

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Wednesday 7 November 2012 – Afternoon

Time: 2 hours

Paper Reference

5EH2F/01

Questions and Extracts Booklet

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Copies of set texts MUST NOT be used

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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

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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 4, Scene 5.

Nurse: (*Going in and calling*) Mistress! What, mistress! - Fast,
I warrant her, she.
Why, lamb! Why, lady! Fie, you slug-a-bed!
Why, love, I say! Madam! Sweetheart! Why, bride!
What, not a word? You take your pennyworths now.
Sleep for a week - for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little. - God forgive me!
Marry, and amen! How sound is she asleep!
I needs must wake her. Madam, madam, madam!
Ay - let the County take you in your bed -
He'll fright you up, i' faith. Will it not be?

She pulls aside the bed-curtain.

What, dressed, and in your clothes, and down again?
I must needs wake you. Lady, lady, lady!
Alas, alas! Help, help! My lady's dead!
O well-a-day that ever I was born!
Some aqua-vitae, ho! My lord! My lady!

Enter LADY CAPULET.

Lady Capulet: What noise is here?

Nurse: O lamentable day!

Lady Capulet: What is the matter?

Nurse: Look, look! O heavy day!

Lady Capulet: O me, O me! My child, my only life!
Revive, look up, or I will die with thee!
Help, help! Call help!

Enter CAPULET.

Capulet: For shame, bring Juliet forth. Her lord is come.

Nurse: She's dead, deceased! She's dead, alack the day!

Lady Capulet: Alack the day, she's dead, she's dead, she's dead!

Capulet: Ha, let me see her! Out, alas! She's cold! -
Her blood is settled, and her joints are stiff.
Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

Nurse: O lamentable day!

Lady Capulet: O woeful time!

Romeo and Juliet

1 Answer all parts of the question.

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

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)

Nurse **Some aqua-vitae, ho! My lord! My lady!**

Enter Lady Capulet.

Lady Capulet **What noise is here?**

Nurse **O lamentable day!**

Lady Capulet **What is the matter?**

Nurse **Look, look! O heavy day!**

Lady Capulet **O me, O me! My child, my only life!**
Revive, look up, or I will die with thee!
Help, help! Call help!

You may consider the following in your answer:

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

(c) In the extract, the Nurse believes Juliet is dead.

Comment on the importance of death 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 3.

Macbeth: Bring me no more reports! Let them fly all!
Till Birnam wood remove to Dunsinane
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
'Fear not, Macbeth: no man that's born of woman
Shall e'er have power upon thee.' – Then fly, false
 thanes,
And mingle with the English epicures.
The mind I sway by, and the heart I bear,
Shall never sag with doubt, nor shake with fear.

Enter a SERVANT.

The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Servant: There is ten thousand –

Macbeth: Geese, villain?

Servant: Soldiers, sir.

Macbeth: Go, prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul! Those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

Servant: The English force, so please you.

Macbeth: Take thy face hence! – (**Exit SERVANT**) – Seyton! – I am
sick at heart,
When I behold – Seyton, I say! – This push
Will cheer me ever, or disseat me now.
I have lived long enough. My way of life
Is fall'n into the sere, the yellow leaf –
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have – but in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter SEYTON.

Seyton: What's your gracious pleasure?

Macbeth: What news more?

Seyton: All is confirmed, my lord, which was reported.

Macbeth: I'll fight, till from my bones my flesh be hacked!
Give me my armour.

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.

(7)

Enter a SERVANT.

Macbeth The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Servant There is ten thousand –

Macbeth Geese, villain?

Servant Soldiers, sir.

Macbeth Go, prick thy face and over-red thy fear,
Thou lily-livered boy. What soldiers, patch?
Death of thy soul! Those linen cheeks of thine
Are counsellors to fear. What soldiers, whey-face?

You may consider the following in your answer:

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

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

Comment on the importance of power 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 4, Scene 1.

Portia: And you must cut this flesh from off his breast;
The law allows it, and the court awards it.

Shylock: Most learned judge! A sentence! Come, prepare!

Portia: Tarry a little; there is something else:
This bond doth give thee here no jot of blood;
The words expressly are "a pound of flesh";
Take then thy bond, take thou thy pound of flesh,
But in the cutting it, if thou doth shed
One drop of Christian blood, thy lands and goods
Are (by the laws of Venice) confiscate
Unto the state of Venice.

Gratiano: O upright judge!
Mark, Jew – O learned judge!

Shylock: Is that the law?

Portia: Thyself shalt see the act;
For as thou urgest justice, be assured
Thou shalt have justice more than thou desir'st.

Gratiano: O learned judge! Mark, Jew, a learned judge!

Shylock: I take this offer then; pay the bond thrice,
And let the Christian go.

Bassanio: Here is the money.

Portia: Soft!
The Jew shall have all justice; soft, no haste!
He shall have nothing but the penalty.

Gratiano: O Jew! an upright judge, a learned judge!

Portia: Therefore prepare thee to cut off the flesh;
Shed thou no blood, nor cut thou less nor more
But just a pound of flesh. If thou tak'st more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple – nay, if the scale do turn
But in the estimation of a hair,
Thou diest, and all thy goods are confiscate.

The Merchant of Venice

3 Answer all parts of the question.

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

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)

Gratiano O learned judge! Mark, Jew, a learned judge!

Shylock I take this offer then; pay the bond thrice,
And let the Christian go.

Bassanio Here is the money.

Portia Soft!
The Jew shall have all justice; soft, no haste!
He shall have nothing but the penalty.

Gratiano O Jew! an upright judge, a learned judge!

You may consider the following in your answer:

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

(c) In the extract, there are many references to the law.

Comment on the importance of the law 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 5.

'Meena?' mama called from downstairs. 'Door please!' I hurriedly opened the compact case and stuck my finger into its belly. The powder was surprisingly soft and crumbly, and I wiped a few smears around my nose and forehead, like I had seen mama do. I blew myself a kiss as I left, did I look gorgeous.

Auntie Shaila gave a shriek of alarm when I opened the door. '*Hai Ram!* What is this? Looking like a rumpty tumpy dancing girl already...' She tottered inside, dragging Uncle Amman behind her, his smooth, polished billiard ball head glistening with raindrops. 'Daljit! Eh! Look at your daughter!' Auntie Shaila continued, peeling off her overcoat, two woollen shawls and finally a thick pair of old bedsocks, revealing a glorious emerald green sari. 'Damn English weather... having to hide all the time under these smelly blankets... Daljit!'

Mama came bustling in from the kitchen, adjusting her sari *pulla*, and stopped short when she saw me pouting back. 'Meena! What have you done to your face?' she asked.

Auntie Shaila kissed mama and handed her a box of Ambala sweetmeats, sticky yellow *laddoos* pressing against the clear cellophane of the lid. 'Happy Diwali, sister. You see what happens to our girls here? Wanting to grow up so quickly and get boyfriends-shoyfriends... Isn't childhood short enough, eh?'

'She was just experimenting,' papa smiled, giving a jolly *namaste* to our visitors. 'Meena, go upstairs and wipe it off, good girl...'

'No!' I said, shocked by the sound of my voice. 'Where's Pinky? Where's Baby?'

Auntie Shaila's two daughters were the only other girls roughly around my age in our circle, and therefore I treated them as best friends in front of the adults, although I secretly thought they were boring and rather thick.

Anita and Me

4 Answer all parts of the question.

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

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

(7)

(b) Explain how the writer uses language to present Meena's thoughts about her relations in the extract.

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

(7)

(c) In the extract, we see members of Meena's family.

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

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

- how family life affects characters
- why family relationships are important.

(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 3, section 8.

'What is it you want?' he asked.

'It's my sister. She's been having problems with her periods... for close on three months now.'

'Impossible,' he said coldly.

'Pardon?'

'Your father has no daughters. You're a liar – get out of my sight!'

He didn't raise his voice as he said this, nor did he send me away with a dismissive gesture, but I could tell he was very angry. He almost flung his cigarette butt in my face.

Blushing with mortification I headed for the door, but after a few steps I turned to face him and heard myself saying: 'I have a proposition to make: if you can help my girlfriend she'll be grateful to you for the rest of her life, and I'll give you a book by Balzac.'

It was a shock to hear the French author's name being spoken aloud in this clinical environment, this district hospital in the middle of nowhere. The doctor hesitated briefly, then opened his mouth to speak.

'I've already said you are a liar. How could you have got hold of a book by Balzac?'

Without replying, I took off my sheepskin jacket, turned it inside out and showed him the writing on the leather; the ink had faded somewhat, but my script was still legible.

He cast an expert eye over the text, then drew out a packet of cigarettes, offered me one, and lit another for himself, which he smoked as he set about reading in earnest.

'The translation is obviously by Fu Lei,' he murmured. 'I can tell from the style. He's suffered the same fate as your father, poor man: he's been labelled a class enemy.'

His remark brought tears to my eyes. I tried desperately not to cry, but could not help myself, and there I was, snivelling like a kid. It was not the Little Seamstress's predicament that was making me weep, I think, nor was it relief at having come this far in my efforts to save her. It was hearing the name of Fu Lei, Balzac's translator – someone I had never even met.

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 doctor?

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

(7)

(b) Explain how the writer uses language to present the narrator's feelings in the extract.

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

(7)

(c) In the extract, the narrator offers to give the doctor a book.

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

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

- characters who find books important
- why reading books is important in the novel.

(10)

(Total for Question 5 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 6.

Heroes

Extract taken from chapter 14.

I don't move. I don't take off anything. I don't plan to stay long, only long enough to carry out my mission.

'Don't be afraid to show your face, Francis. That face, what's left of it, is a symbol of how brave you were, the Silver Star you earned...'

'You earned a Silver Star, too,' I say, having to reply, and marvelling again how Larry LaSalle was always one step ahead of us, just as he now knows about my face and the Silver Star.

He shrugs, sagging in the chair, sighing, as if tired suddenly.

'It's good of you to visit...' he says, smiling the old movie star smile. 'Makes me remember the old days at the Wreck Centre. Those were good days, weren't they? That table tennis championship. What a great day for you, Francis...'

A deep sadness settles on me, as if winter has invaded my bones.

'You made it possible. You let me win.'

'You miss the point, Francis. You deserved to win. It was more than a game. More than a score. You played like a champion and deserved the trophy...'

Why did it have to turn out like this?

'But those days are gone now. And the war is over. Everything's different. Not only the war but everything,' he says. Lifting his hands, he studies them. Then looks down at his body. He rubs his thighs. 'No wounds that you can see, Francis. But I'm worn out. They called it jungle fever at first but I don't think they really know what it is...'

Maybe your sins catching up with you.

'And you, Francis. Will you be OK? Will you heal? Be like new again?'

'Yes.' I don't feel like going into all the details or telling him about Dr Abrams because it's not going to happen, anyway.

Silence falls in the room and he shifts his body in the chair. I touch the gun in my pocket to remind me of my mission.

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 feelings in the extract.

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

(7)

(c) In the extract, Larry says, 'Everything's different'.

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

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

- who or what has changed
- why these changes are important.

(10)

(Total for Question 6 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from section 1.

George held out his hand. 'Come on. Give it to me. You ain't puttin' nothing over.'

Lennie hesitated, backed away, looked wildly at the brush line as though he contemplated running for his freedom. George said coldly, 'You gonna give me that mouse or do I have to sock you?'

'Give you what, George?'

'You know God damn well what. I want that mouse.'

Lennie reluctantly reached into his pocket. His voice broke a little. 'I don't know why I can't keep it. It ain't nobody's mouse. I didn't steal it. I found it lyin' right beside the road.'

George's hand remained outstretched imperiously. Slowly, like a terrier who doesn't want to bring a ball to its master, Lennie approached, drew back, approached again. George snapped his fingers sharply, and at the sound Lennie laid the mouse in his hand.

'I wasn't doin' nothing bad with it, George. Jus' strokin' it.'

George stood up and threw the mouse as far as he could into the darkening brush, and then he stepped to the pool and washed his hands. 'You crazy fool. Don't you think I could see your feet was wet where you went acrost the river to get it?' He heard Lennie's whimpering cry and wheeled about. 'Blubberin' like a baby! Jesus Christ! A big guy like you.' Lennie's lip quivered and tears started in his eyes. 'Aw, Lennie!' George put his hand on Lennie's shoulder. 'I ain't takin' it away jus' for meanness. That mouse ain't fresh, Lennie; and besides, you've broke it pettin' it. You get another mouse that's fresh and I'll let you keep it a little while.'

Lennie sat down on the ground and hung his head dejectedly.

Of Mice and Men

7 Answer all parts of the question.

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

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

(7)

(b) Explain how the writer uses language to present Lennie's behaviour in the extract.

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

(7)

(c) In the extract, we see the relationship between George and Lennie.

Explain the importance of their relationship in **one other** part of the novel.

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

- how they behave towards each other
- why their relationship is unusual.

(10)

(Total for Question 7 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from 'Six months later, Rani'

Divy pulled up at some traffic lights on London Road and turned to me. 'Why you always in town?' he said, looking mildly suspicious.

'What's it got to do with you?' I said, wishing that he would just shut up until he'd dropped me off.

'You want lifts here and there you better believe it's my business. I ain't havin' no one tell me that my sister is wandering the streets like some dutty white girl.'

I gave him a filthy look. His 'dirty white girl' reference was about Natalie and we both knew it.

'Well...?' he demanded.

'I'm going to town to buy some stuff,' I said, knowing exactly how to stop his interrogation. 'Girl stuff.'

He pulled away from the lights, flying through a rapidly shrinking gap between a bus and another car. I held onto the dashboard and swore at him. He looked at me and grinned before jumping another set of lights, blowing his horn at a couple of students who he nearly ran over, and then pulling up opposite the railway station.

'Is this all right for you?' he asked, turning up the bhangra music that I had made him turn down earlier.

'Yes – I would say thank you but I can't be bothered.'

'You just watch yourself, Rani. I'm around town today. Best not get up to anything...'

My reply was lost in the slamming of the passenger door and the screech of tyres as he sped away. I looked at my phone, which I'd turned to vibrate only. Sukh had been calling me since ten and I didn't want to speak to him before we were tucked away from the rest of the world. He'd only ask me what I wanted to talk about and he'd know about that soon enough.

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 Divy's attitude towards Rani in the extract.

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

(7)

(c) In the extract, we see conflict between brother and sister.

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

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

- what causes the family conflict
- why this conflict is important.

(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 12.

'It was all about keeping our culture alive. Anyway, I was keen, curious – I wanted to learn, to get more knowledge so I could pass it back to our people. I used to poke around in the storerooms, but my boss used to try and distract me, to divert my attention elsewhere, and soon I found out why.'

Jason's eyes darkened. 'One day I tripped over this box, literally tripped over it. I opened it up, and inside were the remains of my people. Can you imagine that? They tried to keep it a secret from the dumb young blackfella. The more I looked, the more I found. Well, I started making noise, asking questions: "Why do you need all these old ones, what use are they, why can't they go back to country?"'

Jason sat silently.

'Well, what did they say?' I asked.

'Research, they said, we need them for research.' He spat the words out like pieces of rotten food.

"Well, show me," I said, "show me the research." And you know what, they couldn't show me one bit, not one paper. And after all these years – decades, man! – that my people have been jammed in boxes with little metal tags attached to them as if they weren't even human beings.'

I sat there, not knowing what to say. I couldn't even imagine how it would feel to suddenly discover that your ancestors, your family, had been stashed away in boxes, drawers and bags all around your workplace – the place where you spent a sizeable proportion of your time, a place that helps define who you are.

'They wanted me to be quiet, but how could I, *how could I*, these are my people, my great-grandfather could have been in one of those boxes. In the end they said I was disruptive, I had to go, I had to leave the job I loved.'

Riding the Black Cockatoo

9 Answer all parts of the question.

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

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

(7)

(b) Explain how the writer uses language to present the treatment of Aboriginal remains in the extract.

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

(7)

(c) In the extract, Jason talks about 'keeping our culture alive.'

Explain the importance of keeping Aboriginal culture alive in **one other** part of the text.

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

- how Aboriginal culture is kept alive
- why Aboriginal culture is important.

(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 11.

Mrs Dubose was stationed on her porch when we went by.

'Where are you two going at this time of day?' she shouted. 'Playing hooky, I suppose. I'll just call up the principal and tell him!' She put her hands on the wheels of her chair and executed a perfect right face.

'Aw, it's Saturday, Mrs Dubose,' said Jem.

'Makes no difference if it's Saturday,' she said obscurely. 'I wonder if your father knows where you are?'

'Mrs Dubose, we've been goin' to town by ourselves since we were this high.' Jem placed his hand palm down about two feet above the sidewalk.

'Don't you lie to me!' she yelled. 'Jeremy Finch, Maudie Atkinson told me you broke down her scuppernong arbor this morning. She's going to tell your father and then you'll wish you never saw the light of day! If you aren't sent to the reform school before next week, my name's not Dubose!'

Jem, who hadn't been near Miss Maudie's scuppernong arbor since last summer, and who knew Miss Maudie wouldn't tell Atticus if he had, issued a general denial.

'Don't you contradict me!' Mrs Dubose bawled. 'And *you*—' she pointed an arthritic finger at me '—what are you doing in those overalls? You should be in a dress and camisole, young lady! You'll grow up waiting on tables if somebody doesn't change your ways – a Finch waiting on tables at the O.K. Café – hah!'

I was terrified. The O.K. Café was a dim organization on the north side of the square. I grabbed Jem's hand but he shook me loose.

'Come on, Scout,' he whispered. 'Don't pay any attention to her, just hold your head high and be a gentleman.'

But Mrs Dubose held us: 'Not only a Finch waiting on tables but one in the courthouse lawing for niggers!'

Jem stiffened. Mrs Dubose's shot had gone home and she knew it.

To Kill a Mockingbird

10 Answer all parts of the question.

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

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

(7)

(b) Explain how the writer uses language to present Jem's reactions to Mrs Dubose in the extract.

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

(7)

(c) In the extract, there is conflict.

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

In your answer you **must** consider:

- who is involved in the conflict
- what this conflict shows about life in Maycomb County.

(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 a letter to your local newspaper explaining what people in your local community can do to improve the environment.

(48)

In your article, you may wish to include:

- what improvements need to be made to the environment
- why it is important to make these improvements
- how these improvements can be made

as well as any other ideas you may have.

OR

***12** Write a speech for a school or college debate giving your views on school uniform.

(48)

In your speech, you may wish to include:

- your own views
- other students' views
- the views of adults

as well as any other ideas you may have.

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

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Wednesday 7 November 2012 – Afternoon

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)

Lined area for writing with horizontal dotted lines.



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 | <input type="checkbox"/> | Question 5 | <input type="checkbox"/> |
| Question 6 | <input type="checkbox"/> | Question 7 | <input type="checkbox"/> |
| Question 8 | <input type="checkbox"/> | Question 9 | <input type="checkbox"/> |
| Question 10 | <input type="checkbox"/> | | |

Write your answer to Section B here:

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(Section B continued)

A series of horizontal dotted lines for writing.



