

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Tuesday 4 June 2013 – Morning

Paper Reference

Time: 2 hours

5EH2H/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

Copies of set texts MUST NOT be used

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

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Answer ONE question

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SECTION B: PROSE

Answer ONE question

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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 2.

Juliet: What storm is this that blows so contrary?
Is Romeo slaughtered, and is Tybalt dead?
My dearest cousin *and* my dearer lord?
Then, dreadful trumpet, sound the general doom! –
For who is living if those two are gone?

Nurse: Tybalt is gone – and Romeo banishèd.
Romeo that killed him – *he* is banishèd!

Juliet: O God! Did Romeo's hand shed Tybalt's blood?

Nurse: It did, it did! Alas the day, it did!

Juliet: O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical! –
Dove-feathered raven, wolfish-ravening lamb! –
Despisèd substance of divinest show –
Just opposite to what thou justly seem'st,
A damnèd saint, an honourable villain!
O nature, what hadst thou to do in hell
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!

Nurse: There's no trust,
No faith, no honesty in men. – All perjured,
All forsworn, all naught, all dissemblers!
Ah, where's my man? Give me some aqua-vitae.
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

Juliet: Blistered be thy tongue
For such a wish! He was not born to shame!
Upon his brow shame is ashamed to sit,
For 'tis a throne where honour may be crowned
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Romeo and Juliet

1 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Juliet 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.

Nurse

**There's no trust,
No faith, no honesty in men. – All perjured,
All forsworn, all naught, all dissemblers!
Ah, where's my man? Give me some aqua-vitae.
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!**

Juliet

**Blistered be thy tongue
For such a wish! He was not born to shame!**

Give reasons for your answer.

(7)

(c) In the extract, Juliet is angry.

Explore the significance of anger 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: That which hath made them drunk hath made me bold.
What hath quenched them hath given me fire. – Hark!

– Peace!

It was the owl that shrieked, the fatal bellman,
Which gives the stern'st goodnight. He is about it!
The doors are open, and the surfeited grooms
Do mock their charge with snores. I have drugged
their possets –

That death and nature do contend about them,
Whether they live or die.

Macbeth: (*Calling from a distance*) Who's there? – What, ho!

Lady Macbeth: Alack! I am afraid they have awaked,
And 'tis not done. The attempt and not the deed
Confounds us! – Hark! – I laid their daggers ready:
He could not miss them! – Had he not resembled
My father as he slept, I had done 't. – My husband!

Enter MACBETH

Macbeth: I have done the deed. – Didst thou not hear a noise?

Lady Macbeth: I heard the owl scream, and the crickets cry.
Did not you speak?

Macbeth: When?

Lady Macbeth: Now.

Macbeth: As I descended?

Lady Macbeth: Ay.

Macbeth: Hark! Who lies i' the second chamber?

Lady Macbeth: Donalbain.

Macbeth: (*Looking at his bloody hands*) This is a sorry sight.

Lady Macbeth: A foolish thought, to say a sorry sight.

Macbeth: There's one did laugh in's sleep, and one cried
'Murder!'

That they did wake each other. I stood and heard them.
But they did say their prayers, and addressed them
Again to sleep.

Lady Macbeth: There are two lodged together.

Macbeth: One cried, 'God bless us!' and 'Amen', the other –
As they had seen me with these hangman's hands.
Listening their fear, I could not say 'Amen',
When they did say 'God bless us!'

Lady Macbeth: Consider it not so deeply.

Macbeth: But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth: These deeds must not be thought
After these ways: so, it will make us mad.

Macbeth

2 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Lady 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.

Macbeth *(Calling from a distance)* Who's there? – What, ho!

Lady Macbeth Alack! I am afraid they have awaked,
And 'tis not done. The attempt and not the deed
Confound us! – Hark! – I laid their daggers ready:
He could not miss them! – Had he not resembled
My father as he slept, I had done't. – My husband!

Enter MACBETH

Macbeth I have done the deed. – Didst thou not hear a noise?

Give reasons for your answer.

(7)

(c) In the extract, Macbeth feels guilt.

Explore the significance 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 3, Scene 2.

Portia: Is it your dear friend that is thus in trouble?

Bassanio: The dearest friend to me, the kindest man,
The best-conditioned and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.

Portia: What sum owes he the Jew?

Bassanio: For me, three thousand ducats.

Portia: What, no more?

Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church, and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over.
When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding day.
Bid your friends welcome; show a merry cheer –
Since you are dear bought, I will love you dear.
But let me hear the letter of your friend.

Bassanio: *(Reads)*
*Sweet Bassanio, my ships have all miscarried, my
creditors grow cruel, my estate is very low, my bond to
the Jew is forfeit, and, since in paying it, it is impossible
I should live, all debts are cleared between you and I, if
I might but see you at my death. Notwithstanding, use
your pleasure; if your love do not persuade you to come,
let not my letter.*

Portia: O love, dispatch all business and be gone!

Bassanio: Since I have your good leave to go away,
I will make haste; but, till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain.

Exeunt.

The Merchant of Venice

3 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Portia 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.

Bassanio (*Reads*)..'*if your love do not persuade you to come, let not my letter.*'

Portia O love, dispatch all business and be gone!

Bassanio Since I have your good leave to go away,
I will make haste; but, till I come again,
No bed shall e'er be guilty of my stay,
Nor rest be interposer 'twixt us twain.

Give reasons for your answer.

(7)

(c) In the extract, Portia speaks of love.

Explore the significance of love 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.

Nanima lumbered into action with the box of tissues, pushing past Anita clumsily and leaning over her to reach Sunil with no regard to English body language rules.

In fact, whilst my parents did their dance of welcome around Anita all evening, my Nanima remained singularly uninvolved and unimpressed. She stood in front of the television, apparently unaware of Anita's sighs and craning neck, she slumped next to her on the settee, making Anita sink into the cushions, and gradually edged towards her until she gave up and moved to the floor, allowing Nanima to lie at full stretch, massaging her feet which she occasionally waved under Anita's nose, making her jump and hold her breath. I only began to suspect her exaggerated old lady behaviour was perhaps deliberate when she made Anita look up for the second time from her food, by letting fly the longest, loudest burp I had ever had the privilege to witness. I swear Anita's blonde bangs flew up in protest against the velocity, and even mama uttered an involuntary '*Hai Ram, mama!*'

Anita looked like she was waiting for an apology, so papa hurriedly chipped in with 'We often take a good burp as a sign of a good meal, Anita. Also, you know old ladies are a bit freer with their...um...expressions. Does your granny suffer in this manner?'

Anita thought for a moment and said carefully, 'Me dad's mom died ages ago. Mom's mom used to leave her toenail clippings in our plant pots though.'

I sighed with relief, now we were equal, and just to prove it, Anita finished her last chip, steeled herself and finally did thank my parents with a window-shattering belch. Mama did not bat an eyelid. 'My pleasure, darling,' she replied.

By the end of the meal, it was obvious to me that Nanima had not taken to my best friend. She talked over Anita to my parents in loud Punjabi. I recognised one or two phrases which were usually applied to me when I'd done something wrong, and Anita soon picked this up. 'Is she talking about me?' she whispered fiercely.

Anita and Me

4 Answer all parts of the question.

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

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

(7)

(b) Comment on how language is used to present Anita's speech and behaviour in the extract.

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

(7)

(c) In the extract, there are references to different cultures.

Explain the significance of different 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 'Luo's Story':

What can I say? That she's [the Little Seamstress] a good swimmer? Sure, she swims like a dolphin now. She used to swim the way peasants do, using only her arms, not her legs. Before I showed her how to do the breaststroke she could only do doggy paddle. But she has the physique of a true swimmer. There were only two or three things I had to teach her. She's even mastered the butterfly stroke: arms flung out, lower body undulating, torso rising up out of the water in a perfect aerodynamic curve, and legs churning the water like the tail of a dolphin.

What she has discovered all on her own is how to dive from dangerous heights. I have never dared do it – I have a horror of heights. When we're in our watery paradise – a deep secluded pool – and she climbs up to a high ledge to jump off, I always stay down below. Looking up to see her spring for an almost perpendicular dive makes me so dizzy that the ledge and the towering ginkgos behind blur into one. Her tiny figure is like a fruit growing at the top of a tree. She calls out to me, but the sound is drowned out by the torrent cascading onto the rocks. Suddenly, the fruit falls, streaking through the air towards me, slicing the surface of the water like an arrow with barely a splash.

In the days before his detention, my father used to say that dancing was not something that could be taught, and he was right. The same is true of diving and writing poetry, for the best divers and poets are self-taught. Some people can spend their lives having lessons and still resemble stones when they hurtle through the air. They never achieve the lightness of dropping fruit.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question.

(a) Explain how the writer presents the character of Luo, 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 Little Seamstress in the extract.

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

(7)

(c) In the extract, Luo refers to teaching.

Explore the significance of teaching 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 2.

I saw Nicole Renard for the first time in the seventh grade at St Jude's Parochial School during arithmetic. Sister Mathilde was standing at the blackboard illustrating a problem in decimals when the piece of chalk in her hands broke and fell to the floor.

I leaped to my feet to retrieve the chalk. We were always eager to keep in the good graces of the nuns who could be ruthless with punishments, using the ruler like a weapon, and ruthless, too, with marks on our report cards.

As I knelt on the floor, the door opened and Mother Margaret, the Sister Superior, swept into the classroom, followed by the most beautiful girl I had ever seen.

'This is Nicole Renard. She is a new student here, all the way from Albany, New York.'

Nicole Renard was small and slender, with shining black hair that fell to her shoulders. The pale purity of her face reminded me of the statue of St Thérèse in the niche next to Father Balthazar's confessional in St Jude's Church. As she looked modestly down at the floor, our eyes met and a flash of recognition passed between us, as if we had known each other before. Something else flashed in her eyes, too, a hint of mischief as if she were telling me we were going to have good times together. Then, the flash was gone and she was St Thérèse once more, and I knelt there like a knight at her feet, her sword having touched my shoulder. I silently pledged her my love and loyalty for ever.

Sister Mathilde directed her to a vacant seat in the second row nearest the window. She settled herself in place and didn't give me another glance for the rest of the day.

After that first meeting of our eyes, Nicole Renard ignored me, although I was always aware of her presence in the classroom or the corridor or the schoolyard. I found it hard to glance at her, both hoping and fearing she'd return my glance and leave me blushing and wordless. She never did. Was the look that passed between us that first day a wish of my imagination?

Heroes

6 Answer all parts of the question.

- (a) Explain how the writer presents the character of Francis, the narrator, in the extract.

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

(7)

- (b) Comment on how language is used to present Nicole in the extract.

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

(7)

- (c) In the extract, Francis speaks of his love for Nicole.

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 6 = 24 marks)

SECTION B: PROSE

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from part 3.

Lennie looked helplessly at George, and then he got up and tried to retreat. Curley was balanced and poised. He slashed at Lennie with his left, and then smashed down his nose with a right. Lennie gave a cry of terror. Blood welled from his nose. 'George,' he cried. 'Make 'um let me alone, George.' He backed until he was against the wall, and Curley followed, slugging him in the face. Lennie's hands remained at his sides; he was too frightened to defend himself.

George was on his feet yelling, 'Get him, Lennie. Don't let him do it.'

Lennie covered his face with his huge paws and bleated with terror. He cried, 'Make 'um stop, George.' Then Curley attacked his stomach and cut off his wind.

Slim jumped up. 'The dirty little rat,' he cried, 'I'll get 'um myself.'

George put out his hand and grabbed Slim. 'Wait a minute,' he shouted. He cupped his hands around his mouth and yelled, 'Get 'im, Lennie!'

Lennie took his hands away from his face and looked about for George, and Curley slashed at his eyes. The big face was covered with blood. George yelled again, 'I said get him.'

Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand. George ran down the room. 'Leggo of him, Lennie. Let go.'

But Lennie watched in terror the flopping little man whom he held. Blood ran down Lennie's face, one of his eyes was cut and closed. George slapped him in the face again and again, and still Lennie held on to the closed fist.

Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw.

George shouted over and over, 'Leggo his hand, Lennie. Leggo. Slim, come help me while the guy got any hand left.'

Suddenly Lennie let go his hold. He crouched cowering against the wall. 'You tol' me to, George,' he said miserably.

Of Mice and Men

7 Answer all parts of the question.

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

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

(7)

(b) Comment on how language is used to present violence in the extract.

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

(7)

(c) In the extract, there is violence.

Explore the significance of violence 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 'Moranwali, Punjab Early 1960s'

Nimmo walked over and held her palm to Kulwant's forehead. She stood with her hand in place for a while and then crouched beside Kulwant. 'You have slight fever, although I think that may be a reaction to being sick,' she told her.

'I can't hold my food down,' confided Kulwant.

Nimmo looked into Kulwant's eyes. 'Just when you eat or all the time, child?'

Kulwant looked away. 'Just when I eat,' she replied, lying. The nausea came on whether she had eaten or not.

Nimmo's eyes widened in surprise. She took her hand and held it at Kulwant's belly, prodding at it with her thick, calloused fingers. 'Sister, is there something I do not know?' she asked, her years of wisdom bringing her to a conclusion that she did not wish to come to.

'What do you mean?' asked Kulwant, not looking at her.

'You are like a tree in spring, Kulwant.'

'I don't understand...,' replied Kulwant, beginning to cry.

'Blossoming, child. Tell me – did a thief break into your heart or did you give him the key?'

Kulwant gave a cry and grabbed hold of Nimmo, hugging her like a frightened child and weeping.

Nimmo shook her head and swallowed hard. 'Cry, sister, cry. Soon your father shall join you in your grief.'

Kulwant tried to pretend she didn't understand. Tried to pretend she didn't know what Nimmo was saying to her. But the old *chooreeh* made it clear.

'You are with child, sister. You have—'

'NO!' Kulwant tried to break free of Nimmo but was held even tighter.

'*Hai Rabbah* – what are we to do?' Nimmo asked of God.

'Please...don't tell my father...please,' pleaded Kulwant, finally resigned to the fate that she had silently known was about to befall her.

Rani and Sukh

8 Answer all parts of the question.

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

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

(7)

(b) Comment on how language is used to present Nimmo's speech and behaviour in the extract.

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

(7)

(c) In the extract, the women speak of Kulwant's father.

Explore the significance of fathers 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 5.

'So, you didn't have to notify anybody?' I asked.

'No!' My uncle scoffed at the question. 'Burial sites were being ripped open and ploughed up all over the place. Sometimes a farmer might feel a little guilty about it and leave a few sugarbags of bones by the police station at night.'

'So what did the police do?' I was hanging on my uncle's every word by now.

'Loaded 'em up into the paddy wagon and took 'em to the rubbish tip,' he replied.

'The dump! You mean they just chucked them in with everyone's garbage?' I imagined bags of skulls lying amid stinking kitchen scraps and broken toys. 'My god, people were allowed to scrounge in those days, imagine coming across...' My voice trailed off as I imagined someone – a child – peeking into an inviting-looking sugarbag.

My uncle chuckled again. 'No, it wasn't like that, they had a quiet corner set aside for blackfellas' bones.'

I breathed the slightest sigh of relief and wondered what had become of that 'quiet corner' now; had the dump been developed? Was there now a house on top of all those remains, a sporting field, a school?

My uncle was on a roll now; we talked about his experiences with the Aboriginal people who lived in the camps outside Swan Hill.

'They used to come into town for grog mostly. At first I used to get angry with the shopkeepers and publicans. I'd say, 'Why are you selling them this booze, can't you see it's killing the poor bastards?' But I was young, new in town; you learn to accept things the way they are.' A sadness began to weigh down on what until then had been happy reminiscences. 'I saw too many things, too many – I guess it just makes you switch off.' My uncle was a larger-than-life character; in his prime he'd travelled the world and mixed it with the big boys – he'd been a player. But I'd never heard him speak like that before; I'd never heard his voice falter.

Riding the Black Cockatoo

9 Answer all parts of the question.

(a) Explain how the writer presents the uncle in the extract.

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

(7)

(b) Comment on how language is used to present the treatment of Aboriginals and their remains in the extract.

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

(7)

(c) In the extract, the treatment of Aboriginals is described.

Explore the significance of the treatment of Aboriginals 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 6.

Dill stopped and let Jem go ahead. When Jem put his foot on the bottom step, the step squeaked. He stood still, then tried his weight by degrees. The step was silent. Jem skipped two steps, put his foot on the porch, heaved himself to it, and teetered a long moment. He regained his balance and dropped to his knees. He crawled to the window, raised his head and looked in.

Then I saw the shadow. It was the shadow of a man with a hat on. At first I thought it was a tree, but there was no wind blowing, and tree-trunks never walked. The back porch was bathed in moonlight, and the shadow, crisp as toast, moved across the porch towards Jem.

Dill saw it next. He put his hands to his face.

When it crossed Jem, Jem saw it. He put his arms over his head and went rigid.

The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

Jem leaped off the porch and galloped towards us. He flung open the gate, danced Dill and me through, and shooed us between two rows of swishing collards. Half-way through the collards I tripped; as I tripped the roar of a shotgun shattered the neighbourhood.

Dill and Jem dived beside me. Jem's breath came in sobs: 'Fence by the schoolyard! – hurry, Scout!'

Jem held the bottom wire; Dill and I rolled through and were half-way to the shelter of the schoolyard's solitary oak when we sensed that Jem was not with us. We ran back and found him struggling in the fence, kicking his pants off to get loose. He ran to the oak tree in his shorts.

To Kill a Mockingbird

10 Answer all parts of the question.

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

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

(7)

(b) Comment on how language is used to create excitement in the extract.

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

(7)

(c) In the extract, there is violence.

Explore the significance of violence 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** You have been asked to give a speech to your peers on a topic that is important to you. Write the text of your speech.

(48)

OR

***12** Write an article for a magazine for teenagers, giving your views on **one** modern invention that you think has changed people's lives.

(48)

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

Higher Tier

Tuesday 4 June 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

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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(Section A continued)

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(Section A continued)

A series of horizontal dotted lines for writing.



(Section A continued)

Dotted lines for writing.



P 4 3 7 0 5 A 0 5 2 0

(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 | <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)

Lined writing area for section B



(Section B continued)

A series of horizontal dotted lines for writing, starting from the top of the page and extending down to just above the footer area.



P 4 3 7 0 5 A 0 9 2 0

(Section B continued)

Ruled writing area with horizontal dotted lines.



(Section B continued)

A series of horizontal dotted lines for writing, spanning the width of the page and extending from the first line below the text to the last line above the footer.

TOTAL FOR SECTION B = 24 MARKS



(Section C continued)

Ruled writing area consisting of multiple horizontal dotted lines for text entry.



(Section C continued)

Dotted lines for writing.



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

(Section C continued)

Ruled area for writing answers, consisting of horizontal dotted lines.



(Section C continued)

Dotted lines for writing.



(Section C continued)

Multiple horizontal dotted lines for writing.



P 4 3 7 0 5 A 0 1 9 2 0

(Section C continued)

Dotted lines for writing.

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

