

Write your name here

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Other names

Pearson
Edexcel GCSE

Centre Number

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Candidate Number

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English
Unit 2: The Writer's Craft

Foundation Tier

Tuesday 5 November 2013 – Morning
Time: 2 hours

Paper Reference

5EH2F/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)

Dotted lines for writing.



(Section A continued)

A series of horizontal dotted lines for writing.



(Section A continued)

Dotted lines for writing.



(Section A continued)

Ruled area for writing answers, consisting of multiple horizontal dotted lines.

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:
- | | |
|----------------------|---------------------|
| Question 4 ☒ | Question 5 ☒ |
| Question 6 ☒ | Question 7 ☒ |
| Question 8 ☒ | Question 9 ☒ |
| Question 10 ☒ | |

Write your answer to Section B here:

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(Section B continued)

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(Section B continued)

A series of horizontal dotted lines for writing, extending across the page.



(Section B continued)

A series of horizontal dotted lines for writing.



(Section B continued)

A series of 30 horizontal dotted lines for writing.



P 4 3 5 9 3 A 0 1 1 2 0

(Section B continued)

[Dotted lines for writing]

TOTAL FOR SECTION B = 24 MARKS



SECTION C: WRITING

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: **Question 11** **Question 12**

Write your answer to Section C here:

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(Section C continued)

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(Section C continued)

Ruled writing area with horizontal dotted lines.



(Section C continued)

A series of horizontal dotted lines for writing, filling most of the page.



(Section C continued)

A series of horizontal dotted lines for writing, starting from the line following the text "(Section C continued)" and extending to the bottom of the page.



(Section C continued)

Lined writing area consisting of multiple horizontal dotted lines for text entry.

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



Pearson Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

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Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

Copies of set texts MUST NOT be used

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

Question 3: The Merchant of Venice 8

SECTION B: PROSE

Answer ONE question

Question 4: Anita and Me 10

Question 5: Balzac and the Little Chinese Seamstress 12

Question 6: Heroes 14

Question 7: Of Mice and Men 16

Question 8: Rani and Sukh 18

Question 9: Riding the Black Cockatoo 20

Question 10: To Kill a Mockingbird 22

SECTION C: WRITING 24

Answer ONE question

Question 11

Question 12

SECTION A: SHAKESPEARE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 1.

Romeo and Juliet

Extract taken from Act 1, Scene 5.

Capulet: Why, how now, kinsman! Wherefore storm you so?

Tybalt: Uncle, this is a Montague, our foe! –
A villain that is hither come in spite,
To scorn at our solemnity this night.

Capulet: Young Romeo is it?

Tybalt: 'Tis he, that villain Romeo.

Capulet: Content thee, gentle coz, let him alone.
'A bears him like a portly gentleman –
And to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not, for the wealth of all this town,
Here in my house do him disparagement.
Therefore be patient, take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

Tybalt: It fits when such a villain is a guest.
I'll not endure him!

Capulet: He shall be endured.
What, Goodman boy? I say he shall! Go to!
Am I the master here, or you? Go to!
You'll not endure him! God shall mend my soul,
You'll make a mutiny among my guests!
You will set cock-a-hoop! You'll be the man!

Tybalt: Why, uncle, 'tis a shame.

Capulet: Go to, go to!
You are a saucy boy! Is't so indeed?
This trick may chance to scathe you. – I know what.
You must contrary *me*! Marry, 'tis time –
(**To dancers nearby**) Well said, my hearts! – You are a
princox! Go!
Be quiet, or – (**To the SERVANTS**) More light, more light,
for shame! –
I'll make you quiet! – (**To dancers**) What! – Cheerly
my hearts!

He leaves TYBALT, and goes back to his guests as the dancing continues.

Tybalt: Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw. But this intrusion shall,
Now seeming sweet, convert to bitterest gall!

Romeo and Juliet

1 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Capulet?

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)

Tybalt

**It fits when such a villain is a guest.
I'll not endure him!**

Capulet

**He shall be endured.
What, goodman boy? I say he shall! Go to!
Am I the master here, or you? Go to!
You'll not endure him! God shall mend my soul,
You'll make a mutiny among my guests!**

You may consider the following in your answer:

- actions
- positioning
- movement
- voice
- gesture
- facial expression.

(c) In the extract, Tybalt shows his hatred of Romeo.

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

(10)

(Total for Question 1 = 24 marks)

SECTION A: SHAKESPEARE

Use this extract to answer Question 2.

Macbeth

Extract taken from Act 3, Scene 4.

Macbeth: Here had we now our country's honour roofed,
Were the graced person of our Banquo present –

Enter the GHOST of BANQUO. It takes Macbeth's seat at the table.

Who may I rather challenge for unkindness,
Than pity for mischance!

Ross: His absence, sir,
Lays blame upon his promise. Please 't your Highness
To grace us with your royal company?

Macbeth: The table's full.

Lennox: Here is a place reserved, sir.

Macbeth: Where?

Lennox: Here, my good lord. (**MACBETH sees the GHOST.**)
What is't that moves your Highness?

Macbeth: Which of you have done this?

Lords: What, my good lord?

Macbeth: (**To the GHOST**) Thou canst not say I did it! Never shake
Thy gory locks at me!

Ross: Gentlemen, rise: his Highness is not well.

Lady Macbeth: Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is momentary: upon a thought
He will again be well. If much you note him
You shall offend him, and extend his passion.
(**Rising from the table**) Feed, and regard him not. –
(**Aside to Macbeth**) Are you a man?

Macbeth: Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady Macbeth: O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O! – these flaws and starts
(Impostors to true fear) would well become
A woman's story at a winter's fire,
Authorised by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macbeth: Prithee, see there! Behold! Look! Lo! – how say you?
Why – what care I? (**To the GHOST**) If thou canst nod,
speak too! –
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites!

Exit GHOST.

Lady Macbeth: What! Quite unmanned in folly?

Macbeth: If I stand here, I saw him!

Lady Macbeth: Fie! – for shame!

SECTION A: SHAKESPEARE

Use this extract to answer Question 3.

The Merchant of Venice

Extract taken from Act 1, Scene 3.

- Shylock:** This kindness will I show:
Go with me to a notary. Seal me there
Your single bond, and – in a merry sport –
If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
- Antonio:** Content, in faith! I'll seal to such a bond –
And say there is much kindness in the Jew.
- Bassanio:** You shall not seal to such a bond for me!
I'll rather dwell in my necessity.
- Antonio:** Why, fear not, man, I will not forfeit it.
Within these two months – that's a month before
This bond expires – I do expect return
Of thrice three times the value of this bond.
- Shylock:** O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this:
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour I extend this friendship.
If he will take it, so – if not, adieu –
And for my love I pray you wrong me not.
- Antonio:** Yes, Shylock, I will seal unto this bond.
- Shylock:** Then meet me forthwith at the notary's.
Give him direction for this merry bond,
And I will go and purse the ducats straight –
See to my house, left in the fearful guard
Of an unthrifty knave – and presently
I'll be with you.

The Merchant of Venice

3 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Shylock?

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 **Content, in faith! I'll seal to such a bond –
And say there is much kindness in the Jew.**

Bassanio **You shall not seal to such a bond for me!
I'll rather dwell in my necessity.**

Antonio **Why, fear not, man, I will not forfeit it.**

You may consider the following in your answer:

- actions
- positioning
- movement
- voice
- gesture
- facial expression.

(c) In the extract, Antonio is friendly towards Bassanio.

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

(10)

(Total for Question 3 = 24 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B: PROSE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 4.

Anita and Me

Extract taken from Chapter 12.

His [Robert's] painfully thin frame held up a pair of stripey pyjamas but his face, framed by curly brown hair, was illuminated by a pair of energetic, electric blue eyes. He breathed onto the window and began writing, 'Is ... she ...' and then changed his mind and dived out of sight for a moment, reappearing with a sketch pad and marker pen. He wrote down his message quickly and held it against the glass. 'Is she driving you mad?' I nodded wildly and rolled my eyes. He laughed, wrote again, this time the message said, 'Has she told you she's a Gemini yet?' I nodded again, infected by his soundless chortle. It startled me, the realisation that he was not only handsome but that he was talking to me. He does not have much choice, I told myself. He's bored, you're the nearest. Trust you to end up next to a dishy bloke when you're in your oldest nightie with no lip gloss and your leg in the air. But I was definitely feeling better, feeling something which was not boredom or pain or misery, all of whom were my bedfellows at night when the radio was finally switched off and I lay awake longing for my own bed, my family, my freedom.

I scabbled around for a pen and paper; mama seemed to have brought everything in the house except for those two items. Food, comics, books, puzzles, knitting ('Now's the time to learn!' mama said. I never did.), photographs of everyone I loved, even yesterday's *Express and Star* with the crossword half-completed in Mrs Worrall's large uneven capitals. 'No paper!' I mouthed to Robert who wagged his finger at me mock-angrily. 'Tomorrow!' he mouthed back and eased himself back onto his bed like a very old man.

Anita and Me

4 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Meena?

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

(7)

(b) Explain how the writer uses language to present Robert in the extract.

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

(7)

(c) In the extract, it is clear that Meena is becoming friends with Robert.

Explain the importance of friendship in **one other** part of the novel.

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

- how the friends behave
- what the friendship means to them.

(10)

(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 1, Section 4.

I had become infected by the same idea as Luo: from that day on I shared his terror of not leaving the place alive.

During our time at the mine, Luo and I slept in the peasants' dormitory, a humble cabin clinging to the mountainside under a rocky outcrop. Waking up in the morning, I would hear the rain dripping from the rock onto the cabin roof, which was covered with bits of tree bark, and would console myself with the thought that at least I was still alive. But each morning when leaving the cabin I was terrified that I would not make it back there at night. The most trivial occurrence, someone's offhand remark, for instance, or a macabre joke, or just a change in the weather, became, in my eyes, a bad omen, a foreboding of death.

I had visions, sometimes, while I was at work in the mine. The ground would become soft, I would have difficulty breathing and would feel as if I were on the brink of death, whereupon I saw my childhood race before me at breakneck speed, the way the dying are said to see their lives pass by in a flash. The rubbery ground stretched elastically with each step I took, then there was a deafening roar overhead as if the roof were about to cave in. Crazed with fear I would get down on my hands and knees and crawl in the dark with my mother and father's faces looming before my eyes. The vision lasted a few seconds, then it vanished as suddenly as it had come, leaving me in the desolation of the mine shaft, naked as a worm, struggling to heave my burden towards the exit. I fastened my eyes on the ground at my feet: in the flickering light of my pit lamp I caught sight of a forlorn ant. It was advancing slowly and steadily, driven by the will to survive.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question.

(a) From the extract, what do you learn about the character of the Narrator?

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

(7)

(b) Explain how the writer uses language to present the living and working conditions in the extract.

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

(7)

(c) In the extract, the Narrator is afraid.

Explain the importance of fear in **one other** part of the novel.

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

- what causes fear
- how those involved react to fear.

(10)

(Total for Question 5 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 6.

Heroes

Extract taken from Chapter 7.

The game began.

My serve:

Paddle met ball. I didn't try for speed or spin, merely wanted to place the ball in proper position, without risk, and then play my defensive game. My heartbeat was steady, my body poised for action. The ball came back to me. I returned. Came again and again I returned. Larry LaSalle's return was placed perfectly, at the edge of the table, almost impossible for me to reach but somehow I reached it, returned it, throwing him off balance. My point. Next point his, then mine again. Then his.

We were half-way through the game, the score standing at 13–12, my serve, when I realized that he was letting me win, was guiding the game with such skill that no one but me realized what he was doing. He cleverly missed my returns by what seemed like a thousandth of an inch, feigning frustration, and placed his returns in seemingly impossible spots, but within my reach.

The noise of the crowd receded, diminished to a hush, broken only by the plopping of the ball on the table, the soft clunk of the ball on the rubber dimples of our paddles. A giant sigh rose from the crowd when an impressive point was made. I dared not take my eyes away from the game to look at Nicole.

Two games were being played at the same time, the sharp, take-no-prisoners game the hushed audience was observing and the subtle tender game in which Larry LaSalle was letting me win.

Finally, the score stood at 20–19. My favour. One point away from victory. I resisted meeting Larry LaSalle's eyes. It was still his serve. Crouching, waiting, I finally looked at him, saw his narrowed eyes. They were suddenly inscrutable, mysterious. A shudder made me tremble, as I realized that he could easily win the next two points and take the championship away from me. He could win it so easily and so humiliatingly that the crowd – Nicole – would know instantly that he had been toying with me all along.

Heroes

6 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Larry LaSalle?

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

(7)

(b) Explain how the writer uses language to make the game seem exciting in the extract.

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

(7)

(c) In the extract, there is conflict between the players.

Explain the importance of conflict in **one other** part of the novel.

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

- an event showing conflict
- how characters react to the conflict.

(10)

(Total for Question 6 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Chapter 2.

The old man said, 'I guess the boss'll be out here in a minute. He was sure burned when you wasn't here this morning. Come right in when we was eatin' breakfast and says, "Where the hell's them new men?" An' he give the stable buck hell, too.'

George patted a wrinkle out of his bed, and sat down. 'Give the stable buck hell?' he asked.

'Sure. Ya see the stable buck's a nigger.'

'Nigger, huh?'

'Yeah. Nice fella, too. Got a crooked back where a horse kicked him. The boss gives him hell when he's mad. But the stable buck don't give a damn about that. He reads a lot. Got books in his room.'

'What kind of a guy is the boss?' George asked.

'Well, he's a pretty nice fella. Gets pretty mad sometimes, but he's pretty nice. Tell ya what – know what he done Christmas? Brang a gallon of whisky right in here and says, "Drink hearty, boys. Christmas comes but once a year."'

'The hell he did! Whole gallon?'

'Yes sir. Jesus, we had fun. They let the nigger come in that night. Little skinner name of Smitty took after the nigger. Done pretty good, too. The guys wouldn't let him use his feet, so the nigger got him. If he coulda used his feet, Smitty says he woulda killed the nigger. The guys said on account of the nigger's got a crooked back, Smitty can't use his feet.' He paused in relish of the memory. 'After that the guys went into Soledad and raised hell. I didn't go in there. I ain't got the poop no more.'

Lennie was just finishing making his bed. The wooden latch raised again and the door opened. A little stocky man stood in the open doorway. He wore blue jean trousers, a flannel shirt, a black, unbuttoned vest and a black coat. His thumbs were stuck in his belt, on each side of a square steel buckle. On his head was a soiled brown Stetson hat, and he wore high-heeled boots and spurs to prove he was not a laboring man.

The old swamper looked quickly at him, and then shuffled to the door rubbing his whiskers with his knuckles as he went. 'Them guys just come,' he said, and shuffled past the boss and out the door.

Of Mice and Men

7 Answer all parts of the question.

- (a) From the extract, what do you learn about the character of the old man, Candy the swamper?

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

(7)

- (b) Explain how the writer uses language to present the treatment of the stable buck, Crooks, in the extract.

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

(7)

- (c) In the extract, conflict is described.

Explain the importance of conflict in **one other** part of the novel.

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

- what causes the conflict
- how those involved react to conflict.

(10)

(Total for Question 7 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from the first 'Leicester' section – Rani.

'Don't push it, Rani. You ain't no *goreeh*,' said Divy, getting involved just to wind me up.

'Yeah, yeah,' I said, dismissing him with a wave of my hand.

'An' you best not be getting up to no good with that dutty white gal,' added Divy.

'She ain't dirty and last I checked you weren't a Jamaican, so what's with the accent?' I glared at him.

'Seen her with some Indian guy, innit, kissing like she ain't got no shame, man. Anyhow, I hear about *you* doin' that shit – you're *dead*.'

Sukh's face flashed through my mind and my stomach knotted a little. I walked out of the house, calling my brothers all the names I could think of, muttering under my breath like some mad woman. The bus took ages to get into town from Oadby. The main road was clogged with traffic because there was a race meeting and, further into town, a demonstration against the city council.

At the train station I spotted an uncle of mine standing by his cab talking to other men in turbans. Seeing a member of my family made me think about what Divy had said and what would happen if I got caught with Sukh. I had such a large family that the chances of being seen by some aunt or cousin were quite high. But in a way the threat of being caught out made it all seem so much more intense. Even though Sukh was from the same background as me and everything, I would still get murdered by my dad if someone caught us together. It didn't matter that he was a Punjabi, he was still a *boy*! And the only time I was supposed to even begin to think about boys or men was on the day that I acted like a good Punjabi girl and married some fat, hairy bloater, chosen for me by a panel of haggard matchmakers who always smelled of onions and garlic and turned up at every Punjabi social occasion. I doubt my dad could even imagine us kissing or anything else. It was the stuff of his nightmares.

Rani and Sukh

8 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Rani?

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

(7)

(b) Explain how the writer uses language to present Punjabis in the extract.

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

(7)

(c) In the extract, Rani is faced with aggression.

Explain the importance of aggression in **one other** part of the novel.

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

- what causes the aggression
- how those involved react to aggression.

(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 15.

We talked a little more about art before I added, 'Did you know that many of these explorers had Aboriginal guides and did little more than follow the walking trails and trading routes that existed for centuries? So in some ways these men didn't actually discover anything at all.' My voice swelled with an enthusiasm that I had barely known in months. 'I could bring you in some material, and by the way, have the children seen the Horton's tribal map of Australia yet? It *is* astonishingly beautiful and will change the way they think about their country forever. I really think it should be displayed prominently in every school in Australia.'

She looked at me a little strangely; perhaps she was alarmed by the excited spittle that flew off my words.

'Well, we aren't covering any Indigenous units this year, so that wouldn't really be appropriate.'

And with that she went back to pinning up a cubist Burke and Wills.

In a strange way the paintings became a turning point for me. Each time I passed those 30 bizarre portraits, a breeze would gently billow them out into the hallway as if they were breathing. It was truly unsettling, and more than once I had to close my eyes to regain my composure. It also hammered home the limitations of the current education system; these children were being taught many of the same tired old lessons I had been taught over 30 years ago. I resolved then and there never to teach from a curriculum; if I was to work with children I would teach from the heart. A week later I formally withdrew from prac and at the end of that semester from the teaching degree altogether. Resolving to free myself of the terrible chemicals that were poisoning my spirit, I found a sympathetic doctor who helped me formulate an escape plan and would monitor my withdrawal. But to get well again – to be truly healed – I knew I would have to visit Mary.

Riding the Black Cockatoo

9 Answer all parts of the question.

(a) From the extract, what do you learn about John the narrator?

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

(7)

(b) Explain how the writer uses language to present education in the extract.

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

(7)

(c) In the extract, learning about the past is described.

Explain the importance of learning about the past in **one other** part of the text.

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

- an event involving the past
- what is learned from the event.

(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 9.

'Atticus, how bad is this going to be? You haven't had too much chance to discuss it.'

'It couldn't be worse, Jack. The only thing we've got is a black man's word against the Ewells'. The evidence boils down to you-did-I-didn't. The jury couldn't possibly be expected to take Tom Robinson's word against the Ewells' – are you acquainted with the Ewells?'

Uncle Jack said yes, he remembered them. He described them to Atticus, but Atticus said, 'You're a generation off. The present ones are the same, though.'

'What are you going to do, then?'

'Before I'm through, I intend to jar the jury a bit – I think we'll have a reasonable chance on appeal, though. I really can't tell at this stage, Jack. You know, I'd hoped to get through life without a case of this kind, but John Taylor pointed at me and said, "You're It."'

'Let this cup pass from you, eh?'

'Right. But do you think I could face my children otherwise? You know what's going to happen as well as I do, Jack, and I hope and pray I can get Jem and Scout through it without bitterness, and most of all, without catching Maycomb's usual disease. Why reasonable people go stark raving mad when anything involving a Negro comes up, is something I don't pretend to understand ... I just hope that Jem and Scout come to me for their answers instead of listening to the town. I hope they trust me enough. ... Jean Louise?'

My scalp jumped. I stuck my head around the corner. 'Sir?'

'Go to bed.'

I scurried to my room and went to bed. Uncle Jack was a prince of a fellow not to let me down. But I never figured out how Atticus knew I was listening, and it was not until many years later that I realized he wanted me to hear every word he said.

To Kill a Mockingbird

10 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Atticus?

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

(7)

(b) Explain how the writer uses language to present characters in the Maycomb community in the extract.

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

(7)

(c) In the extract, we hear about racial prejudice.

Explain the importance of racial prejudice in **one other** part of the novel.

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

- an event which shows racial prejudice
- the effects of racial prejudice on those involved.

(10)

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS

SECTION C: WRITING

Answer EITHER Question 11 OR Question 12 in this section.

EITHER

***11** Write an article for a magazine for teenagers suggesting ways in which the lives of teenagers can be improved.

(48)

In your article, you may wish to include:

- the difficulties faced by teenagers
- how these difficulties can be overcome
- how your suggestions would benefit teenagers

as well as any other ideas you may have.

OR

***12** Write the text of a speech you will give to your year group about the importance of friendship.

(48)

In your speech, you may wish to include:

- what friendship means to you
- the advantages of having friends
- the difficulties of friendship

as well as any other ideas you may have.

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