4</sup>, rare red kites<sup>5</sup>,  
 found the wild heartsease<sup>6</sup>, drilled a well,  
 15 harvested apples and words and days  
 and planted a golden tree.

20 On an open shelf I keep my box.  
 Its key is in the lock.  
 I leave it there for you to read,  
 or them when we are dead,  
 how everything is slowly made,  
 how slowly things made me,  
 a tree, a lover, words, a box,  
 books and a golden tree.

Gillian Clarke

<sup>1</sup> a piece of metal that fastens the lid to the box

<sup>2</sup> the work involved in finishing a wooden surface with special tools

<sup>3</sup> <sup>4</sup> <sup>5</sup> types of birds

<sup>6</sup> a type of wildflower

1. Underline the best answer for each of the following questions:

a. The poem is about:

- i. the making of a wooden gift.
- ii. love, life and memories.
- iii. enjoying life outdoors. (1)

b. The voice in the poem is a:

- i. first-person speaker.
- ii. second-person speaker.
- iii. third-person speaker. (1)

c. The theme of the poem can be appreciated by:

- i. a young child.
- ii. a teenager.
- iii. teenagers and older people. (1)

d. 'my lover's gift to me' (line 2) shows that:

- i. the speaker's lover lives far away.
- ii. the speaker enjoys a loving relationship.
- iii. the speaker was given a gift by a stranger. (1)

2. Circle the following as **TRUE (T)** or **FALSE (F)** according to the poem. Give **ONE** reason **OR** example for your answer. The first one (a) has been done for you.

a. **The stanzas of the poem all have a different number of lines.**

T  F

**Reason/Example:** Each stanza has 8 lines

b. There are run-on lines in stanza 1.

T  F

**Reason/Example:** \_\_\_\_\_ (2)

c. There is a regular rhyme scheme in stanza 2.

T  F

**Reason/Example:** \_\_\_\_\_ (2)

3. The phrase 'sanded, oiled and planed' (line 6 and line 11) is repeated twice in the poem. Which of the following best describes the effect of this repetition?

- It shows how quickly the box was made.
- It stresses the importance of a strong relationship.
- It emphasises the hard work and effort one puts in a relationship. (1)

4. The box has both a literal and a metaphorical meaning. Match each literal description with its metaphorical meaning. The first one (a) has been done for you. (4)

Literal description	Metaphorical meaning
a. fitted with hinges	represents the dedication put in a relationship
b. a lock of brass and a bright key	represents life
c. made of golden oak	a <b>something that shows security in a relationship</b>
d. a golden tree	a precious and strong relationship
e. made it out of winter nights	something so special that it needs protection

5. a. What literary device related to sound is used in 'black books' (line 9)?

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b. Give another example of this literary device from the same stanza. (2)

6. Quote **TWO** phrases made up of **THREE** words each, from the second stanza, which refer to the idea of creating a full life.

i. \_\_\_\_\_

ii. \_\_\_\_\_ (2)

7. a. Who do you think 'you' and 'them' in the last stanza (lines 19 and 20) refer to? Give a reason for your answer.

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***This question continues on next page.***

b. Why does the speaker leave the box 'on an open shelf' (line 17) for 'them' (line 20) to read?

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(3)

**Part B****(18 marks)**

Compare 'My Box' by Gillian Clarke and 'Valentine' by Carol Ann Duffy. The poem is reproduced below for ease of reference.

**Valentine**

Not a red rose or a satin heart.  
 I give you an onion.  
 It is a moon wrapped in brown paper.  
 It promises light  
 like the careful undressing of love.

Here.  
 It will blind you with tears  
 like a lover.  
 It will make your reflection  
 a wobbling photo of grief.

I am trying to be truthful.  
 Not a cute card or a kissogram.  
 I give you an onion.  
 Its fierce kiss will stay on your lips,  
 possessive and faithful  
 as we are,  
 for as long as we are.

Take it.  
 Its platinum loops shrink to a wedding ring,  
 if you like.  
 Lethal.  
 Its scent will cling to your fingers,  
 cling to your knife.

Carol Ann Duffy

8. Read the statements below about **both** poems and underline the **TWO** correct ones. (2)

- 'Valentine' is about the real aspects of love while 'My Box' talks about the effort needed to build a relationship.
- 'Valentine' celebrates romantic gestures while 'My Box' criticises all relationships.
- 'Valentine' describes the beauty of nature, while 'My Box' describes how a box is made.
- 'Valentine' criticises the superficial aspects of love while 'My Box' explores themes of love and relationships.
- 'Valentine' narrates a story while 'My Box' deals with environmental problems.

9. The two poems have different views of love. Tick (✓) the correct statement under each column. (4)

	<b>My Box</b>	<b>Valentine</b>
a. It needs a lot of effort		
b. It is realistic and harsh		
c. It is built on shared memories		
d. It takes time to grow		

10. Consider how the use of literary devices in both poems helps the reader understand the poem better by underlining the correct answers in the grid below. (6)

<b>My Box</b>	<b>Valentine</b>
<p>a. The main literary device used in this poem is (simile/metaphor/alliteration).</p> <p>b. In this poem, this literary device is represented by (a tree/a box/a locket).</p> <p>c. This symbolises the:</p> <ul style="list-style-type: none"> <li>i. fragile nature of relationships.</li> <li>ii. effort needed to build a relationship.</li> <li>iii. temporary nature of love.</li> </ul>	<p>a. The main literary device used in this poem is (personification/simile/metaphor).</p> <p>b. In this poem, this literary device is represented by (an onion/a heart/a rose).</p> <p>c. This symbolises the:</p> <ul style="list-style-type: none"> <li>i. complexity of love</li> <li>ii. sweetness of love</li> <li>iii. simplicity of love</li> </ul>

11. The two poems are written in different forms to reflect the message the poets want to express. Fill in the blanks with words from the box below. There are two extra words in the box. (6)

effort	realistic	repetitive	free
regular	power	rhyme	stable

'My Box' has \_\_\_\_\_ stanzas of eight lines each. This form reflects the \_\_\_\_\_ needed to build a \_\_\_\_\_ relationship. In contrast, 'Valentine' is written in \_\_\_\_\_ verse and so it does not have any \_\_\_\_\_ scheme. This reflects the \_\_\_\_\_ and unconventional view of love.

***Please turn the page.***

## **Section B: Drama**

(Total:  | 30 marks)

You are advised to spend about 35 minutes on Section B.

Answer **ONE** question on **ONE** text.

Each question consists of Part A, Part B and Part C.

**EITHER**

## **1. 'Wild Girl, Wild Boy' by David Almond**

Write about Elaine and her experience in the allotment by answering the following questions:

## **Part A – Who is Elaine Grew?**

**Part B – Write about her relationship with her dad.**

**Part C – Write about Wild Boy and what he represents.**

**OR**

## 2. 'The Curious Incident of the Dog in the Night-Time' (play) adapted by Simon Stephens

Christopher is very uncomfortable around strangers but he still manages to interact with people he does not know. Write about how Christopher interacts with various people by answering the following questions:

## **Part A – Who is Mrs Alexander?**

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**Part B** – Explain how Mrs Shears' reaction to Christopher is different to that of Mrs Alexander.

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**Part C –** Write about how Christopher reacts towards **ONE** of the policemen he meets.

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OR

***Please turn the page.***

### 3. 'Macbeth' by William Shakespeare

Chaos and order are important themes in 'Macbeth'. Write about how order is restored at the end of the play by answering the following questions:

## **Part A – Who is Macduff and why does he go to England?**

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**Part B – Explain how Macduff defeats Macbeth.**

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**Part C –** Write about how order is restored by the end of the play.

**OR**

#### 4. 'The Merchant of Venice' by William Shakespeare

Money is one of the main themes in 'The Merchant of Venice'. Write about Shylock lending money to Antonio by answering the following questions:

## **Part A – Why does Antonio borrow money from Shylock?**

**Part B – Explain what is unusual about the loan agreement between Shylock and Antonio.**

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**Part C** – Describe how the disagreement between Shylock and Antonio is settled in the end.

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**OR**

***Please turn the page.***

## 5. 'A View from the Bridge' by Arthur Miller

In 'A View from the Bridge', Eddie overprotects Catherine. Write about his strong feelings by answering the following questions:

**Part A – Give **ONE** example of how Eddie overprotects Catherine.**

**Part B – Explain how Beatrice reacts to Eddie’s behaviour towards Catherine.**

**Part C – Explore the type of advice Alfieri gives Eddie.**

## Section C: Prose

(Total:  | 30 marks)

You are advised to spend about 35 minutes on Section C.

Answer **ONE** question on **ONE** text.

Each question consists of Part A, Part B and Part C.

## **EITHER**

## **1. 'The Boy in the Striped Pyjamas' by John Boyne**

Bruno and Shmuel's friendship is central to the development of the novel. Write about their friendship by answering the following questions:

**Part A – How do Bruno and Shmuel meet for the first time?**

**Part B – Explain how their friendship grows by giving **TWO** examples.**

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**Part C –** Write about the problems Bruno and Shmuel face because of their different lives.

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**OR**

## 2. 'Animal Farm' by George Orwell

One of the main themes in 'Animal Farm' is how power can lead to corruption. Comment on this theme by answering the following questions:

## **Part A – How does Napoleon take control of the farm?**

**Part B** – Describe how the commandments are changed by giving **TWO** examples.

**Part C – Write about how the other animals are treated.**

**OR**

### **3. 'Listen to the Moon' by Michael Morpurgo**

Lucy refuses to get out of bed or to communicate with Alfie's family for days. However, there are times where she suddenly reacts and shows hope of improving. Write about these incidents by answering the following questions:

**Part A – What happens when Dr. Crow brings his record player?**

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**Part B** – Explain how Lucy reacts when she sees the full moon outside.

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**Part C** – Write about what happens when Lucy sees Peg, the island workhorse.

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**OR**

***Please turn the page.***

#### 4. 'The Breadwinner' by Deborah Ellis

Fatana, Parvana's mother, is an important character in the story. Write about Fatana by answering the following questions:

## **Part A – What was Fatana’s life like before the Taliban took over?**

**Part B – Write about Fatana’s relationship with her husband and how she reacts to his arrest.**

**Part C – Explain how Parvana and Mrs Weera help Fatana.**

**OR**

## 5. 'A Christmas Carol' by Charles Dickens

Christmas at the Cratchits' is described as warm and joyful, even though they are poor. Explain how this warmth and joy is brought out by answering the following questions:

### **Part A – How does the family show love towards one another?**

**Part B** – Write about how the Cratchits show their appreciation of their Christmas meal.

**Part C** – Explain how the description of the family's gathering around the fireplace shows their Christmas joy.

**OR**

***Please turn the page.***

## 6. 'Stories Then and Now' by Brian Hawthorn

In Roald Dahl's story "The Landlady", not all is as it seems. Write about this by answering the following questions:

## **Part A – Who is Billy Weaver?**

**Part B – Explain what attracted Billy’s attention to the particular Bed and Breakfast’s window.**

**Part C – Explain what Billy finds out about the landlady at the end of the story.**



SUBJECT: **English Literature**  
 PAPER NUMBER: II – Level 2-3  
 DATE: 15<sup>th</sup> May 2025  
 DURATION: 2 hours 5 minutes

**Section A: Poetry**

(Total:  | **40 marks**)

You are advised to spend about 25 minutes on Part A and about 25 minutes on Part B.

**Part A**

**(20 marks)**

Read the poem and answer the questions below.

**My Box**

My box is made of golden oak,  
 my lover's gift to me.

He fitted hinges<sup>1</sup> and a lock  
 of brass and a bright key.

5     He made it out of winter nights,  
 sanded and oiled and planed<sup>2</sup>,  
 engraved inside the heavy lid  
 in brass, a golden tree.

10    In my box are twelve black books  
 where I have written down  
 how we have sanded, oiled and planed,  
 planted a garden, built a wall,  
 seen jays<sup>3</sup> and goldcrests<sup>4</sup>, rare red kites<sup>5</sup>,  
 found the wild heartsease<sup>6</sup>, drilled a well,  
 15    harvested apples and words and days  
 and planted a golden tree.

On an open shelf I keep my box.  
 Its key is in the lock.  
 I leave it there for you to read,  
 20    or them when we are dead,  
 how everything is slowly made,  
 how slowly things made me,  
 a tree, a lover, words, a box,  
 books and a golden tree.

Gillian Clarke

<sup>1</sup> a piece of metal that fastens the lid to the box

<sup>2</sup> the work involved in finishing a wooden surface with special tools

<sup>3</sup> <sup>4</sup> <sup>5</sup> types of birds

<sup>6</sup> a type of wildflower

1. Underline the best answer for each of the following questions:

a. The poem is about:

- i. the making of a wooden gift.
- ii. love, life and memories.
- iii. enjoying life outdoors.

(1)

b. The voice in the poem is a:

- i. first-person speaker.
- ii. second-person speaker.
- iii. third-person speaker.

(1)

2. Circle the following as true (**T**) or false (**F**) according to the poem. Give **ONE** reason **OR** example for your answer. The first one (a) has been done for you.

a. **The stanzas of the poem all have a different number of lines.**

**T**  **F**

**Reason/Example:** Each stanza has 8 lines

b. There are run-on lines in stanza 1.

**T**  **F**

**Reason/Example:** \_\_\_\_\_

(2)

c. There is a regular rhyme scheme in stanza 2.

**T**  **F**

**Reason/Example:** \_\_\_\_\_

(2)

3. The phrase 'sanded, oiled and planed' (line 6 and line 11) is repeated twice in the poem. Which of the following best describes the effect of this repetition?

- a. It shows how quickly the box was made.
- b. It stresses the importance of a strong relationship.
- c. It emphasises the hard work and effort one puts in a relationship.

(1)

4. The box has both a literal and a metaphorical meaning. Match each literal description with its metaphorical meaning. The first one (a) has been done for you. (4)

Literal description	Metaphorical meaning
<b>a. fitted with hinges</b>	represents the dedication put in a relationship
b. a lock of brass and a bright key	represents life
c. made of golden oak	<b>a something that shows security in a relationship</b>
d. a golden tree	a precious and strong relationship
e. made it out of winter nights	something so special that it needs protection

5. a. What literary device related to sound is used in 'black books' (line 9)?

b. Give another example of this literary device from the same stanza.

(2)

6. Quote **TWO** phrases made up of **THREE** words each, from the second stanza, which refer to the idea of creating a full life.

i. \_\_\_\_\_

ii. \_\_\_\_\_ (2)

7. a. Who do you think 'you' and 'them' in the last stanza (lines 19 and 20) refer to? Give a reason for your answer.

\_\_\_\_\_

\_\_\_\_\_

(2)

b. Why does the speaker leave the box 'on an open shelf' (line 17) for 'them' (line 20) to read?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(3)

***Please turn the page.***

**Part B****(20 marks)**

Compare and contrast 'My Box' by Gillian Clarke and 'Sonnet LX' by William Shakespeare.

The answer should include:

- a comment on the possible purpose and audience of both poems;
- a comment on the viewpoints adopted in the two poems;
- a comment on the poet's choice of words, phrases and poetic devices used in the two poems;
- an explanation of how form and structure are used in the two different poems;
- your personal conclusion to the two poems by using evidence from the texts;
- use of quotations/paraphrasing when providing evidence from the text.

The poem is reproduced here below for ease of reference.

**Sonnet LX**

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end;  
Each changing place with that which goes before,  
In sequent toil all forwards do contend.  
Nativity, once in the main of light,  
Crawls to maturity, wherewith being crown'd,  
Crooked eclipses 'gainst his glory fight,  
And Time that gave doth now his gift confound.  
Time doth transfix the flourish set on youth  
And delves the parallels in beauty's brow,  
Feeds on the rarities of nature's truth,  
And nothing stands but for his scythe to mow:  
    And yet to times in hope, my verse shall stand  
        Praising thy worth, despite his cruel hand.

William Shakespeare

**Section B: Drama**(Total:  | 30 marks)

You are advised to spend about 35 minutes on Section B.

Answer **ONE** question on **ONE** dramatic text.

**1. 'Macbeth' by William Shakespeare****Act 3 Scene 1**

In this extract, Banquo reflects on the fulfilment of the witches' prophecies.

*Enter Banquo*

BANQUO Thou hast it now—king, Cawdor, Glamis, all  
 As the weird women promised, and I fear  
 Thou play'dst most foully for 't. Yet it was said  
 It should not stand in thy posterity,  
 But that myself should be the root and father  
 Of many kings. If there come truth from them—  
 (As upon thee, Macbeth, their speeches shine)—  
 Why, by the verities on thee made good,  
 May they not be my oracles as well,  
 And set me up in hope? But hush, no more.

*Sennet sounded. Enter Macbeth as King, Lady Macbeth, Lennox, Ross, Lords, and Attendants*

MACBETH Here's our chief guest.

LADY MACBETH If he had been forgotten,  
 It had been as a gap in our great feast  
 And all-thing unbecoming.

MACBETH Tonight we hold a solemn supper, sir,  
 And I'll request your presence.

BANQUO Let your Highness  
 Command upon me, to the which my duties  
 Are with a most indissoluble tie  
 Forever knit.

Starting with this extract, explore the influence of the witches' prophecies.

Write about:

- a. how Banquo reflects on the witches' prophecies in this extract (14)
- b. how the witches' prophecies influence the course of events in the rest of the play. (16)

**OR**

***Please turn the page.***

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**2. 'The Curious Incident of the Dog in the Night-time' (play) adapted by Simon Stephens**
**Part 2**

In this extract, Christopher has just arrived at Paddington Station after running away from his father's house.

VOICE ONE	Coffee
VOICE TWO	Fergie to stay at Manchester United.
VOICE THREE	Freshly Baked Cookies and Muffins
VOICE TWO	Cold Drinks
VOICE FOUR	Penalty Fares
VOICE ONE	Warning
VOICE THREE	Savoury Pastries
VOICE FOUR	Platform 14
VOICE FIVE	Burger King
VOICE TWO	Fresh Filled
VOICE THREE	The Reef Café Bar
VOICE FOUR	Business travel
VOICE ONE	Special Edition
VOICE TWO	Top 75 Albums
VOICE FIVE	Evening Standard

*As the chorus becomes more cacophonous, Christopher finds it more difficult to continue to walk. He stops. Rests his head against a box. Puts his hands over his ears. A Station Guard approaches him.*

Station Guard You look lost.

*Christopher pulls out his Swiss Army knife. The Guard backs away.*

Starting with this extract, explore how Stephens depicts Christopher's particular character in the play.

Write about:

- a. how Christopher's perception of the station is different to that of other people (14)
- b. how Christopher's perception of the world poses challenges to his social relationships. (16)

**OR**

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### 3. 'Wild Girl, Wild Boy' and 'Skellig' by David Almond

In the extract from '**Wild Girl, Wild Boy**', Elaine is in her bedroom and is talking to Wild Boy.

In the extract from '**Skellig**', Michael and Mina try to persuade Skellig to leave the garage, which is set to be demolished.

#### 'Wild Girl, Wild Boy'

*Elaine's bedroom. Night. The moon shines in through the window.  
Elaine is at the table. Wild Boy sits on the table.*

ELAINE Larks soar against the sun by day, bats flicker flack against the moon by night. You see them, Wild Boy? Flicker flack, wild wings in the night. Say my name. Elaine. E-laine.

WILD BOY e-ay

*Elaine shows him a drawing of the moon, then points at the window and the moon.*

ELAINE That's the moon, Wild Boy. That's the moon that lights the night and pulls the seas and drives us wild. Mooooon.

WILD BOY Ooooooo!

*Elaine shakes the seedhead. She starts to yell and sing. She draws Wild Boy into the dance. He weirdly sings and yells along with her.*

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#### 'Skellig'

MICHAEL You've got to leave here. They're going to pull it all down. Tomorrow.

MINA We can help you. There's somewhere we could take you. It's safer there. You could just sit there dying too, if that's really what you want.

SKELLIG More beer.

MICHAEL One of these as well.

*Michael helps Skellig to drink. He drops a cod-liver oil capsule onto Skellig's tongue. Skellig gags.*

MINA You have to let us help you.

Starting with these extracts, explore how David Almond develops the theme of friendship, real or imaginary, in both plays.

Write about:

- a. how the theme of friendship, real or imaginary, is presented in these extracts (14)
- b. how the theme of friendship, real or imaginary, is developed in both plays. (16)

**OR**

**4. 'The Merchant of Venice' by William Shakespeare****Act 1 Scene 3**

In this extract, Shylock shows Antonio's hatred for him reflecting the prejudice of the time.

SHYLOCK Signor Antonio, many a time and oft  
In the Rialto you have rated me  
About my moneys and my usances.  
Still have I borne it with a patient shrug,  
For sufferance is the badge of all our tribe.  
You call me misbeliever, cutthroat dog,  
And spet upon my Jewish gaberdine—  
And all for use of that which is mine own.  
Well then, it now appears you need my help.  
Go to, then! You come to me and you say,  
"Shylock, we would have moneys." You say so!—  
You, that did void your rheum upon my beard  
And foot me as you spurn a stranger cur  
Over your threshold! Moneys is your suit.  
What should I say to you? Should I not say,  
"Hath a dog money? Is it possible  
A cur can lend three thousand ducats?" Or  
Shall I bend low, and in a bondman's key  
With bated breath and whispering humbleness  
Say this:  
"Fair sir, you spet on me on Wednesday last;  
You spurned me such a day; another time  
You called me 'dog'—and for these courtesies  
I'll lend you thus much moneys?"

Starting with this extract, explore how the complex relationships between the characters reveal prejudice and ridicule in the play.

Write about:

- a. how Shylock depicts himself as a victim of prejudice and ridicule in this extract (14)
- b. how different characters are also victims of prejudice and/or ridicule in the rest of the play. (16)

**OR**

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## 5. 'A View from The Bridge' by Arthur Miller

### Act 1

In this extract, Beatrice tries to help Catherine understand what she wants to do with her life.

*They enter the apartment. The lights in the living room have risen and Beatrice is there. She looks past the sobbing Catherine at Eddie, who in the presence of his wife, makes an awkward gesture of eroded command, indicating Catherine.*

EDDIE Why don't you straighten her out?

BEATRICE *(inwardly angered at his flowing emotion, which in itself alarms her)* When are you going to leave her alone?

EDDIE B, the guy is no good!

BEATRICE *(suddenly, with open fright and fury)* You are going to leave her alone? Or you gonna drive me crazy? *(He turns, striving to retain his dignity, but nevertheless in guilt walks out of the house, into the street and away. Catherine starts into a bedroom).* Listen, Catherine. *(Catherine halts, turns to her sheepishly)*. What are you going to do with yourself?

CATHERINE I don't know.

BEATRICE Don't tell me you don't know; you're not a baby any more, what are you going to do with yourself?

CATHERINE He won't listen to me.

BEATRICE I don't understand this. He's not your father, Catherine. I don't understand what's going on here.

CATHERINE *(as one who herself is trying to rationalize a buried impulse)* What am I going to do, just kick him in the face with it?

BEATRICE Look, honey, you wanna get married, or don't you wanna get married? What are you worried about, Katie?

CATHERINE *(quietly trembling)* I don't know, B. It just seems wrong if he's against it so much.

Starting with this extract, explore how Beatrice supports Catherine in *A View from the Bridge*.

Write about:

- a. how Beatrice defends Catherine from Eddie's overprotectiveness in this extract (14)
- b. how Beatrice encourages Catherine to free herself from Eddie and build her own life in the rest of the play. (16)

***Please turn the page.***

**Section C: Prose****(Total:  | 30 marks)**

You are advised to spend about 35 minutes on Section C.

**EITHER****1. 'Listen to the Moon' by Michael Morpurgo****Chapter Four**

In this extract, the people living on Bryher are reacting to the news of Lucy's arrival on the island.

"Caught any mermaids today, have you, Jim?" He tried to laugh them off, to remain good-humoured about it all, but he was finding that harder by the day. And he was becoming more concerned about Mary. She was looking tired out these days, and not her usual spirited self at all. He'd tried to suggest, gently, that she might be taking on too much with Lucy Lost, that surely she had enough to do caring for Uncle Billy, that maybe they should think again about Lucy, and find someone else to look after her. But she wouldn't hear of it.

Alfie too, as time passed, was being given more and more of a hard time over Lucy Lost. Every day at school, he found himself being quizzed, by teachers and children alike, and teased too.

Starting with this extract, explore how Morpurgo develops the theme of kindness and compassion in 'Listen to the Moon'.

Write about:

- a. how Morpurgo depicts the theme of kindness and compassion in this extract (14)
- b. how Morpurgo depicts the theme of kindness and compassion throughout the novel. (16)

**OR**

**2. 'Animal Farm' by George Orwell****Chapter Three**

In this extract, the pigs have started taking the milk and apples for themselves, which upsets the other animals, so they send Squealer, their spokesperson, to justify their actions.

'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organization of this farm depends on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we failed in our duty? Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'

Now if there was one thing that the animals were completely certain of, it was that they did not want Jones back. When it was put to them in this light, they had no more to say. The importance of keeping the pigs in good health was all too obvious. So it was agreed without further argument that the milk and the windfall apples (and also the main crop of apples when they ripened) should be reserved for the pigs alone.

Starting with this extract, discuss the character of Squealer in 'Animal Farm'.

Write about:

- a. how the character of Squealer is depicted in this extract (14)
- b. how the character of Squealer is developed in the rest of the novel. (16)

**OR**

***Please turn the page.***

**3. 'The Boy in the Striped Pyjamas' by John Boyne****Chapter Five**

In this extract, Bruno and his family begin their journey to Auschwitz, with Bruno noticing the stark contrast between the two trains at the station, highlighting the different experiences of their passengers.

The official car with the flags on the front had taken them to a train station, where there were two tracks separated by a wide platform, and on either side a train stood waiting for the passengers to board. Because there were so many soldiers marching about on the other side, not to mention the fact there was a long hut belonging to a signalman separating the tracks, Bruno could only make out the crowds of people for a few moments before he and his family boarded a very comfortable train with very few people on it and plenty of empty seats and fresh air when the windows were pulled down. If the trains had been going in different directions, he thought, it wouldn't have seemed so odd, but they weren't; they were both pointed eastwards. For a moment he considered running across the platform to tell people about the empty seats in his carriage, but he decided not to as something told him that if it didn't make Mother angry, it would probably make Gretel furious, and that would be worse still.

Starting with this extract, explore how Boyne presents contrasts in the novel.

Write about:

- a. how contrast is brought out in this extract (14)
- b. how contrast is developed in the rest of the novel. (16)

**OR**

**4. 'A Christmas Carol' by Charles Dickens****Stave 5**

In this extract Scrooge greets Bob Cratchit the morning after Christmas Day.

'Now, I'll tell you what, my friend,' said Scrooge. 'I am not going to stand this sort of thing any longer. And therefore,' he continued, leaping from his stool, and giving Bob such a dig in the waistcoat that he staggered back into the tank again—'and therefore I am about to raise your salary!'

Bob trembled, and got a little nearer to the ruler. He had a momentary idea of knocking Scrooge down with it, holding him, and calling to the people in the court for help and a strait-waistcoat.

'A merry Christmas, Bob!' said Scrooge, with an earnestness that could not be mistaken, as he clapped him on the back. 'A merrier Christmas, Bob, my good fellow, than I have given you for many a year! I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon, over a Christmas bowl of smoking bishop, Bob! Make up the fires and buy another coal-scuttle before you dot another i, Bob Cratchit!'

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father. He became as good a friend, as good a master, and as good a man as the good old City knew, or any other good old city, town, or borough in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins as have the malady in less attractive forms. His own heart laughed, and that was quite enough for him.

Starting with this extract, discuss how Dickens presents the theme of generosity and Christmas cheer in 'A Christmas Carol'.

Write about:

- a. how Dickens presents the theme of generosity and Christmas cheer in this extract (14)
- b. how Dickens presents the theme of generosity and Christmas cheer in the rest of the novel. (16)

**OR**

***Please turn the page.***

**5. 'Stories Then and Now' by Brian Hawthorn****'Lamb to the Slaughter' by Roald Dahl**

In the extract below Mrs Maloney is returning home from the grocery shop after having bought some vegetables.

'Good night, Mrs Maloney. And thank you.'

And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror. Mind you, she wasn't expecting to find anything. She was just going home with the vegetables. Mrs Patrick Maloney going home with the vegetables on Thursday evening to cook supper for her husband.

That's the way, she told herself. Do everything right and natural and there'll be no need for acting at all.

Therefore, when she entered the kitchen by the back door, she was humming a little tune to herself and smiling.

'Patrick!' she called. 'How are you, darling?'

She put the parcel down on the table and went through into the living-room; and when she saw him lying down there on the floor with his legs doubled up and one arm twisted back underneath his body, it really was rather a shock. All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out. It was easy. No acting was necessary.

A few minutes later she got up and went to the phone. She knew the number of the police station, and when the man at the other end answered, she cried to him, 'Quick! Come quick! Patrick's dead!'

Starting with this extract, discuss Mary Maloney's ability to adapt and manipulate the situation to her advantage in 'Lamb to the Slaughter'.

Write about:

- a. how Mary Maloney is able to adapt and manipulate the situation to her advantage in this extract (14)
- b. how Mary Maloney's ability to adapt and manipulate the situation to her advantage is evident throughout 'Lamb to the Slaughter'. (16)

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