

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCSE**

**English**

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

**Foundation Tier**

Thursday 10 January 2013 – Morning

**Time: 2 hours**

Paper Reference

**5EH2F/01**

**You must have:** Questions and Extracts Booklet (enclosed)  
Copies of set texts **MUST NOT** be used

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **three** questions. Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 96.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (\*) are ones where the quality of your written communication will be assessed  
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

### Advice

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

Turn over ►

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**PEARSON**



(Section A continued)

A series of horizontal dotted lines for writing.



(Section A continued) .....

A large rectangular area with rounded corners containing 22 horizontal dotted lines for writing.





(Section A continued)

Dotted lines for writing.

**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) .....

Dotted lines for writing.





(Section B continued)

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(Section B continued) .....

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(Section B continued)

Ruled area with horizontal dotted lines for writing.



P 4 1 5 0 2 A 0 1 1 2 0

(Section B continued) .....

Dotted lines for writing.

**TOTAL FOR SECTION B = 24 MARKS**



SECTION C: WRITING

Answer ONE question from this Section.

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

Chosen Question Number: Question 11 ☒ Question 12 ☒

Write your answer to Section C here:

Area with horizontal dotted lines for writing the answer to the chosen question.



(Section C continued) .....

A series of horizontal dotted lines for writing.



(Section C continued) .....

Ruled writing area with horizontal dotted lines.







(Section C continued)

Lined writing area for Section C continuation, consisting of approximately 25 horizontal dotted lines.



(Section C continued)

A series of horizontal dotted lines for writing.



(Section C continued) .....

Lined writing area with horizontal dotted lines.



(Section C continued)

Dotted lines for writing.

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



**Edexcel GCSE**

# English

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

**Foundation Tier**

Thursday 10 January 2013 – Morning

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Paper Reference

**5EH2F/01**

**Questions and Extracts Booklet**

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

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*Turn over* ►

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**PEARSON**

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

**SECTION A: SHAKESPEARE**

**Page**

**Answer ONE question**

Question 1: Romeo and Juliet 4

Question 2: Macbeth 6

Question 3: The Merchant of Venice 8

**SECTION B: PROSE**

**Answer ONE question**

Question 4: Anita and Me 10

Question 5: Balzac and the Little Chinese Seamstress 12

Question 6: Heroes 14

Question 7: Of Mice and Men 16

Question 8: Rani and Sukh 18

Question 9: Riding the Black Cockatoo 20

Question 10: To Kill a Mockingbird 22

**SECTION C: WRITING** 24

**Answer ONE question**

Question 11

Question 12

## SECTION A: SHAKESPEARE

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

Use this extract to answer Question 1.

*Romeo and Juliet*

Extract taken from Act 4, Scene 2.

*Enter Juliet.*

**Nurse:** See where she comes from shrift with merry look.

**Capulet:** How now, my headstrong? Where have you been gadding?

**Juliet:** Where I have learnt me to repent the sin  
Of disobedient opposition  
To you and your behests, and am enjoined  
By holy Lawrence to fall prostrate here  
To beg your pardon. Pardon, I beseech you!  
Henceforward I am ever ruled by you.

**Capulet:** Send for the County! Go tell him of this.  
I'll have this knot knit up tomorrow morning!

**Juliet:** I met the youthful lord at Lawrence' cell,  
And gave him what becomèd love I might,  
Not stepping o'er the bounds of modesty.

**Capulet:** Why, I am glad on't! This is well. Stand up.  
This is as 't should be. Let me see the County! –  
Ay, marry, go, I say, and fetch him hither.  
Now, afore God, this reverend holy Friar –  
All our whole city is much bound to him!

**Juliet:** Nurse, will you go with me into my closet  
To help me sort such needful ornaments  
As you think fit to furnish me tomorrow?

**Lady Capulet:** No, not till Thursday. There is time enough.

**Capulet:** Go, Nurse, go with her. We'll to church tomorrow.

*Exit Juliet, with the Nurse.*

**Lady Capulet:** We shall be short in our provision.  
'Tis now near night.

**Capulet:** Tush, I will stir about,  
And all things shall be well, I warrant thee, wife.  
Go thou to Juliet. Help to deck up her.  
I'll not to bed tonight. Let me alone –  
I'll play the housewife for this once! What ho! –



They are all forth. – Well, I will walk myself  
To County Paris, to prepare up him  
Against tomorrow. My heart is wondrous light  
Since this same wayward girl is so reclaimed!

**Exeunt.**

**Romeo and Juliet**

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

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

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

(7)

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

(7)

**Juliet** Henceforward I am ever ruled by you.

**Capulet** Send for the County! Go tell him of this.  
I'll have this knot knit up tomorrow morning!

**Juliet** I met the youthful lord at Lawrence' cell,  
And gave him what becomèd love I might,  
Not stepping o'er the bounds of modesty.

**Capulet** Why, I am glad on't! This is well. Stand up.

You may consider the following in your answer:

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

(c) In the extract, Juliet says she will do what her father wants.

Comment on the importance of family relationships 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 8.

*Enter Macduff,*

**Macduff:** Turn, hell-hound! Turn!

**Macbeth:** Of all men else I have avoided thee. –  
But get thee back, my soul is too much charged  
With blood of thine already.

**Macduff:** I have no words:  
My voice is in my sword – thou bloodier villain  
Than terms can give thee out!

*They fight.*

**Macbeth:** Thou lovest labour.  
As easy may'st thou the intrenchant air  
With thy keen sword impress, as make me bleed.  
Let fall thy blade on vulnerable crests:  
I bear a charmed life, which must not yield  
To one of woman born.

**Macduff:** Despair thy charm! –  
And let the angel whom thou still hast served  
Tell thee: Macduff was from his mother's womb  
Untimely ripped.

**Macbeth:** Accursèd be that tongue that tells me so! –  
For it hath cowed my better part of man.  
And be these juggling fiends no more believed  
That palter with us in a double sense –  
That keep the word of promise to our ear,  
And break it to our hope! – I'll not fight with thee.

**Macduff:** Then yield thee, coward –  
And live to be the show and gaze o' th' time.  
We'll have thee, as our rarer monsters are,  
Painted upon a pole, and underwrit,  
'Here may you see the tyrant'.

**Macbeth:** I will not yield  
To kiss the ground before young Malcolm's feet,  
And to be baited with the rabble's curse.  
Though Birnam wood be come to Dunsinane,  
And thou opposed being of no woman born –  
Yet I will try the last. Before my body  
I throw my warlike shield. Lay on, Macduff! –  
And damned be him that first cries 'Hold, enough!'

*Exeunt, fighting on.*

## **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)

**Macduff**

**Turn, hell-hound! Turn!**

**Macbeth**

**Of all men else I have avoided thee. –  
But get thee back, my soul is too much charged  
With blood of thine already.**

**Macduff**

**I have no words:  
My voice is in my sword – thou bloodier villain  
Than terms can give thee out!**

You may consider the following in your answer:

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

(c) In the extract, Macbeth fights with Macduff.

Comment on the importance of violence 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.

**Shylock:** So can I give no reason, nor I will not,  
More than a lodged hate and a certain loathing  
I bear Antonio, that I follow thus  
A losing suit against him! Are you answered?

**Bassanio:** This is no answer, thou unfeeling man,  
To excuse the current of thy cruelty.

**Shylock:** I am not bound to please thee with my answers!

**Bassanio:** Do all men kill the things they do not love?

**Shylock:** Hates any man the thing he would not kill?

**Bassanio:** Every offence is not a hate at first!

**Shylock:** What! wouldst thou have a serpent sting thee twice?

**Antonio:** I pray you think you question with the Jew.  
You may as well go stand upon the beach  
And bid the main flood bate his usual height;  
You may as well use question with the wolf,  
Why he hath made the ewe bleat for the lamb;  
You may as well forbid the mountain pines  
To wag their high tops, and to make no noise  
When they are fretten with the gusts of heaven;  
You may as well do anything most hard  
As seek to soften that – than which what's harder?  
His Jewish heart! Therefore, I do beseech you,  
Make no more offers, use no farther means,  
But with all brief and plain conveniency  
Let me have judgement, and the Jew his will!

**Bassanio:** For thy three thousand ducats, here is six!

**Shylock:** If every ducat in six thousand ducats  
Were in six parts, and every part a ducat,  
I would not draw them; I would have my bond!

**Duke:** How shalt thou hope for mercy, rendering none?

**Shylock:** What judgement shall I dread, doing no wrong?

### ***The Merchant of Venice***

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

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

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

(7)

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

(7)

***Shylock*** I am not bound to please thee with my answers!

***Bassanio*** Do all men kill the things they do not love?

***Shylock*** Hates any man the thing he would not kill?

***Bassanio*** Every offence is not a hate at first!

***Shylock*** What! wouldst thou have a serpent sting thee twice?

***Antonio*** I pray you think you question with the Jew.

You may consider the following in your answer:

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

(c) In the extract, Shylock says he hates Antonio.

Comment on the importance of hatred 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 10.

'Anita's mom has run away,' I said, eager to change the subject. Mama and papa stared at me sharply.

'Meena, if you are lying again...'

'She left a note and went off with a butcher. Anita was dead upset, crying and everything. She did not know what she was saying, I reckon...' Well, I would have believed it.

Mama sat down heavily on one of the high backed chairs at the table. 'That poor poor girl,' she said softly. 'She did not deserve this...'

Papa pulled me, gently now, to his side and enquired, 'Who is looking after her?'

'Them,' interjected mama. 'She has a little sister – Tina?'

'Tracey,' I said, in the tone of a funeral director discussing casket size.

Mama continued, 'I mean, they need to eat, the house needs keeping, the father works, what will happen?' Mama was worrying weeks ahead on their behalf, she was already on her feet. 'I'm going to chat with Mrs Worrall, maybe we can set up some kind of rota...'

Papa raised his hand, 'Daljit, no. Sit a minute.'

Mama hesitated. Nanima meanwhile was squirming with curiosity, Punjabi machine-gunned round our heads whilst mama and papa tried to continue the conversation. '*Ik minute, mataji*,' papa reassured her. 'Daljit, we can't interfere...'

'Oh my god, that is such an English thing to say! You have been living here too long! There are little children involved.'

'I know that,' papa continued. 'But we are not their family. They would see it as ... well, rude. Patronising even. If they ask for help, that is a different matter, but we can't just take over the way we do with our friends. Think about it please. They have their pride.'

Mama stood in the doorway, chewing her lip. She suddenly scooped up Sunil and smothered him with passionate kisses whilst he protested loudly. 'You are still my baby, you naughty *munda*! Keep still!'

**Anita and Me**

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

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

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

(7)

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

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

(7)

(c) In the extract, Mama and Papa speak about the differences between cultures.

Explain the importance of differences between cultures in **one other** part of the novel.

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

- what the differences are
- how these differences affect characters.

(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 3, section 3.

At a sign from Luo I set the drive wheel in motion, and soon my feet were pedalling away to the relentless rhythm of the machine. I accelerated, feeling like a cyclist racing at full tilt; the needle juddered, trembled, made contact once more with the treacherous tooth, whereupon a dreadful gurgling noise rose from the throat of the immobilised headman. Not only was he lashed to the bed with a length of strong rope, like a bad guy in a film about to get his comeuppance, but his head was clamped in the old tailor's vice-like grip. His face was deathly pale and he was foaming at the mouth.

Suddenly, I felt the stirrings of an uncontrollably sadistic impulse, like a volcano about to erupt. I thought about all the miseries of re-education, and slowed down the pace of the treadle.

Luo shot me a glance of complicity.

I pedalled even more slowly, this time to punish him for threatening to take me into custody. It was as if the drill were about to break down. It was barely moving now, making just one rotation per second, maybe two – who knows? Eventually, having penetrated the decay, the steel point made a final tremor and came to a complete standstill as I lifted my feet off the treadle altogether like a cyclist freewheeling downhill. For a moment the suspense was agonising. I put on an air of innocent, calm deliberation to disguise the hatred smouldering in my eyes, and bent down in a pretence of checking whether the belt was still properly laid over the drive wheel. Then I replaced my feet on the treadle and the needle began to turn again, slowly and shakily, as if the cyclist were struggling up a steep slope. It became a chisel, cutting into a ghastly prehistoric rock face and releasing little puffs of greasy yellow dust. I had turned into a sadist – an out-and-out sadist.



**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 dental treatment in the extract.

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

(7)

(c) In the extract, the narrator refers to re-education.

Explain the importance of re-education in **one other** part of the novel.

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

- who is being re-educated
- how re-education affects characters.

(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 12.**

Pausing to gather strength and wait for my heart and lungs to calm down a bit, I looked for the stone door that could be swivelled aside to allow access to the outer surface of the steeple. My fingers found it. Grunting, gasping, I managed to move it aside on its rusty hinges. I looked out at Frenchtown below me, the dark shapes of the three-deckers, the shadowed streets, the stars closer than I'd ever seen them, as if I could reach out and pluck one of them from the sky.

Despite the calmness of the summer night, a gust of wind caught me by surprise, cooling the perspiration on my face and forehead. I rested there, bathing in the sudden coolness. Then peered out again, craning my neck to look down at the cement sidewalk below. How long would it take to plunge towards the sidewalk? Still staring down, I began to mumble a prayer, in French, the old *Notre Père*, the way the nuns had taught us, then stopped horrified at what I was doing. Saying a prayer before committing the worst sin of all: despair. I thought of St Jude's Cemetery and the pitiful graves set apart from the rest, the ones who had taken their own lives and could not be buried in consecrated ground. I thought of my mother and father – could I disgrace their name this way?

*Did you hear what Lefty's son did last night, jumped to his death from the steeple of St Jude's?*

I could not die that way. Soldiers were dying with honour on battlefields all over the world. Noble deaths. The deaths of heroes. How could I die by leaping from a steeple?

The next afternoon, I boarded the bus to Fort Delta, in my pocket the birth certificate I had altered to change my age, and became a soldier in the United States Army.

## **Heroes**

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

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

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

(7)

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

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

(7)

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

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

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

- what makes a hero in the novel
- why heroes are important in the novel.

(10)

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

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## SECTION B: PROSE

Use this extract to answer Question 7.

### *Of Mice and Men*

#### Extract taken from chapter 5.

George still stared at Curley's wife. 'Lennie never done it in meanness,' he said. 'All the time he done bad things, but he never done one of 'em mean.' He straightened up and looked back at Candy. 'Now listen. We gotta tell the guys. They got to bring him in, I guess. They ain't no way out. Maybe they won't hurt 'im.' He said sharply, 'I ain't gonna let 'em hurt Lennie. Now you listen. The guys might think I was in on it. I'm gonna go in the bunk house. Then in a minute you come out and tell the guys about her, and I'll come along and make like I never seen her. Will you do that? So the guys won't think I was in on it?'

Candy said, 'Sure, George. Sure I'll do that.'

'OK. Give me a couple minutes then, and you come runnin' out an' tell like you jus' found her. I'm going now.' George turned and went quickly out of the barn.

Old Candy watched him go. He looked helplessly back at Curley's wife, and gradually his sorrow and his anger grew into words. 'You God damn tramp,' he said viciously. 'You done it, di'n't you? I s'pose you're glad. Ever'body knowed you'd mess things up. You wasn't no good. You ain't no good now, you lousy tart.' He sniveled, and his voice shook. 'I could of hoed in the garden and washed dishes for them guys.' He paused, and then went on in a singsong. And he repeated the old words: 'If they was a circus or a baseball game . . . we would of went to her . . . jus' said "ta hell with work," an' went to her. Never ast nobody's say so. An' they'd of been a pig and chickens . . . an' in the winter . . . the little fat stove . . . an' the rain comin' . . . an' us jus' settin' there.' His eyes blinded with tears and he turned and went weakly out of the barn, and he rubbed his bristly whiskers with his wrist stump.

## 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 Candy's reactions to the death of Curley's wife in the extract.

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

(7)

(c) In the extract, Candy talks about his dreams for the future.

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

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

- what the dream is about
- why the dream is important.

(10)

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

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## SECTION B: PROSE

Use this extract to answer Question 8.

### *Rani and Sukh*

**Extract taken from 'The next day, Sukh'.**

Sukh's phone rang about ten minutes after he had watched Natalie disappear into the Sandhus' garden. He answered it on the second ring, his nerves jangling.

'Yeah...?'

*'The spider has caught the flies...'*

'Huh?'

*'The spider – Oh, for God's sake...'*

'Oh, right.'

He rang off and got out of the car, looking around to see if anyone was watching. Happy that he was not in any danger he ran towards the front door. He waited for a second or two before going in and then headed straight up the stairs, taking them two at a time. At the top they led round to the left and the right. Sukh went left and down the corridor. The first of the doors he came to he ignored. The next one had a lock on it, a bolt. It had to be the right one.

He threw the bolt and opened the door with a knock. When no one answered he pushed the door further open. Rani was lying asleep on her bed, her face swollen down one side and one of her eyes closed over. Sukh felt his fists clench involuntarily and he saw red. He wished that Rani's brothers and her dad were there – so that he could batter them for hurting her. Breathing sharply to catch himself and calm down, he walked over to Rani and shook her awake, covering her mouth as she woke.

Rani wriggled underneath him as he smiled and then removed his hand.

'SUKH!'

'Come on – let's go!' he whispered excitedly.

'What...?'

He pulled Rani from her bed and handed her the only clothes that he could see, a pair of jeans and sweatshirt. *'Quick!'*

'What are you doing?'

He gave her a kiss. 'Rescuing you. No time to explain... we have to go. *Now!*'

**Rani and Sukh**

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

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

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

(7)

(b) Explain how the writer uses language to create excitement in the extract.

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

(7)

(c) In the extract, Sukh shows his love for Rani.

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

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

- who is in love
- how their love creates problems.

(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 1.

And then came the chorus. 'You *what?* You have a *what* in your living room?'

'No, no, not *my* living room,' I backpedalled furiously; of course *I* was too enlightened to permit such a heinous display in my own home. 'It was on my family's mantelpiece, in the family home, where I grew up, and it's not as bad as you think, things were different back then...'

Now it was time for my voice to taper off. A different kind of silence filled the room. It was a silence accompanied by a collective unblinking stare, and I sat at its epicentre.

'Some—' my voice squeaked, 'someone – an uncle, actually – gave it to my father when I was a baby. I grew up with it, it was always there. Dad collected stuff, it just sat up on the wall unit with all his other bits and pieces; old stuff, rifles, wild boar tusks, deer antlers...'

The eyes grew wider.

'Guns?' asked one girl, almost tearfully. 'You mean this Aboriginal skull is displayed with guns, like a trophy?'

'And pigs' tusks?' added another.

'*Country people*, my family are country people, we grew up with guns. And it's not what it sounds like. Dad's a veterinarian, he's into stuff like that, he's even got two Siamese piglets floating preserved in a fish tank full of formaldehyde. The skull was a scientific curio, not a trophy.'

But it was too late; I had waded so far out into the gloop that every word I uttered just mired me deeper. I was up to my bottom lip in it. My beloved childhood home sounded like a cross between *Ripley's Believe It Or Not* and the trophy cave from *Wolf Creek*.

'Is it still there now?' asked the teary-eyed girl.

'No-o-o,' I answered with unconvincing reassurance.



***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 reactions to John, the narrator, in the extract.

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

(7)

(c) In the extract, we see different attitudes to Aboriginal culture.

Explain the importance of attitudes to Aboriginal culture in **one other** part of the text.

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

- what these attitudes are
- why they are important to the narrator.

(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 20.

Mr Raymond sat up against the tree-trunk. He had been lying on the grass. 'You little folks won't tell on me now, will you? It'd ruin my reputation if you did.'

'You mean all you drink in that sack's Coca-Cola? Just plain Coca-Cola?'

'Yes ma'am,' Mr Raymond nodded. I liked his smell: it was of leather, horses, cottonseed. He wore the only English riding-boots I had ever seen. 'That's all I drink, most of the time.'

'Then you just pretend you're half—? I beg your pardon, sir, I caught myself. 'I didn't mean to be—'

Mr Raymond chuckled, not at all offended, and I tried to frame a discreet question: 'Why do you do like you do?'

'Wh – oh yes, you mean why do I pretend? Well, it's very simple,' he said. 'Some folks don't – like the way I live. Now I could say the hell with 'em, I don't care if they don't like it. I do say I don't care if they don't like it, right enough – but I don't say the hell with 'em, see?'

Dill and I said, 'No sir.'

'I try to give 'em a reason, you see. It helps folks if they can latch on to a reason. When I come to town, which is seldom, if I weave a little and drink out of this sack, folks can say Dolphus Raymond's in the clutches of whisky – that's why he won't change his ways. He can't help himself, that's why he lives the way he does.'

'That ain't honest, Mr Raymond, making yourself out badder'n you are already—'

'It ain't honest but it's mighty helpful to folks. Secretly, Miss Finch, I'm not much of a drinker, but you see they could never, never understand that I live like I do because that's the way I want to live.'

I had a feeling that I shouldn't be here listening to this sinful man who had mixed children and didn't care who knew it, but he was fascinating. I had never encountered a being who deliberately perpetrated fraud against himself. But why had he entrusted us with his deepest secret? I asked him why.

'Because you're children and you can understand it,' he said.

**To Kill a Mockingbird**

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

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

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

(7)

(b) Explain how the writer uses language to present Scout's reactions to Mr Raymond in the extract.

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

(7)

(c) In the extract, we see Mr Raymond as an outsider.

Explain the importance of being an outsider in **one other** part of the novel.

In your answer you **must** consider:

- who is an outsider in Maycomb County
- why this character is an outsider.

(10)

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

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**TOTAL FOR SECTION B = 24 MARKS**

## SECTION C: WRITING

Answer EITHER Question 11 OR Question 12 in this section.

### EITHER

**\*11** Write an article for a school or college magazine explaining why teenagers should have a healthy lifestyle.

(48)

In your article, you may wish to include:

- why keeping healthy is important for teenagers
- how food and exercise are part of a healthy lifestyle
- how teenagers can make their lifestyle healthier

as well as any other ideas you may have.

### OR

**\*12** Write a review of a film or video game to post on a blog.

(48)

In your review, you may wish to include:

- details of the film or video game
- the strengths and weaknesses of the film or video game
- reasons for recommending it, or not

as well as any other ideas you may have.

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