

Pearson Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Tuesday 2 June 2015 – Morning

Time: 2 hours

Paper Reference

5EH2F/01

Question and Extracts Booklet

Do not return this booklet with your Answer Booklet.

Copies of set texts MUST NOT be used.

Turn over ►

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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.

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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 2.

Juliet What man art thou, that thus bescreened in night
So stumblest on my counsel?

Romeo By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself
Because it is an enemy to thee.
Had I it written, I would tear the word.

Juliet My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

Romeo Neither, fair maid, if either thee dislike.

Juliet How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb—
And the place death, considering who thou art,
If any of my kinsmen find thee here.

Romeo With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out—
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

Juliet If they do see thee, they will murder thee.

Romeo Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet
And I am proof against their enmity.

Juliet I would not for the world they saw thee here.

Romeo I have night's cloak to hide me from their eyes.
And but thou love me, *let* them find me here.
My life were better ended by their hate
Than death prorogued, wanting of thy love.

Juliet By whose direction found'st thou out this place?

Romeo By love, that first did prompt me to inquire.
He lent me counsel, and I lent him eyes.

Romeo and Juliet

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

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

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 **If they do see thee, they will murder thee.**

Romeo **Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet
And I am proof against their enmity.**

Juliet **I would not for the world they saw thee here.**

Romeo **I have night's cloak to hide me from their eyes.
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued, wanting of thy love.**

You may consider the following in your answer:

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

(7)

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

Comment on the importance of love in **one other** part of the play.

(10)

(Total for Question 1 = 24 marks)

Macbeth

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

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

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 Here's our chief guest.

Lady Macbeth If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macbeth (To BANQUO) Tonight we hold a solemn supper, sir,
And I'll request your presence.

Banquo Let your Highness
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.

You may consider the following in your answer:

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

(7)

(c) In the extract, Macbeth is pretending to be innocent.

Comment on the importance of pretending in **one other** part of the play.

(10)

(Total for Question 2 = 24 marks)

Use this extract to answer Question 3.

The Merchant of Venice

Extract taken from Act 1 Scene 2.

Portia I will do anything, Nerissa, ere I will be married to a sponge.

Nerissa You need not fear, lady, the having any of these lords. They have acquainted me with their determinations, which is indeed to return to their home, and to trouble you with no more suit – unless you may be won by some other sort than your father’s imposition, depending on the caskets.

Portia If I live to be as old as Sibylla, I will die as chaste as Diana unless I be obtained by the manner of my father’s will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence. And I pray God grant them a fair departure.

Nerissa Do you not remember, lady, in your father’s time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

Portia Yes, yes, it was Bassanio! – as I think so was he called.

Nerissa True, madam – he of all the men that ever my foolish eyes looked upon was the best deserving a fair lady.

Portia I remember him well, and I remember him worthy of thy praise.

Enter a SERVANT

– How now? What news?

Servant The four strangers seek for you, madam, to take their leave – and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here tonight.

Portia If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach. If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. (*To the SERVANT*) Sirrah, go before.

The Merchant of Venice

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

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

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.

Nerissa Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

Portia Yes, yes, it was Bassanio! – as I think so was he called.

Nerissa True, madam – he of all the men that ever my foolish eyes looked upon was the best deserving a fair lady.

Portia I remember him well, and I remember him worthy of thy praise.

You may consider the following in your answer:

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

(7)

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

Comment on the importance of marriage 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 7.

Sam sensed this unspoken support, he wiped his mouth with the back of his hand and moved closer, confident now, high on the sound of his own unchallenged voice. I did not care for his new haircut; it made him look like a blonde bullet, and I wondered where all the soft shadows I had so admired in his face had gone. 'Yow don't know what we want! None of yow lot! Kowtowing to the big lord and bloody master here like he's doing us a favour! Yow want to stop the motorway, ask him! He's a bloody builder and all, in't he?'

The crowd erupted now, some people shouting at Sam to 'shuttit!', others calling to each other excitedly, 'He's got a point! He could stop the diggers! Maybe they're his diggers, eh? Ask him!'

Only Uncle Alan's voice cut through the babble, 'Sam! Listen! We do understand! You're right! Maybe this isn't the best way to use the money!'

Reverend Ince grabbed hold of Uncle Alan, who threw him off with such violence that the crowd gasped and instinctively moved back, clearing a pathway between Alan and Sam. The grounds had become some great leafy arena, the air fell quiet, punctuated only by distant birdsong and a collective intake of anticipatory breath; we all knew something important was happening, epic even, and our job was to witness and listen. Uncle Alan took a step forward, ignoring the fierce exchange starting behind him between Mr Pembridge and Reverend Ince. 'Sam, a lot of people feel the same as you. This is our money. We could have a vote, yeah? A meeting, let's talk about...'

Sam interrupted, a sly grin curling the corners of his mouth: 'Yow don't do nothing but talk, "Uncle". And give everything away to some darkies we've never met. We don't give a toss for anybody else. This is our patch. Not some wogs' handout.'

Anita and Me

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

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

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

(7)

(b) Explain how the writer uses language to present reactions to Sam in the extract.

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

(7)

(c) In the extract, Sam is trying to speak for local people.

Explain the importance of the local community in **one other** part of the novel.

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

- how members of the community behave in your chosen part
- what that tells us about the attitudes of the characters involved.

(10)

(Total for Question 4 = 24 marks)

Use this extract to answer Question 5.

Balzac and the Little Chinese Seamstress

Extract taken from Part II, Section 1.

'You're mad,' Luo said to him. 'Without your glasses you won't be able to manage that mountain path.'

'I've written to my mother. She's going to send me a new pair as soon as possible, but I can't sit and do nothing until they arrive. I've got to work, that's what I'm here for. At least, that's what the headman says.'

He talked very rapidly, as if he had no time to waste on us.

'Wait,' Luo said. 'I've got an idea: we'll help you carry your hod to the rice station, and when we get back you can lend us some of those books you've got hidden in your suitcase. How's that for a deal?'

'To hell with you,' growled Four-Eyes. 'I don't know what you're talking about. I haven't got any books hidden away.'

Spluttering with anger, he hoisted the heavy burden onto his back and set off.

'Just one book will do,' Luo called after him. 'Done?'

Without replying, Four-Eyes pressed on.

The physical odds were against him. Very soon he was embroiled in a sort of masochistic ordeal: the snow made the path more slippery than usual, and in some places he sank into it up to his ankles. He kept his bulging eyes fixed on the ground before him but couldn't see the raised stones on which he might have put his feet. He advanced blindly, tottering and lurching like a drunkard. At one point where the path fell away he extended a leg in search of a foothold, but his other leg, unable to sustain the weight of the hod on his back, buckled, and he fell to his knees. He tried to plough on in this position, without upsetting the hod on his back, scooping the snow away with his hands so as to clear a path for himself, metre by metre, until he managed to scramble to his feet again.

Balzac and the Little Chinese Seamstress

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

(a) From the extract, what do you learn about the character of Four-Eyes?

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

(7)

(b) Explain how the writer uses language to create a sense of danger in the extract.

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

(7)

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

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

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

- how books are treated in your chosen part
- what this tells us about the attitudes of the characters involved.

(10)

(Total for Question 5 = 24 marks)

Use this extract to answer Question 6.

Heroes

Extract taken from Chapter 1.

Enrico always had something to say. About anything and everything. I sometimes think that he talked so much to cover up the pain. Even when he laughed, making a sound like a saw going through wood, you could see the pain flashing in his eyes.

'If you want to forget Nicole,' he said one afternoon when we were tired of cards and checkers, 'here's what you do.' He put down the deck of cards he was practising shuffling with one hand. 'You get out of the army and get yourself to a home for the blind. There must be a good-looking blind girl somewhere just waiting for a nice guy like you.'

I looked to see if he was joking. Even when he was joking, though, it was hard to tell because his voice was always sharp and bitter and the pain never left his eyes.

'You're a big hero,' he said. 'A Silver Star hero. You should have no trouble finding a girl as long as she can't see your face.' He tried to shake a cigarette from his pack of Luckies and three or four fell to the floor. 'A blind girl, now, is right up your alley...'

I am not a hero, of course, and I turn away in disgust, but later that night, lying awake, I wondered if I could really find a blind girl to love me. Ridiculous. What made me think that a blind girl would automatically fall in love with just anyone at all?

'Forget it,' I said to Enrico the next day.

'Forget what?' His voice was a gasp from the pain in his legs that were not there any more. He kept massaging the air that occupied the space his legs used to fill.

'About the blind girl.'

'What blind girl?'

'Never mind,' I said, closing my eyes against the sight of his hand clawing the air.

'It's still Nicole, isn't it?' he said.

I did not have to answer because we both knew it was true.

Heroes

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

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

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

(7)

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

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

(7)

(c) In the extract, both Enrico and Francis have war injuries.

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

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

- how war injuries are presented in your chosen part
- how characters are affected by the injuries.

(10)

(Total for Question 6 = 24 marks)

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Section 2.

At that moment a young man came into the bunk house; a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and, like the boss, he wore high-heeled boots. 'Seen my old man?' he asked.

The swamper said, 'He was here jus' a minute ago, Curley. Went over to the cook house, I think.'

'I'll try to catch him,' said Curley. His eyes passed over the new men and he stopped. He glanced coldly at George and then at Lennie. His arms gradually bent at the elbows and his hands closed into fists. He stiffened and went into a slight crouch. His glance was at once calculating and pugnacious. Lennie squirmed under the look and shifted his feet nervously. Curley stepped gingerly close to him. 'You the new guys the old man was waitin' for?'

'We just come in,' said George.

'Let the big guy talk.'

Lennie twisted with embarrassment.

George said, 'S'pose he don't want to talk?'

Curley lashed his body around. 'By Christ, he's gotta talk when he's spoke to. What the hell are you gettin' into it for?'

'We travel together,' said George coldly.

'Oh, so it's that way.'

George was tense and motionless. 'Yeah, it's that way.'

Lennie was looking helplessly to George for instruction.

'An' you won't let the big guy talk, is that it?'

'He can talk if he wants to tell you anything.' He nodded slightly to Lennie.

'We jus' come in,' said Lennie softly.

Curley stared levelly at him. 'Well, nex' time you answer when you're spoke to.' He turned toward the door and walked out, and his elbows were still bent out a little.

George watched him out, and then he turned back to the swamper. 'Say, what the hell's he got on his shoulder? Lennie didn't do nothing to him.'

The old man looked cautiously at the door to make sure no one was listening. 'That's the boss's son,' he said quietly. 'Curley's pretty handy. He done quite a bit in the ring. He's a lightweight, and he's handy.'

Of Mice and Men

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

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

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

(7)

(b) Explain how the writer uses language to present the men's reactions to Curley in the extract.

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

(7)

(c) In the extract, Curley is aggressive.

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

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

- who shows aggression in your chosen part
- what we learn about the characters involved.

(10)

(Total for Question 7 = 24 marks)

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from first 'Leicester' section.

'Parv – this is Rani,' introduced Sukh. 'Rani Sandhu.'

'Hi!' I said, all chirpy, likeable girl, smiling even wider. I was doing it again. Please like me... please like me...

Parvy looked at Sukh and then at me and then back to her brother. 'What was your surname again, Rani?' she asked, in a friendly voice that disguised what a strange question it was.

I smiled back anyway. 'Sandhu,' I told her.

She looked at Sukh as though something was wrong. I straightened my clothes again. Touched my nose and hair. Was something wrong? Did I look silly? Had I said something wrong?

'Your old man – your dad – what does he do...?' she asked gently.

I was puzzled now and just stared at her. What did my dad—?

'He owns a factory and some shops – hosiery and that, Parv,' Sukh interjected, replying for me.

Parvy sat down and swallowed. She looked at Sukh. Looked at me. Looked at her hands. Then she turned to me and tried to smile. But it just didn't happen. I felt like a child in the middle of a supermarket suddenly unsure of where her mum was. Lost. Confused.

'Bloody hell...!' she said, looking at me.

'Parvy?' Sukh was glaring at his sister. 'Are you gonna tell us why you're acting so funny?'

I looked at them both and felt tears welling in my eyes. She didn't like me. I hadn't even had a chance to sit down and she didn't like me...

'I think I should go,' I said, close to tears. Why was she being such a cow to me?

'No,' said Parvy, looking at me. 'It's not you, Rani – honestly. It's just...'

She looked away again and then asked me another strange question. 'Your family – they're from Moranwali originally, aren't they?'

I told her they were but wondered what that had to do with anything. I wanted to get out of her flat. Run away and never go back there again.

Rani and Sukh

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

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

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

(7)

(b) Explain how the writer uses language to create a sense of unease in the extract.

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

(7)

(c) In the extract, Parvy asks about Rani's family.

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

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

- how family members behave in your chosen part
- why the characters involved behave in the way they do.

(10)

(Total for Question 8 = 24 marks)

Use this extract to answer Question 9.

Riding the Black Cockatoo

Extract taken from Chapter 4.

For years Dad had insisted that my brother and I wear crewcuts just like his. 'If it's good enough for the US Marines, it's good enough for you two,' he'd bark at my brother and me. One day he bought a home barbering kit. Dad may have been a fine veterinarian, but somehow he got the idea that shaving dogs' bellies prior to operations qualified him as a gentleman's hairdresser. It didn't. How cold my head felt after each 'number one'. When I see those old World War II photos of the French women who collaborated with the Germans being publicly shaved in the streets, I feel a certain connection. My brother and I hid out under matching terry-towelling hats for weeks after every haircut, and were even granted permission to wear them in class! The clippers mysteriously disappeared one day, which I suspected Mum may have had a hand in.

He was still listening. Dad's exterior may have been as tough as an old stockman's boot, but inside beat the heart of a passionate and sensitive man.

'You know, Dad,' I said, beginning to probe for cracks in the boot leather, 'I wouldn't want your noggin sitting on someone's mantelpiece in England.'

'That's different, we're family,' he snapped. 'Mary's lot are long gone.'

I explained the little I understood about the Aboriginal concept of family and how it's much broader than ours. He was getting annoyed; and I could almost hear him thinking, 'What sort of bullshit are they teaching at university these days?'

Riding the Black Cockatoo

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

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

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

(7)

(b) Explain how the writer uses language to present John's Dad in the extract.

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

(7)

(c) In the extract, John's Dad refers to 'Mary', the skull.

Explain the importance of attitudes to the skull in **one other** part of the text.

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

- how the skull is treated in your chosen part
- what this tells us about the characters involved.

(10)

(Total for Question 9 = 24 marks)

Use this extract to answer Question 10.

To Kill a Mockingbird

Extract taken from Chapter XXVIII (28).

'Jem, are you afraid?'

'No. Think we're almost to the tree now. Few yards from that, an' we'll be to the road. We can see the street light then.' Jem was talking in an unhurried, flat toneless voice. I wondered how long he would try to keep the Cecil myth going.

'You reckon we oughta sing, Jem?'

'No. Be real quiet again, Scout.'

We had not increased our pace. Jem knew as well as I that it was difficult to walk fast without stumping a toe, tripping on stones, and other inconveniences, and I was barefooted. Maybe it was the wind rustling the trees. But there wasn't any wind and there weren't any trees except the big oak.

Our company shuffled and dragged his feet, as if wearing heavy shoes. Whoever it was wore thick cotton pants; what I thought were trees rustling was the soft swish of cotton on cotton, wheek, wheek, with every step.

I felt the sand go cold under my feet and I knew we were near the big oak. Jem pressed my head. We stopped and listened.

Shuffle-foot had not stopped with us this time. His trousers swished softly and steadily. Then they stopped. He was running, running towards us with no child's steps.

'Run, Scout! Run! Run!' Jem screamed.

I took one giant step and found myself reeling: my arms useless, in the dark, I could not keep my balance.

'Jem, Jem, help me, Jem!'

Something crushed the chicken wire around me. Metal ripped on metal and I fell to the ground and rolled as far as I could, floundering to escape my wire prison. From somewhere near by came scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots. Someone rolled against me and I felt Jem. He was up like lightning and pulling me with him but, though my head and shoulders were free, I was so entangled we didn't get very far.

To Kill a Mockingbird

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

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

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

(7)

(b) Explain how the writer uses language to create a sense of danger in the extract.

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

(7)

(c) In the extract, there is violence.

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

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

- what causes the violence in your chosen part
- what we learn about the characters involved.

(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 the text of a speech you will give to your peers explaining your hopes for the future.

In your speech, you may wish to include:

- hopes for yourself or for others or both
- why these hopes are important
- how these hopes can be achieved

as well as any other ideas you may have.

(Total for Question 11 = 48 marks)

OR

*12 Write a letter to your Headteacher or Principal giving your views on homework.

In your letter, you may wish to include:

- the benefits of homework
- the disadvantages of homework
- what you think schools should do about homework

as well as any other ideas you may have.

(Total for Question 12 = 48 marks)

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

Sources taken/adapted from:

Shakespeare

Romeo and Juliet (Longman School Shakespeare)

Macbeth (Longman School Shakespeare)

The Merchant of Venice (Longman School Shakespeare)

Different Cultures and Traditions

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

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

Heroes, Robert Cormier (Longman, 2007)

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

Rani and Sukh, Bali Rai (Corgi, 2004)

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

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

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