

Mark Scheme (Results)

January 2012

GCSE English 5EH2F/01
The Writer's Craft (F)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, ie if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark schemes for the English Unit 2: The Writer's Craft Foundation Tier Question Papers.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed-out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids.

A02: Reading

- i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- ii Develop and sustain interpretations of writers' ideas and perspectives.
- iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- iv Understand texts in their social, cultural and historical contexts.

A03: Writing

- i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

SECTION A: SHAKESPEARE

Romeo and Juliet

Question Number	Question	
1(a)	From this extract what do you learn about the character of Juliet? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Juliet is extravagant but sincere in describing her love as 'boundless' • She is cautious (when the Nurse calls) • She is caring and keen to reassure Romeo: 'Dear love...I will come again' • She is not yet certain of Romeo's constancy: 'If that thy bent of love be honourable', 'if thou meanst not well' • She takes control - making the arrangements • She is prepared for unconditional commitment: 'all my fortunes...I'll lay' 		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
1(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p><i>The Nurse is heard calling from inside the house.</i> JULIET: I hear some noise within. Dear love, adieu! Anon, good Nurse! – Sweet Montague, be true. Stay but a little: I will come again.</p> <p><i>Exit</i> ROMEO: O blessed, blessed night! I am afeard Being in night, all this is but a dream, Too flattering-sweet to be substantial.</p> <p><i>Juliet returns.</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
(7 marks)		
Indicative content		
<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects</p> <ul style="list-style-type: none"> • Evidence of affection between Romeo and Juliet • The physical reactions to the nurse’s call • Juliet turning her head to the interior and back again, her tone of voice expressing the change of listener • Juliet gesturing to Romeo before she leaves • Romeo’s voice, positioning and facial expression when he is alone. 		
Band	Mark	AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response.

2	3-5	<ul style="list-style-type: none">• Occasional understanding of effectiveness of performance techniques• Some reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none">• Generally sound or sound understanding of effectiveness of performance techniques• Clear reference to the lines from the extract to support response.

Question Number	Question	
1(c)	In the extract, we see love between Romeo and Juliet	
	Comment on the importance of love in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on the importance of love (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The first meeting of the two lovers (Act 1 Scene 5) • A different part of Act 2 Scene 2 • Incidents leading up to and including the marriage scene (Act 2 Scene 6) • Act 3 Scene 1: affection between Mercutio and Romeo and Romeo's attempts to express love for Tybalt • The morning scene: Act 3 Scene 5 • The final meeting in the crypt 	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.

Question Number	Question	
2(a)	From the extract, what do you learn about the character of Banquo? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Banquo as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Banquo has authority over his son: "boy", Fleance's "sir" and the imperatives "Hold" and "Give" • He is troubled ("A heavy summons lies like lead upon me") and full of foreboding ("cursed thoughts") showing he is sensitive to mood and conscience • He is observant ("Their candles are all out") and this adds to his sombre mood • He is restless and infirm of purpose: "Hold, take my swordGive me my sword" or simply on edge and requires his sword when he hears the approach of Macbeth • He is obedient to the King, delivering the diamond • He is brave enough to raise some of his concerns with Macbeth: "I dreamt last night of the three weird sisters" 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question
2(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>BANQUO Hold, take my sword. - There's husbandry in heaven: Their candles are all out. - Take thee that, too. A heavy summons lies like lead upon me, And yet I would not sleep. Merciful powers! - Restrain in me the cursed thoughts that nature Gives way to in repose! - Give me my sword.</p> <p><i>Enter MACBETH, with a torch-bearer</i> Who's there?</p> <p>MACBETH A friend.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Banquo is troubled and his voice, expression and actions may reflect this • Fleance is likely to demonstrate concern for his father • Banquo must be looking up to the heavens and may be talking to himself as much as to Fleance • There are likely to be pauses • There is tension at the entry of Macbeth.

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.

Question Number	Question	
2(c)	<p>In the extract, Banquo refers to the witches.</p> <p>Comment on the importance of the supernatural in one other part of the play.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on the importance of the supernatural (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The original predictions of the witches and their impact on Macbeth, Banquo and Lady Macbeth leading to the subsequent murders of Duncan, Banquo and Macduff's family • Macbeth's imagining of the dagger • The second set of predictions and their effect on Macbeth's fate and the final scenes 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.

The Merchant of Venice

Question Number	Question	
3(a)	From this extract, what do you learn about the character of Antonio? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Antonio as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Antonio attempts to reason with Shylock (“Hear me”) but recognises failure: “Let him alone” • He is intelligent enough to realise that he will get no joy from Shylock (“He seeks my life”) and the reasons why: “I oft delivered from his forfeitures ...Therefore he hates me” • He understands the necessity of following the law: “The Duke cannot deny the course of law” • He is resigned to his fate: “I care not” 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
3(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p>ANTONIO I pray thee hear me speak. SHYLOCK I'll have my bond! I will not hear thee speak. I'll have my bond, and therefore speak no more. I'll not be made a soft and dull-eyed fool, To shake the head, relent, and sigh, and yield To Christian intercessors. (<i>He turns to go.</i>) Follow not - I'll have no speaking! I will have my bond.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. <p style="text-align: right;">(7 marks)</p>	
Indicative content		
<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Shylock has told the jailer to hold Antonio who may be in chains or restrained in some way, possibly on his knees • Shylock's voice will be modulated to express his contempt and superiority • Shylock may come very close to Antonio's face or be addressing both Antonio and Solanio • "Follow not" may be addressed to Antonio, Solanio or both. One or both may attempt to go after Shylock before the words are spoken 		
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response.

2	3-5	<ul style="list-style-type: none">• Occasional understanding of effectiveness of performance techniques• Some reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none">• Generally sound or sound understanding of effectiveness of performance techniques• Clear reference to the lines from the extract to support response.

Question Number	Question	
3(c)	<p>In the extract, Antonio refers to justice.</p> <p>Comment on the importance of justice in one other part of the play.</p>	
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on justice (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The sealing of Antonio's bond (1.3) • Any part of the trial (4.1) 		
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	From this extract what do you learn about the character of Anita? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Anita is aggressive and threatening: she "hissed", "I'll kill yow" • She is violent: "shoving Tracey" • She has things to hide: "squashing [Tracey's] words" • She attempts to make light of matters: "forced out a belch" • She has been untrustworthy in her friendship with Meena - according to Meena. 		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
4(b)	<p>Explain how the writer uses language to present aggression in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
Indicative content		
<p><i>Candidates may select from a range of materials from the extract. These could include the following points.</i></p> <ul style="list-style-type: none"> • Aggression is animal-like (“hissed” is a snake metaphor) • The verbs are physical and crude: “shoving”, “choked”, “clamped”, “squashing” • Some are extreme: “I’ll kill yow”, “yanked”, “throw myself”, “burst” • Tracey runs away in response, the others are quiet (“No one spoke”) 		
Band	Mark	AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
4(c)	<p>In the extract, Meena thinks about her friendship with Anita. Explain the importance of friendship in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • what the friendship is based upon • why friendship is important in the novel. 	
(10 marks)		
Indicative content		
<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on friendship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • References to the relationships between Anita, Meena, Sherrie and the other girls • Mama or Nanima and the local people • Anita and the boys • Meena and Sam • Meena and Robert • The need for and difficulties of forming friendships with people from different cultures. 		
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 iv understand texts in their social, cultural and historical contexts.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	From this extract what do you learn about the character of Four-Eyes? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Four-Eyes is bossy (“I told you”, “scolding, schoolmasterly tone”) • He is articulate (“undertone of romantic realism”) • He is condescending (uses rhetorical questions to accuse) • He is angry: “this drivel”, “this shit”. • He is concerned about his future (“glimmer of hope”) and fearful of offending the authorities. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
5(b)	Explain how the writer uses language to present anger in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • By exclamations (“Ye Gods!”) and exasperated rhetorical questions (“Do you seriously think ...?”) • exaggerations: “always going for stuff...forbidden”, “He might even go to prison” • strong, emotive lexis used by Four-Eyes (“drivel”, “shit”) • Four-Eyes’ actions: “waved it in our faces” 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
5(c)	<p>In the extract, the narrator mentions “hope for the future”. Explain the importance of hope in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • what characters hope for • why hope is important to them. 	
	(10 marks)	
Indicative content		
<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on hope (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The hopes that Luo and the narrator have for a developing relationship with the seamstress • Four-Eyes’ hope to escape his predicament • Hopes that centre on changes in culture towards the adoption of Western values • Any hopes of some relief from repression and censorship. 		
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel’s context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel’s context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel’s context

Heroes

Question Number	Question	
6(a)	From this extract what do you learn about the character of Francis? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • He is frank/ self-critical about looks: "Hunchback of Notre Dame" • He is aware of his anonymity ("not recognising me") and may welcome it • He "tests" Mrs Belander • He is sensitive to his effect on other people • He shows awareness of the value and importance of money: "always with me", "money talks" • He is observant/sensitive about Mrs Belander 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
6(b)	Explain how the writer uses language to present Mrs Belander's reactions to Francis in the extract.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • She doesn't recognise him and was distrustful: "regarded me with suspicion" • The verb and idiom "inspected me from head to toe" shows she is cautious and uncommunicative ("didn't respond to my greeting") • She says little but shows understanding with one or two word sentences: "veteran?" and "Poor boy", which also shows compassion, as does "her face softened". 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
6(c)	<p>In the extract, Francis has been affected by the war.</p> <p>Explain the importance of the effects of war in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • What the effects of war are in the novel • How characters are changed by war. <p style="text-align: right;">(10 marks)</p>	
Indicative content		
<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on the effects of war (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The war's effect on Francis, Nicole and Larry and their interrelationships • Francis's alienation • The war's effect on other veterans such as Arthur <p>Effects can be seen as physical, moral or psychological.</p>		
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

Of Mice and Men

Question Number	Question	
7(a)	From the extract what do you learn about the character of Slim? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • His face was "ageless" - suggesting a timeworn wisdom • He is alert and perceptive: "his ear heard more than was said to him" • His actions are delicate and precise: like "a temple dancer", "smoothed out his crushed hat" • He sits "across the table from George", putting them on an equal level and therefore avoiding any impression of superiority • He speaks "gently", showing softness of tone and "invites confidence" by asking unchallenging questions • He is sympathetic and encouraging, warm and welcoming: "Hope you get on my team". 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
7(b)	<p>Explain how the writer uses language to present the relationship between George and Lennie in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • George compliments Lennie: “..can put up more grain...” • He uses an alliterative insult which is really a compliment: “big bastard” • Lennie understands this as a compliment and smiles, the adverb “complacently” showing he is used to gaining admiration for his size and strength • George’s final statements in the last paragraph show how well-established the relationship is and how frank and unashamed George is in talking about it. 		
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
7(c)	<p>In the extract, it is clear that George and Lennie are friends.</p> <p>Explain the importance of friendship in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • How friendship is important in the novel • Why it was unusual to find friendships on the ranch. 	
(10 marks)		
Indicative content		
<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on friendship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Any part of the novel which highlights the relationship between Lennie and George and how it serves the interests of both • How it is viewed by other characters such as Candy, Crooks and Slim • The social and economic circumstances which make their friendship unusual. 		
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

Rani and Sukh

Question Number	Question	
8(a)	From this extract what do you learn about the character of Billah? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Billah is arrogant and condescending to those of lower status: "mixture of pity and disgust", "what message could the old woman have for <i>him</i>?" • He is aggressive ("glared at her") and challenging ("You dare call me thief") • He is dismissive: "Be gone". • He has underlying confusion and fear: "have I stolen anything from you?", "a terrible chill", "icy sensation" • He harbours anger: "Get away from me, you hag!" • But observes customs of decency: "Men did not raise hands to women" 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
8(b)	Explain how the writer uses language to present Nimmo's effect on Billah in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Despite her "lowly status", Nimmo is forthright, repeating "thief", which challenges Billah's dignity so that he "glares" at her • Nimmo has a mission to "shake him from his apathy" and the word "shake" suggests the violence she must employ • Nimmo speaks in metaphors ("your key has unlocked something" and "your tree is blossoming") and "riddles" which intrigue Billah • Billah gradually comes to listen to Nimmo and is affected by her challenges, as revealed in the metaphors "terrible chill", "icy sensation", "dawning of realization", even though he initially denies his instincts ("shook the thought away") 		
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
8(c)	<p>In the extract, Nimmo knows Billah's secret.</p> <p>Explain the importance of secrets in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • What the secrets are • Why the keeping or telling of secrets is important 	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of secrets (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The secret of Billah's relationship with Kulwant and the immediate consequences when it is revealed • The secrets surrounding those events in the Punjab and the consequences when they are revealed to Rani and Sukh • Rani and Sukh's secret relationship and the involvement of Parvi as a confidante • The consequences when Rani and Suikh's relationship is discovered • Contrasts between the reactions of Rani's and Sukh's family • How responses depend on Punjabi culture. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

Riding the Black Cockatoo

Question Number	Question	
9(a)	From this extract what do you learn about Bob? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Bob can take the lead: "ordered Bob" • He is uninhibited and carefree: "We'll only be a second.....leapt from the car" • He uses humour/irony/light sarcasm: "Geez ...you might kill it this time" • He is extrovert: "Bob made a show" • He is knowledgeable: "pointed to the one he thought was best" • He is agile/ confident/ skilful/, athletic: "shimmied up the trunk...let himself fall to the ground" 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
9(b)	Explain how the writer uses language to present the men's behaviour in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Repetition of "laughing", "laughter", "laugh" shows they are in high spirits • The reaction to the "lurching" of the car shows they ignore potential danger • This is at odds with the sombreness of the occasion: "solemn ceremony" • The exclamation "I can't stop here" demonstrates the writer's brief concern at breaking the law • The similes "like boys" and "like a koala" show a naturalness and youth • "the size of a small surfboard" suggests a sporting parallel 		
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
9(c)	<p>In the extract, the men are gathering paper bark for a traditional ceremony.</p> <p>Explain the importance of tradition in one other part of the story. In your answer, you must consider:</p> <ul style="list-style-type: none"> • What the traditions are • How the traditions affect people 	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on the importance of tradition (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Any aspect of native Australian cultural/ religious belief applied to the returning of the skull • The ceremonies that reflect these beliefs <p>Attitudes towards those beliefs, ceremonies and traditions.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

To Kill a Mockingbird

Question Number	Question	
10(a)	From the extract what do you learn about the character of Calpurnia? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Calpurnia is maternal and protective: “hands went to our shoulders” • She is on-guard and tense: “hand dig into my shoulder” • And affected by Lula’s jibe (“hat trembled indignantly”) • She is out of the comfort zone she shares with the children: “tones I had never heard her use”, “her voice [is] strange” • She is keen to calm the children: “Don’t you fret” • She never loses control: “Stop right there, nigger” and shows “amusement”. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Some understanding of the character. • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.

Question Number	Question	
10(b)	Explain how the writer uses language to present reactions to Lula in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Calpurnia is controlled and dismissive towards Lula: “She spoke quietly, contemptuously” • The people think Lula is going too far: “a murmur ran through the crowd” - the onomatopoeia suggests they are at one • Calpurnia can see no sense in Lula’s objections as her rhetorical question (“It’s the same God”) shows • Jem and Scout want to retreat: “Let’s go home...I agreed” 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas. • Limited reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas . • Some reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

Question Number	Question	
10(c)	<p>In the extract, Lula is aggressive.</p> <p>Explain the importance of aggression in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • How aggression is shown in the novel • Why some characters are aggressive 	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on aggression (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Boo Radley's aggression • Towards blacks from whites • Towards Mrs Dubose from the children • Towards Atticus from the Ewells and the wider community • Towards Dolphus Raymond • Tom Ewell towards the children • How any of these exemplify the rifts in the Maycomb community and/or contribute to the learning process undergone by Scout. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context

SECTION C: WRITING

Question Number	Question
*11	<p>Write a review for a young persons' magazine of a TV programme you have watched.</p> <p>In your review, you may wish to include:</p> <ul style="list-style-type: none"> • What the programme was about • The strengths and weaknesses of the programme • Whether you would recommend it and why <p>as well as any other ideas you may have</p> <p style="text-align: right;">(48 marks)</p>
	Indicative content
	<p>Purpose: to write a magazine review of a TV programme. This should not be restricted to retelling the narrative of the programme. It should express an opinion.</p> <p>Audience: Young people who actively seek out such reviews with the possible outcome of watching the programme.</p> <p>Form: a review must follow certain expectations and conventions. These would include a brief summary, some consideration of generic features and a clear statement which passes judgement. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • Present a confident awareness of purpose and audience and knowledge and experience of what constitutes a successful programme. • Contain genre- specific language <p>Be written in a register and style appropriate for a review and contain a lively critique, possibly involving humour.</p>

Band	Mark	AO3i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control. • Organisation is simple with little success in introducing and developing a response.
2	7-12	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	13-19	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	20-26	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	27-32	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose and audience. • Well-chosen vocabulary, and some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning.
3	7-10	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
4	11-13	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
5	14-16	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Question Number	Question
*12	<p>Write the text of a speech you will give to other students presenting your views about the importance of role models for young people.</p> <p>In your speech, you may wish to include:</p> <ul style="list-style-type: none"> • What a role model is • Different kinds of role models • How they affect young people <p>as well as any other ideas you may have.</p> <p style="text-align: right;">(48 marks)</p>
	Indicative content
	<p>Purpose: To write the text of a speech to give to other students expressing opinions about the importance of role models for young people. This may involve a range of approaches including advice, description, anecdote, argument, judgement and opinion.</p> <p>Audience: Other students in a class, school or college, not necessarily the same age as the writer.</p> <p>Form: A speech should contain rhetorical features and be clearly structured with discourse markers. Awareness of the audience should be apparent. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the task with a striking opening and conclusion • include clear statements of opinion supported by experience and/or argument • be written in a style and register appropriate to the topic, audience and form, possibly containing humour and colloquialisms.

Band	Mark	AO3i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas at a basic level. Little awareness of the purpose and audience. Basic vocabulary; little variety of sentence structure; little evidence of control. Organisation is simple with little success in introducing and developing a response.
2	7-12	<ul style="list-style-type: none"> Expresses ideas with limited appropriateness. Limited grasp of the purpose and audience. Limited evidence of control in the choice of vocabulary and sentence structure. Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	13-19	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	20-26	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	27-32	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning.
3	7-10	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
4	11-13	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
5	14-16	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

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