

# Pearson Edexcel GCSE

## English

### Unit 2: The Writer's Craft

**Higher Tier**

Tuesday 4 November 2014 – Morning

**Time: 2 hours**

Paper Reference

**5EH2H/01**

**Questions 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**

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**Answer ONE question**

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**Answer ONE question**

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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 2 Scene 5.

- Nurse** I am aweary: give me leave a while.  
Fie, how my bones ache! what a jaunce have I!
- Juliet** I would thou hadst my bones, and I thy news.  
Nay, come, I pray thee, speak: good, good Nurse, speak.
- Nurse** Jesu, what haste! Can you not stay a while?  
Do you not see that I am out of breath?
- Juliet** How art thou out of breath, when thou hast breath  
To say to me that thou art out of breath?  
The excuse that thou dost make in this delay  
Is longer than the tale thou dost excuse.  
Is thy news good or bad? Answer to that.  
Say either, and I'll stay the circumstance.  
Let me be satisfied: is't good or bad?
- Nurse** Well, you have made a simple choice – you know not  
how to choose a man. Romeo? No, not he. Though  
his face be better than any man's, yet his leg excels all  
men's – and for a hand and a foot and a body, though  
they be not to be talked on, yet they are past compare.  
He is not the flower of courtesy, but, I'll warrant him,  
as gentle as a lamb. Go thy ways, wench: serve God.  
What, have you dined at home?
- Juliet** No, no! But all this did I know before!  
What says he of our marriage? What of that?
- Nurse** Lord, how my head aches! What a head have I!  
It beats as it would fall in twenty pieces.  
My back a' t'other side – ah, my back, my back!  
Beshrew your heart for sending me about  
To catch my death with jauncing up and down!
- Juliet** I' faith, I am sorry that thou art not well.  
Sweet, sweet, sweet Nurse, tell me – what says my love?
- Nurse** Your love says, like an honest gentleman, and a  
courteous, and a kind, and a handsome, and, I warrant,  
a virtuous – Where is your mother?
- Juliet** Where is my mother? Why, she is within.

**Romeo and Juliet**

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

(a) Explain how Shakespeare presents the character of the Nurse 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**      **Beshrew your heart for sending me about  
To catch my death with jauncing up and down!**

**Juliet**      **I'faith, I am sorry that thou art not well.  
Sweet, sweet, sweet Nurse, tell me – what says my love?**

**Nurse**      **Your love says, like an honest gentleman, and a  
courteous, and a kind, and a handsome, and, I warrant,  
a virtuous – Where is your mother?**

**Juliet**      **Where is my mother? Why, she is within.**

Give reasons for your answer.

(7)

(c) In the extract, Juliet refers to marriage.

Explore the significance of marriage in **one other** part of the play.

(10)

**(Total for Question 1 = 24 marks)**

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Use this extract to answer Question 2.

**Macbeth**

Extract taken from Act 4 Scene 1.

**Witch 1** – But why  
Stands Macbeth thus amazedly?  
Come, sisters, cheer we up his sprites,  
And show the best of our delights.  
I'll charm the air to give a sound,  
While you perform your antic round –  
That this great King may kindly say,  
Our duties did his welcome pay.

**Music. The Witches circle in a wild dance, then vanish.**

**Macbeth** Where are they? Gone? – Let this pernicious hour  
Stand aye accursèd in the calendar! –  
Come in, without there!

**Enter Lennox.**

**Lennox** What's your Grace's will?

**Macbeth** Saw you the weird sisters?

**Lennox** No, my lord.

**Macbeth** Came they not by you?

**Lennox** No, indeed, my lord.

**Macbeth** Infected be the air whereon they ride –  
And damned all those that trust them! – I did hear  
The galloping of horse. Who was't came by?

**Lennox** 'Tis two or three, my lord, that bring you word  
Macduff is fled to England.

**Macbeth** Fled to England?

**Lennox** Ay, my good lord.

**Macbeth** *(Aside)* Time, thou anticipat'st my dread exploits:  
The flighty purpose never is o'ertook,  
Unless the deed go with it. From this moment  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done.  
The castle of Macduff I will surprise:  
Seize upon Fife – give to the edge o' the sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting, like a fool –  
This deed I'll do before this purpose cool!  
But no more sights! – *(To Lennox)* Where are these gentlemen?  
Come, bring me where they are.

**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.

**Macbeth** **Where are they? Gone? – Let this pernicious hour  
Stand aye accursèd in the calendar! –  
Come in, without there!**

**Enter Lennox.**

**Lennox** **What's your Grace's will?**

**Macbeth** **Saw you the weird sisters?**

**Lennox** **No, my lord**

**Macbeth** **Came they not by you?**

**Lennox** **No, indeed, my lord.**

**Macbeth** **Infected be the air whereon they ride –  
And damned all those that trust them!**

Give reasons for your answer.

(7)

(c) In the extract, Macbeth makes plans to stay in power.

Explore the significance of power in **one other** part of the play.

(10)

**(Total for Question 2 = 24 marks)**

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Use this extract to answer Question 3.

*The Merchant of Venice*

Extract taken from Act 5 Scene 1.

**Portia** I gave *my* love a ring, and made him swear  
Never to part with it, and here he stands.  
I dare be sworn for him he would not leave it  
Nor pluck it from his finger, for the wealth  
That the world masters. Now, in faith, Gratiano,  
You give your wife too unkind a cause of grief.  
An 'twere to me, I should be mad at it.

**Bassanio** (*Aside*) Why, I were best to cut my left hand off,  
And swear I lost the ring defending it.

**Gratiano** My Lord Bassanio gave his ring away  
Unto the judge that begged it, and indeed  
Deserved it too – and then the boy, his clerk,  
That took some pains in writing, he begged mine.  
And neither man nor master would take aught  
But the two rings.

**Portia** What ring gave you, my lord?  
Not that, I hope, which you received of me.

**Bassanio** If I could add a lie unto a fault,  
I would deny it. But you see my finger  
Hath not the ring upon it: it is gone.

**Portia** Even so void is your false heart of truth.  
By heaven I will ne'er come in your bed  
Until I see the ring!

**Nerissa** (*To Gratiano*) Nor I in yours  
Till I again see mine!

**Bassanio** Sweet Portia,  
If you did know to whom I gave the ring,  
If you did know *for* whom I gave the ring,  
And would conceive for what I gave the ring,  
And how unwillingly I left the ring,  
When nought would be accepted *but* the ring,  
You would abate the strength of your displeasure.

**Portia** If you had known the virtue of the ring,  
Or half her worthiness that gave the ring,  
Or your own honour to contain the ring,  
You would not then have parted with the ring.

**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.

**Portia**                      **What ring gave you, my lord?**  
**Not that, I hope, which you received of me.**

**Bassanio** **If I could add a lie unto a fault,**  
**I would deny it. But you see my finger**  
**Hath not the ring upon it: it is gone.**

**Portia**    **Even so void is your false heart of truth.**  
**By heaven I will ne'er come in your bed**  
**Until I see the ring!**

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)**

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**TOTAL FOR SECTION A = 24 MARKS**

## SECTION B: PROSE

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

Use this extract to answer Question 4.

### *Anita and Me*

Extract taken from Chapter 4.

On another occasion, another *mehfil*, after papa had just finished a song to rapturous *Vas!*, my Auntie Shaila leaned over to papa and squeezed his arm playfully, her breasts hanging over the harmonium so that they brushed the keys and played a discordant fanfare. 'Kumar saab,' she shouted, 'you should have been in films!'

'I was offered a contract, when I was younger,' papa smiled back, 'but my father refused to let me go. Mindless rubbish, he said, give people politics not songs ...' There was a brief pause and then papa laughed uproariously, cueing Auntie Shaila to join in, turning a father's edict into an anecdote.

Oh but in that pause, what possibilities hovered! Papa could have been a film star! There was no doubt he had the looks; even then the Aunties would waggle their heads appreciatively when he sang, enjoying his noble profile and almond eyes in a proud, proprietorial way. Mama would sigh at the framed photograph of the two of them which hung above their bed, taken in some small Delhi studio where they looked as if they had had their picture taken through vaseline. 'Look at your beautiful papa,' she would say. 'What did he see in a dark skinny thing like me?' Funnily enough, papa would often ask me the same rhetorical question about mama. I presumed that this was what love meant, both people thinking they were the lucky one.

But once I had heard about Dada's film ban, I became obsessed with what I had missed out on, being the daughter of a famous film hero. Maybe I would have grown up in a palace, had baby elephants as pets and held my papa's hand as he Namasted his way through crowds of screaming fans who pressed forward to garland him with marigolds ... But if I was disappointed, I could not begin to imagine how papa must have felt.

**Anita and Me**

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

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

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

(7)

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

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

(7)

(c) In the extract, papa speaks about his hopes for the future when he was younger.

Explore the significance of hopes for the future in **one other** part of the novel.

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

(10)

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**(Total for Question 4 = 24 marks)**

**Use this extract to answer Question 5.**

***Balzac and the Little Chinese Seamstress***

**Extract taken from *The Little Seamstress's Story*.**

Before, I had no idea that you could take on the role of a completely different person, actually become that person – a rich lady, for example – and still be your own self. Luo told me I'd make a good actress.

After our acting session it was time for our usual game. Luo flung his key ring into the water, and it sank like a pebble. I stepped into the pool and ducked under the surface. I ran my fingers over the stony bed and groped in shadowy recesses where the water was almost black until, suddenly, I touched a snake. It was ages since I had touched a snake, either on land or underwater, but its slippery cold skin was instantly recognisable. I shrank back instinctively and quickly headed to the shore.

Where did it come from? It is impossible to say. It may have been carried down by the stream, or it may have been a grass snake in search of new territory.

A few minutes later I plunged in again, in spite of Luo's protestations. I couldn't bear to think of his keys being left to a snake.

But this time I was worried. Knowing the snake was there was very frightening: even in the water I could feel the cold sweat running over my back. The motionless stones on the bottom suddenly seemed to come alive, turning into horrible creatures out to get me. I rose up to the surface again to take another deep breath.

The third time I very nearly succeeded. I spotted the key ring at last glimmering on the bottom of the pool, but when I reached out to grab it I felt a stinging blow to my right hand: a snapping of jaws, fierce and very painful. After that I gave up trying to retrieve Luo's key ring.

Fifty years from now the ugly scar will still be there, on my middle finger. Go on, feel it.

**Balzac and the Little Chinese Seamstress**

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

- (a) Explain how the writer presents the character of the Little Seamstress, who is the narrator in this extract.

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

(7)

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

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

(7)

- (c) In the extract, the Little Seamstress is taking risks.

Explore the significance of taking risks in **one other** part of the novel.

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

(10)

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**(Total for Question 5 = 24 marks)**

**Use this extract to answer Question 6.**

***Heroes***

**Extract taken from Chapter 5.**

Nicole Renard began coming to the centre that first winter and joined the dancing group. She had taken lessons in Albany and instantly caught the attention of Larry LaSalle. I'd watch her glide across the floor, catching flashes of her white thighs as she twisted and turned. She seemed to exist in a world of her own, like a rare specimen, bird-like and graceful as she danced, separate from the rest of the dancers. She didn't join any of the classes or do exercises or crafts and would simply leave when the dance classes were over.

One day as she headed for the exit, drops of perspiration on her forehead like raindrops on white porcelain, she said:

'Hello, Francis.'

That same strange teasing in her voice that I'd heard when she'd warned me about falling off the banister. I gulped, coughed, managed to utter 'Hello' but was unable to bring her name to my lips.

She paused, as if to say more, our eyes meeting in the same connection I had felt in Sister Mathilde's classroom. A moment later she was gone, leaving behind a sweet fragrance mixed with the musky smell of her perspiration, and the after-image of her body leaping through the air. She didn't remind me of St Thérèse any more but of the girls in certain magazines at Laurier's Drug Store that set my heart racing and made my knees liquid.

Nicole Renard's visits to the Wreck Centre made my life there complete.

That's why Joey LeBlanc angered me when he said he could feel that old doom hanging over the place.

'You talk too much,' I said, slamming the door behind me as we left the Centre one afternoon.

'Doom,' he pronounced. 'Wait and see.'

## **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 Nicole in the extract.

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

(7)

(c) In the extract, Francis shows anger.

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

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

(10)

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

**Use this extract to answer Question 7.**

***Of Mice and Men***

**Extract taken from part 4.**

Lennie's attention came gradually to what had been said. 'What?' he demanded.

'I said s'pose George went into town tonight and you never heard of him no more.' Crooks pressed forward some kind of private victory. 'Just s'pose that,' he repeated.

'He won't do it,' Lennie cried. 'George wouldn't do nothing like that. I been with George a long time. He'll come back tonight –' But the doubt was too much for him. 'Don't you think he will?'

Crooks face lighted with pleasure in his torture. 'Nobody can't tell what a guy'll do,' he observed calmly. 'Le's say he wants to come back and can't. S'pose he gets killed or hurt so he can't come back.'

Lennie struggled to understand. 'George won't do nothing like that,' he repeated. 'George is careful. He won't get hurt. He ain't never been hurt, 'cause he's careful.'

'Well, s'pose, jus' s'pose he don't come back. What'll you do then?'

Lennie's face wrinkled with apprehension. 'I don' know. Say, what you doin' anyways?' he cried. 'This ain't true. George ain't got hurt.'

Crooks bored in on him. 'Want me ta tell ya what'll happen? They'll take ya to the booby hatch. They'll tie ya up with a collar, like a dog.'

Suddenly Lennie's eyes centered and grew quiet, and mad. He stood up and walked dangerously toward Crooks. 'Who hurt George?' he demanded.

Crooks saw the danger as it approached him. He edged back on his bunk to get out of the way. 'I was just supposin',' he said. 'George ain't hurt. He's all right. He'll be back all right.'

Lennie stood over him. 'What you supposin' for? Ain't nobody goin' to suppose no hurt to George.'

Crooks removed his glasses and wiped his eyes with his fingers. 'Jus' set down,' he said. 'George ain't hurt.'

Lennie growled back to his seat on the nail keg. 'Ain't nobody goin' to talk no hurt to George,' he grumbled.

***Of Mice and Men***

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

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

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

(7)

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

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

(7)

(c) In the extract, Lennie is scared of being left alone.

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

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

(10)

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

**Use this extract to answer Question 8.**

***Rani and Sukh***

**Extract taken from the second 'Leicester' section, 'Natalie and Sukh'.**

Natalie waited, as patiently as someone with her itchy feet could manage, for Sukh to open the door to her. When he eventually did she let him have another sickeningly sweet smile and asked him what had taken him so long.

'Nothing,' replied Sukh sullenly.

'Putting your trousers back on?' asked Nat, annoyingly.

'Look ... what is it that you want, man?'

'Our mutual love is coming round to mine at five and I want you to be there,' said Natalie seriously.

'Why?' asked Sukh, trying to sound cool but spitting out his reply just a bit too quickly.

'Why do you think ... ?'

Sukh looked away as he spoke, still trying to seem cool. 'She wants to see me she should reply to my messages an' that ...'

'She feels stupid,' replied Natalie, unmoved by Sukh's attempted nonchalance, 'and, to be fair, she should.'

'What if I don't wanna see her?' asked Sukh.

'What if I just bang both your heads together?' said Natalie, meaning it.

'What if you just mind your own—?'

'Look – I don't have to be here,' Natalie reminded him. 'You want to carry on sitting around in your boxer shorts, listening to shite music and sending fifty messages an hour, that's your prerogative. *Me*, I'm just trying to help – so if you're gonna be all *wankyboy* about it ...'

Sukh looked at her and then smiled for the first time in a week. 'I'm sorry,' he told her. 'I really *do* want to see her.'

'Thought as much,' said Natalie, taking his hand. 'Are you OK?'

Sukh took his hand away, regretting it instantly, and then looked to the floor. 'Yeah ... No – I'm just ...' He didn't really know what he was, apart from being just a little excited at the thought of seeing Rani. Excited and nervous too.

Natalie smiled warmly at him.

'Come in for bit,' he said. 'I need to have a shower.'

'Are you sure? Wouldn't wanna get into trouble with Mummy and Daddy Bains.'

'Stop being such a dickhead, Nat, and wait in the lounge,' he replied.

**Rani and Sukh**

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

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

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

(7)

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

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

(7)

(c) In the extract, Natalie refers to love.

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)**

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**Use this extract to answer Question 9.**

***Riding the Black Cockatoo***

**Extract taken from Chapter 6.**

I managed to get the old rattler moving by just riding up and down on the pedals in a standing position; the bike was so large that the nose of the saddle kept bumping into the small of my back. If it had been a boy's bike with a crossbar (or nut-crusher as we used to call them) the bike would have stayed where it was. I wobbled around the house and past the adults.

'Well, I'll be buggered, the little fella's riding it!' came a voice from behind the billy tea and pumpkin scones. My chest swelled with pride. Round and round I went, each time with greater confidence and speed. Soon I was riding the long 300-metre driveway up to the front gate and back. Up and back, up and back. I was in heaven and I was determined not to stop, not to get off, until I'd made a suitable impression on my father.

We never asked Dad for anything; the trick with him was to plant a seed, and once it sprouted, to let him think that it was all his idea. Up and down the driveway I went. After half an hour my hands were raw from the hard plastic grips, my back screamed, and my brand-new gym boots blistered my feet. I didn't get off until the farmer had remarked to my father at least three times, 'Crikey, look at the little fella go, could have ridden into town and back by now.'

Galahs wheeled in the big sky and a rusty windmill creaked in the slow-motion breeze as the tyres imprinted their wobbly story upon the earth. That night in bed, like a sailor back on land after a long voyage, I was still rolling, still rattling, still turning over those big cranks. I've been riding ever since.

***Riding the Black Cockatoo***

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

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

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

(7)

(b) Comment on how language is used to present the experience of riding a bike in the extract.

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

(7)

(c) In the extract, we see John facing a challenge.

Explore the significance of facing a challenge in one **other part** of the text.

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

(10)

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**(Total for Question 9 = 24 marks)**

**Use this extract to answer Question 10.**

***To Kill a Mockingbird***

**Extract taken from Chapter XXXI (31).**

An expression of timid curiosity was on his face, as though he had never seen a boy before. His mouth was slightly open, and he looked at Jem from head to foot. Boo's hand came up, but he let it drop to his side.

'You can pet him, Mr Arthur, he's asleep. You couldn't if he was awake, though, he wouldn't let you ...' I found myself explaining. 'Go ahead.'

Boo's hand hovered over Jem's head.

'Go on, sir, he's asleep.'

His hand came down lightly on Jem's hair.

I was beginning to learn his body English. His hand tightened on mine and he indicated that he wanted to leave.

I led him to the front porch, where his uneasy steps halted. He was still holding my hand and he gave no sign of letting me go.

'Will you take me home?'

He almost whispered it, in the voice of a child afraid of the dark.

I put my foot on the top step and stopped. I would lead him through our house, but I would never lead him home.

'Mr Arthur, bend your arm down here, like that. That's right, sir.'

I slipped my hand into the crook of his arm.

He had to stoop a little to accommodate me, but if Miss Stephanie Crawford was watching from her upstairs window, she would see Arthur Radley escorting me down the sidewalk, as any gentleman would do.

We came to the street light on the corner, and I wondered how many times Dill had stood there hugging the fat pole, watching waiting, hoping. I wondered how many times Jem and I had made this journey, but I entered the Radley front gate for the second time in my life. Boo and I walked up the steps to the porch. His fingers found the front door-knob. He gently released my hand, opened the door, went inside, and shut the door behind him. I never saw him again.

***To Kill a Mockingbird***

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

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

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

(7)

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

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

(7)

(c) In the extract, we see concern for Jem.

Explore the significance of concern for others in **one other** part of the novel.

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

(10)

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

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**TOTAL FOR SECTION B = 24 MARKS**

**SECTION C: WRITING**

**Answer EITHER Question 11 or Question 12 in this section.**

**EITHER**

**\*11** Write an article for a teenage magazine which encourages readers to visit a town or city that you know.

**(48)**

**OR**

**\*12** Write the text of a speech you will give to your peers entitled 'The person I most admire'.

**(48)**

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**TOTAL FOR SECTION C = 48 MARKS**

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**TOTAL FOR PAPER = 96 MARKS**