

# Pearson Edexcel GCSE

## English

### Unit 2: The Writer's Craft

**Foundation Tier**

Tuesday 1 November 2016 – Morning

**Time: 2 hours**

Paper Reference

**5EH2F/01**

**Question and Extracts Booklet**

**Do not return this booklet with your Answer Booklet**

**Copies of set texts MUST NOT be used**

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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**

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**SECTION B: PROSE**

**Answer ONE question**

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**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 3 Scene 3

**Fr. Lawrence** Thou fond mad man! – Hear me a little speak.

**Romeo** O, thou wilt speak again of banishment.

**Fr. Lawrence** I'll give thee armour to keep off that word –  
Adversity's sweet milk, philosophy,  
To comfort thee though thou art banishèd.

**Romeo** Yet 'banishèd'? Hang up philosophy!  
Unless philosophy can make a Juliet,  
Displant a town, reverse a Prince's doom,  
It helps not, it prevails not! Talk no more.

**Fr. Lawrence** O, then I see that madmen have no ears.

**Romeo** How should they, when that wise men have no eyes?

**Fr. Lawrence** Let me dispute with thee of thy estate.

**Romeo** Thou canst not speak of that thou dost not feel!  
Wert thou as young as I, Juliet thy love,  
An hour but married, Tybalt murderèd,  
Doting like me, and like me banishèd,  
*Then* mightst thou speak! – then mightst thou tear thy  
hair,  
And fall upon the ground as I do now,  
Taking the measure of an unmade grave!

#### ***He flings himself down on the floor. A knocking is heard.***

**Fr. Lawrence** Arise! One knocks. Good Romeo, hide thyself.

**Romeo** Not I – unless the breath of heartsick groans  
Mist-like infold me from the search of eyes.

#### ***More knocking heard.***

**Fr. Lawrence** Hark how they knock! – **(Calling)** Who's there? –  
Romeo, arise!  
Thou wilt be taken. – **(Calling)** Stay a while! – Stand up!  
Run to my study. – **(Calling)** By and by! – God's will! –  
What simpleness is this? – **(Calling)** I come, I come!

#### ***Louder knocking from the door.***

Who knocks so hard? Whence come you? What's your  
will?

**Nurse**            **(Calling from outside)** Let me come in and you shall  
know my errand!  
I come from Lady Juliet.

**Fr. Lawrence**    **(Opening the door)** Welcome then.

**Nurse**            **(Entering)** O holy Friar – O tell me, holy Friar,  
Where's my lady's lord? Where's Romeo?

**Fr. Lawrence**    There on the ground, with his own tears made drunk.

### **Romeo and Juliet**

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

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

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.

**Romeo**                            **Not I – unless the breath of heartsick groans  
Mist-like infold me from the search of eyes.**

**More knocking heard.**

**Friar Lawrence**            **Hark how they knock! – (Calling) Who's there? –  
Romeo, arise!  
Thou wilt be taken. – (Calling) Stay a while! – Stand up!  
Run to my study. – (Calling) By and by! – God's will!  
What simpleness is this? – (Calling) I come, I come!**

**Louder knocking from the door.**

**Who knocks so hard? Whence come you? What's  
your will?**

You may consider the following in your answer:

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

(7)

(c) In the extract, Romeo refers to his youth.

Comment on the importance of youth 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 5 Scene 5

**Macbeth** What is that noise?

**Seyton** It is the cry of women, my good lord.

*Exit.*

**Macbeth** I have almost forgot the taste of fears.  
The time has been, my senses would have cooled  
To hear a night-shriek; and my fell of hair  
Would, at a dismal treatise, rouse and stir,  
As life were in 't. I have supped full with horrors:  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Re-enter Seyton.*

Wherefore was that cry?

**Seyton** The Queen, my lord, is dead.

**Macbeth** She should have died hereafter:  
There would have been a time for such a word. –  
Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time –  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Enter a Messenger.*

Thou com'st to use thy tongue: thy story, quickly.

**Messenger** Gracious my lord,  
I should report that which I say I saw,  
But know not how to do it.

**Macbeth** Well: say, sir.

**Messenger** As I did stand my watch upon the hill,  
I looked toward Birnam, and anon, methought,  
The wood began to move.

**Macbeth** Liar and slave!

**Messenger** Let me endure your wrath, if 't be not so.  
Within this three mile may you see it coming. –  
I say, a moving grove.

**Macbeth** If thou speak'st false,  
Upon the next tree shalt thou hang alive,  
Till famine cling thee!

**Macbeth**

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

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

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.

**Messenger** Gracious my lord,  
I should report that which I say I saw,  
But know not how to do it.

**Macbeth** Well: say, sir.

**Messenger** As I did stand my watch upon the hill,  
I looked toward Birnam, and anon, methought,  
The wood began to move.

**Macbeth** Liar and slave!

**Messenger** Let me endure your wrath, if 't be not so.

You may consider the following in your answer:

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

(7)

(c) In the extract, Macbeth refers to death.

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

(10)

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

## SECTION A: SHAKESPEARE

Use this extract to answer Question 3.

### *The Merchant of Venice*

Extract taken from Act 2 Scene 5.

**Shylock** Why, Jessica I say!

**Lancelot** (*Calling*) Why, Jessica!

**Shylock** Who bids *thee* call? I do not bid thee call.

**Lancelot** Your worship was wont to tell me I could do nothing without bidding.

**Enter Jessica.**

**Jessica** Call you? What is your will?

**Shylock** I am bid forth to supper, Jessica.  
There are my keys. – But wherefore should I go?  
I am not bid for love. They flatter me.  
But yet I'll go in hate, to feed upon  
The prodigal Christian. Jessica, my girl,  
Look to my house. I am right loath to go –  
There is some ill a-brewing towards my rest,  
For I did dream of money-bags tonight.

**Lancelot** I beseech you, sir, go – my young master doth expect your reproach.

**Shylock** So do I his.

**Lancelot** – And they have conspired together. I will not say you shall see a masque, but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last, at six o'clock i' th' morning, falling out that year on Ash-Wednesday was four year in th' afternoon.

**Shylock** 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.



### ***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.

**Shylock**                      **Who bids *thee* call? I do not bid thee call.**

**Lancelot**                     **Your worship was wont to tell me I could do nothing without bidding.**

***Enter Jessica***

**Jessica**                      **Call you? What is your will?**

**Shylock**                     **I am bid forth to supper, Jessica.  
There are my keys. – But wherefore should I go?  
I am not bid for love. They flatter me.  
But yet I'll go in hate...**

You may consider the following in your answer:

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

(7)

(c) In the extract, Shylock refers to hate.

Comment on the importance of hate 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

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 4.

Mama and Papa were sitting on the mock leather yellow settee, a bad idea if you wanted to have a serious or unnoticed conversation because your every shift would be accompanied by a symphony of leathery farts and squeaks. It was especially thrilling to welcome a new overweight relative to the house, who would invariably be received in our 'front' room with its tie-dye Indian hangings and brass ornaments, as opposed to the 'lounge', our telly and flop room next to it with its worn flowery suite and rickety dining table. I got hours of pleasure seeing corpulent uncles parp their way through their starters or alarmed roly-poly aunties vainly hold onto their sari petticoats as they slowly slipped backwards into the marshmallow cushions.

So I knew, when I entered, by the hurried scrapings and scuffles, that mama and papa had been sitting together and talking about me. I decided to adopt my cute over-achiever face as I held my jam tarts aloft. 'Mrs Worrall taught me to bake. Next week we're making rum babas!'

Mama got up slowly and brushed past me into the kitchen. I had not seen papa since this morning, a hundred years ago, when he'd dragged me to Mr Ormerod's shop to extract a confession.

'Come here, beti,' he said.

I obeyed, and sat down carefully. The settee pushed me into his side, I caught his smell, Old Spice and tobacco, and sighed with relief as he slipped his arm round my waist. 'Beti, if you want something in future, you must ask us. Don't we give you enough? Do you feel deprived?' I shook my head sorrowfully. I desperately wanted to eat my jam tarts.

'You have heard the story of the boy and the tiger?' I shook my head again and snuggled into the crook of his arm. I loved his stories, I loved the timbre of his voice and the places it took me, effortlessly.

**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 Meena's home in the extract.

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

(7)

(c) In the extract, Meena is with her family.

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

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

- how family members behave towards each other
- what this tells us about the characters concerned.

(10)

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

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## SECTION B: PROSE

Use this extract to answer Question 5.

### *Balzac and the Little Chinese Seamstress*

#### Extract taken from Part III.

The scene was like one of the bad dreams that had been troubling me lately, with the Little Seamstress losing her footing and falling into the void, and with Luo and me chasing after her, slithering down perpendicular cliffs without a thought of the risk to ourselves. For a moment I lost track of whether I was running in my dream or in reality, or whether I was dreaming as I ran. The rocks were nearly all the same shade of grey, with patches of moist, slippery moss.

Little by little I was outdistanced by Luo. As I ran, taking flying leaps from one boulder to the next and scrambling over rocky outcrops, the ending of my dream came back to me in sharp detail. The ominous cries of the red-beaked raven circling invisibly overhead rang in my ears; any moment now I would spot the body of the Little Seamstress lying at the foot of a cliff, folded double on a bed of rock, with two bleeding gashes reaching from the back of her skull all the way to her finely turned forehead. My muscles ached and my mind reeled. I wondered what was making me chase after Luo across this treacherous mountain slope? Was it friendship? Was it my affection for his girlfriend? Or was I merely an onlooker anxious not to miss the ending of a drama? I couldn't decide which, but still the memory of the old dream kept going round and round in my head.

After two or three hours of running, jumping, slithering, falling and even somersaulting, in the course of which one of my shoes split open, I finally spotted the Little Seamstress silhouetted against a rock overlooking the graveyard. Seeing her alive and well was an immense relief, and I was able to banish the nightmarish phantoms from my mind.

I slowed my pace until I collapsed in a heap by the footpath, dizzy, exhausted, my stomach heaving.

**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 journey in the extract.

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

(7)

(c) In the extract, the Narrator refers to friendship.

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

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

- how the characters involved show their friendship
- what this tells us about the situation they are in.

(10)

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

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## SECTION B: PROSE

Use this extract to answer Question 6.

### *Heroes*

Extract taken from Chapter 14.

His voice is a whisper: 'Why did you want to die, Francis?'

'Don't you know?' Stunned by his question, then realizing again that he hadn't seen me that night.

'Nicole. Nicole Renard.'

His mouth drops open and he flinches as if reeling from an unexpected blow.

'I stayed behind that night.' My own voice is now a whisper. 'I heard what you were doing to her. And I saw her afterwards. Those eyes of hers and what was in them ...'

Shaking his head, he says: 'You wanted to die because of that?'

*I still want to die.*

'What you did to her. And I did nothing. Just stood there and let it happen ...'

'Oh, Francis. You're too hard on yourself. You didn't do anything you should feel guilty about, that should make you want to die. You couldn't have stopped me, anyway, Francis. You were just a child ...'

'So was she.' My lips trembling.

A long sigh escapes him.

'Is that why you came here? To tell me this?'

I take the gun out of my pocket.

'Here's why I came.'

I aim the gun at him, my finger on the trigger.

But my hand is shaking and I am suddenly overwhelmed by the knowledge of what I am about to do. Why has it come to this?

'You could have had anybody,' I say, my voice too loud, booming in my ears. 'All those beautiful ladies at the dance that night. Why Nicole?'

'The sweet young things, Francis. Even their heat is sweet ...'

*Sweet young things.* Had he done it before? How many young girls had been invaded by him?

I shake my head in dismay.

'Everybody sins, Francis. The terrible thing is that we love our sins. We love the thing that makes us evil. I love the sweet young things.'

'That isn't love,' I say.

'There's all kinds of love, Francis.'

'Then, didn't you know that we loved you?' I say. 'You were our hero, even before you went to war. You made us better than we were ...'

He sighs, his lips trembling and his voice trembles, too, when he asks:

'Does that one sin of mine wipe away all the good things?'

### **Heroes**

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

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

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

(7)

(b) Explain how the writer uses language to present Francis's thoughts and actions in the extract.

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

(7)

(c) In the extract, Francis refers to love.

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

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

- how the characters involved show their love
- what we learn about their relationship.

(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 Part 4.

She turned on him in scorn. 'Listen, Nigger,' she said. 'You know what I can do to you if you open your trap?'

Crooks stared hopelessly at her, and then he sat down on his bunk and drew into himself.

She closed on him. 'You know what I could do?'

Crooks seemed to grow smaller, and he pressed himself against the wall. 'Yes, ma'am.'

'Well, you keep your place then, Nigger. I could get you strung up on a tree so easy it ain't even funny.'

Crooks had reduced himself to nothing. There was no personality, no ego – nothing to arouse either like or dislike. He said, 'Yes, ma'am,' and his voice was toneless.

For a moment she stood over him as though waiting for him to move so that she could whip at him again; but Crooks sat perfectly still, his eyes averted, everything that might be hurt drawn in. She turned at last to the other two.

Old Candy was watching her, fascinated. 'If you was to do that, we'd tell,' he said quietly. 'We'd tell about you framin' Crooks.'

'Tell an' be damned,' she cried. 'Nobody'd listen to you, an' you know it. Nobody'd listen to you.'

Candy subsided. 'No...,' he agreed. 'Nobody'd listen to us.'

Lennie whined, 'I wish't George was here. I wish't George was here.'

Candy stepped over to him. 'Don't you worry none,' he said. 'I jus' heard the guys comin' in. George'll be in the bunk house right now, I bet.' He turned to Curley's wife. 'You better go home now,' he said quietly. 'If you go right now, we won't tell Curley you was here.'

She appraised him coolly. 'I ain't sure you heard nothing.'

'Better not take no chances,' he said. 'If you ain't sure you better take the safe way.'

She turned to Lennie. 'I'm glad you bust up Curley a little bit. He got it comin' to him. Sometimes I'd like to bust him myself.' She slipped out the door and disappeared into the dark barn.



## ***Of Mice and Men***

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

(a) From the extract, what do you learn about the character of Curley's wife?

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

(7)

(b) Explain how the writer uses language to present the reactions of the men in the extract.

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

(7)

(c) In the extract, Curley's wife has power over the men.

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

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

- who has power over whom
- what this tells us about the situation they are in.

(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 second Rani section.

My name means 'queen' in Punjabi, the language of my parents. Sometimes it's a name that I don't mind and occasionally it's like a noose around my neck – especially when the other Punjabi kids at school latch onto it. Even my best mate Natalie rips me over it. Calls me *Bollywood ki Rani*. Bollywood Queen.

The thing about names is that they all mean something. And sometimes they can get you into trouble ...

Sukh finally plucked up the courage to talk to me about a week after we first noticed each other. We'd come up from primary to secondary school at the same time and not spoken in the years since. Which, if you think about it, is quite weird. It took Natalie to make a remark about how sexy Sukh's bum looked in jeans to get me to notice him. Generally the lads at school are either minging or stupid. Most of them are still babies really. They crowd around porn magazines in gangs and giggle at the naked women, or they fight because one of them looked at the other the 'wrong way'. Stupid little kids with spots, greasy hair and no concept of hormonal control. Not to mention BO and smelly feet. Nasty.

The first time I looked at him properly my heart skipped a beat. No – seriously. I know it sounds all stupid and that, but it honestly did. I looked at him and he looked back, right into my eyes, and I started to blush and feel hot all over. Talk about fit. His eyes were this beautiful amber-brown colour, like pools that you could jump into and swim in. Pools of honey. And when he smiled he just looked so beautiful, with those big eyes and really thick, long lashes, just like a girl's; and his soft, coffee-coloured skin, totally kissable lips and white teeth that sparkled ...

**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 Sukh and the other boys in the extract.

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

(7)

(c) In the extract, Rani mentions her parents.

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

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

- the relationship between the parents and their children
- what this tells us about their attitudes and beliefs.

(10)

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

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## SECTION B: PROSE

Use this extract to answer Question 9.

### *Riding the Black Cockatoo*

Extract taken from Chapter 4.

I'm not a little kid any more; I left home 20 years ago and now have two children of my own. Yet my father still has the unnerving ability – with a barely perceptible nostril twitch – to teleport me back into the shorts of a very nervous ten-year-old. I didn't spend my childhood in fear, far from it; in fact, my brother and I often got away with murder. But Dad wasn't one to tolerate fools, and if he was in one of his dark moods it was best to stay out of his way. And even when Dad was in a good mood, it often took only a trivial thing to set his highly combustible Greek temper alight. Little things on television – like a story on lefties, greenies or Aborigines – could set him off on a right-wing diatribe and it would have been reckless of us to do anything but nod in agreement.

These thoughts stampeded through my mind as I arrived at my parents' house to drop off my two-year-old daughter Lydia for the day. Even though my father had mellowed considerably over the last 30 years, it was the firebrand Dad of old who occupied my thoughts as I fumbled Lydia's lunchbox and bottles into the fridge. I waited for my moment in the kitchen, struggling to look casual while Mum fussed over my daughter. Eventually Lydia scampered off down the hallway and Mum gave chase; Dad and I were alone at last.

'Dad, I wanted to discuss something with you.' There was no turning back now. 'It's sort of a delicate matter.'

My father was caught off guard. I'd rarely addressed him so seriously before, and I'm sure he thought I was about to hit him up for a loan – or worse. He tensed in mid-step and turned to me. He took a breath, as if to remind himself that his son – someone he'd spent 20 years telling what to do – was now a man.

***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 John's father in the extract.

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

(7)

(c) In the extract, John describes his father.

Explain the importance of fathers in **one other** part of the text.

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

- the relationship between father and child or children
- what this tells us about the beliefs of those involved.

(10)

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

## SECTION B: PROSE

Use this extract to answer Question 10.

### *To Kill a Mockingbird*

#### Extract taken from Chapter IX.

Jem and I always thought it funny when Uncle Jack pecked Atticus on the cheek; they were the only two men we ever saw kiss each other. Uncle Jack shook hands with Jem and swung me high, but not high enough; Uncle Jack was a head shorter than Atticus; the baby of the family, he was younger than Aunt Alexandra. He and Aunty looked alike, but Uncle Jack made better use of his face; we were never wary of his sharp nose and chin.

He was one of the few men of science who never terrified me, probably because he never behaved like a doctor. Whenever he performed a minor service for Jem and me, as removing a splinter from a foot, he would tell us exactly what he was going to do, give us an estimation of how much it would hurt, and explain the use of any tongs he employed. One Christmas I lurked in corners nursing a twisted splinter in my foot, permitting no one to come near me. When Uncle Jack caught me, he kept me laughing about a preacher who hated going to church so much that every day he stood at his gate in his dressing-gown, smoking a hookah and delivering five-minute sermons to any passers-by who desired spiritual comfort. I interrupted to make Uncle Jack let me know when he would pull it out, but he held up a bloody splinter in a pair of tweezers and said he yanked it while I was laughing, that was what was known as relativity.

'What's in those packages?' I asked him, pointing to the long thin parcels the porter had given him.

'None of your business,' he said.

Jem said, 'How's Rose Aylmer?'

Rose Aylmer was Uncle Jack's cat. She was a beautiful yellow female. Uncle Jack said she was one of the few women he could stand permanently. He reached into his coat pocket and brought out some snapshots. We admired them.

'She's gettin' fat,' I said.

'I should think so. She eats all the left-over fingers and ears from the hospital.'

'Aw, that's a damn story,' I said.

'I beg your pardon?'

### ***To Kill a Mockingbird***

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

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

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

(7)

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

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

(7)

(c) In the extract, Scout is with her family.

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

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

- the relationships of those involved
- how characters are affected by the relationships.

(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 Your year group is holding a debate about zoos and wildlife parks. Write the text of a speech giving your views on whether they are beneficial or harmful.

In your speech, you may wish to include:

- the benefits of zoos and wildlife parks
- the possible or real difficulties they can cause
- your own opinions

as well as any other ideas you may have.

(Total for Question 11 = 48 marks)

### OR

\*12 A local newspaper is publishing a series of articles on happiness. Write an article expressing your views on what happiness means to you and other people.

In your article, you may wish to include:

- what you think happiness is
- the difference between long-term and short-term happiness
- what you think should be done to improve the chances of happiness

as well as any other ideas you may have.

(Total for Question 12 = 48 marks)

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

### Sources taken/adapted from:

#### Shakespeare

*Romeo and Juliet* (Longman School Shakespeare)

*Macbeth* (Longman School Shakespeare)

*The Merchant of Venice* (Longman School Shakespeare)

#### Different Cultures and Traditions

*Anita and Me*, Meera Syal (Harper Perennial, 2004)

*Balzac and the Little Chinese Seamstress*, Dai Sijie (Vintage, 2002)

*Heroes*, Robert Cormier (Longman, 2007)

*Of Mice and Men*, John Steinbeck (Longman, 2003)

*Rani and Sukh*, Bali Rai (Corgi, 2004)

*Riding the Black Cockatoo*, John Danalis (Allen & Unwin, 2010)

*To Kill a Mockingbird*, Harper Lee (Heinemann, 1966)

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Write your name here

Surname

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 1 November 2016 – 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

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### 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.
- Check your answers if you have time at the end.

Turn over ►

P48234RA

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P 4 8 2 3 4 R A 0 1 2 0

**PEARSON**



(Section A continued)

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(Section A continued) .....

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(Section A continued)

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(Section A continued)

DO NOT WRITE IN THIS AREA

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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:    **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) .....

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P 4 8 2 3 4 R A 0 9 2 0

(Section B continued)

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(Section B continued) .....

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(Section B continued)

Handwriting practice area consisting of 24 horizontal dotted lines.

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**TOTAL FOR SECTION B = 24 MARKS**





(Section C continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

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(Section C continued)

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(Section C continued) .....

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Handwriting practice area consisting of multiple horizontal dotted lines for writing.





(Section C continued) .....

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(Section C continued)

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(Section C continued)

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(Section C continued)

Area with horizontal dotted lines for writing.

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

