

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Thursday 10 January 2013 – Morning

Time: 2 hours

Paper Reference

5EH2H/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

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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

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Answer ONE question

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SECTION C: WRITING 24

Answer ONE question

Question 11

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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 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) Explain how Shakespeare presents the character of Capulet in the extract.

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.

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.

Give reasons for your answer.

(7)

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

Explore the significance 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) Explain how Shakespeare presents the character of Macbeth in the extract.

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.

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!**

Give reasons for your answer.

(7)

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

Explore the significance 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) Explain how Shakespeare presents the character of Shylock in the extract.

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

(7)

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

Shylock 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.

Give reasons for your answer.

(7)

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

Explore the significance of hatred 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 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) Explain how the writer presents the character of Mama in the extract.

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

(7)

(b) Comment on how language is used 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.

Explore the significance of differences between cultures in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(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 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) Explain how the writer presents the character of the narrator in the extract.

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

(7)

(b) Comment on how language is used 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.

Explore the significance of re-education in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(10)

(Total for Question 5 = 24 marks)

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) Explain how the writer presents the character of Francis in the extract.

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

(7)

(b) Comment on how language is used 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.

Explore the significance of heroes in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(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 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) Explain how the writer presents the character of George in the extract.

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

(7)

(b) Comment on how language is used 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.

Explore the significance of dreams in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(10)

(Total for Question 7 = 24 marks)

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) Explain how the writer presents the character of Sukh in the extract.

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.

Explore the significance of love in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(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) Explain how John, the narrator presents himself in the extract.

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.

Explore the significance of attitudes to Aboriginal culture in **one other** part of the text.

You **must** refer to the context of the text in your answer.

(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) Explain how the writer presents the character of Mr Raymond in the extract.

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

(7)

(b) Comment on how language is used 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.

Explore the significance of being an outsider in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(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 an article for a school or college magazine explaining why teenagers should have a healthy lifestyle. (48)

OR

***12** Write a review of a film or video game to post on a blog. (48)

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