

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Tuesday 22 May 2012 – Morning

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

You must have: Questions and Extracts Booklet (enclosed)
Clean copies of set texts may be used.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

P40049A

©2012 Pearson Education Ltd.

1/1/1/1



PEARSON

(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section A continued)

Handwriting practice area with 20 horizontal dotted lines.



(Section A continued)

Area with horizontal dotted lines for writing.



(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section A continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section A continued)

Area with horizontal dotted lines for writing.

TOTAL FOR SECTION A = 40 MARKS



SECTION B: DIFFERENT CULTURES AND TRADITIONS

You must answer ONE question from SECTION B.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number:

Question 7

Question 8

Question 9

Question 10

Question 11

Question 12

Question 13

Question 14

Question 15

Question 16

Question 17

Question 18

Question 19

Question 20

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.



(Section B continued)

Area with horizontal dotted lines for writing.

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



BLANK PAGE



BLANK PAGE



BLANK PAGE



Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Tuesday 22 May 2012 – Morning

Paper Reference

Time: 1 hour 45 minutes

5ET1H/01

Questions and Extracts Booklet

Do not return this booklet with the Answer Booklet

Clean copies of set texts may be used

Turn over ►

P40049A

©2012 Pearson Education Ltd.

1/1/1/1/



PEARSON

BLANK PAGE

You must answer TWO questions.

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

SECTION A: LITERARY HERITAGE

Page

Answer ONE question

Question 1: Animal Farm	4
Question 2: Dr Jekyll and Mr Hyde	6
Question 3: The Hound of the Baskervilles	8
Question 4: Felicia's Journey	10
Question 5: Pride and Prejudice	12
Question 6: Great Expectations	14

SECTION B: DIFFERENT CULTURES AND TRADITIONS

Page

Answer ONE question

Question 7 OR 8: Anita and Me	16
Question 9 OR 10: Balzac and the Little Chinese Seamstress	16
Question 11 OR 12: Heroes	17
Question 13 OR 14: Of Mice and Men	17
Question 15 OR 16: Rani and Sukh	18
Question 17 OR 18: Riding the Black Cockatoo	18
Question 19 OR 20: To Kill a Mockingbird	19

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 8.

As his last act upon earth, Comrade Napoleon had pronounced a solemn decree: the drinking of alcohol was to be punished by death.

By the evening, however, Napoleon appeared to be some-what better, and the following morning Squealer was able to tell them that he was well on the way to recovery. By the evening of that day Napoleon was back at work, and on the next day it was learned that he had instructed Whymper to purchase in Willingdon some booklets on brewing and distilling. A week later Napoleon gave orders that the small paddock beyond the orchard, which it had previously been intended to set aside as a grazing-ground for animals who were past work, was to be ploughed up. It was given out that the pasture was exhausted and needed re-seeding; but it soon became known that Napoleon intended to sow it with barley.

About this time there occurred a strange incident which hardly anyone was able to understand. One night at about twelve o'clock there was a loud crash in the yard, and the animals rushed out of their stalls. It was a moonlight night. At the foot of the end wall of the big barn, where the Seven Commandments were written, there lay a ladder broken in two pieces. Squealer, temporarily stunned, was sprawling beside it, and near at hand there lay a lantern, a paint-brush, and an overturned pot of white paint. The dogs immediately made a ring round Squealer, and escorted him back to the farmhouse as soon as he was able to walk. None of the animals could form any idea as to what this meant, except old Benjamin, who nodded his muzzle with a knowing air, and seemed to understand, but would say nothing.

But a few days later Muriel, reading over the Seven Commandments to herself, noticed that there was yet another of them which the animals had remembered wrong. They had thought that the Fifth Commandment was 'No animal shall drink alcohol', but there were two words that they had forgotten. Actually the Commandment read: 'No animal shall drink alcohol *to excess*.'

Animal Farm

1 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Napoleon?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on how language is used to create the relationship between the pigs and the other animals in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of dishonesty in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of dishonesty in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 1 = 40 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from 'The last night'

Mr Utterson was sitting by his fireside one evening after dinner, when he was surprised to receive a visit from Poole.

'Bless me, Poole, what brings you here?' he cried; and then taking a second look at him, 'What ails you?' he added, 'is the doctor ill?'

'Mr Utterson,' said the man, 'there is something wrong.'

'Take a seat, and here is a glass of wine for you,' said the lawyer. 'Now, take your time, and tell me plainly what you want.'

'You know the doctor's ways, sir,' replied Poole, 'and how he shuts himself up. Well, he's shut up again in the cabinet; and I don't like it, sir – I wish I may die if I like it. Mr Utterson, sir, I'm afraid.'

'Now, my good man,' said the lawyer, 'be explicit. What are you afraid of?'

'I've been afraid for about a week,' returned Poole, doggedly disregarding the question, 'and I can bear it no more.'

The man's appearance amply bore out his words; his manner was altered for the worse; and except for the moment when he had first announced his terror, he had not once looked the lawyer in the face. Even now, he sat with the glass of wine untasted on his knee, and his eyes directed to a corner of the floor. 'I can bear it no more,' he repeated.

'Come,' said the lawyer, 'I see you have some good reason, Poole; I see there is something seriously amiss. Try to tell me what it is.'

'I think there's been foul play,' said Poole, hoarsely.

'Foul play!' cried the lawyer, a good deal frightened and rather inclined to be irritated in consequence. 'What foul play? What does the man mean?'

'I daren't say, sir,' was the answer; 'but will you come along with me and see for yourself?'

Mr Utterson's only answer was to rise and get his hat and great coat; but he observed with wonder the greatness of the relief that appeared upon the butler's face, and perhaps with no less, that the wine was still untasted when he set it down to follow.

Dr Jekyll and Mr Hyde

2 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Utterson?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to present the character of Poole in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of fear in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of fear in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 2 = 40 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 13.

Holmes said little more, but the picture of the old roisterer seemed to have a fascination for him, and his eyes were continually fixed upon it during supper. It was not until later, when Sir Henry had gone to his room, that I was able to follow the trend of his thoughts. He led me back into the banqueting-hall, his bedroom candle in his hand; and he held it up against the time-stained portrait on the wall.

'Do you see anything there?'

I looked at the broad plumed hat, the curling lovelocks, the white lace collar, and the straight severe face which was framed between them. It was not a brutal countenance, but it was prim, hard and stern, with a firm set, thin-lipped mouth; and a coldly intolerant eye.

'Is it like anyone you know?'

'There is something of Sir Henry about the jaw.'

'Just a suggestion, perhaps. But wait an instant!'

He stood upon a chair, and holding up the light in his left hand, he curved his right arm over the broad hat, and round the long ringlets.

'Good heavens!' I cried, in amazement.

The face of Stapleton had sprung out of the canvas.

'Ha, you see it now. My eyes have been trained to examine faces and not their trimmings. It is the first quality of a criminal investigator that he should see through a disguise.'

'But this is marvellous. It might be his portrait.'

'Yes, it is an interesting instance of a throwback, which appears to be both physical and spiritual. A study of family portraits is enough to convert a man to the doctrine of reincarnation. The fellow is a Baskerville – that is evident.'

'With designs upon the succession.'

'Exactly. This chance of the picture has supplied us with one of our most obvious missing links. We have him, Watson, we have him, and I dare swear that before tomorrow night he will be fluttering in our net as helpless as one of his own butterflies. A pin, a cork, and a card, and we add him to the Baker Street collection!'

He burst into one of his rare fits of laughter as he turned away from the picture. I have not heard him laugh often, and it has always boded ill to somebody.

The Hound of the Baskervilles

3 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Watson?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to present the character of Holmes in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of revealing the truth in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore how the truth is revealed in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 3 = 40 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 4.

'It was great running into you, Felicia.' Under the table one of his knees brushed hers when he moved. 'I'm glad you weren't the bride, Felicia.'

Carmel said you never knew why a fellow fancied you, why a fellow picked you out. You could be driven to distraction by fat arms or a flat chest, and then you'd discover that it was that very thing that drew a fellow on. Connie Jo used to say the same. Rose said you could never understand the male mind.

'It would be great if you came,' Johnny Lysaght said. 'Really great.'

He says it in a dream, when Felicia sleeps again. For four hours they danced at the Friday disco, neither of them dancing with anyone else, twice getting a pass and going to Sheehy's. When he took her hand, walking together through the silent streets at two o'clock in the morning, she wanted to tell him she loved him. She wanted to tell him a boy never kissed her before. In her dream he helps her through the barbed wire and his arms are around her in the field next to the old gasworks, hugging her to him, loving her, he says. There's the fragrance of his aftershave and he opens a button of his shirt, guiding her hand on to his warm flesh; everything about him is gentle. 'You're beautiful,' he whispers. 'You're great, Felicia.' His lips are moist when he kisses her again, and he closes his eyes when she does, in just the same moment, as if they are one person.

Then her dream is different. Her father says it's the way the country's going, brass plates unpolished, a holy show to the world. Her brothers eat without speaking. 'What's Lysaght *like*, though?' Rose asks, and Carmel giggles.

Felicia's Journey

4 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Johnny?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on how language is used to present the character of Felicia in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of relationships in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of relationships in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 4 = 40 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 60.

"My beauty you had early withstood, and as for my manners — my behaviour to *you* was at least always bordering on the uncivil, and I never spoke to you without rather wishing to give you pain than not. Now be sincere; did you admire me for my impertinence?"

"For the liveliness of your mind, I did."

"You may as well call it impertinence at once. It was very little less. The fact is, that you were sick of civility, of deference, of officious attention. You were disgusted with the women who were always speaking, and looking, and thinking for *your* approbation alone. I roused, and interested you, because I was so unlike *them*. Had you not been really amiable you would have hated me for it; but in spite of the pains you took to disguise yourself, your feelings were always noble and just; and in your heart, you thoroughly despised the persons who so assiduously courted you. There—I have saved you the trouble of accounting for it; and really, all things considered, I begin to think it perfectly reasonable. To be sure, you knew no actual good of me—but nobody thinks of *that* when they fall in love."

"Was there no good in your affectionate behaviour to Jane, while she was ill at Netherfield?"

"Dearest Jane! who could have done less for her? But make a virtue of it by all means. My good qualities are under your protection, and you are to exaggerate them as much as possible; and, in return, it belongs to me to find occasions for teasing and quarrelling with you as often as may be; and I shall begin directly by asking you what made you so unwilling to come to the point at last. What made you so shy of me, when you first called, and afterwards dined here? Why, especially, when you called, did you look as if you did not care about me?"

"Because you were grave and silent, and gave me no encouragement."

"But I was embarrassed."

"And so was I."

Pride and Prejudice

5 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Elizabeth?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on how language is used to present Darcy's character in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of love in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of love in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 5 = 40 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 9.

"You are to wait here, you boy," said Estella; and disappeared and closed the door.

I took the opportunity of being alone in the court-yard, to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry – I cannot hit upon the right name for the smart – God knows what its name was – that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

But, when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

My sister's bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice.

Great Expectations

6 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Estella?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to present the character of Pip in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of injustice in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of injustice in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question from this section.

Anita and Me

EITHER

*7 Explore why Anita and her family are important in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 7 = 40 marks)

OR

*8 What is the significance of racism in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 8 = 40 marks)

Balzac and the Little Chinese Seamstress

EITHER

*9 Explore the significance of the Little Chinese Seamstress in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 9 = 40 marks)

OR

*10 Explore the significance of love in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 10 = 40 marks)

Heroes

EITHER

***11** Why is Nicole a significant character in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 11 = 40 marks)

OR

***12** Explore the significance of betrayal in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 12 = 40 marks)

Of Mice and Men

EITHER

***13** Why is Curley a significant character in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 13 = 40 marks)

OR

***14** What is the significance of the dream George and Lennie share in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 14 = 40 marks)

SECTION B: DIFFERENT CULTURES AND TRADITIONS

Rani and Sukh

EITHER

*15 Explore the significance of Divy in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 15 = 40 marks)

OR

*16 In what ways are family relationships significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 16 = 40 marks)

Riding the Black Cockatoo

EITHER

*17 In what ways is John changed by the past?

You **must** consider the context of the text.

Use **evidence** to support your answer.

(Total for Question 17 = 40 marks)

OR

*18 Explore the significance of learning in the text.

You **must** consider the context of the text.

Use **evidence** to support your answer.

(Total for Question 18 = 40 marks)

To Kill a Mockingbird

EITHER

***19** In what ways is Scout a significant character in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 19 = 40 marks)

OR

***20** Explore the theme of racism in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 20 = 40 marks)

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

BLANK PAGE