

Write your name here

Surname

Other names

Pearson
Edexcel GCSE

Centre Number

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Candidate Number

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English
Unit 2: The Writer's Craft

Higher Tier

Tuesday 3 November 2015 – 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

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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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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:

(This area contains multiple horizontal dotted lines for writing the answer.)

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(Section A continued)

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DO NOT WRITE IN THIS AREA



(Section A continued)

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(Section A continued)

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(Section A continued)

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TOTAL FOR SECTION A = 24 MARKS



DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

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)

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(Section B continued)

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(Section B continued)

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(Section B continued)

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(Section B continued)

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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:

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(Section C continued)

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(Section C continued)

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(Section C continued)

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Handwriting practice area with horizontal dotted lines.



(Section C continued)

A series of horizontal dotted lines for writing.

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(Section C continued)

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Handwriting practice area with horizontal dotted lines.



(Section C continued)

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



Pearson Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Tuesday 3 November 2015 – Morning

Time: 2 hours

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5EH2H/01

Question 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

Page

Answer ONE question

Question 1: Romeo and Juliet	4
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SECTION B: PROSE

Answer ONE question

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SECTION C: WRITING

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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.

Tybalt What wouldst thou have with me?

Mercutio Good King of Cats, nothing but one of your nine lives that I mean to make bold withal – and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about your ears ere it be out.

Tybalt *(Drawing his sword)* I am for you!

Romeo Gentle Mercutio, put thy rapier up.

Mercutio *(To Tybalt)* Come, sir, your passado!

Mercutio and Tybalt fight.

Romeo Draw, Benvolio! Beat down their weapons!
Gentlemen, for shame, forbear this outrage!
Tybalt! Mercutio! The Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

Romeo comes between them, obstructing the fight.

Tybalt makes a hidden thrust past Romeo's body, and wounds Mercutio.

Exit Tybalt, running, with his followers.

Mercutio I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

Benvolio What, art thou hurt?

Mercutio Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

Exit the page, running.

Romeo Courage, man: the hurt cannot be much.

Mercutio No, 'tis not so deep as a well, nor so wide as a church door – but 'tis enough, 'twill serve. Ask for me tomorrow and you shall find me a grave man. I am peppered, I warrant, for this world. A plague, o' both your houses! Zounds! A dog, a rat, a mouse, a cat – to scratch a man to death! A braggart, a rogue, a villain that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

Romeo I thought all for the best.

Mercutio Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. – Your houses!

Exit, supported by Benvolio.

Romeo and Juliet

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

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

Mercutio Why the devil came you between us? I was hurt under your arm.

Romeo I thought all for the best.

Mercutio Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. – Your houses!

Give reasons for your answer.

(7)

(c) In the extract, Mercutio speaks of the feud between the two houses.

Explore the significance of the feud 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 1 Scene 5.

Lady Macbeth

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here! –
And fill me, from the crown to the toe, top-full
Of direst cruelty! Make thick my blood,
Stop up th' access and passage to remorse –
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell –
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark
To cry, "Hold, hold!"

Enter Macbeth.

Great Glamis! Worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macbeth

My dearest love,
Duncan comes here tonight.

Lady Macbeth

And when goes hence?

Macbeth

Tomorrow, as he purposes.

Lady Macbeth

O! – never
Shall sun that morrow see!
Your face, my thane, is as a book, where men
May read strange matters. To beguile the time,
Look like the time. Bear welcome in your eye,
Your hand, your tongue: look like the innocent flower
But be the serpent under 't. He that's coming
Must be provided for. And you shall put
This night's great business into my dispatch –
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macbeth

We will speak further.

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

**My dearest love,
Duncan comes here tonight.**

Lady Macbeth

And when goes hence?

Macbeth

Tomorrow, as he purposes.

Lady Macbeth

**O! – never
Shall sun that morrow see!
Your face, my thane, is as a book, where men
May read strange matters. To beguile the time,
Look like the time. Bear welcome in your eye,**

Give reasons for your answer.

(7)

(c) In the extract, Lady Macbeth wants to be cruel.

Explore the significance of cruelty 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.

- Shylock** If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
- Antonio** Content, in faith! I'll seal to such a bond –
And say there is much kindness in the Jew.
- Bassanio** You shall not seal to such a bond for me!
I'll rather dwell in my necessity.
- Antonio** Why, fear not, man, I will not forfeit it.
Within these two months – that's a month before
This bond expires – I do expect return
Of thrice three times the value of this bond.
- Shylock** O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this:
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour I extend this friendship.
If he will take it, so – if not, adieu –
And for my love I pray you wrong me not.
- Antonio** Yes, Shylock, I will seal unto this bond.
- Shylock** Then meet me forthwith at the notary's.
Give him direction for this merry bond,
And I will go and purse the ducats straight –
See to my house, left in the fearful guard
Of an unthrifty knave – and presently
I'll be with you.
- Exit.**
- Antonio** Hie thee, gentle Jew.
– The Hebrew will turn Christian. He grows kind.

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 **let the forfeit**
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

Antonio **Content, in faith! I'll seal to such a bond –**
And say there is much kindness in the Jew.

Bassanio **You shall not seal to such a bond for me!**
I'll rather dwell in my necessity.

Give reasons for your answer.

(7)

(c) In the extract, there is conflict.

Explore the significance of conflict 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 2.

My mother knew from experience that she would get fewer stares and whispers if she had donned any of the sensible teacher's trouser suits she would wear for school, but for her, looking glamorous in saris and formal Indian suits was part of the English people's education. It was her duty to show them that we could wear discreet gold jewellery, dress in tasteful silks and speak English without an accent. During our very special shopping outings to Birmingham, she would often pass other Indian women in the street and they would stare at each other in that innocent, direct way of two rare species who have just found out they are vaguely related. These other Indian women would inevitably be dressed in embroidered *salwar kameez* suits screaming with green and pinks and yellows (incongruous with thick woolly socks squeezed into open-toed sandals and men's cardies over their vibrating thin silks, evil necessities in this damn cold country), with bright make-up and showy gold-plated jewellery which made them look like ambulating Christmas trees. Mama would acknowledge them with a respectful nod and then turn away and shake her head. 'In the village, they would look beautiful. But not here. There is no sun to light them up. Under clouds, they look like they are dressed for a discotheque.'

But she was quiet now, no light in her face. Papa said, 'Have something to eat. A cake. Have one of those... what you like... those meringue things.' 'She won't,' I chipped in, scraping my fork into the spongy belly of my rum baba. 'You know what she will say, I can make this cheaper at home.' My mother never ate out, never, always affronted by paying for some over-boiled, under-seasoned dish of slop when she knew she could rustle up a hot, heartwarming meal from a few leftover vegetables and a handful of spices.

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 Indian women in the extract.

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

(7)

(c) In the extract, there are differences between Indian and English customs.

Explore the significance of different customs 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.

Casting my eye over the women waiting on the benches, I was taken aback by the look of disapproval on their faces. There was no doubt that they were very annoyed.

What they resented, I was quick to realise, was that I was so young, and male to boot. I should have disguised myself as a woman, I thought, I should have stuffed a cushion under my clothes to pretend I was pregnant. The last thing the women in the corridor wanted was to have a teenager in a sheepskin coat in their midst. They sat there looking daggers at me, as if I were a pervert or a Peeping Tom.

What a long wait it was! The door remained firmly shut for what seemed an interminable length of time. It was very hot, and my shirt was drenched with sweat. I was worried that the moisture would make the writing on the inside of my sheepskin coat run, so I decided to take it off. This prompted the women to exchange agitated whispers. In the half-light of this dank, gloomy corridor they resembled a pack of obese conspirators plotting ways to get rid of me.

'What are you doing here?' snarled one of the women, tapping me on the shoulder.

I turned to look at her. She had short hair and was dressed in trousers and a man's jacket; on her head she wore a green army cap with a red badge showing Mao's head in gold, a clear sign of her outstanding morals. Although she was heavy with child her face was covered in pimples in various stages of eruption or healing. I pitied the child growing in her belly.

I decided to play for time by pretending not to understand. I stared at her stupidly until she was obliged to repeat the question, and then, in slow motion, I cupped my left hand behind my ear in the gesture of the deaf-mute.

'Look, his ear's all bruised and swollen,' said one of the waiting women.

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 women in the extract.

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

(7)

(c) In the extract, the Narrator is pretending.

Explore the significance of pretending 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 11.

Suddenly, he was there, sweeping her into his arms, and, as he did so, he reached out and flicked the switch, plunging the hall into darkness. I made my way towards the front door but drew back, didn't leave, stationed myself in the small foyer, in a slant of moonlight, as the music filled the place, miserable in my aloneness, wanting to be dancing with her, the way Larry LaSalle was dancing with her, holding her close...

In the shadows of the hallway, I stood in agony and waited for the song to end and then I would tell Nicole that I had not left, that I had stayed, would never desert her, that she had told me not to go and I hadn't, that she was more important to me than Larry LaSalle.

The song ended and the scratching of the needle on the record did not stop and I heard a sigh and a sound that could have been a moan and a rustle of clothing.

How long did I stand there listening? Hearing the small sounds, then a sudden gasp and the needle scratching as the record went round and round, and I couldn't breathe, my body rigid, my lungs burning, and at the moment of panic, heart thudding, my breath returned, and I listened and heard nothing now. What were they doing? But I knew what they were doing – the thought streaked through my mind so fast that it could hardly be acknowledged.

Then, a whimpering, like a small animal caught and trapped, moaning distinct now. The scratching of the needle stopped. Footsteps approaching, coming close, closer, and suddenly she stumbled into the hallway, her face caught in the slash of moonlight.

She saw me the moment I saw her. Saw her face, her eyes. Her hair dishevelled, mouth flung open, lips swollen. Cheeks moist with tears. Her white blouse torn and one hand clutching the front of her blouse to hold it together.

I drew out of the darkness towards her and she raised a hand to stop me, gasping now, her breath like a moan escaping her body.

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 create tension in the extract.

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

(7)

- (c) In the extract, Francis feels alone.

Explore the significance of feeling alone 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 1.

It was quite dark now, but the fire lighted the trunks of the trees and the curving branches overhead. Lennie crawled slowly and cautiously around the fire until he was close to George. He sat back on his heels. George turned the bean cans so that another side faced the fire. He pretended to be unaware of Lennie so close beside him.

'George,' very softly. No answer. 'George!'

'Whatta you want?'

'I was only foolin', George. I don't want no ketchup. I wouldn't eat no ketchup if it was right here beside me.'

'If it was here, you could have some.'

'But I wouldn't eat none, George. I'd leave it all for you. You could cover your beans with it and I wouldn't touch none of it.'

George still stared morosely at the fire. 'When I think of the swell time I could have without you, I go nuts. I never get no peace.'

Lennie still knelt. He looked off into the darkness across the river. 'George, you want I should go away and leave you alone?'

'Where the hell could you go?'

'Well, I could. I could go off in the hills there. Some place I'd find a cave.'

'Yeah? How'd you eat. You ain't got sense enough to find nothing to eat.'

'I'd find things, George. I don't need no nice food with ketchup. I'd lay out in the sun and nobody'd hurt me. An' if I foun' a mouse, I could keep it. Nobody'd take it away from me.'

George looked quickly and searchingly at him. 'I been mean, ain't I?'

'If you don' want me I can go off in the hills an' find a cave. I can go away any time.'

'No – look! I was jus' foolin', Lennie. 'Cause I want you to stay with me. Trouble with mice is you always kill 'em.' He paused. 'Tell you what I'll do, Lennie. First chance I get I'll give you a pup. Maybe you wouldn't kill *it*. That'd be better than mice. And you could pet it harder.'

Lennie avoided the bait. He had sensed his advantage. 'If you don't want me, you only jus' got to say so, and I'll go off in those hills right there – right up in those hills and live by myself. An' I won't get no mice stole from me.'

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 George's speech and behaviour in the extract.

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

(7)

(c) In the extract, George wants Lennie to stay with him.

Explore the significance of people staying together 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 fourth Rani part in the first 'Leicester' section.

I was waiting for my mum to come back. She had nipped to a neighbour's to pick up some material for a wedding outfit she was making. I had a plan that involved telling her that I had to go and get something from town and I needed her to say I could. I know it sounds sad but I had to have permission and a good reason to go into town. My parents weren't happy about me going on my own, not even with Natalie. *Especially* not with Natalie. I had it all worked out. My success at school depended on a trip to the stationer's in town and my mobile phone company were ripping me off so I needed to talk to them too. I kind of forgot to mention that Sukh had sent me a text message telling me that he was in town and asking could I meet up with him?

My dad yawned as I passed him his tea and then he looked me up and down before speaking in Punjabi. 'Haven't you got any work to do?' he said.

'No, ji,' I told him, being respectful as always.

'No homework from school? No housework? It's not good for a girl to just sit around doing nothing. It doesn't look good, Rani.'

I sighed and said that I'd try to find something to do. I was just walking out of the living room when my mum came in through the front door.

'Mum, I need to go into town,' I said in English.

My mum, dressed in a traditional Punjabi suit, looked worn out. The flecks of grey in her pulled-back hair were growing more prominent each week. Her face looked drawn too.

'Are you feeling OK?' I asked as she walked into the kitchen.

'You're not a *goreeh* yet,' she told me in Punjabi. 'Speak the language you were born to speak.'

I forgot about enquiring after her welfare and told her about the phone company and the stationery I needed.

'Every week you have something else to do in town. Go on, go if you have to, but if I hear that you're messing about like those other girls...'

'I'm not, Mum – I promise.'

Rani and Sukh

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

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

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

(7)

(b) Comment on how language is used to present Rani's parents in the extract.

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

(7)

(c) In the extract, Rani is keeping secrets.

Explore the significance of keeping secrets 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.

Gary was on the other end of the phone, half a continent away in Melbourne. Our conversation came easily, naturally. I'd been holding back a couple of details about the skull – about Mary – but Gary sounded cool, relaxed.

My first concern was the name, Mary; I'd been worrying that by calling a male – albeit a deceased one – by a female name, my family had been disrespectful, or even worse was breaking some sort of taboo. Gary laughed when I made my first confession. 'Mate, at least you gave him a name, you humanised him, you respected him. Most of the remains we get back are tagged with a serial number, like army dogtags – only there's no name, just a number, like the numbers the Germans tattooed on the arms of the Jewish people in the Holocaust. It's a beautiful thing that you and your family cared enough about my ancestor to give him a name.'

'Well, there's another thing,' I continued, feeling a little more at ease, 'Mary is kind of, well... yellow.' I almost whispered the last word. I explained that Dad had given Mary a liberal coat of lacquer every couple of years to preserve the bone, and now, 40 years later, it had taken on a yellow – almost golden – patina. Gary laughed again.

'And there's a tiny piece of wood glued to the back of the skull to stop it rolling backwards, but it's only the size of a matchbox and Dad's stained it to make it look nice. I thought about tapping it off gently with a hammer before returning it, but I'm worried bits of bone might break off with it.'

'Listen, mate, don't worry about it, just leave it as it is, I'm just so glad your old man made the effort to keep the old fella in one piece. Yellow.' He chuckled again. 'John, I've gone into houses where the skull's been wrapped up in metal and wire to keep it together.'

Riding the Black Cockatoo

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

(a) Explain how the writer presents Gary 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 Aboriginal remains in the extract.

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

(7)

(c) In the extract, Gary and John talk about the treatment of Aboriginal remains.

Explore the significance of the treatment of Aboriginal remains 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 II.

Miss Caroline was no more than twenty-one. She had bright auburn hair, pink cheeks, and wore crimson finger-nail polish. She also wore high-heeled pumps and a red-and-white-striped dress. She looked and smelled like a peppermint drop. She boarded across the street one door down from us in Miss Maudie Atkinson's upstairs front room, and when Miss Maudie introduced us to her, Jem was in a haze for days.

Miss Caroline printed her name on the blackboard and said, 'This says I am Miss Caroline Fisher. I am from North Alabama, from Winston County.' The class murmured apprehensively, should she prove to harbour her share of the peculiarities indigenous to that region. (When Alabama seceded from the Union on January 11th, 1861, Winston County seceded from Alabama, and every child in Maycomb County knew it.) North Alabama was full of Liquor Interests, Big Mules, steel companies, Republicans, professors, and other persons of no background.

Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs Cat called the drugstore for an order of chocolate malted mice the class was wriggling like a bucketful of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature. Miss Caroline came to the end of the story and said, 'Oh, my, wasn't that nice?'

Then she went to the blackboard and printed the alphabet in enormous square capitals, turned to the class and asked, 'Does anybody know what these are?'

Everybody did; most of the first grade had failed it last year.

I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock-market quotations from *The Mobile Register* aloud, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.

To Kill a Mockingbird

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

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

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

(7)

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

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

(7)

(c) In the extract, it is clear that Scout has learned a lot outside school.

Explore the significance of learning 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 magazine on the importance of respecting other people and their views.

(Total for Question 11 = 48 marks)

OR

- *12 Write the text of a speech you will give to your peers on how to make the most of time spent in school or college.

(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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