

# Pearson Edexcel GCSE

## English

### Unit 2: The Writer's Craft

**Higher Tier**

Tuesday 7 June 2016 – Morning

**Time: 2 hours**

Paper Reference

**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* ►

P46416A

©2016 Pearson Education Ltd.

1/1/1/1/1/1/1/1/1



**PEARSON**

**BLANK PAGE**

**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

Question 2: Macbeth 6

Question 3: The Merchant of Venice 8

**SECTION B: PROSE**

**Answer ONE question**

Question 4: Anita and Me 10

Question 5: Balzac and the Little Chinese Seamstress 12

Question 6: Heroes 14

Question 7: Of Mice and Men 16

Question 8: Rani and Sukh 18

Question 9: Riding the Black Cockatoo 20

Question 10: To Kill a Mockingbird 22

**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 5.

**Lady Capulet** Why, how now, Juliet?

**Juliet** Madam, I am not well.

**Lady Capulet** Evermore weeping for your cousin's death?  
What, wilt thou wash him from his grave with tears?  
And if thou couldst, thou couldst not make him live –  
Therefore have done. Some grief shows much of love,  
But much of grief shows still some want of wit.

**Juliet** Yet let me weep for such a feeling loss.

**Lady Capulet** So shall you feel the loss, but not the friend  
Which you weep for.

**Juliet** Feeling so the loss,  
I cannot choose but ever weep the friend.

**Lady Capulet** Well, girl, thou weep'st not so much for his death  
As that the villain lives which slaughtered him.

**Juliet** What villain, madam?

**Lady Capulet** That same villain, Romeo.

**Juliet** **(Aside)** Villain and he be many miles asunder, –  
**(To her mother)** God pardon him! I do, with all my  
heart –  
And yet no man like he doth grieve my heart.

**Lady Capulet** That is because the traitor murderer lives.

**Juliet** Ay, madam – from the reach of these my hands.  
Would none but I might venge my cousin's death!

**Lady Capulet** We will have vengeance for it, fear thou not.  
Then weep no more. I'll send to one in Mantua,  
Where that same banished runagate doth live,  
Shall give him such an unaccustomed dram,  
That he shall soon keep Tybalt company –  
And then I hope thou wilt be satisfied.

**Juliet** Indeed, I never shall be satisfied  
With Romeo till I behold him – dead –  
Is my poor heart, so for a kinsman vexed.  
Madam, if you could find out but a man  
To bear a poison, I would temper it

That Romeo should upon receipt thereof  
Soon sleep in quiet. O, how my heart abhors  
To hear him named and cannot come to him –  
To wreak the love I bore my cousin  
Upon his body that hath slaughtered 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.

**Juliet** **Feeling so the loss,  
I cannot choose but ever weep the friend.**

**Lady Capulet** **Well, girl, thou weep'st not so much for his death  
As that the villain lives which slaughtered him.**

**Juliet** **What villain, madam?**

**Lady Capulet** **That same villain, Romeo.**

**Juliet** **(Aside) Villain and he be many miles asunder. -  
(To her mother) God pardon him! I do, with all my  
heart –  
And yet no man like he doth grieve my heart.**

Give reasons for your answer.

(7)

(c) In the extract, Lady Capulet speaks of vengeance.

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

(10)

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

---

Use this extract to answer Question 2.

**Macbeth**

Extract taken from Act 3 Scene 2.

**Macbeth** We have scorched the snake, not killed it:  
She'll close and be herself – whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the worlds  
suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly. Better be with the dead  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave.  
After life's fitful fever he sleeps well.  
Treason has done his worst: nor steel, nor poison,  
Malice domestic, foreign levy, nothing  
Can touch him further.

**Lady Macbeth** Come on,  
Gentle my lord: sleek o'er your rugged looks.  
Be bright and jovial among your guests tonight.

**Macbeth** So shall I, love; and so, I pray, be you.  
Let your remembrance apply to Banquo.  
Present him eminence, both with eye and tongue:  
Unsafe the while, that we  
Must lave our honours in these flattering streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

**Lady Macbeth** You must leave this.

**Macbeth** O, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo and his Fleance lives.

**Lady Macbeth** But in them nature's copy's not eterne.

**Macbeth** There's comfort yet: they are assailable.  
Then be thou jocund. Ere the bat hath flown  
His cloistered flight; ere to black Hecate's summons  
The shard-borne beetle, with his drowsy hums,  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note.

**Lady Macbeth** What's to be done?

**Macbeth** Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed.

**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**

**Duncan is in his grave.  
After life's fitful fever he sleeps well.  
Treason has done his worst: nor steel, nor poison,  
Malice domestic, foreign levy, nothing  
Can touch him further.**

**Lady Macbeth**

**Come on,  
Gentle my lord: sleek o'er your rugged looks.  
Be bright and jovial among your guests tonight.**

**Macbeth**

**So shall I, love; and so, I pray, be you.**

Give reasons for your answer.

(7)

(c) In the extract, Macbeth speaks of fear.

Explore the significance of fear 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 3 Scene 4.

**Portia** See thou render this  
Into my cousin's hand, Doctor Bellario,  
And look what notes and garments he doth give thee.  
Bring them, I pray thee, with imagined speed  
Unto the traject, to the common ferry  
Which trades to Venice. Waste no time in words,  
But get thee gone. I shall be there before thee.

**Balthasar** Madam, I go with all convenient speed.

*Exit.*

**Portia** Come on, Nerissa, I have work in hand  
That you yet know not of. We'll see our husbands  
Before they think of us.

**Nerissa** Shall *they* see us?

**Portia** They shall, Nerissa, but in such a habit  
That they shall think we are accomplishèd  
With that we lack. I'll hold thee any wager,  
When we are both accoutred like young men,  
I'll prove the prettier fellow of the two,  
And wear my dagger with the braver grace,  
And speak between the change of man and boy  
With a reed voice, and turn two mincing steps  
Into a manly stride, and speak of frays  
Like a fine bragging youth – and tell quaint lies  
How honourable ladies sought my love –  
Which I denying, they fell sick and died –  
/ could not do withal. Then I'll repent,  
And wish, for all that, that I had not killed them.  
And twenty of these puny lies I'll tell,  
That men shall swear I've discontinued school  
Above a twelvemonth. I have within my mind  
A thousand raw tricks of these bragging jacks  
Which I will practise.

**Nerissa** Why – shall we turn to men?

**Portia** Fie! – what a question's that,  
If thou wert near a lewd interpreter!



**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**           **Come on, Nerissa, I have work in hand  
That you yet know not of. We'll see our husbands  
Before they think of us.**

**Nerissa**                                       **Shall *they* see us?**

**Portia**           **They shall, Nerissa, but in such a habit  
That they shall think we are accomplished  
With that we lack. I'll hold thee any wager,  
When we are both accoutred like young men,  
I'll prove the prettier fellow of the two,...**

Give reasons for your answer.

(7)

(c) In the extract, Portia says she will pretend to be a man.

Explore the significance of pretending 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 3.

She stripped all the leaves off the twig in one movement and smelled her fingers, before flicking the naked branch at my ankles. It stung but I did not pull my legs back. I knew this was a test.

'What you got?'

I held out my crumpled bag of stolen sweets. She peered inside disdainfully, then snatched the bag off me and began walking away as she ate. I watched her go, confused. I could still hear my parents talking inside, their voices now calmer, conciliatory. Anita stopped momentarily, shouting over her shoulder, 'Yow coming then?'

It was the first day of the long summer holidays and I had six whole weeks which I could waste or taste. So I got up and followed her without a word.

I was happy to follow her a respectable few paces behind, knowing that I was privileged to be in her company. Anita was the undisputed 'cock' of our yard, maybe that should have been hen, but her foghorn voice, foul mouth, and proficiency at lassoing victims with her frayed skipping rope indicated she was carrying enough testosterone around to earn the title. She ruled over all the kids in the yard with a mixture of pre-pubescent feminine wiles, pouting, sulking, clumsy cack-handed flirting and unsettling mood swings which would often end in minor violence. She had the face of a pissed-off cherub, huge green eyes, blonde hair, a curling mouth with slightly too many teeth and a brown birthmark under one eye which when she was angry, which was often, seemed to throb and glow like a lump of Superman's kryptonite.

Although she always had a posse of 'littl'uns' tagging after her, all saggy socks and scabby elbows, her constant cohorts were Fat Sally, a shy lump of a girl from one of the posh semis, and Sherrie, the farmer's daughter, lanky and gamine, who, it was rumoured, had her own pony. I would watch them strolling round the yard, arms linked, feet dragging along in their mothers' old slingbacks, and physically ache to be with them. But they were much older – 'Comp wenches' – and I never expected them to even notice me. Until today.

**Anita and Me**

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

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

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

(7)

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

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

(7)

(c) In the extract, Meena wants to have friends.

Explore the significance of having friends 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)**

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

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

**Extract taken from Part 1.**

When she laughed I noticed an untamed quality about her eyes, which reminded me of the wild girls on our side of the mountain. Her eyes had the gleam of uncut gems, of unpolished metal, which was heightened by the long lashes and the delicate slant of the lids.

'You mustn't mind him,' she said. 'He's just an overgrown child.'

Her face clouded suddenly, and she lowered her eyes. She scratched the base of her sewing machine with a fingertip.

'My mother died far too young. Ever since her passing he has done exactly as he pleases.'

She had a glowing complexion and her features were fine, almost noble. Her face possessed an impressive, sensual beauty, which aroused in us an irresistible desire to stay and watch her work the treadle of her *Made in Shanghai*.

The room served as shop, work place and dining room all at once. The floorboards were grimy and streaked with yellow and black gobs of dried spittle left by clients. You could tell they were not washed down daily. There were hangers with finished garments suspended on a string across the middle of the room. The corners were piled high with bolts of material and folded clothes, which were under siege from an army of ants. The place lacked any sense of order or aesthetics, and emanated an atmosphere of complete informality.

I was surprised to see a book lying on a table, since the mountain people were mostly illiterate; it was an eternity since I had touched the pages of a book. I went to look at it at once, but was disappointed: it was an industrial catalogue of textile dyes.

'Can you read?' I asked.

'Not much,' she answered, unabashed. 'But you needn't think I'm a fool, because I enjoy talking to people who can read and write – the young people from the city, for instance.'

**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 in the extract.

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

(7)

- (b) Comment on how language is used to present the room and its contents in the extract.

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

(7)

- (c) In the extract, the narrator asks if the Little Seamstress can read.

Explore the significance of reading 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)**

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

***Heroes***

**Extract taken from Chapter 7.**

'Table tennis,' he said. 'Ping-pong is a game, table tennis is a sport. Known around the world. It's a sport you're going to dominate with your quickness and your reflexes.'

Pointing to two paddles on the table, he said: 'Let's get going.'

He showed me how to stand: alert, leaning forward, knees bent slightly, paddle in my right hand, level with my belt. Going to the opposite side of the table, he hit the ball to me. I swung the paddle, struck the ball with a satisfying *plop* and watched it sail cleanly over the net. The ball returned. I hit it again. Bounce on his side and return to mine. Bounce and return again. Suddenly the ball arrived, but squirted crazily to my right. Instantly alert, I reached, managed to hit it with the paddle, saw it fly just as crazily across the net.

'Beautiful,' Larry LaSalle called. 'You returned the spin.'

We played for almost an hour, as kids gathered to watch this new sport. Sweat pasted my shirt to my body and glued the paddle to my hand. I missed some shots, particularly the balls with spin which made them go wildly askew, but returned most of them. The crowd often cheered Larry LaSalle and once or twice a cheer went up when I made a lunging return.

Nobody had ever cheered me before.

Finally, he threw down the paddle, called a halt and led me to the new vending machine where he bought me a Coke. 'Congratulations, Francis,' he said, raising his bottle in a toast. 'You're a natural. Besides the reflexes, you have what I call sweet anticipation. It's what natural athletes have, anticipating where the ball will land, whether it's baseball, football or table tennis.'

I stood spellbound by his words.

'You also have a great return. That's the key, Francis. Let the other players make the moves, put on the spin, kill the ball. You just keep returning it, good and steady. Your opponent will get frustrated, careless, make a mistake.' He gulped down his Coke in one long swallow. 'Tomorrow I'll teach you the chop on defence and the spin on offence.'

## **Heroes**

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

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

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

(7)

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

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

(7)

(c) In the extract, Francis lacks confidence.

Explore the significance of having confidence 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)**

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

***Of Mice and Men***

**Extract taken from Chapter 3.**

'Funny,' said George. 'I used to have a hell of a lot of fun with 'im. Used to play jokes on 'im 'cause he was too dumb to take care of 'imself. But he was too dumb even to know he had a joke played on him. I had fun. Made me seem God damn smart alongside of him. Why, he'd do any damn thing I tol' him. If I tol' him to walk over a cliff, over he'd go. That wasn't so damn much fun after a while. He never got mad about it, neither. I've beat the hell outta him, and he couda bust every bone in my body jus' with his han's, but he never lifted a finger against me.' George's voice was taking on the tone of confession. 'Tell you what made me stop that. One day a bunch of guys was standin' around up on the Sacramento River. I was feelin' pretty smart. I turns to Lennie and says, "Jump in." An' he jumps. Couldn't swim a stroke. He damn near drowned before we could get him. An' he was so damn nice to me for pullin' him out. Clean forgot I told him to jump in. Well, I ain't done nothing like that no more.'

'He's a nice fella,' said Slim. 'Guy don't need no sense to be a nice fella. Seems to me sometimes it jus' works the other way around. Take a real smart guy and he ain't hardly ever a nice fella.'

George stacked the scattered cards and began to lay out his solitaire hand. The shoes thudded on the ground outside. At the windows the light of the evening still made the window squares bright.

I ain't got no people,' George said. 'I seen the guys that go around on the ranches alone. That ain't no good. They don't have no fun. After a long time they get mean. They get wantin' to fight all the time.'

'Yeah, they get mean,' Slim agreed. 'They get so they don't want to talk to nobody.'

'Course Lennie's a God damn nuisance most of the time,' said George. 'But you get used to goin' around with a guy an' you can't get rid of him.'

'He ain't mean,' said Slim. 'I can see Lennie ain't a bit mean.'

'Course he ain't mean. But he gets in trouble alla time because he's so God damn dumb.'



***Of Mice and Men***

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

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

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

(7)

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

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

(7)

(c) In the extract, George describes 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)**

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

***Rani and Sukh***

**Extract taken from the section headed 'Moranwali, Punjab, Early 1960s'.**

This time Mohinder jumped. Resham gripped his stick and moved closer to the hut's entrance. Something at his feet made a gulping, warbling sound. Resham looked down in time to see a brown toad hop away into the darkness. He realized that there must be some water nearby. A well behind the hut perhaps, or maybe a stream. He edged closer, the smell of rotten wood assaulting his senses. From inside the hut he heard a soft sound like a gentle breeze through leaves. Dismissing it, he moved to the entrance and peered into the darkness of the hut. Mohinder came up by his side and did the same.

'Can you smell that?' Resham asked.

'Yes, *bhai*. It smells like something has died here,' replied Mohinder.

'The *churayal*,' said Resham. 'God knows how many things she killed here.'

Mohinder shuddered at the thought.

'I've smelled this before,' added Resham.

Something inside the hut made a sound – a mouse perhaps. A sort of sliding, scratching noise. Resham held out his stick, alert to any sudden movement. The noise stopped and then began again, this time accompanied by a gentle hissing.

'It's the smell of dead rats,' whispered Mohinder. He moved into the darkness a bit further.

Resham heard the scratching, sliding sound again. Whatever it was, it was moving nearer to them. He tried desperately to see in the darkness, but he could make out nothing. No shape that might belong to an animal or person.

And then Mohinder moved further forward. A sudden silence was followed instantly by a sharp hiss. Resham, panicking, realizing what it was that lived in the dark, cool, dank hut, pulled his friend back with his left hand and swung the stick with his right. Mohinder cried out. Another hiss. And then a cracking sound, teeth on wood. Both boys fell backwards, Resham struggling to hold onto his weapon as something tried to pull it from his grasp.

**Rani and Sukh**

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

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

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

(7)

(b) Comment on how language is used to present a sense of danger in the extract.

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

(7)

(c) In the extract, Mohinder and Resham are friends.

Explore the significance of friendship 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)**

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

***Riding the Black Cockatoo***

**Extract taken from Chapter 10.**

'Where's Gary?' he asked, noticing the empty car.

'Not coming. Death in the clan.' I explained. 'But Jason arrived this morning, we're meeting him at the radio station.'

Bob stopped mid-step, pausing to digest the information.

'Okay,' he said in a tone of total acceptance. 'Let's go.'

Mary lay in the front seat.

'Where would you like to ride?' I asked.

Bob paused again for a few moments. 'I'll ride up front, put him behind me.'

I moved Mary to the rear seat and strapped him back in.

Bob climbed into the front then reached around and very gently patted and rubbed the top of the case.

'How you going, old man?' he asked quietly.

We drove off.

'You would've been better off going the other way,' Bob advised as we headed down his street.

I stopped and crunched the car into reverse. After a couple of hundred metres we had gathered speed and the Mazda's differential started to protest. Bob asked casually, almost gently so as not to distract my reverse driving concentration. 'Ever heard of a U-turn?'

'I was just going to back into that side street back there but I missed it,' I explained. 'I'll get the next one.'

'That's good,' he said, 'thought you might be reversing all the way into town.'

I continued to reverse. A car approached us from behind, travelling the right way. It began flashing its lights. I reversed into the side street with only a metre or two to spare. Bob slammed his foot into an imaginary brake pedal and began muttering something about the sweet mother of god.

Bee-eeeeeeep!!!! The car swept by, its driver waving his fist through the window.

I looked at Bob; he was a lot paler than when he'd first climbed aboard. He adjusted his hat and I apologised. 'I'm a bit nervous.'

'So am I!' he answered.

Although Bob's foot continued to hit his imaginary brake pedal and I noticed that his fingers had assumed a python-like grip on the armrest, we arrived at the ABC studios without further incident. It wasn't *just* my driving, he reassured me, city traffic always made him nervous. Bob disappeared for a nerve-settling smoke while I spoke to the security lady on the gate.

***Riding the Black Cockatoo***

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

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

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

(7)

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

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

(7)

(c) In the extract, Mary, the skull, is being moved.

Explore the significance of the skull 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)**

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

***To Kill a Mockingbird***

**Extract taken from Chapter XIV (14).**

'I said why'd you run off? Was he really hateful like you said?'

'Naw...'

'Didn't you all build that boat like you wrote you were gonna?'

'He just said we would. We never did.'

I raised up on my elbow, facing Dill's outline. 'It's no reason to run off. They don't get around to doin' what they say they're gonna do half the time...'

'That wasn't it, he – they just wasn't interested in me.'

This was the weirdest reason for flight I had ever heard. 'How come?'

'Well, they stayed gone all the time, and when they were home, even, they'd get off in a room by themselves.'

'What'd they do in there?'

'Nothin', just sittin' and readin' – but they didn't want me with 'em.'

I pushed the pillow to the headboard and sat up. 'You know something? I was fixin' to run off tonight because there they all were. You don't want 'em around you all the time, Dill–'

Dill breathed his patient breath, a half-sigh.

'–good night, Atticus's gone all day and sometimes half the night and off in the legislature and I don't know what – you don't want 'em around all the time, Dill, you couldn't do anything if they were.'

'That's not it.'

As Dill explained, I found myself wondering what life would be if Jem were different, even from what he was now; what I would do if Atticus did not feel the necessity of my presence, help and advice. Why, he couldn't get along a day without me. Even Calpurnia couldn't get along unless I was there. They needed me.

'Dill, you ain't telling me right – your folks couldn't do without you. They must be just mean to you. Tell you what to do about that –'

Dill's voice went on steadily in the darkness: 'The thing is, what I'm tryin' to say is – they *do* get on a lot better without me, I can't help them any. They ain't mean. They buy me everything I want, but it's now-you've-got-it-go-play-with-it. You've got a roomful of things. I-got-you-that-book-so-go-read-it.' Dill tried to deepen his voice. 'You're not a boy. Boys get out and play baseball with other boys, they don't hang around the house worryin' their folks.'

Dill's voice was his own again: 'Oh, they ain't mean. They kiss you and hug you good night and good mornin' and good-bye and tell you they love you – Scout, let's get us a baby.'

'Where?'

***To Kill a Mockingbird***

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

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

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

(7)

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

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

(7)

(c) In the extract, Dill and Scout discuss parents.

Explore the significance of parents 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 A local newspaper is printing a series of articles on the topic: 'Is life too easy for young people?'. Write an article presenting your views on the topic.

(48)

### OR

\*12 Write the text of a speech you will give to your peers on how you had to make an important decision in your life.

(48)

---

**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)

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.



Write your name here

Surname

Other names

**Pearson**  
**Edexcel GCSE**

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

**English**  
**Unit 2: The Writer's Craft**

**Higher Tier**

Tuesday 7 June 2016 – 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.
- Check your answers if you have time at the end.

Turn over ►

P46416A

©2016 Pearson Education Ltd.

1/1/1/1/1/1/1/1/1



**PEARSON**



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section A continued)

Dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

**TOTAL FOR SECTION A = 24 MARKS**





(Section B continued)

Handwriting practice area with 25 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Dotted lines for writing.



(Section B continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

---

**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:

A series of horizontal dotted lines for writing the answer.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

Handwriting practice area consisting of 25 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with horizontal dotted lines.



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA





(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 25 horizontal dotted lines.



(Section C continued)

Area with horizontal dotted lines for writing.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with horizontal dotted lines.



(Section C continued)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

