

Mark Scheme (Results)

Summer 2012

GCSE English (5EH2F) Paper 1

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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.

AO2: 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.

AO3: 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)		
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Romeo as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Romeo is generous (to Balthasar) in his wishes when dismissing him • He is made desperate due to his love of/distress over Juliet • He is single-minded in his mission • His motives are questionable to an outsider (Balthasar): 'I fear', 'I doubt' • He is dramatic, exclamatory and extravagant in his language: 'maw...jaws...food' • He has resigned himself to death: 'I must indeed' • He tries to appease Paris: 'good, gentle youth', 'I beseech thee' and tries to save him • He is desperate and unstable: 'armed against myself', 'a madman' • He easily switches from peace-maker to fighter 	
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)		
	(7 marks)	
	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"> • Romeo should be in a state of desperation and his voice, face and actions should all reflect his desire for Paris to leave so that he can get on with his business in the tomb • Paris is also determined to apprehend Romeo and is in a state of anger mixed with grief • His persistence may cause conflict within Romeo, at least for an instant, until he realises he has no option. Then his anger flares up. 	
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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on violence (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The street fighting in Act 1 Scene 1, leading to the Prince's fateful decree • Any part of the duels between Mercutio and Tybalt and Tybalt and Romeo and their consequences. • The threat of violence may also trigger some valid answers - Tybalt when he sees Romeo at the ball; Capulet's threats when Juliet objects to marrying Paris. 	
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)		
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Duncan as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Duncan is self-aware, acknowledging he has been duped by 'a gentleman on whom I built/ An absolute trust' • Ironically, though, he is still trusting Macbeth • He is self-critical, referring to the 'sin of my ingratitude' • He is effusive in his thanks and compliments towards Macbeth (and Banquo): 'More is due than more than all can pay' • He is generous in his thanks and will continue to nurture Macbeth's advancement: 'will labour/ To make thee full of growing' 	
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	
2(b)		
	(7 marks)	
	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"> Physical positioning to indicate dominance and subservience is important here Consideration should be given to the turning of attention away from Macbeth to Banquo, Duncan's embrace and, possibly, Macbeth's silent reaction. 	
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	
2(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on betrayal (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Any of the many instances of Macbeth's betrayal of others: Duncan, Banquo, MacDuff, his people and his country • Cawdor's original betrayal of Duncan and how this gave an opportunity for Macbeth to find favour 	
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.

The Merchant of Venice

Question Number	Question	
3(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Bassanio as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Bassanio 'judges' Gratiano • Bassanio attempts to lift Antonio's mood after Gratiano's comments: 'Gratiano speaks an infinite deal of nothing' • He is self-aware about his financial state: 'disabled mine estate', 'my faint means' • Is suitably grateful towards Antonio: 'I owe the most in money and in love' • He has the best of intentions in wanting to pay his debts to Antonio ('bring your latter hazard back again') but may be selfish in asking for more help. 	
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	
3(b)		
	(7 marks)	
	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"> • Bassanio is making light of Gratiano's comment, jokey in tone and presenting witty comments which would normally expect an appreciative response. His voice and face should reflect this. • He may be focusing on the departed Gratiano or on Antonio • Antonio is keen to change the subject but may be a little uncomfortable in talking about the object of Bassanio's affections, or just keen to engage in gossip. 	
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	
3(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on money (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Any part of the play which highlights the money owed by Bassanio to Antonio or that owed by Antonio to Shylock • Shylock's jealous guarding of his wealth and how others view him because of this. • The possible avariciousness of Portia's suitors. 	
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.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)		
	(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 'uncomfortable amongst the ...women' and probably embarrassed by their flirtatiousness • He is self-controlled and gentlemanly enough to 'nod and smile politely' • It nevertheless makes him tense: 'he would squeeze [Meena's hand] so hard...' • He is shocked by the women's impropriety: 'are there no limits' • He is secure with his wife and responds to her efforts to 'soothe him' • He 'loves' gambling and is impatient to start: 'jingling his loose change'. 	
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)		
	(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"> • They are identified as a group: 'sizeable group' • They work together, 'teasing' Papa. They are playful • They speak longingly: 'Ooh, an't he got lovely eyes..' and with local colloquialisms: 'yow tell her that'. • They have no shame when they 'flirt' and are mischievous in 'enjoying [Papa's] obvious discomfiture' • Only one of them is described as an individual ('big teeth and purple hair') and the picture of her is clownish • 'they are nice women' but clearly provocative • They are very personal: 'your missus is a lucky woman'. 	
Band	Mark	A02 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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of different cultures (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Meena's experiences with members of the community and with Anita • Papa and Mama's past and present experiences • Anita's culture shock at the meal • The experiences of Nanima and other visitors or immigrants and what any of these show about reactions to differences, which include the close, extended family ties of the Indian community compared with the family lives of the 'natives'. 	
Band	Mark	
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. • Limited 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)		
	(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"> • She is willing to give compliments: 'very great dentist', 'he likes you very much' • She takes a long view: 'one day ...' • And is optimistic: 'you shouldn't lose hope' • She is keen to present herself in a superior light: 'I seem to be busy knitting ... composing poems in my head.' • This also shows she is creative and capable of multi-tasking • She is decisive: 'speared a sweet potato' and truthful : 'he's not so fond of your friend'. 	
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	
5(b)		
	(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"> • He is cautious: 'I echoed warily' • He is 'filled with remorse' when his lie brings compliments • He shows interest and surprise: 'How fascinating' • He 'congratulates' himself when he hears that Four-Eyes doesn't like him (because his lie may have prevented confrontation or awkwardness) 	
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	
5(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of punishment (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The need for secrecy to avoid punishment when under scrutiny for western leanings in the areas of literature, music and the seamstress's pregnancy • The fact that able intellectuals are kept in detention whilst the largely uneducated are in control. 	
Band	Mark	
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)		
	(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"> • At this stage, Nicole is damaged emotionally as well as physically: 'I'm not all right' • She is unsure about meeting Francis: 'frowned, drew back a step' • She is angry: 'her voice was harsh', 'the accusation in her voice' • She blames Francis: 'why didn't you do something?' but is able to talk to him - shows some sense of past friendship 	
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	
6(b)		
	(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"> • Francis feels devastated, as shown by the metaphor 'my heart was so full' • He is speechless ('I couldn't reply') and acknowledges his guilt: 'I had no defence' • His strong feelings have a physical effect: 'My head so heavy, pounding with blood.' • His words belie his intense feelings: 'knowing how pitiful those words must sound' • His internal rhetorical questions highlight the inadequacy of what he says: 'Are you hurt? Torn apart?' 	
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	
6(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of guilt (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Any relevant actions which give rise to feelings of guilt, particularly related to the war and /or to the sexual attitudes of the time • Francis's guilt and Larry's guilt and any of the relevant encounters between them or with Nicole • The context of what Larry was able to achieve in Frenchtown and/or the impact of the war. 	
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.

Of Mice and Men

Question Number	Question	
7(a)		
	(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"> • Carlson is forthright: 'that dog stinks' • He lacks tact: 'Get him outta here, Candy!' • His suggestion is sudden: 'Why'n't you shoot him?' • He is persistent: 'was not to be put off' • He shows some awareness of Candy's misgivings and offers to shoot the dog himself • He is capable of softening the blow: 'you ain't bein' kind to him', 'give you one of them pups'. 	
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	
7(b)		
	(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"> • Candy is discomfited by Carlson's proposal: 'squirmed uncomfortably' • He speaks 'proudly' • And is nostalgic: 'since he was a pup', 'best damn sheep dog' • He 'looked about unhappily' but is unable to put up a firm defence ('said softly' repeated) • Adverbs stress his defeated demeanour: 'nervously', 'helplessly'. 	
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	
7(c)		
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of loneliness (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Candy, Crooks, Curley's wife or other itinerant workers • The working conditions of the time, attitudes to black people or to women 		
Band	Mark	
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)		
	(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"> • Natalie has a no-nonsense approach to Rani’s problems: ‘Just call him’ • She is clear-sighted when faced with a problem (takes Rani through step by step) • She is ‘exasperated’ by Rani’s dithering: ‘sighed for about the tenth time’ • She has limited patience: ‘you’re doing my head in now...’ 	
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	
8(b)		
	(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"> • Rani's feelings dominate her: 'trying to listen to Natalie' • Her feelings prompt an extreme metaphor: 'killing me' • Her internal rhetorical questions reflect her turmoil • She uses colloquialisms (cliches) as shorthand for her emotions: 'so rubbish', 'drop me like a stone', 'pissed off' • She characteristically dissolves in 'tears suddenly appearing'. 	
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	
8(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the feud (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The consequences of the taboo relationship in the Punjab section of the novel • It's immediate effect when first disclosed to Rani and Sukh • The different reactions of the two families and the descent into violence 	
Band	Mark	
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)		
	(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"> • Pete is ready to question others and their ideas: 'Captain Cranky ... speak his mind' • He is interested in others: 'he listened' • He is relaxed and casual: 'nonchalantly pointed', even about serious matters like the history of the sword • He seems more worldly wise than John: 'What do you think they used them for?' 	
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	
9(b)		
	(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"> • The relics of the past seem insignificant: 'rusted old sword', 'blunt relic', 'a generation or two of dust' • Pete refers to what the sword may have done in a casual, understated way: 'did the deed', 'lopped off', 'cleared' • John is stunned by the possible harsh truth: 'appalled', 'my vivid imagination went into overdrive' - the reality of a 'few massacres' is coming to life due to the sight of the sword. 	
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	
9(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the text, provided that the focus is on the importance of the treatment of Aboriginal Australians (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Any incident which highlights the past treatment of aborigines, evidenced in, for example, John's research reading in chapter 15 • The responses to aborigines and their culture in contemporary Australian society • The prejudice and ignorance which has characterised the attitudes of some 'new' Australians. 	
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.

To Kill a Mockingbird

Question Number	Question	
10(a)		
	(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"> • Scout is nerveless and attempts a 'friendly overture' in a difficult situation. • She is unusually confident for one so young. • She is observant: 'forehead was white' and can deduce from small details: 'led me to believe' • She has moments of doubt: 'began to sense the futility' • She is polite and positive: 'Mr Cunningham', 'Ain't he, sir?', 'a real nice boy' • She is ingenuous and candid: 'I beat him up one time' 	
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	
10(b)		
	(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"> • The men are overdressed on a summer night and this emphasises the strangeness of the scene • They are 'unused to late hours', which stresses this further • They are 'sullen-looking' and not individualised, until Mr Cunningham is identified • Mr. Cunningham is embarrassed, as evidenced by his physical movements: 'cleared his throat and looked away' • His clothing and complexion are indicative of his work and way of life: 'overall straps', 'sun-scorched face', 'heavy work shoes' 	
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	
10(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the law (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The role of Atticus as the town's lawyer and the focus for principles and justice in the novel • The central importance of the Tom Robinson trial and the need to follow due process even though some people try to circumvent it • How the law is a safeguard against the worst excesses of racism. 	
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.

SECTION C: WRITING

Question Number	Question	
*11		
	(48 marks)	
Indicative content		
<p>Purpose: to write a letter recommending a charity for which to raise money. This may involve a range of features including: information, explanation, comparison, exemplification, persuasion and analysis.</p> <p>Audience: The headteacher or principal.</p> <p>Form: A structured argument, presenting reasons supported by examples but also aiming at an emotional response. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a rational argument possibly motivated by passion and belief • use a range of persuasive rhetorical devices including emotive language • be written in a register and style appropriate to the task and audience. 		
Band	Mark	<p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p>
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.

		<ul style="list-style-type: none"> • 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	AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
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		
	(48 marks)	
Indicative content		
<p>Purpose: to advise young adults on how to deal with bullying.</p> <p>Audience: young adults who may be at school or college or in part-time or full-time employment.</p> <p>Form: an analysis of common situations involving bullying and advice on how to deal with relevant problems. Might contain examples or case studies. 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 topic • adopt a tone which is balanced and alert to the sensitivities involved • be written in a style and register appropriate to the topic, audience and form. 		
Band	Mark	<p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p>
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	AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
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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