

Pearson Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Foundation Tier

Tuesday 6 June 2017 – Morning

Time: 1 hour 45 minutes

Paper Reference

5EN2F/01

Questions and Extracts Booklet

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SECTION A: READING

Answer ONE question in this section.

Use this extract to answer Question 1.

Touching the Void

Extract taken from Chapter 3.

It was noticeably colder now that we were away from the shelter of the ice gullies and exposed to a steady breeze. For the first time we could see the summit, formed from a huge overhanging cornice which bulged out over the slopes 800 feet above us. The ridge sweeping off to the left would be our line of descent, but we couldn't see it very well in the swirling clouds which were steadily spilling over from the east. It looked as if bad weather was on the way.

Simon passed me a hot drink and then huddled deeper into his jacket with his back to the bitter wind. He was looking at the summit slopes, searching for the best line of ascent. It was the state of the snow on this last part of the route that worried us more than the angle or the technical difficulties. The whole slope was corrugated by powder flutings which had gradually built up as fresh snow had sloughed down the face. We had heard all about Peruvian flutings and hadn't liked the stories; it was best not to attempt them. The weather patterns in Europe never produced such horrors. South American mountains were renowned for these spectacular snow and ice creations, where powder snow seemed to defy gravity and form 70°, even 80° slopes, and ridges developed into tortured unstable cornices of huge size, built up one on top of the other. On any other mountains the powder would have swept on down and only formed on much easier-angled slopes.

Above us a rock band cut across the whole slope. It was not steep, but was powdered with a treacherous coating of snow. After 100 feet it merged back into the snow slope, which grew steeper as it climbed up. The flutings started shortly above the rock band and continued without break to the summit. Once we had established ourselves in the gully formed between two flutings we would have to force a way to the top, for it would be impossible to traverse out by crossing a fluting and getting into the neighbouring gully. It would be vitally important to choose the right gully, and we could see that many of them closed down into dead-ends as two flutings merged together. If I looked carefully I could make out a few gullies which did not close down, but as soon as I tried to look at the whole slope these became lost in the maze of gullies and flutings streaming down the face.

'Christ! It looks desperate!' Simon said. 'I can't work out a way up at all!'

'I can't see us getting to the top today.'

'Not if those clouds unload, that's for sure. What time is it?'

'Four o'clock. Two hours' light left. Better get moving.'

I wasted valuable time trying to cross the rock band. It was tilted like a steep roof, but unlike the rock in the ramp it was black and compact with only a few small holds mostly hidden beneath the snow.

Touching the Void

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *steady*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of the problems that the snow and ice create for Joe and Simon.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 1(a)(i).

(13)

(b) In this extract, Joe describes the effects of the weather.

Describe a time in **one other** part of *Touching the Void* when Joe is affected by difficult weather conditions.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the situation Joe is in
- describes the weather
- shows Joe's reactions to the weather.

(24)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Anita and Me

Extract taken from Chapter 13.

'Meee-naaa!' Every hair on my neck stood up one by one in a long, lazy prickle. 'I knew yow was there, Meena! Come out! I ain't gonna hurt yow, promise!' I stood up slowly, my arms felt numb now and I remembered that Tracey had gone off wearing my sweatshirt. Sam beckoned me over with a nod. I stumbled automatically down the slope of the rise and climbed another to join him on the overhang. He would not hurt me if I showed any fear. Tomorrow I Have . . .

I sat down casually although my knees shook slightly, so I drew them together, a prissy maiden aunt pose - he would expect that. 'So where you been, Meena?' he asked in that soft drawl, as familiar as if we'd been chatting over the garden fence this morning.

'I still live here,' I said, and then I added, 'You haven't driven me out yet.'

Sam arched his eyebrows, genuinely surprised, 'Me?' he asked. 'Wharrave I done?'

'Oh, I got your notes,' I spat at him. The cold was gradually dulling every sensation including fear. 'Supposed to frighten me away, were they?'

'No,' said Sam. 'To bring yow back. I only wrote half of 'em, the nice ones mind. Anita did the others, wouldn't let me send mine on me own. She's dead jealous you know. About us.'

Sparks of recognition momentarily flew between us. I knew that weary bewilderment in his face, the resignation in his voice - all the consequences of getting involved with Anita, wondering why you hung around for more when every sensible part of you was saying get the hell out. But Sam under Anita's spell? Surely it was the other way round? There were still traces of his weird magic in the droop of his eyes right now, in the curve of his scarred cheek, but with every passing second, the illusion faded, revealing strings and sleight of hand. For all his bluster, I had the feeling that Sam was truly nothing more than a puppet and the knowledge that he would never have the character to cut the wires made me furious, for the waste, for his cowardice, for both of us.

'Those things you said at the spring fete, what were you trying to do?' I tasted grit, maybe I had ground my molars into dust.

Sam shrugged and dragged his heel along a muddy edge. 'I wanted to make people listen,' he said finally.

'You wanted to hurt people, you mean!' I yelled at him. 'How could you say it, in front of me? My dad? To anyone? How can you believe that shit?'

Sam grabbed me by the wrists and I sucked in air and held it. 'When I said them,' he rasped, 'I never meant you, Meena! It was all the others, not yow!'

I put my face right up to his; I could smell the smoke on his breath. 'You mean the others like the Bank Manager?'

Sam looked confused.

Anita and Me

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *slowly*

Feature: *This is an adverb.*

(3)

(ii) Explain how the language in the extract influences your view of this meeting between Meena and Sam.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 2(a)(i).

(13)

(b) In this extract, Meena is describing her final meeting with Sam.

Describe how Sam is presented in **one other** part of the novel.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes what Sam says
- describes how Sam behaves
- shows how other characters react to him.

(24)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

Balzac and the Little Chinese Seamstress

Extract taken from Part I.

Neither Luo nor I could muster any enthusiasm for the work we were forced to do on this mountain with its tortuous paths rising ever higher until they vanished into the clouds, paths not wide enough even for a hand cart, so that the human body represented the sole means of transport.

What we dreaded most of all was having to carry buckets of shit on our backs. These wooden buckets were semi-cylindrical in shape, and designed specifically for the transportation of all manner of waste, whether human or animal. Each day we had to fill the 'back-buckets' with a mixture of excrement and water, hoist them onto our shoulders and clamber up the mountainside to the fields, many of which were situated at dizzying heights. With each step we could hear the liquid sewage sloshing in the bucket, just behind our ears. The slurry would seep through the lid and trickle down our bodies until we were soaked. Dear reader, I will spare you the details of each faltering step; suffice it to say that the slightest false move was potentially fatal.

One morning when we woke, the thought of the back-buckets awaiting us was so dispiriting that we couldn't bring ourselves to get up. We were still in bed when we heard the village headman's footsteps approaching. It was nearly nine o'clock, and at the sight of the rooster dutifully pecking away Luo had a brainwave: with his little finger he slid the hands of the clock back by one hour. We got back into bed to enjoy our lie-in, which was all the sweeter knowing that the village headman was pacing to and fro outside, puffing on his long bamboo pipe. The sheer audacity of our trick did a lot to temper our resentment against the former opium growers who, now that they had been converted into 'poor peasants' by the Communist regime, were in charge of our re-education.

After that historic morning we got into the habit of readjusting the time on the alarm clock. It all depended on how we were feeling, physically and mentally. Sometimes, instead of turning the clock back, we would put it forward by an hour or two, so as to finish the day's work early.

In the end we had changed the position of the hands so many times that we had no idea what the time really was.

It rained often on Phoenix mountain. It rained almost two days out of three. Storms or torrential downpours were rare; instead there was a steady, insidious drizzle that seemed to go on for ever and the peaks and cliffs surrounding our house on stilts were constantly veiled in a thick, sinister mist. The unearthly panorama depressed us. What with the perpetual humidity inside the hut and the ever more oppressive damp in the walls, it was worse than living in a cellar.

Balzac and the Little Chinese Seamstress

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *vanished*

Feature: *This is a verb.*

(3)

(ii) Explain how the language in the extract influences your view of how unpleasant the conditions are for Luo and the Narrator.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 3(a)(i).

(13)

(b) In this extract, Luo and the Narrator face some difficulties.

Describe how a difficult situation is presented in **one other** part of the novel.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes what the situation is
- describes what the difficulties are
- shows how the characters react.

(24)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Heroes

Extract taken from Chapter 1.

Oh, I have eyes because I can see and ear-drums because I can hear but no ears to speak of, just bits of dangling flesh. But that's fine, like Dr Abrams says, because it's sight and hearing that count and I was not handsome to begin with. He was joking, of course. He was always trying to make me laugh.

If anything bothers me, it's my nose. Or, rather, the absence of my nose. My nostrils are like two small caves and they sometimes get blocked and I have to breathe through my mouth. This dries up my throat and makes it hard for me to swallow. I also become hoarse and cough a lot. My teeth are gone but my jaw is intact and my gums are firm so it's possible for me to wear dentures. In the past few weeks, my gums began to shrink, however, and the dentures have become loose and they click when I talk and slip around inside my mouth.

I have no eyebrows, but eyebrows are minor, really. I do have cheeks. Sort of. I mean, the skin that forms my cheeks was grafted from my thighs and has taken a long time to heal. My thighs sting when my pants rub against them. Dr Abrams says that all my skin will heal in time and my cheeks will some day be as smooth as a baby's arse. That's the way he pronounced it: arse. In the meantime, he said, don't expect anybody to select you for a dance when it's Girls' Choice at the Canteen.

Don't take him wrong, please.

He has a great sense of humour and has been trying to get me to develop one.

I have been trying to do just that.

But not having much success.

I wear a scarf that covers the lower part of my face. The scarf is white and silk like the aviators wore in their airplanes back during the First World War, over the battlefields and trenches of Europe. I like to think that it flows behind me in the wind when I walk but I guess it doesn't.

There's a Red Sox cap on my head and I tilt the cap forwards so that the visor keeps the upper part of my face in shadow. I walk with my head down as if I have lost money on the sidewalk and am looking for it.

I keep a bandage on the space where my nose used to be. The bandage reaches the back of my head and is kept in place with a safety pin.

There are problems, of course.

My nose, or I should say, my caves, runs a lot. I don't know why this should happen and even the doctors can't figure it out but it's like I have a cold that never goes away. The bandage gets wet and I have to change it often and it's hard closing the safety pin at the back of my head.

Heroes

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *handsome*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of Francis's injuries.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 4(a)(i).

(13)

(b) In this extract, Francis describes his injuries.

Describe how his injuries are presented in **one other** part of the novel.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the injuries
- shows how Francis reacts
- shows how other people react.

(24)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Of Mice and Men

Extract taken from Section 6.

The deep green pool of the Salinas River was still in the late afternoon. Already the sun had left the valley to go climbing up the slopes of the Gabilan mountains, and the hilltops were rosy in the sun. But by the pool among the mottled sycamores, a pleasant shade had fallen.

A water snake glided smoothly up the pool, twisting its periscope head from side to side; and it swam the length of the pool and came to the legs of a motionless heron that stood in the shallows. A silent head and beak lanced down and plucked it out by the head, and the beak swallowed the little snake while its tail waved frantically.

A far rush of wind sounded and a gust drove through the tops of the trees like a wave. The sycamore leaves turned up their silver sides, the brown, dry leaves on the ground scudded a few feet. And row on row of tiny wind waves flowed up the pool's green surface.

As quickly as it had come, the wind died, and the clearing was quiet again. The heron stood in the shallows, motionless and waiting. Another little water snake swam up the pool, turning its periscope head from side to side.

Suddenly Lennie appeared out of the brush, and he came as silently as a creeping bear moves. The heron pounded the air with its wings, jacked itself clear of the water and flew off down river. The little snake slid in among the reeds at the pool's side.

Lennie came quietly to the pool's edge. He knelt down and drank, barely touching his lips to the water. When a little bird skittered over the dry leaves behind him, his head jerked up and he strained toward the sound with eyes and ears until he saw the bird, and then he dropped his head and drank again.

When he was finished, he sat down on the bank, with his side to the pool, so that he could watch the trail's entrance. He embraced his knees and laid his chin on his knees.

The light climbed on out of the valley, and as it went, the tops of the mountains seemed to blaze with increasing brightness.

Lennie said softly, 'I di'n't forget, you bet, God damn. Hide in the brush an' wait for George.' He pulled his hat down low over his eyes. 'George gonna give me hell,' he said. 'George gonna wish he was alone an' not have me botherin' him.' He turned his head and looked at the bright mountain tops. 'I can go right off there an' find a cave,' he said. And he continued sadly, – an' never have no ketchup - but I won't care. If George don't want me ... I'll go away. I'll go away.'

Of Mice and Men

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *green*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of the atmosphere and setting described.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 5(a)(i).

(13)

(b) In this extract, atmosphere and setting are very important.

Describe **one other** part of the novel where atmosphere and setting are important.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the setting
- shows what the atmosphere is like
- shows how the atmosphere and setting affect the characters involved.

(24)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Rani and Sukh

Extract taken from the section 'Six Months Later'

Sukh nodded towards the group of Sandhu men walking around the pitch, their faces set in stony masks.

Manj saw them and poked Tej on the back. 'Tej – better get some lads together. We got some trouble . . .'

Tej realized what was happening straight away and called out some names. A few of Sukh's cousins and second cousins gathered together, one or two of them emptying their bottles of lager onto the grass and holding them at their sides. Tej put a hand into his jacket and pulled out a cosh. His eyes were blazing and he pushed Sukh out of the way, making his way towards the fast-approaching Sandhus.

Sukh looked at Ranjit, who stood with his shoulders squared, ready to fight. 'Ranjit – what the f***'s going on?' he asked, beginning to get worried.

'Somethin' happened down the pub last night – between Tej and them wankers.' He nodded towards Rani's brother.

'What?' repeated Sukh.

'Tej's old man is opening up near them Sandhus – in The Shires – and they ain't having it. That Divy's been threatening us all over town, man.'

Sukh realized that he already knew about it. Rani had told him. Only it was Sukh's uncle and not his father who had offended the Sandhus. He shook his head and decided that he would stay out of it. He took a few steps away, only for Ranjit to grab him by the arm.

'Where you goin', Sukh?'

'I ain't part of this, Ranj. Ain't my business . . .'

Ranjit spat out the gum he had been chewing. 'This is *our* business, Sukh. *Bains* business.' The look in his eyes challenged Sukh to show where his loyalties lay.

Sukh shrugged and shook his head. 'I don't wanna fight them. What they ever done to me?' he said.

Before Ranjit could reply a bottle hurtled through the air and caught him on the side of his head, knocking him to the ground. Sukh span round, just in time to catch a bottle in the face. He hit the ground holding his cheek, which felt hot and wet. He looked at his hand and saw the blood. Gazing up he saw a full-scale riot taking place, with thirty or so men involved. He stood up gingerly and felt a shove in the back. He stumbled but stayed upright, turned and saw Manj and Divy going at it, with Divy gaining the upper hand. Manj dropped to his knees after getting a kick in the balls, coughing and retching at the same time. Divy pulled a bottle from his coat and pulled back his arm –

Sukh caught him on the temple, from the side, with a strong right, following it with a short left jab to the back of his head. Divy staggered, dropped the bottle and went down from a stomach punch that flew in from Steve, one of the footballers.

Divy looked up at Sukh, grinning, as police sirens wailed and people ran for cover. 'You're dead,' he told Sukh.

Rani and Sukh

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *poked*

Feature: *This is a verb.*

(3)

(ii) Explain how the language in the extract influences your view of the conflict between the families.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 6(a)(i).

(13)

(b) This extract shows conflict between the Sandhus and the Bains.

Describe how conflict is presented in **one other** part of the novel.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- shows what the conflict is about
- shows how the characters speak to each other
- describes how the characters behave towards each other.

(24)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Riding the Black Cockatoo

Extract taken from Chapter Five.

After dinner I googled Gary Murray. His name had sounded familiar, and sure enough there he was, right at the forefront of the Jaara Baby repatriation! His name popped up everywhere – if there was a story about cultural theft or the repatriation of Victorian Indigenous remains, there was a good chance that Gary’s name would be mentioned. I ran an image search and followed a link until he filled my screen. In the picture, Gary was wrapped up to his neck in some sort of patchwork fur cloak. He wore an Akubra hat pulled down low, his face a mixture of determination and defiance. His eyes stared right into the barrel of the camera lens. He held a large piece of bark – like a shield – embellished with the worn carving of a dancer, legs and arms spread wide to a world of animals and fish. It looked as old as the oldest cave paintings in Europe.

If I hadn’t had such a friendly chat a few moments ago with this man I would have been very nervous about meeting him. He looked like a warrior. I clicked on the photo to save it to my desktop; the file reduced neatly into a little icon onto my cluttered screen, and it was then that I got my first hateful taste of racism, what it means, what it does. Underneath the folder symbol appeared the photo caption: ABO. Rather than using Gary’s name, the journalist or photo editor had typed in a generic derogatory slur that he thought no one would ever see. Straight away I understood the defiance in Gary’s photograph, and I began to appreciate the anger behind the countless raised fists I’d seen in Aboriginal demonstrations and protests on the nightly news.

It was such a small – some would say insignificant – act, yet for me it demonstrated how the insidious hate worm of racism works. And this example was in one of the nation’s leading newspapers! Racism reduces the individual to a caricature; it undermines the power of story by pushing preconditioned buttons – primarily fear. In this photo Gary stood strong in culture and as a man, yet here was this slur attempting to kick his legs out from beneath him. People often say ‘It’s only a word,’ but language is a powerful force. As an Australian of Greek descent who weathered the taunts of ‘wog boy’ throughout my childhood, I remember the feeling of relief when the bedraggled Vietnamese boat people started washing up onto our shores in the late 1970s. Suddenly the attention shifted from wogs to the newly arrived slopes and geeks. Yet despite the ever-shifting focus of racism in this country, Indigenous Australians have continuously occupied the bottom rung of the ladder. And all too often, when their hands reached up to the next rung, it was the hobnailed boot of language that stomped on fingers of self-determination.

Riding the Black Cockatoo

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *popped*

Feature: *This is a verb.*

(3)

(ii) Explain how the language in the extract influences your view of how Gary's photograph makes John think about racism.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 7(a)(i).

(13)

(b) In this extract, prejudice is shown towards Indigenous Australians.

Describe how prejudice is shown in **one other** part of *Riding the Black Cockatoo*.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the incident
- describes who is involved
- shows the attitudes of the people involved.

(24)

(Total for Question 7 = 40 marks)

Use this extract to answer Question 8.

To Kill a Mockingbird

Extract taken from Chapter XIII (13).

'Put my bag in the front bedroom, Calpurnia,' was the first thing Aunt Alexandra said. 'Jean Louise, stop scratching your head,' was the second thing she said.

Calpurnia picked up Aunty's heavy suitcase and opened the door. 'I'll take it,' said Jem, and took it. I heard the suitcase hit the bedroom floor with a thump. The sound had a dull permanence about it.

'Have you come for a visit, Aunty?' I asked. Aunt Alexandra's visits from the Landing were rare, and she travelled in state. She owned a bright green square Buick and a black chauffeur, both kept in an unhealthy state of tidiness, but today they were nowhere to be seen.

'Didn't your father tell you?' she asked.

Jem and I shook our heads.

'Probably he forgot. He's not in yet, is he?'

'Nome, he doesn't usually get back till late afternoon,' said Jem.

'Well, your father and I decided it was time I came to stay with you for a while.'

'For a while' in Maycomb meant anything from three days to thirty years. Jem and I exchanged glances.

'Jem's growing up now and you are too,' she said to me. 'We decided that it would be best for you to have some feminine influence. It won't be many years, Jean Louise, before you become interested in clothes and boys –'

I could have made several answers to this: Cal's a girl, it would be many years before I would be interested in boys, I would never be interested in clothes . . . but I kept quiet.

'What about Uncle Jimmy?' asked Jem. 'Is he comin', too?'

'Oh no, he's staying at the Landing. He'll keep the place going.'

The moment I said, 'Won't you miss him?' I realized that this was not a tactful question. Uncle Jimmy present or Uncle Jimmy absent made not much difference, he never said anything. Aunt Alexandra ignored my question.

I could think of nothing else to say to her. In fact I could never think of anything to say to her, and I sat thinking of past painful conversations between us: How are you, Jean Louise? Fine, thank you ma'am, how are you? Very well, thank you; what have you been doing with yourself? Nothin'. Don't you do anything? Nome. Certainly you have friends? Yessum. Well what do you all do? Nothin'.

It was plain that Aunty thought me dull in the extreme, because I once heard her tell Atticus that I was sluggish.

There was a story behind all this, but I had no desire to extract it from her then: today was Sunday, and Aunt Alexandra was positively irritable on the Lord's Day. I guess it was her Sunday corset. She was not fat, but solid, and she chose protective garments that drew up her bosom to giddy heights, pinched in her waist, flared out her rear, and managed to suggest that Aunt Alexandra's was once an hour-glass figure. From any angle, it was formidable.

To Kill a Mockingbird

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

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *heavy*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of Aunt Alexandra.

In your answer, you **must** give examples of the language the writer uses.

You may include the examples you have used in your answer to 8(a)(i).

(13)

(b) In this extract, Aunt Alexandra is visiting the Finches.

Describe how Aunt Alexandra is presented in **one other** part of the novel.

In your answer, you **must** give examples of the language the writer uses.

You may wish to consider how the writer:

- describes what Aunt Alexandra says
- describes her behaviour
- shows how other characters react to her.

(24)

(Total for Question 8 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: WRITING

Answer ONE question in this section.

EITHER

- *9 Your school or college wants ideas about how to improve the meals that are served to students.

Write a letter to the Headteacher or Principal explaining how you think the meals could be improved.

In your letter, you may wish to consider:

- what is wrong with the meals
 - what improvements should be made
 - why your suggestions should be chosen
- as well as any other ideas you may have.

(Total for Question 9 = 24 marks)

OR

- *10 A magazine is asking for contributions with the title 'Reasons to be Happy'.

Write your contribution for the magazine, giving your ideas.

In your contribution, you may wish to consider:

- what makes you happy
 - why it is important for you to be happy
 - how to encourage others to be happy
- as well as any other ideas you may have.

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Sources taken/adapted from:

Touching the Void, Joe Simpson, (Heinemann, 1988)
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
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Centre Number

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English Language

Unit 2: The Writer's Voice

Foundation Tier

Tuesday 6 June 2017 – Morning

Time: 1 hour 45 minutes

Paper Reference

5EN2F/01

You must have:

Questions and Extracts Booklet (enclosed)
Clean copies of set texts may 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 **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- 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.*
- Any planning or rough work can be done on additional work sheets.
These **MUST NOT** be returned with the Answer Booklet.

Advice

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

Turn over ►

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SECTION A: READING

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 1 | <input type="checkbox"/> | Question 2 | <input type="checkbox"/> |
| | Question 3 | <input type="checkbox"/> | Question 4 | <input type="checkbox"/> |
| | Question 5 | <input type="checkbox"/> | Question 6 | <input type="checkbox"/> |
| | Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> |

Write your answer to Section A Question (a)(i) here:

Example 1:

Feature:

Example 2:

Feature:

Example 3:

Feature:

Write your answers to Section A Question (a)(ii) and (b) here:

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(Section A continued)

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(Section A continued)

Area with horizontal dotted lines for writing.

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

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(Section A continued)

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(Section A continued)

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(Section A continued)

Area with horizontal dotted lines for writing.

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(Section A continued)

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TOTAL FOR SECTION A = 40 MARKS



SECTION B: WRITING

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

Chosen question number: Question 9 ☒ Question 10 ☒

Write your answer to Section B here:

A series of horizontal dotted lines provided for writing the answer to the question.

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

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Area with horizontal dotted lines for writing.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

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(Section B continued)

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Handwriting practice area with 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area with 25 horizontal dotted lines.

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(Section B continued)

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Handwriting practice area with 25 horizontal dotted lines.



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

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(Section B continued)

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TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS



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