

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCSE**

**English**

**Unit 2: The Writer's Craft**

**Higher Tier**

Tuesday 29 May 2012 – Morning

**Time: 2 hours**

Paper Reference

**5EH2H/01**

**You must have:** Questions and Extracts Booklet (enclosed)  
Copies of set texts **MUST NOT** 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 **three** questions. Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 96.
- 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 ►

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**PEARSON**





(Section A continued)

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(Section A continued) .....

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(Section A continued) .....

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**TOTAL FOR SECTION A = 24 MARKS**



**SECTION B: PROSE**

**Answer ONE question from this Section.**

**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:
- |                    |                          |                   |                          |
|--------------------|--------------------------|-------------------|--------------------------|
| <b>Question 4</b>  | <input type="checkbox"/> | <b>Question 5</b> | <input type="checkbox"/> |
| <b>Question 6</b>  | <input type="checkbox"/> | <b>Question 7</b> | <input type="checkbox"/> |
| <b>Question 8</b>  | <input type="checkbox"/> | <b>Question 9</b> | <input type="checkbox"/> |
| <b>Question 10</b> | <input type="checkbox"/> |                   |                          |

Write your answer to Section B here:

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(Section B continued)

Ruled writing area with horizontal dotted lines.























(Section C continued)

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(Section C continued)

A series of horizontal dotted lines for writing.



(Section C continued) .....

Dotted lines for writing.

**TOTAL FOR SECTION C = 48 MARKS**  
**TOTAL FOR PAPER = 96 MARKS**



**Edexcel GCSE**

# English

**Unit 2: The Writer's Craft**

**Higher Tier**

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*Turn over* ►

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**PEARSON**

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**You must answer THREE questions. Answer ONE question on one play from Section A, ONE question on one text from Section B and ONE question from Section C.**

**SECTION A: SHAKESPEARE**

**Page**

**Answer ONE question**

Question 1: Romeo and Juliet 4

Question 2: Macbeth 6

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**Section B: Prose**

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Question 11

Question 12

## SECTION A: SHAKESPEARE

Use this extract to answer Question 1.

### *Romeo and Juliet*

Extract taken from Act 5, Scene 3.

**Romeo:** Live and be prosperous – and farewell, good fellow.

**Balthasar:** (*Aside*) For all this same, I'll hide me hereabout.  
His looks, I fear, and his intents I doubt.

### **ROMEO opens the tomb.**

**Romeo:** Thou detestable maw! – Thou womb of death! –  
Gorged with the dearest morsel of the earth! –  
Thus I enforce thy rotten jaws to open,  
And in despite I'll cram thee with more food.

**Paris:** (*Aside*) This is that banished haughty Montague  
That murdered my love's cousin, with which grief  
It is supposed the fair creature died –  
And here is come to do some villainous shame  
To the dead bodies. I will apprehend him!

### **He comes forward to challenge ROMEO.**

Stop thy unhallowed toil, vile Montague!  
Can vengeance be pursued further than death?  
Condemnèd villain, I do apprehend thee!  
Obey, and go with me, for thou must die.

**Romeo:** I must indeed – and therefore came I hither.  
Good gentle youth, tempt not a desperate man.  
Fly hence and leave me. Think upon these gone –  
Let them affright thee. I beseech thee, youth,  
Put not another sin upon my head  
By urging me to fury. O, be gone!  
By heaven, I love thee better than myself  
For I come hither armed against myself.  
Stay not, be gone! Live – and hereafter say  
A madman's mercy bid thee run away.

**Paris:** I do defy thy conjurations  
And apprehend thee for a felon here!

**Romeo:** Wilt thou provoke me? Then have at thee, boy!

### **They fight.**



## **Romeo and Juliet**

**1** Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Romeo in the extract.

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

(7)

(b) Using your understanding of the extract, explain how the following lines might be performed.

(7)

**Romeo** Stay not, be gone! Live – and hereafter say  
A madman’s mercy bid thee run away.

**Paris** I do defy thy conjurations  
And apprehend thee for a felon here!

**Romeo** Wilt thou provoke me? Then have at thee, boy!

**They fight**

(c) In the extract, we see violence.

Explore the significance of violence in **one other** part of the play.

(10)

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**(Total for Question 1 = 24 marks)**



**Macbeth**

2 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Duncan in the extract.

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

(7)

(b) Using your understanding of the extract, explain how the following lines might be performed.

(7)

**Duncan**

**Welcome hither!**

**I have begun to plant thee, and will labour,  
To make thee full of growing. – Noble Banquo,  
That hast no less deserved, nor must be known  
No less to have done so – let me enfold thee,  
And hold thee to my heart.**

**Banquo**

**There if I grow,**

**The harvest is your own.**

(c) In the extract, we are aware of Cawdor's betrayal.

Explore the significance of betrayal in **one other** part of the play.

(10)

**(Total for Question 2 = 24 marks)**

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## SECTION A: SHAKESPEARE

Use this extract to answer Question 3.

### *The Merchant of Venice*

Extract taken from Act 1, Scene 1.

**Antonio:** Is that anything now?

**Bassanio:** Gratiano speaks an infinite deal of nothing – more than any man in all Venice; his reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

**Antonio:** Well, tell me now what lady is the same  
To whom you swore a secret pilgrimage,  
That you to-day promised to tell me of.

**Bassanio:** 'T not unknown to you, Antonio,  
How much I have disabled mine estate  
By something showing a more swelling port  
Than my faint means would grant continuance;  
Nor do I now make moan to be abridged  
From such a noble rate, but my chief care  
Is to come fairly off from the great debts  
Wherein my time, something too prodigal,  
Hath left me gag'd. To you Antonio  
I owe the most in money and in love,  
And from your love I have a warranty  
To unburden all my plots and purposes  
How to get clear of all the debts I owe.

**Antonio:** I pray you, good Bassanio, let me know it,  
And if it stand, as you yourself still do,  
Within the eye of honour, be assured  
My purse, my person, my extremest means  
Lie all unlocked to your occasions.

**Bassanio:** In my school-days, when I had lost one shaft,  
I shot his fellow of the self-same flight  
The self-same way, with more advised watch,  
To find the other forth, and by adventuring both,  
I oft found both; I urge this childhood proof  
Because what follows is pure innocence.  
I owe you much, and, like a wilful youth,  
That which I owe is lost,

**The Merchant of Venice**

**3** Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Bassanio in the extract.

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

(7)

(b) Using your understanding of the extract, explain how the following lines might be performed.

(7)

**Antonio** Is that anything now?

**Bassanio** Gratiano speaks an infinite deal of nothing – more than any man in all Venice. His reasons are of two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them they are not worth the search.

**Antonio** Well, tell me now what lady is the same  
To whom you swore a secret pilgrimage,  
That you today promised to tell me of.

(c) In the extract, Bassanio mentions money.

Comment on the importance of money in **one other** part of the play.

(10)

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**(Total for Question 3 = 24 marks)**

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**TOTAL FOR SECTION A = 24 MARKS**

## SECTION B: PROSE

Use this extract to answer Question 4.

### *Anita and Me*

#### **Extract taken from Chapter 7.**

I could tell papa felt uncomfortable amongst the Ballbearings women; whenever we came across them in the village he would always come up with some lame excuse to get away with the minimum of small talk, during which the women would flirt with him unashamedly, enjoying his obvious discomfort. 'Ooh an't he got lovely eyes, Brenda . . . Yeah, just like that Omar Sharif . . . Ooh yeah, your missus is a lucky woman, yow tell her that from us, Mr K!' Papa would always nod and smile politely but if he happened to be holding my hand, he would squeeze it so hard that my knuckles cracked together, and once we were home, he would retell his experiences to mama as if recounting a near miss in a nasty accident.

'And then that one with the big teeth and purple hair winked at me! Of course, they are nice women and all that but honestly, are there no limits? And in front of Meena as well . . .' Mama always listened to these close encounters with a satisfied possessive expression, secure in the knowledge that not only was her husband tasty enough to flirt with, but that the incident proved how lucky he was to have his own Indian wife whom he knew would never exhibit such loose behaviour in a public place. 'They are harmless, Shyamji, just having fun,' she would soothe him. 'That is just their way of being friendly.' And then papa would nod and kiss her cheek and she would wrap her delight close to her like a shawl.

Papa was jingling his loose change in his jacket pocket and I knew he wanted to make his way over to the skittle stall. Papa loved gambling; I had watched him playing rummy with my Uncles, everyone sitting cross-legged in a huge circle on our carpet, their coins and tumblers of whisky at their knees, throwing down cards with whoops of triumph or dismay.

**Anita and Me**

**4** Answer all parts of the question.

(a) Explain how the writer presents the character of papa in the extract.

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

(7)

(b) Comment on how language is used to present the Ballbearings women in the extract.

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

(7)

(c) In the extract, papa is uncomfortable with people of a different culture.

Explore the significance of different cultures in **one other** part of the novel.

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

(10)

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**(Total for Question 4 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 5.

### *Balzac and the Little Chinese Seamstress*

Extract taken from Part II, Section 6.

'My name?' I echoed warily. 'My name's Luo.'

Hardly had this lie escaped me when I was filled with remorse. I can still hear the emotion in that gentle melodic voice as Four-Eyes's mother cried out: 'So you must be the son of the great dentist! What a surprise! Is it true what they say about your father treating Chairman Mao's teeth?'

'Who told you that?'

'My son told me, in one of his letters.'

'I didn't know.'

'Didn't your father tell you? How very modest of him! He is reputed to be a very great dentist, very great.'

'Actually, he's in detention at the moment. He's been classed as an enemy of the people.'

'So I've heard. Four-Eyes's father has been having similar problems.' Her voice sank to a whisper. 'But I shouldn't let it worry you too much. Right now, ignorance is in fashion, but one day the need for good doctors will be recognised once more. Besides, Chairman Mao is bound to need your father's services again.'

'The next time I see my father I will certainly pass on your sympathy to him.'

'You shouldn't lose hope either. As for me, although I seem to be busy knitting this blue jumper, what I'm really doing is composing poems in my head, while my hands are occupied.'

'How fascinating!' I said. 'What sort of poems are they, may I ask?'

'That is confidential, dear boy.'

With the point of one of her knitting needles she speared a sweet potato, which she skinned and then popped, piping hot, into her mouth.

'My son likes you very much, did you know? He has mentioned you many times in his letters.'

'Really?'

'Yes. But he's not so fond of your friend, it seems: the young man living in the same village as you.'

Quite a revelation. I congratulated myself on having assumed Luo's identity.



**Balzac and the Little Chinese Seamstress**

**5** Answer all parts of the question.

(a) Explain how the writer presents the character of Four-Eyes's mother in the extract.

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

(7)

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

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

(7)

(c) In the extract, we are told that Luo's father is being punished by the state.

Explore the significance of punishment in **one other** part of the novel.

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

(10)

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**(Total for Question 5 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 6.

### *Heroes*

**Extract taken from Chapter 12.**

Finally, on the fourth day, I saw her emerging from the hallway on to the piazza on the second floor.

She did not move away as I came into the yard.

'Nicole,' I called.

She saw me, frowned, drew back a step, then paused, as if waiting for me to approach . . .

'Nicole,' my voice breaking, not like the days of my shyness with her but because my heart was so full it destroyed her name as I spoke it.

Her eyes met mine. She didn't say anything for a long moment and when she finally spoke, her voice was harsh. 'You were there all the time,' she said.

I couldn't reply, could find no words to utter in my defence. Because I had no defence.

'You didn't do anything.'

The accusation in her voice was worse than the harshness.

'I know.' I wasn't sure whether I spoke those words or only thought them.

'You knew what he was doing, didn't you?'

My head so heavy, pounding with blood, that I could barely nod in agreement.

Leaning against the banister, she cried:

'Why didn't you do something? Tell him to stop. Run for help. Anything.'

'I'm sorry,' I said, knowing how pitiful those words must sound to her.

She shook her head, turning away, and I couldn't afford to let her go.

'Are you . . .' I began to ask but hesitated as she turned back and looked at me again. What word could I use? Are you hurt? Torn apart?

'Are you all right?' I asked.

'No, I'm not all right,' she answered, anger flashing in her eyes. 'I hurt. I hurt all over'

**Heroes**

**6** Answer all parts of the question.

(a) Explain how the writer presents the character of Nicole in the extract.

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

(7)

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

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

(7)

(c) In the extract, Francis feels guilt.

Explore the significance of guilt in **one other** part of the novel.

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

(10)

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**(Total for Question 6 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 7.

### *Of Mice and Men*

Extract taken from Section 3.

'Well, I can't stand him in here,' said Carlson. 'That stink hangs around even after he's gone.' He walked over with his heavy-legged stride and looked down at the dog. 'Got no teeth,' he said. 'He's all stiff with rheumatism. He ain't no good to you, Candy. An' he ain't no good to himself. Why'n't you shoot him, Candy?'

The old man squirmed uncomfortably. 'Well – hell! I had him so long. Had him since he was a pup. I herded sheep with him.' He said proudly, 'You wouldn't think it to look at him now, but he was the best damn sheep dog I ever seen.'

George said, 'I seen a guy in Weed that had an Airedale could herd sheep. Learned it from the other dogs.'

Carlson was not to be put off. 'Look, Candy. This ol' dog jus' suffers hisself all the time. If you was to take him out and shoot him right in the back of the head –' he leaned over and pointed, '– right there, why he'd never know what hit him.'

Candy looked about unhappily. 'No,' he said softly. 'No, I couldn't do that. I had 'im too long.'

'He don't have no fun,' Carlson insisted. 'And he stinks to beat hell. Tell you what. I'll shoot him for you. Then it won't be you that does it.'

Candy threw his legs off his bunk. He scratched the white stubble whiskers on his cheek nervously. 'I'm so used to him,' he said softly. 'I had him from a pup.'

'Well, you ain't bein' kind to him keepin' him alive,' said Carlson. 'Look, Slim's bitch got a litter right now. I bet Slim would give you one of them pups to raise up, wouldn't you, Slim?'

The skinner had been studying the old dog with his calm eyes. 'Yeah,' he said. 'You can have a pup if you want to.' He seemed to shake himself free for speech.

'Carl's right, Candy. That dog ain't no good to himself. I wisht somebody'd shoot me if I got old an' a cripple.'

Candy looked helplessly at him, for Slim's opinions were law. 'Maybe it'd hurt him,' he suggested. 'I don't mind takin' care of him.'

***Of Mice and Men***

**7** Answer all parts of the question.

(a) Explain how the writer presents the character of Carlson in the extract.

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

(7)

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

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

(7)

(c) In the extract, it is clear that Candy would be lonely without his dog.

Explore the significance of loneliness in **one other** part of the novel.

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

(10)

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**(Total for Question 7 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 8.

### *Rani and Sukh*

Extract taken from the second 'Leicester' section.

'Just call him.'

Nearly a week after I'd run out of Parvy's flat I was watching the rain fall outside my bedroom window, holding my mobile to my ear and trying to listen to Natalie.

I hadn't spoken to or seen Sukh for all that time and it was killing me. But I didn't know how to sort out the mess that I had created when I ran away. When I had sent him that text, telling him that I didn't want to talk to him: I had been angry, upset. I hadn't meant never again . . .

And now I didn't know if *he* would want to talk to me. I hadn't had any messages in the last couple of days. What if he was angry? What if he wanted to drop me? And what was I supposed to say? Hey Sukh, sorry for being so rubbish but I'm back now and I'm OK about it all . . . ?

'Are you listening to me?' asked Nat.

'Yeah I'm listening,' I told her.

'You've got to *hear* me too, babe,' she replied, sounding a bit exasperated.

'I'm sorry, Nat.'

'That's what you need to tell Sukh too,' she said.

'He'll just tell me to get lost.'

'No he won't.'

'How do you know?'

'Let me think . . .' she began.

'I didn't reply to any of his messages, Nat, and now he's stopped sending them. He'll probably drop me like a stone . . .'

She sighed for about the tenth time since I'd called her. 'Look – do you love him?' she asked.

'More than anything . . .'

'And you're OK with this whole feud thing?'

I grinned despite myself. 'It is a bit Bollywood –' I began, but Nat cut me off.

'Answer the question, minx.'

'Yes - I'm fine now. I just wanted to think about things – that's all . . .'

'And he's sent you what – thirty-odd messages?'

'Yeah.'

'So call him, apologize for being crap and meet him somewhere, for God's sake.'

'But what if — ?'

'That's it – I'm going. You're doing my head in now . . .'

'I'm sorry, Nat . . .' Just what I needed.

**Rani and Sukh**

**8** Answer all parts of the question.

(a) Explain how the writer presents the character of Natalie in the extract.

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

(7)

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

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

(7)

(c) In the extract, Natalie mentions the feud between families.

Explore the significance of the feud in **one other** part of the novel.

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

(10)

---

**(Total for Question 8 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 9.

### *Riding the Black Cockatoo*

Extract taken from Chapter 7.

Pete and I have been friends for a long time; he earned the nickname Captain Cranky because he's never afraid to challenge a point of view or to speak his mind. It's an honest friendship! Pete is a mountain-bike race promoter and works from a rustic little shack in his back yard not far from my place. I'd called by to return some tools and had soon settled in for a chat. Pete asked me what I'd been up to, and for the next ten minutes listened – without saying a word – as I told him of Mary's journey back to country. Pete barely batted an eyelid throughout the story, then when I finished he nonchalantly pointed to a rusted old sword hanging above a bookshelf.

'Maybe that's the weapon that did the deed,' he said dryly.

'Pete!' I said, totally appalled. 'Anyway, as if that dodgy old thing was ever drawn in anger. Where'd you get it, a fancy-dress shop?'

'It's a trooper's sword,' he said.

'So what? It was probably just for ceremonial use.'

'What do you think they used them for, cutting onions for the barbecue,' Pete went on to tell the story behind the sword and how it was given to his father – at the time a fertiliser salesman – by an old farmer.

'The farmer used it as wedge to keep the barn door open. When Dad asked about it the farmer said that it had been there ever since he could remember, but he'd been told it had lopped off a few heads when the land was being cleared.'

*Cleared;* for some reason I'd always associated the term with trees and scrub. I knew there'd been a few massacres, but I'd imagined that most of the original inhabitants had just drifted away, beyond the ever-expanding line of development. My vivid imagination went into overdrive as I stared at the blunt relic.



***Riding the Black Cockatoo***

**9** Answer all parts of the question.

(a) Explain how the writer presents Pete in the extract.

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

(7)

(b) Comment on how language is used to present past events in the extract.

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

(7)

(c) In the extract, the treatment of Aboriginal Australians is mentioned.

Explore the significance of the treatment of Aboriginal Australians in **one other** part of the story.

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

(10)

---

**(Total for Question 9 = 24 marks)**

## SECTION B: PROSE

Use this extract to answer Question 10.

### *To Kill a Mockingbird*

#### Extract taken from Chapter XV.

It was a summer's night, but the men were dressed, most of them, in overalls and denim shirts buttoned up to the collars. I thought they must be cold-natured, as their sleeves were unrolled and buttoned at the cuffs. Some wore hats pulled firmly down over their ears. They were sullen-looking, sleepy-eyed men who seemed unused to late hours. I sought once more for a familiar face, and at the centre of the semi-circle I found one.

'Hey, Mr Cunningham.'

The man did not hear me, it seemed.

'Hey, Mr Cunningham. How's your entailment gettin' along?'

Mr Walter Cunningham's legal affairs were well known to me; Atticus had once described them at length. The big man blinked and hooked his thumbs in his overall straps. He seemed uncomfortable; he cleared his throat and looked away. My friendly overture had fallen flat.

Mr Cunningham wore no hat, and the top half of his forehead was white in contrast to his sun-scorched face, which led me to believe that he wore one most days. He shifted his feet, clad in heavy work shoes.

'Don't you remember me, Mr Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one time, remember?' I began to sense the futility one feels when unacknowledged by a chance acquaintance.

'I go to school with Walter,' I began again. 'He's your boy, ain't he? Ain't he, sir?'

Mr Cunningham was moved to a faint nod. He did know me, after all.

'He's in my grade,' I said, 'and he does right well. He's a good boy,' I added, 'a real nice boy. We brought him home for dinner one time. Maybe he told you about me, I beat him up one time but he was real nice about it. Tell him hey for me, won't you?'

**To Kill a Mockingbird**

**10** Answer all parts of the question.

(a) Explain how the writer presents the character of the narrator, Scout, in the extract.

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

(7)

(b) Comment on how language is used to present the men in the extract.

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

(7)

(c) In the extract, it is clear that the mob are trying to break the law.

Explore the significance of the law in **one other** part of the novel.

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

(10)

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**(Total for Question 10 = 24 marks)**

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**TOTAL FOR SECTION B = 24 MARKS**

**SECTION C: WRITING**

**Answer EITHER Question 11 OR Question 12 in this section.**

**EITHER**

**\*11** Write a letter to your headteacher/principal suggesting a charity that would benefit from money raised by students. (48)

**OR**

**\*12** Write a magazine article for young adults advising them how to deal with bullying. (48)

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**TOTAL FOR SECTION C = 48 MARKS**  
**TOTAL FOR PAPER = 96 MARKS**