

Pearson Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Tuesday 6 June 2017 – Morning

Time: 2 hours

Paper Reference

5EH2F/01

Question and Extracts Booklet

Do not return this booklet with your Answer Booklet.

Copies of set texts MUST NOT be used.

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

SECTION A: SHAKESPEARE

Page

Answer ONE question

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 3 Scene 1.

Mercutio ...Thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrelled with a man for coughing in the street because he hath wakened thy dog that hath lain asleep in the sun! Didst thou not fall out with a tailor for wearing his new doublet before Easter? With another for tying his new shoes with old riband? And yet thou wilt tutor *me* from quarrelling!

Benvolio And I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

Mercutio The fee-simple? O, simple!

Enter Tybalt, with other Capulets and servants.

Benvolio By my head, here come the Capulets!

Mercutio By my heel, I care not.

Tybalt **(To his men)** Follow me close, for I will speak to them.
(To Mercutio and Benvolio) Gentlemen, good e'en: a word with one of you.

Mercutio And but one word with one of us? Couple it with something. Make it a word and a blow.

Tybalt You shall find me apt enough to that, sir, an you will give me occasion.

Mercutio Could you not take some occasion without giving?

Tybalt Mercutio, thou consortest with Romeo –

Mercutio Consort? What, dost thou make us minstrels?
And thou make minstrels of us, look to hear nothing but discords.
Here's *my fiddlestick!* **(Moving his hand to his sword)**
– Here's that shall make you dance. Zounds, consort!

Benvolio We talk here in the public haunt of men!
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart. Here, all eyes gaze on us.

Mercutio Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Romeo and Juliet

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

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

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.

Benvolio **By my head, here come the Capulets!**

Mercutio **By my heel, I care not.**

Tybalt **(To his men) Follow me close, for I will speak to them.**
(To Mercutio and Benvolio) Gentlemen, good e'en: a
word with one of you.

Mercutio **And but one word with one of us? Couple it**
with something. Make it a word and a blow.

You may consider the following in your answer:

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

(7)

(c) In the extract, Mercutio is keen to quarrel.

Comment on the importance of quarrelling 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 2 Scene 2.

Lady Macbeth Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things. Go, get some water,
And wash this filthy witness from your hand. -
Why did you bring these daggers from the place?
They must lie there! Go, carry them, and smear
The sleepy grooms with blood.

Macbeth I'll go no more.
I am afraid to think what I have done.
Look on't again I dare not.

Lady Macbeth Infirm of purpose!
Give me the daggers! The sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

Exit.

A knocking is heard.

Macbeth Whence is that knocking? -
How is't with me, when every noise appals me?
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No - this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter Lady Macbeth

Lady Macbeth My hands are of your colour - but I shame
To wear a heart so white! (**Knocking heard again**)
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. (**Knocking again**) Hark! -
more knocking.
Get on your night-gown, lest occasion call us,
And show us to be watchers. - Be not lost
So poorly in your thoughts!

Macbeth To know my deed, 'twere best not know myself.

Knocking heard again.

Wake Duncan with thy knocking! I would thou couldst!

Exeunt.

Macbeth

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

(a) From the extract, what do you learn about the character of Lady 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.

Lady Macbeth **Go, carry them, and smear
The sleepy grooms with blood.**

Macbeth **I'll go no more.**

**I am afraid to think what I have done.
Look on't again I dare not.**

Lady Macbeth **Infirm of purpose!
Give me the daggers!**

You may consider the following in your answer:

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

(7)

(c) In the extract, Macbeth is feeling guilty.

Comment on the importance of guilt 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 1 Scene 3.

Bassanio This is Signior Antonio.

Shylock (*Aside*) How like a fawning publican he looks!
I hate him for he is a Christian –
But more, for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe
If I forgive him!

Bassanio Shylock, do you hear?

Shylock I am debating of my present store,
And by the near guess of my memory
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! – how many months
Do you desire? (*To Antonio*) Rest you fair, good
signior –
Your worship was the last man in our mouths.

Antonio Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet to supply the ripe wants of my friend,
I'll break a custom. (*To Bassanio*) Is he yet possessed
How much ye would?

Shylock Ay, ay – three thousand ducats.

Antonio And for three months.

Shylock I had forgot – three months – (*To Bassanio*) you told me
so.
Well then, your bond – and let me see – but hear you,
Methoughts you said you neither lend nor borrow
Upon advantage.

Antonio I do never use it.

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.

Mama tried to be a careful motorist, but drove so slowly that the amount of blood pressure she provoked in anyone unlucky enough to be stuck behind her, cancelled out all her good intentions. I had seen her having lessons from papa around the village, caught glimpses of her crawling around a gentle corner or tackling a minor slope as if it were the north face of the Eiger, whilst papa sat impassively next to her, his fingers gripping the dashboard in a parody of a fighter pilot bracing himself for a blast of G-force.

The journey started off pretty much to plan; papa had drawn a detailed map which mama taped to the dashboard, and she packed a thermos of *haichi* tea and a few parathas wrapped in silver foil in case we became delirious with hunger or thirst along the way. My job was to read out from the other list of instructions which complemented the visual map with precise details of landmarks we would be passing. 'After this roundabout, which should see a betting shop and a petrol station, the one we filled up at last time we went to Uncle Trivedi's place for his daughter's first birthday . . .'

Mama would nod, like a spy who has just been given the right coded password in a public park'. . . the daffodils are out in Gdansk early this year . . .' and rev up all the way into second gear for a few yards, confident at least that the next stage of the trek had been accounted for. Usually we chattered constantly in the car, playing I-Spy or singing songs, but this time mama was in no mood for pleasantries. Her eyes never left the road and her knuckles, clamped around the steering wheel, never got beyond a pale yellow colour.

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 mama's driving in the extract.

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

(7)

(c) In the extract, Meena talks about her parents.

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

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

- how parents behave in the chosen part
- what we learn about their attitudes and beliefs.

(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 III.

And so, from the day Luo left the village to visit his mother in the city, I assumed the role of undercover agent. Each morning I headed down the mountainside to the village where the Little Seamstress lived. My look was steely and my pace brisk, as befitting a secret agent with a mission. Autumn had arrived, and the secret agent bowled along the mountain path like a vessel in full sail. The path skirted the village where Four-Eyes had been lodged and then made a northbound turn, and the secret agent had to struggle against heavy winds, hunched over, head bowed, like an indefatigable mountaineer. Upon reaching the perilous ridge with the yawning chasm on either side he would slow his pace a little, without, however, having to crouch down and crawl on his hands and knees. Day after day he conquered his vertigo. He wavered only slightly as he advanced, and fastened his gaze on the cold beady eyes of the red-beaked raven which was perched, as always, on top of the boulder at the other end of the crossing.

Misplacing just one step would mean losing his footing altogether, which would send the tightrope walker crashing to his death on the bottom of either the left chasm or the right.

Did our undercover agent address the raven, did he offer it a crust of bread? I don't suppose he did. He was certainly perturbed by the bird's cool, impassive gaze, and the image of it did not fade from his memory until many years later. Such aloofness, he felt, was a mark of the supernatural. But he was not deterred: his mind was made up and he would accomplish his mission.

It is important to note that the bamboo hod, formerly carried by Luo, now rested on the back of our secret agent. As usual it contained, safely stashed under leaves, vegetables, rice stalks or maize cobs, a novel by Balzac translated by Fu Lei.

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 Narrator's journey in the extract.

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

(7)

(c) In the extract, there is a journey.

Explain the importance of a journey in **one other** part of the novel.

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

- why the journey is necessary
- what we learn about the characters involved.

(10)

(Total for Question 5 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 6.

Heroes

Extract taken from Chapter 3.

I don't want to think about them, those GIs in my platoon. I don't want to recite their names. I want to forget what happened there in France but every night the recitation begins, like a litany, the names of the GIs like beads on a rosary. I close my eyes and see them advancing in scattered groups through the abandoned village, ruined homes and debris-cluttered streets, our rifles ready, late afternoon shadows obscuring the windows and doorways and the alley entrances, and we are all tense and nervous and scared because the last village seemed peaceful and vacant until sudden gunfire from snipers erupted from those windows and doorways and cut down the advance patrol just ahead of our platoon. Now I can hear Henry Johnson's ragged breathing and Blinky Chambers whistling, between his teeth, the village too still, too quiet. 'Jesus,' Sonny Orlandi mutters. *Jesus: meaning I'm scared* and so is everybody else, clenched fists holding firearms, quiet curses floating on the air, grunts and hisses and farts, not like the war movies at the Plymouth, nobody displaying heroics or bravado. We are probably taking the final steps of our lives in this village whose name we don't even know and other villages are waiting ahead of us and Eddie Richards asks of nobody in particular: 'What the hell are we doing here, anyway?' And he's clutching his stomach because he has had diarrhoea for three days, carrying the stink with him all that time so that everybody has been avoiding his presence. Now gunfire erupts and at the same time artillery shells – theirs or ours? – boom in the air and explode around us. We run for cover, scrambling and scurrying, hitting the dirt, trying to become part of the buildings themselves but not safe anywhere.

Heroes

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

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

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

(7)

(b) Explain how the writer uses language to present the experience of war in the extract.

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

(7)

(c) In the extract, Francis is remembering the war.

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

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

- who is involved in war
- how it has affected them.

(10)

(Total for Question 6 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Chapter 6.

And George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering.

George shivered and looked at the gun, and then he threw it from him, back up on the bank, near the pile of old ashes.

The brush seemed filled with cries and with the sound of running feet. Slim's voice shouted, 'George. Where you at, George?'

But George sat stiffly on the bank and looked at his right hand that had thrown the gun away. The group burst into the clearing, and Curley was ahead. He saw Lennie lying on the sand. 'Got him, by God.' He went over and looked down at Lennie, and then he looked back at George. 'Right in the back of the head,' he said softly.

Slim came directly to George and sat down beside him, sat very close to him. 'Never you mind,' said Slim. 'A guy got to sometimes.'

But Carlson was standing over George. 'How'd you do it?' he asked.

'I just done it,' George said tiredly.

'Did he have my gun?'

'Yeah. He had your gun.'

'An' you got it away from him and you took it an' you killed him?'

'Yeah. Tha's how.' George's voice was almost a whisper. He looked steadily at his right hand that had held the gun.

Slim twitched George's elbow. 'Come on, George. Me an' you'll go in an' get a drink.'

George let himself be helped to his feet. 'Yeah, a drink.'

Slim said, 'You hadda, George. I swear you hadda. Come on with me.' He led George into the entrance of the trail and up toward the highway.

Curley and Carlson looked after them. And Carlson said, 'Now what the hell ya suppose is eatin' them two guys?'

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 the men's reactions to the killing in the extract.

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

(7)

(c) In the extract, Lennie dies.

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

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

- the reasons for the death
- how death affects other characters.

(10)

(Total for Question 7 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from the section headed 'Six Months Later'.

I held onto him like my life depended on it. He felt so warm and strong and safe. I just wanted to stay where I was and never go home again. Just be there, with him holding me, looking after me. But Parvy's words were going round in my head too. We were sixteen. How were we going to cope? What were we going to do for money? And more importantly, how were we going to stop our families from –?

Parvy stood up and paced the room for a few minutes. 'Look,' she said eventually, 'I'll give you whatever you need. Money – whatever. But this is going to be a difficult decision for both of you. You haven't got long to decide either. But if you decide that you are going to have a child then we have to tell Dad –'

'No!' I shouted. 'We can't...'

'Rani – if you *do* decide to keep the baby, how else can we deal with it? We're just going to have to ride the problems. Family feud or not, this is far too serious.'

'But my brother will kill me...!' I pleaded.

'No,' replied Parvy firmly. 'No, he won't. This isn't the Punjab in the nineteen sixties. There are laws that protect you from your family.'

'He lays one finger on you –' began Sukh, with real menace in his voice, before Parvy cut him off.

'And that won't help either, Sukh. This is about stopping any violence – not starting more.'

'Yeah? I'm telling you *now*, Parv – he touches Rani and I'll kill him myself.'

'Forget it, Sukh. We're going to sort this out like normal people – not feuding farmers from the Punjab.'

'I'm not having an abortion,' I blurted out.

I don't know where it came from or why I said it but I did. I hadn't even considered the possibility and I wasn't thinking anywhere near straight. My mind was a rush of different thoughts and emotions.

Rani and Sukh

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

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

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

(7)

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

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

(7)

(c) In the extract, Parvy mentions the feud.

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

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

- who is involved in the feud
- how characters are affected by it.

(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 10.

I felt quite privileged to be in that place with those people, even if it was only for a few minutes. Musgrave Park proved the perfect metaphor for my experiences over the last two weeks. Here was this place that from the outside seemed so intimidating, so poisoned by bad press; Mary had forced me to push through the skin of negativity (and what a deceptively thin skin it was!) to the rich and welcoming cultural centre that awaited.

The warm, fuzzy interlude was soon shattered when I heard Bob announce, 'No worries, I'll just make one.'

'Make one!' I thought, looking at my watch. The ceremony was due to start in 45 minutes.

We drove back down the service road. My two companions were having a chuckle about something when two drunken or drugged Aboriginal men crashed out of the bushes and lurched across the road in front of us. One of the rubber men paused, his unsteady eyes fixed on me for a moment; in them I saw his bewildered spirit entombed in bloodshot madness.

'Don't run over the drones,' said Bob in that samurai-sword voice of his. He shook his head and uttered a few more choice words, but beneath his anger I noticed a hint of embarrassment. For some reason, Bob's reaction to the drunks surprised me. I suppose I'd naively thought that Aboriginal people were one big club, one big mind united in the struggle. I was fast learning their society was just like any other, with its own hierarchy of politicians and poets, jokers and brooders, winners and wastrels.

Bob's good humour returned when we hit the streets again. 'What we need is a good paperbark tree; keep your eyes peeled, boys.'

'Are you sure you've got time to make a bowl?' I said, nervously pointing at the dashboard clock. 'I could swing by my place and pick something up, would a wok do the trick?'

Bob and Jason rolled about laughing.

Riding the Black Cockatoo

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

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

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

(7)

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

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

(7)

(c) In the extract, there are differences between cultures.

Explain the importance of cultural differences in **one other** part of the text.

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

- what the differences are
- how people react to them.

(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 XIII (13).

Atticus suddenly grew serious. In his lawyer's voice, without a shade of inflexion, he said: 'Your aunt has asked me to try and impress upon you and Jean Louise that you are not from run-of-the-mill people, that you are the product of several generations' gentle breeding –' Atticus paused, watching me locate an elusive redbug on my leg.

'Gentle breeding,' he continued, when I had found and scratched it, 'and that you should try to live up to your name –' Atticus persevered in spite of us: 'She asked me to tell you you must try to behave like the little lady and gentleman that you are. She wants to talk to you about the family and what it's meant to Maycomb County through the years, so you'll have some idea of who you are, so you might be moved to behave accordingly,' he concluded at a gallop.

Stunned, Jem and I looked at each other, then at Atticus, whose collar seemed to worry him. We did not speak to him.

Presently I picked up a comb from Jem's dresser and ran its teeth along the edge.

'Stop that noise,' Atticus said.

His curtness stung me. The comb was midway in its journey, and I banged it down. For no reason I felt myself beginning to cry, but I could not stop. This was not my father. My father never thought these thoughts. My father never spoke so. Aunt Alexandra had put him up to this, somehow. Through my tears I saw Jem standing in a similar pool of isolation, his head cocked to one side.

There was nowhere to go, but I turned to go and met Atticus's vest front. I buried my head in it and listened to the small internal noises that went on behind the light blue cloth: his watch ticking, the faint crackle of his starched shirt, the soft sound of his breathing.

'Your stomach's growling,' I said.

'I know it,' he said.

'You better take some soda.'

'I will,' he said.

To Kill a Mockingbird

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

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

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

(7)

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

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

(7)

(c) In the extract, Atticus is teaching Scout and Jem.

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

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

- who is teaching whom
- how the characters involved react.

(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** Your school or college is setting up a student council to represent the views of students. Write the text of a speech to your peers giving reasons why you should be elected to the Council.

In your speech, you may wish to include:

- what the Council can contribute to your school or college
- the ideas you have to improve life for students
- the qualities that would make you a good council member

as well as any other ideas you may have.

(Total for Question 11 = 48 marks)

OR

***12** Your local newspaper has been publishing articles showing concern about the large number of cars on the roads in your area. Write a letter to the newspaper suggesting what should be done about the problem.

In your letter, you may wish to include:

- the difficulties caused by car traffic
- what the local Council can do to improve matters
- what individuals can do to improve matters

as well as any other ideas you may have.

(Total for Question 12 = 48 marks)

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

Sources taken/adapted from:

Shakespeare

Romeo and Juliet (Longman School Shakespeare)

Macbeth (Longman School Shakespeare)

The Merchant of Venice (Longman School Shakespeare)

Different Cultures and Traditions

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

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

Heroes, Robert Cormier (Longman, 2007)

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

Rani and Sukh, Bali Rai (Corgi, 2004)

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

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

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Write your name here

Surname

Other names

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Centre Number

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Candidate Number

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English

Unit 2: The Writer's Craft

Foundation Tier

Tuesday 6 June 2017 – Morning

Time: 2 hours

Paper Reference

5EH2F/01

You must have:

Questions and Extracts Booklet (enclosed)
Copies of set texts **MUST NOT** be used.

Total Marks

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Instructions

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

Information

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

Advice

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

Turn over ►

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SECTION A: SHAKESPEARE

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 1** **Question 2** **Question 3**

Write your answer to Section A here:

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P 5 3 4 4 6 A 0 3 2 0

(Section A continued)

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 5 2 0

(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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 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 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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DO NOT WRITE IN THIS AREA



(Section B continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 9 2 0

(Section B continued)

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 1 1 2 0

(Section B continued)

Area with horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B = 24 MARKS



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 1 5 2 0

(Section C continued)

A large rectangular area containing 27 horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 1 7 2 0

(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



P 5 3 4 4 6 A 0 1 9 2 0

