

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**

**Foundation Tier**

Tuesday 3 June 2014 – Morning

**Time: 2 hours**

Paper Reference

**5EH2F/01**

**You must have:** Questions and Extracts Booklet (enclosed)  
Copies of set texts **MUST NOT** be used

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **three** questions. Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 96.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (\*) are ones where the quality of your written communication will be assessed  
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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**PEARSON**











































# Pearson Edexcel GCSE

## English

### Unit 2: The Writer's Craft

**Foundation Tier**

Tuesday 3 June 2014 – Morning

**Time: 2 hours**

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**Questions and Extracts Booklet**

**Do not return this booklet with your Answer Booklet**

**Copies of set texts MUST NOT be used**

*Turn over* ►

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**PEARSON**

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**You must answer THREE questions. Answer ONE question on one play from Section A, ONE question on one text from Section B and ONE question from Section C.**

**SECTION A: SHAKESPEARE**

**Page**

**Answer ONE question**

Question 1: Romeo and Juliet	4
Question 2: Macbeth	6
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**SECTION B: PROSE**

**Answer ONE question**

Question 4: Anita and Me	10
Question 5: Balzac and the Little Chinese Seamstress	12
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**SECTION C: WRITING**

**24**

**Answer ONE question**

Question 11

Question 12

## SECTION A: SHAKESPEARE

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

Use this extract to answer Question 1.

### *Romeo and Juliet*

Extract taken from Act 2 Scene 3.

- Romeo:** But this I pray,  
That thou consent to marry us today.
- Fr. Lawrence:** Holy Saint Francis, what a change is here!  
Is Rosaline that thou didst love so dear  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath washed thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans ring yet in mine ancient ears –  
Lo, here upon thy cheek the stain doth sit  
Of an old tear that is not washed off yet.  
If e'er thou wast thyself, and these woes thine,  
Thou and these woes were all for Rosaline.  
And art thou changed? Pronounce this sentence then:  
Women may fall, when there's no strength in men.
- Romeo:** Thou chid'st me oft for loving Rosaline.
- Fr. Lawrence:** For doting, not for loving, pupil mine.
- Romeo:** And bad'st me bury love.
- Fr. Lawrence:** Not in a grave  
To lay one in, another out to have.
- Romeo:** I pray thee chide me not. Her I love now  
Doth grace for grace and love for love allow.  
The other did not so.
- Fr. Lawrence:** O, she knew well  
Thy love did read by rote that could not spell.  
But come, young waverer, come go with me.  
In one respect I'll thy assistant be –  
For this alliance may so happy prove  
To turn your households' rancour to pure love.
- Romeo:** O let us hence. I stand on sudden haste!
- Fr. Lawrence:** Wisely and slow. They stumble that run fast.

***Exeunt.***



## **Romeo and Juliet**

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

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

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.

**Fr. Lawrence:**

**O, she knew well**

**Thy love did read by rote that could not spell.  
But come, young waverer, come go with me.  
In one respect I'll thy assistant be –  
For this alliance may so happy prove  
To turn your households' rancour to pure love.**

**Romeo:**

**O let us hence. I stand on sudden haste!**

**Fr. Lawrence:**

**Wisely and slow. They stumble that run fast.**

You may consider the following in your answer:

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

(7)

(c) In the extract, Friar Lawrence refers to 'your households' rancour'.

Comment on the importance of conflict between the houses of Capulet and Montague 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 3 Scene 4.

**Macbeth:** Which of you have done this?

**Lords:** What, my good lord?

**Macbeth:** (*To the GHOST*) Thou canst not say I did it! Never shake  
Thy gory locks at me!

**Ross:** Gentlemen, rise: his Highness is not well.

**Lady Macbeth:** Sit, worthy friends. My lord is often thus,  
And hath been from his youth. Pray you, keep seat.  
The fit is momentary: upon a thought  
He will again be well. If much you note him  
You shall offend him, and extend his passion.  
(*Rising from the table*) Feed, and regard him not. –  
(*Aside to Macbeth*) Are you a man?

**Macbeth:** Ay, and a bold one, that dare look on that  
Which might appal the devil.

**Lady Macbeth:** O proper stuff!  
This is the very painting of your fear:  
This is the air-drawn dagger which, you said,  
Led you to Duncan. O! – these flaws and starts  
(Impostors to true fear) would well become  
A woman's story at a winter's fire,  
Authorised by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

**Macbeth:** Prithee, see there! Behold! Look! Lo! – how say you?  
Why – what care I? (*To the GHOST*) If thou canst nod,  
speak too! –  
If charnel-houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites!

*Exit GHOST.*

**Lady Macbeth:** What! Quite unmanned in folly?

**Macbeth:** If I stand here, I saw him!

**Lady Macbeth:** Fie! – for shame!

**Macbeth:** Blood hath been shed ere now, i' the olden time,  
Ere humane statute purged the gentle weal –  
Ay, and since too, murders have been performed  
Too terrible for the ear. The time has been  
That, when the brains were out, the man would die,  
And there an end. But now they rise again  
With twenty mortal murders on their crowns,  
And push us from our stools.



## SECTION A: SHAKESPEARE

Use this extract to answer Question 3.

### *The Merchant of Venice*

Extract taken from Act 1 Scene 3.

**Shylock:** Signior Antonio, many a time and oft  
In the Rialto you have rated me  
About my moneys and my usances.  
Still have I borne it with a patient shrug,  
For sufferance is the badge of all our tribe.  
You call me misbeliever, cut-throat dog,  
And spit upon my Jewish gaberdine –  
And all for use of that which is mine own.  
Well then, it now appears you need my help.  
Go to, then – you come to me, and you say,  
'Shylock, we would have moneys.' – You say so –  
You that did void your rheum upon my beard,  
And foot me as you spurn a stranger cur  
Over your threshold – moneys is your suit.  
What should I say to you? Should I not say  
'Hath a dog money? Is it possible  
A cur can lend three thousand ducats?' – Or  
Shall I bend low, and in a bondman's key,  
With bated breath and whisp'ring humbleness  
Say this:  
'Fair sir, you spat on me on Wednesday last –  
You spurned me such a day – another time  
You called me dog – and for these courtesies  
I'll lend you thus much moneys?'

**Antonio:** I am as like to call thee so again –  
To spit on thee again, to spurn thee too.  
If thou wilt lend this money, lend it not  
As to thy friends – for when did friendship take  
A breed for barren metal of his friend?  
But lend it rather to thine enemy –  
Who if he break, thou mayst with better face  
Exact the penalty.

**Shylock:** Why, look you how you storm!  
I would be friends with you, and have your love,  
Forget the shames that you have stained me with,  
Supply your present wants, and take no doit  
Of usance for my moneys, and you'll not hear me.

**The Merchant of Venice**

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

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

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

(7)

(b) Using your understanding of the extract, explain how the following lines from the extract might be performed.

(7)

**Antonio:** .. lend it rather to thine enemy –  
Who if he break, thou mayst with better face  
Exact the penalty.

**Shylock:** Why, look you how you storm!  
I would be friends with you, and have your love,  
Forget the shames that you have stained me with,  
Supply your present wants, and take no doit  
Of usance for my moneys, and you'll not hear me.

You may consider the following in your answer:

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

(c) In the extract, we see conflict between Antonio and Shylock.

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

(10)

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**(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 11.

Bill grunted companionably and glanced down at his daughter who had not stopped staring at me during this exchange. She looked like one of those porcelain dolls I had seen in Beatties in Wolverhampton and longed to own, all blonde ringlets and peachy smooth skin. She had on a curiously old-fashioned coat with a high velvet collar and complicated fabric buttons, but what really impressed me was her hat. It was not like the hats mama forced onto me, functional suffocating contraptions which continually moulted fine fluff and made me sneeze. This was a hat to be looked at, a bonnet with bows and ribbon ties which sat on top of the glossy curls at a self-satisfied angle, useless in a Tollington gale and proud of it. The little girl slowly extended one chubby pink finger and stroked the only inch of flesh I had exposed, where my glove did not quite meet my sleeve. Maybe it was the sense of ownership with which she touched me, maybe it was the regret and resignation in papa's voice when he talked about his work to Bill, but when she extended her forefinger for the second time, as I knew she would, I bit it as hard as I could.

Papa shouted at me, he kept asking me Why? Why? to which I simply answered Because Because. By the time we finally trudged up onto the stage to meet Father Christmas, I was in no mood for social chit-chat. 'So, chick, what would yow like for Christmas then?' I shrank back under the acrid gale of Santa's bad breath; his forehead was shiny with perspiration and his beard, which was flecked with ash, had slipped slightly to one side so he appeared to have half a mouth. 'I wanna bike,' I said sullenly, edging away from his embrace.

**Anita and Me**

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

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

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

(7)

(b) Explain how the writer uses language to present the characters Meena meets in the extract.

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

(7)

(c) In the extract, Meena shocks her father.

Explain the importance of a father and daughter relationship in **one other** part of the novel.

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

- how the father and daughter behave
- what the relationship means to them.

(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, section 2.

'You've been spreading reactionary trash. Just as well for our village that I never sleep, that I'm always on guard. I have been here since midnight listening to everything you've been saying, the whole reactionary story of Count Whatsisname.'

'It's all right,' Luo interjected, 'this Count isn't Chinese, you know.'

'I don't care. One day our revolution will triumph the world over! And anyone who bears the title of Count, regardless of his nationality, is by definition reactionary.'

'Wait, comrade,' Luo said. 'You don't know how the story began. Before passing himself off as an aristocrat, the man was a poor sailor, and seamen fall into the category of revolutionary workers – it says so in the "Little Red Book".'

'Don't waste my time with your stupid nonsense,' the headman retorted. 'Have you ever heard of a good man trying to get the better of a public prosecutor?'

Saying this, he spat on the floor, a sure sign that he would get violent if I didn't go with him.

I crawled out of bed, resigned to my fate, and put on my sturdiest jacket and trousers, like someone preparing for a lengthy sojourn in prison. Emptying the pocket of my shirt I found some coins, which I handed to Luo so that they wouldn't fall into the hands of the Security Service thugs. Luo threw them on the bed.

'I'm coming with you,' he said.

'No, you stay here and take care of things as best you can.'

I had to fight back my tears as I spoke. The look in Luo's eyes told me that he had understood what I was trying to tell him: to keep the books well hidden in case I broke down under torture. I wasn't sure I would withstand the beatings and floggings that were said to be standard procedure during interrogations at the Security Office. My legs were quaking as I walked towards the headman.



**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 the headman?

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

(7)

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

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

(7)

(c) In the extract, the narrator is accused of telling stories.

Explain the importance of telling stories in **one other** part of the novel.

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

- what story is told
- the effects of telling the story.

(10)

---

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

## SECTION B: PROSE

Use this extract to answer Question 6.

### *Heroes*

Extract taken from chapter 10.

I shrank myself against the side of a building and made my way to the plate-glass window of a pub where, among the advertisements for pints of ale and pies, I saw what the boy had seen – my face. No face at all, actually, the nostrils like the snout of an animal, the peeling cheeks, the toothless gums, my jaw and mouth jammed together as if by invisible clamps.

I tried to draw up the collar of my Eisenhower jacket to cover at least the lower part of my face but the collar was too narrow, didn't cover anything at all, and I hurried along the sidewalk, head down, avoiding eye contact, wishing to be invisible.

Why didn't anyone warn me, I wondered bitterly on the double-decker bus, hiding my face in my hands. Then realized that the doctors and nurses had probably become so accustomed to the wounded and the maimed that the abnormal had become normal to them.

Enrico made me the gift of the white scarf which he said he had won from an air force fly-boy in a poker game.

Now in Frenchtown, my face is healing. My dentures have given shape to the lower part of my face and my jaw is firmer but my nostrils are still caves and the flesh of my cheeks refuses to heal completely, remaining raw and red. When I study myself in the mirror, I don't see *me* any more but a stranger slowly taking shape.

The truth is that I don't care whether I heal or not. Because I know that it doesn't matter. What matters is hiding my face from others, not only to save them the shock of seeing a face in disrepair but so that they won't identify little Francis Cassavant later on, after I have carried out my mission.

Now each day when I wake up I know that this might be the day when Larry LaSalle will show up and I start to close doors. Not real doors but doors to the future.

## **Heroes**

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

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

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

(7)

(b) Explain how the writer uses language to present Francis's appearance.

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

(7)

(c) In the extract, Francis refers to his mission.

Explain the importance of his mission in **one other** part of the novel.

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

- why Francis acts as he does
- how other characters react.

(10)

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

---

## SECTION B: PROSE

Use this extract to answer Question 7.

### *Of Mice and Men*

#### Extract taken from part 2.

She smiled archly and twitched her body. 'Nobody can't blame a person for lookin',' she said. There were footsteps behind her, going by. She turned her head. 'Hi, Slim,' she said.

Slim's voice came through the door. 'Hi, Good-lookin'.'

'I'm tryin' to find Curley, Slim.'

'Well, you ain't tryin' very hard. I seen him goin' in your house.'

She was suddenly apprehensive. 'Bye, boys,' she called into the bunk house, and she hurried away.

George looked around at Lennie. 'Jesus, what a tramp,' he said. 'So that's what Curley picks for a wife.'

'She's purty,' said Lennie defensively.

'Yeah, and she's sure hidin' it. Curley got his work ahead of him. Bet she'd clear out for twenty bucks.'

Lennie still stared at the doorway where she had been. 'Gosh, she was purty.' He smiled admiringly. George looked quickly down at him and then he took him by an ear and shook him.

'Listen to me, you crazy bastard,' he said fiercely. 'Don't you even take a look at that bitch. I don't care what she says and what she does. I seen 'em poison before, but I never seen no piece of jail bait worse than her. You leave her be.'

Lennie tried to disengage his ear. 'I never done nothing, George.'

'No, you never. But when she was standin' in the doorway showin' her legs, you wasn't lookin' the other way, neither.'

'I never meant no harm, George. Honest I never.'

'Well, you keep away from her, 'cause she's a rat trap if I ever seen one. You let Curley take the rap. He let himself in for it. Glove fulla vaseline,' George said disgustedly.

## ***Of Mice and Men***

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

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

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

(7)

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

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

(7)

(c) In the extract, the men show their attitudes to Curley's wife.

Explain the importance of attitudes to women in **one other** part of the novel.

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

- what the attitudes to women are
- what this shows us about the characters involved.

(10)

---

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

## SECTION B: PROSE

Use this extract to answer Question 8.

### *Rani and Sukh*

Extract taken from the tenth Rani part in the 'Six Months Later' section.

My stomach was turning over and over. My head was spinning and my throat was dry, like it had been sandpapered on the inside. I wanted to throw up.

'OK – have it your way, Rani,' Divy told me. 'From now on you ain't leaving the house. No phone calls, no town, no nuttin', innit. You don't speak to me or Dad and you definitely ain't speaking to the *goreeh* friend of yours. I bet she's the one put you up to this . . .'

'You can't . . .' I said in a whisper, feeling the bile work its way up my foodpipe.

'Yeah – we can. No college either. Nothing . . . You think I'm gonna let you make people laugh at me? At this family?'

I looked at my dad, who shrugged.

'Don't look at me,' he said. 'You did this, Rani. Not me. I don't have daughter now. Your brothers will decide what happens to you. Do not ask me . . .'

He walked to the drinks cabinet in the corner and poured himself a whisky, drinking it down in one and pouring another.

Divy sneered at me and grabbed me by the arm. '*Get to your room!*' he snarled, pulling me roughly from my seat.

I screamed and shouted and kicked at him before the bile got too much and I threw up down myself. Divy looked at me with disgust and then laughed. Suddenly his hand shot out and he slapped me across my face, knocking me to the floor. Instinctively, my hands covered my stomach, protecting my baby.

I screamed again and shouted for my dad but he ignored my pleas, and between them Divy and Gurdip – who had spoken to me only once since I had arrived home, telling me that I was dead to him – dragged me to my room. As they pulled me up the stairs, I caught sight of my mum, tears in her eyes, her face set in the same expression as my dad's earlier. A cross between shock, anger and despair. As if their fate had poisoned them.

**Rani and Sukh**

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

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

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

(7)

(b) Explain how the writer uses language to present Rani's thoughts and feelings 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:

- why there is violence
- how the characters involved react to it.

(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 15.

As I lay in the bath one evening, working through page after harrowing page, I came to a graphic passage in which a whooping colonial vigilante on horseback swings an hysterical Aboriginal toddler about by the legs like a polo mallet before finally dashing his head on a gum tree as he gallops by. I lay in the bath, listening to my own children playing only metres away, and in my imagination they became that little boy. As I listened to their soft voices, my fingers seemed to reach out and touch the smooth, dimpled trunk of the spotted gum in all its hardness. My wife, humming to herself in the kitchen, became the child's screaming mother, dragged by the hair by another grinning, wild-eyed horseman, her legs and buttocks smashed and torn across rocks and brush, her mind snapped by the sight of her child's crimson life-force exploding across the hardwood and into the bluest of southern skies. And as the horseman rode away to finish his work, to silence the screaming, I noticed a glinting arc of steel in his hand, and I imagined – almost believed for a moment – that it was the rusty trooper's sabre hanging on my friend Pete's wall.

I lay in the bath, unable to move. The water seemed to have turned red, mirroring the colours of waterholes into which entire communities were driven and cut down by gunfire amid the reeds. Stella came to the door, annoyed that I hadn't answered her repeated calls that dinner was about to be dished up. She looked down at me and in her face I saw my own terror reflected. She snatched the hardbound book from my hands and in a tone that both pleaded and demanded, said, 'Enough!'



### ***Riding the Black Cockatoo***

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

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

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

(7)

(b) Explain how the writer uses language to present the treatment of Aboriginals in the extract.

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

(7)

(c) In the extract, John feels concern for others.

Explain the importance of John's concern for others in **one other** part of the text.

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

- what he is concerned about
- why he is concerned.

(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 14.

'Scout, try not to antagonize Aunty, hear?' [said Jem].

Atticus's remarks were still rankling, which made me miss the request in Jem's question. My feathers rose again. 'You tryin' to tell me what to do?'

'Naw, it's – he's got a lot on his mind now, without us worrying him.'

'Like what?' Atticus didn't appear to have anything especially on his mind.

'It's this Tom Robinson case that's worryin' him to death – '

I said Atticus didn't worry about anything. Besides, the case never bothered us except about once a week and then it didn't last.

'That's because you can't hold something in your mind but a little while,' said Jem. 'It's different with grown folks, we – '

His maddening superiority was unbearable these days. He didn't want to do anything but read and go off by himself. Still, everything he read he passed along to me, but with this difference: formerly, because he thought I'd like it; now, for my edification and instruction.

'Jee crawling hova, Jem! Who do you think you are?'

'Now I mean it, Scout, you antagonize Aunty and I'll – I'll spank you.'

With that, I was gone. 'You damn morphodite, I'll kill you!' He was sitting on the bed, and it was easy to grab his front hair and land one on his mouth. He slapped me and I tried another left, but a punch in the stomach sent me sprawling on the floor. It nearly knocked the breath out of me, but it didn't matter because I knew he was fighting, he was fighting me back. We were still equals.

'Ain't so high and mighty now, are you!' I screamed, sailing in again. He was still on the bed and I couldn't get a firm stance, so I threw myself at him as hard as I could, hitting, pulling, pinching, gouging. What had begun as a fist-fight became a brawl. We were still struggling when Atticus separated us.

### ***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 present Scout's reactions in the extract.

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

(7)

(c) In the extract, we see the relationship between Jem and Scout.

Explain the importance of the relationship between Jem and Scout in **one other** part of the novel.

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

- how Jem and Scout behave
- what this tells us about their relationship.

(10)

---

**(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 a letter to your Headteacher or Principal suggesting ways in which life in school or college can be improved.

In your letter, you may wish to include:

- the positive features of life in your school or college
- how certain features can be improved
- who would benefit from your suggestions

as well as any other ideas you may have.

(48)

### OR

**\*12** Write the text of a speech you will give to young people on how to stay safe when using the internet and social media.

In your speech, you may wish to include:

- the dangers involved
- advice on how to avoid these dangers
- what other help is available

as well as any other ideas you may have.

(48)

---

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