

Examiners' Report January 2013

GCSE English 5EH2H 01

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Introduction

In this series, the choice of texts followed a similar pattern to that of the past. In Section A, the most popular choice was *Romeo and Juliet*, with *Macbeth* continuing in second place but gaining in popularity.

In Section B, *Of Mice and Men* still dominates, with *Heroes* in second place by some distance. It is always good to see some of the less well chosen texts being tackled and there were some particularly good answers on *To Kill a Mockingbird* this time.

In Section C, Q11 on a healthy lifestyle was answered by approximately two-thirds of the entry.

As always in this report, I will attempt to review the overall performance of candidates whilst making suggestions about how this can be improved in future.

Before doing so, however, I must stress the importance of entering candidates for the appropriate tier. If you place the Foundation and Higher mark schemes side by side, you will see that, in Sections A and B, the Band 3 Foundation descriptors are identical to the Band 1 Higher descriptors. This means that a Higher tier candidate's answer must merit a mark in Band 1 of the Higher tier before it can be awarded any mark on the Higher tier paper.

Part (a) on character

To gain a mark in Band 1 for this, the character question (Capulet in the case of Q1), the standard formula for success is three PEE chains picking out three different things we learn about him. In the extract, we see him still smarting from his daughter's disobedience at the start but then showing relief, eagerness and joy when she appears to agree with his choice of husband. Candidates will access Band 1 on the mark scheme if the points they make are not reproduced (Capulet is happy and Capulet is joyful are not two separate points), if they are supported by valid evidence and if some comment is made to explain the point in the candidate's own words.

If the points demonstrate a thorough understanding of Capulet (by showing, for example, that he overcomes his exasperation with Juliet in this scene), a Band 2 mark may well be appropriate. Some candidates tried to argue that he was selfish and only out to gain social status and money through Juliet's marriage to Paris. This is, of course, debatable and certainly not something borne out by the extract so, although it may be accepted as part of a Band 1 answer, it would not be considered the mainstay of a Band 2 response.

To access Band 3, perception must be shown. One example of this was the point that Capulet's eagerness in this extract results from the concern that Juliet might change her mind again – a valid and thoughtful interpretation.

The extract for part (a) in Q2 on *Macbeth* reveals a number of aspects to Macbeth and some of them appear contradictory. He appears to show guilt, confidence in his own power, doubt about this power and courage to go down fighting all in the space of a few lines. A sound listing of some of these observations was enough for a Band 1 mark but access to Bands 2 and 3 depended on how far the candidate was able to weave them into a coherent view of the character.

Part (b) on performance

Examiners reported an overall improvement in candidates' responses to the performance question. They tended to spend more time on it than in the past and go into more detail, and far fewer spent unproductive time on lighting, props and costume. The focus on character and interaction, as evidenced in the language, is to be welcomed.

In the Q1 extract, Capulet is still annoyed with Juliet when she enters but only the weaker answers stated that he remained angry throughout the extract. It was pleasing to see responses acknowledging the fact that Juliet is duping her father and considering ways in which this could be communicated to the audience. Some did well to suggest that she finds it difficult to look him in the eye. Others suggested that she be brazen in 'facing it out'. What were quite unconvincing, however, were suggestions that she is openly resentful and shouting at her father like a sulky schoolgirl. Perception was shown by those candidates who considered the extent to which Capulet is convinced by Juliet's *volte face* and how any misgivings he has might be shown in performance.

Candidates approach the question in a number of different ways and many of them work equally well. In general, it is better to deal with every line in the mini-extract and put oneself in the role of director and/or actors. After all, anyone staging the scene must be clear about the meanings and implications of everything that is said if they are to produce a convincing performance. To help them, candidates use sentence starters such as: 'I would tell the actor playing Macbeth to...' or 'I imagine this line being said as though ...' This approach is particularly useful when explaining how Macbeth would deliver the line 'my soul is too much charged/ With blood of thine already'. Is he being cowardly? Or weary? Or guilty? Or is he mocking Macduff?

Some candidates go through line by line in order to answer, others deal with each character one after the other, others write a detailed exposition supported by embedded quotations. Some have been taught the PRI method: **performance** technique, **reason** why this has been chosen and **impact** on the audience. Another valid method is to **quote**, say **how** the line should be delivered, explain the **feelings** which lie behind the line and explain the desired effect on the **audience**. What all these have in common is detailed analysis coupling suggestions with reasons why particular performance features have been chosen.

A few candidates ignored what was said in the *Macbeth* mini-extract for Q2 and concentrated on the fight which follows. Many more candidates employed a limited stock of vague and unexplained suggestions such as 'he will speak this line in a loud voice'.

Part (c) on another part of the play

Answers to these questions remain the least satisfactory in the exam as a whole. Each is worth 10 marks but so many responses are only two or three lines long.

To begin with, candidates must identify a single 'other part' of the play. This 'other part' must have relevance to the theme or feature referred to in the question. Then candidates must discuss the significance of their chosen part to this theme.

The *Romeo and Juliet* question (Q1) focused on 'family relationships' and these are an essential concern of the play. It would be perfectly valid to interpret the phrase as 'relationships between families', although the more productive interpretation may well be 'relationships within families'. Many parts of the play provide rich material, for example:

- Capulet's controlling of Tybalt in Act 1 Scene 5
- the Capulets' presentation of the arranged marriage to Juliet (Act 3 Scene 5)
- the reaction to Juliet's 'death' (Act 4 Scene 5)
- the final reconciliation at the end of Act 5 Scene 3.

Having chosen and identified the part (a simple ID is fine – there is no need to quote act and scene numbers) the candidate must stay with it, exploring it in relation to the theme. For example, the scene featuring Tybalt and Capulet demonstrates the strong hierarchy in the Capulet family, the possibility of more civilised and placatory behaviour, the importance of Prince Escalus's edict. It creates the conditions which allow Romeo and Juliet to meet and Tybalt's frustration sows the seeds of further, disastrous conflict. Ironically, it features an event which was meant to introduce Juliet to Paris.

A number of candidates chose the scene which involved the killing of Mercutio and/or Tybalt, which is a valid choice if the focus is on Romeo treating Tybalt as a cousin whilst keeping his marriage to Juliet secret. Tybalt's confusion and frustration as a result would provide much material for exploration. One examiner noted: '...some perceptive candidates referred to the language utilised by Shakespeare. An example of this being in Act 3 Sc1 where Tybalt and Mercutio are fighting and in particular Benvolio's comment that the "hot day" reflects the hot-headedness and violence of the characters in the fight and how this reflects the relationship between the families.'

Others chose to concentrate on a scene involving Juliet and the Nurse, making the point that 'the Nurse is more of a mother to Juliet than Lady Capulet is'. This is by no means irrelevant but only the more able and perceptive could develop a telling response.

Inevitably, those candidates who know their chosen part well are at an advantage, although there is no need to offer any direct quotations. Clearly, candidates should have a working knowledge of the play in its entirety if they are to be fully prepared for these questions. What they must not do, however, is range over the whole play, discussing family relationships in all their facets. Nor should they discuss more than one part of the play.

Using *Macbeth* as an example (Q2), candidates could use CRISP to consider one or more of the following:

- **Character:** What does the chosen part tell us about the theme in relation to character? The *Macbeth* theme this series was 'violence' and many candidates selected the part dealing with the murder of Duncan. The scene shows us how jittery Macbeth in his first attempt to translate the skills of the battlefield into cold-blooded murder and it also shows us Lady Macbeth's surprising vulnerability. The characters have to learn to deal with new kinds of violence.
- **Relationships:** What new things do we learn about the relationship between the Macbeths in this scene? What do we learn about the relationship between Macbeth and Duncan?
- **Ideas:** What is Shakespeare saying about violence in this scene? That it is unnatural? That no good will come of it? That it triggers unstoppable consequences?
- **Structure:** To what extent is this the salient moment, the turning point of the play? Macbeth has achieved power through violence but the power has already begun to isolate and destroy him.

- **Plot:** Candidates most often see their chosen part as a driver of the plot, as a link in the chain of cause-and-effect. This is not particularly sophisticated, usually, but can go some way to answering the question.

Sometimes, it is a concern to see candidates referencing a film adaptation of a text, rather than the text itself. Whilst versions of the play, if accurately adapted and produced, may enhance the candidates' understanding and appreciation of the play, placing it within a more meaningful and modern day context for candidates to relate to, it should, nevertheless, be recognised that anything other than the text itself is merely an adaptation and candidates should not rely on any such adaptations as a total means of understanding or appreciating the original text.

Question 1

Romeo and Juliet

The following answer would have been awarded some marks had it been submitted as a Foundation tier response, but does it gain any marks according to the Higher tier mark scheme?

a) Shakespeare presents the character Capulet in this extract like he is very demanding and upper class. I know this because "Why I am glad on't! This is well. Stand up this is as't should be. Let me see the country!". Also he is using a lot of explanation marks which shows he's shouting and I linked that to demanding and bossy "Go thou to Juliet. Help to deck up her".

b) In this extract the following lines would be performed like Juliet is kneeling down on her knees looking up to Capulet and Capulet is looking down at her shouting orders at her. My evidence to back me up that she is kneeling down looking up at him would be "Henceforward I am ever ruled by you". Also I know that Capulet is giving orders to Juliet because "Send for the country! Go tell him this. I'll have this

(Section A continued) Knot knit up tomorrow morning!"
Overall i think in this extract is showing
whos in charge.

c) In the extract Juliet says she will do what her father wants. One other part of the play were there is family relationship is were they are talking at the very start of the extract, Capulet says "How now, my headstrong? Where have you been gadding?" This is showing that he is loving and caring because by the term headstrong, he means hes always thinking about her and hes questioning her saying ~~where~~ where have you been? and that shows hes worrying. Juliet response "By holy Lawrence to all prostrate here to beg your pardon. Pardon, I beseech you! Henceforward i am ever ruled by you". She is showing that shes back and realised that she loves her father and she will always be under his rule.



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- 1(a) is very superficial. 'Demanding' is a valid point but 'upper class' is vague and unsupported.
 - 1(b) shows limited understanding of the scene.
 - 1(c) does not move away from the extract given.
- This was given 0 marks for each of the three traits.



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Candidates should always read the question carefully.

The following Q1 response can clearly be awarded marks according to the Higher mark scheme.

In the extract we know that Capulet is angry at the start. "How now my headstrong? where have you been gadding?" This is because of the heated argument Juliet and Capulet had previously. Capulet uses the word "headstrong" referring to Juliet as if she is a stubborn child. This reflects he is annoyed at her. He also uses the word "gadding" which implies that he doesn't really trust Juliet, he probably thinks she's been wandering around the streets wasting her time. This also shows us that he is annoyed at Juliet. He is annoyed because he doesn't like to be disobeyed, he is the head of the family and everyone should do what he says so he is a powerful man. He is also very selfish. As soon as Juliet tells him she has decided to

(Section A continued)

Marry Paris he says "Send for the county! Go tell him of this. I'll have this knot knit up tomorrow morning." *It is implied he has forgotten Juliet at this point, his first reaction is to send for Paris, not even a thanks to Juliet. When he says ~~will~~ he will have this knot knit up tomorrow morning it shows us that he thinks the wedding is based around him, it's not about what Juliet wants, it's about his status and his money.

He is also very bossy, this shows us he is used to having lots of power. "Ay, marry, go, I say, and fetch him hither." He tells ~~Juliet~~ ^{Juliet and} every body what to do, he doesn't bother doing it for himself.

performance:

when Juliet says "Hence forward I am ever ruled by you" she would fall to her knees and grab his hands. She will however, not be able to look him in the eye so she will look to

(Section A continued)

the floor. This will give Lord Capulet the impression that she is bowing down to him. ~~that~~ it will give him power and make him pleased. There will be dramatic irony in this scene because the audience will know she can't look him in the eye because she is lying, the other characters in the play won't know this.

Lord Capulet will then turn his back to her and throw his arms up in the air and say "send for the County! Go tell him of this. I'll have this knot knit up tomorrow morning! His eyes would be wide open and filled with excitement and then he will turn around to face Juliet again.

Juliet would still be on her knees and she will say her next lines. She will look him in the eye this time when she says "I met the youthful lord at Lawrence's cell" but she will ~~not~~ break eye contact when she speaks about giving Paris

(Section A continued)

her love so the audience will know she feels a bit guilty lying to her father.

Capulet will smile and say "why, I am glad on't! This is well. Stand up" but he will not help her up because he is too busy planning the wedding in his head ~~and because she~~ and at this point he isn't thinking much about Juliet.

The audience will realise this by his actions.

Theme:

When Romeo marries Juliet and he then refuses to fight Tybalt because he is now his family. If Romeo didn't bother about the family relationship between himself and Tybalt when Tybalt demanded to fight him, Romeo would have fought him. Mercutio would never have stepped in to replace Romeo in the fight, Mercutio would have then never been killed. Romeo would of had no reason to kill Tybalt and Romeo never would have been banished from Verona.

The fight is the changing point of the play if Tybalt (and) Romeo never

(Section A continued) became family then ~~then~~
Romeo would never have been banished.
~~then~~ Romeo and Juliet could ^{they} have been
together in the end. - 2

~~This is~~ The family relationship is
important because it is what changed
the play around. If Tybalt understood
why Romeo wasn't fighting him maybe
he would have left it but he didn't
understand and he didn't leave it.
~~There is also a lot of dramatic irony
in the play. The family relationship
is important throughout the play.~~



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1(a) The candidate works through the extract, showing how Capulet changes his view of Juliet. The first paragraph, with its consideration of language, is the strongest. The points about Capulet being selfish and concerned with money later in the response are less convincing. 5 marks

1(b) There is a telling point about dramatic irony in the fourth paragraph and the candidate develops the idea of Juliet's eye contact thoughtfully. The comments about Capulet in the last paragraph show some perception about the effectiveness of performance techniques. 6 marks

1(c) The candidate identifies a valid part of the play and makes relevant links to the theme. The dynamics between Mercutio, Tybalt and Romeo are examined with some perception. There are points about structure in the second paragraph. The final piece of speculation is, of course, just that. 8 marks

Question 2

Macbeth

A. Shakespeare presents the character of Macbeth as feeling guilty in this extract. We know this as Macbeth says "my soul is too much charged with blood of thine already." This is Macbeth saying I have already killed too many of your family to kill you. This shows Macbeth as feeling guilty and showing remorse for his murders, this isn't really shown in other parts of the play. This makes the audience feel like Macbeth regrets what he has done but they don't feel sorrow towards him as it is too late now he has already committed too many murders.

Shakespeare also presents Macbeth as being a confident character in this extract. It is shown in the part "I bear a charmed life, which must not yield to one of woman born." This is Macbeth saying I am like the chosen one no one can kill me. This shows Macbeth is feeling very confident after what the witches have told him, and he is ready to fight MacDuff. This makes the audience think that he has changed from someone regretting his killings to someone who is going to kill again. Which makes them

(Section A continued) dislike him.

Shakespeare also presents Macbeth as being a monster in this extract. He does this through what others say about him. For example MacDuff says "we'll have thee, as our rarer monsters are, painted upon a pole, and underwrit, 'Here may you see the tyrant'." This is MacDuff saying he wants Macbeth locked in a cage where people can look at him like a monster. This makes the audience dislike Macbeth as they think he is monstrous.

B. I would have MacDuff shout the lines 'Turn, hell-hound! Turn!' to show his anger towards Macbeth for killing his family. As MacDuff shouts those lines I would have Macbeth turn and stand from where he was sitting on the floor. I would do this to show he is guilty as he is on the floor but at the same time he is ready to fight as he turns and stands.

When Macbeth says his line 'of all men else I have avoided thee. But get thee back, my soul is too much charged with blood of thine already.' I would have him say these lines with regret and guilt in his voice to show he is sorry for what he has done. While these lines are said I would have MacDuff lower his head to show his sadness for the loss of his family and

(Section A continued) have him grasp the handle of his sword to show his anger and that he is ready to fight.

When MacDuff then says the lines 'I have no words: My voice is in my sword - thou bloodier villain than terms can give thee out! I would have him gradually louden his voice until he says sword where he would then draw his sword and shout to show anger and ready to fight. I would also have him leap forward and swing for Macbeth. Macbeth would leap backwards to dodge the sword and then draw his ready for battle.

Macbeth and MacDuff fight in this scene which shows violence. Another part of the play where violence is seen is when Macbeth fights and kills young Siward. Macbeth kills the young Siward as he sticks up for what he believes is right and fights Macbeth.

This scene is very important as it gives Macbeth a bit of confidence so he goes on thinking that he can not die. This leads to his death as he continues to rull badly as he thinks no one can stop him but in the end MacDuff does.



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2(a) This response deals well with Macbeth's apparent remorse and comments on possible audience response. Macduff's 'monster' reference and the threat of displaying a vanquished Macbeth is perceptive. 6 marks

2(b) The examination of Macduff's feelings is impressive here. 5 marks

2(c) The choice of scene is not very productive and comments are superficial. 0 marks



When answering the character question, take account of what others say about the specified character.

Section B

Part (a) on character

Much that has been said about candidates' performances in the (a) questions in Section A is also relevant to the (a) questions here.

Those answering on George for Q7 on *Of Mice and Men* picked out a number of valid points: that he cared for Lennie, that he didn't want to see Lennie hurt, that he was a quick thinker and formulated a plan instantly. The idea that he was selfish by not wanting to be implicated was less convincing but certainly not completely invalid. One perceptive answer commented that George's rapid response showed how prepared he was for this kind of catastrophic event. Another pointed out that what George says to Candy is not the real reason for his sudden exit. The fact is that he needs time to go and get the gun.

With regard to *Heroes* (Q6), many candidates pointed out how important to Francis were his parents and his religion. The idea that he joined the army to become a hero (rather than to get himself killed) missed the point somewhat.

Part (b) on language

This is a question about language. Even though candidates are often asked about the language used by or about a character, this is not a character question.

So, valid answers about Candy's reactions to the death of Curley's wife in *Of Mice and Men* must focus on the analysis of single words and phrases that Steinbeck has selected: adverbs such as 'helplessly', 'viciously', 'weakly'; verbs such as 'sniveled' and 'blinded'; insults such as 'God damn tramp' and 'lousy tart'; the 'singsong' quality in his repetition of 'the old words'. There is no need to label specific parts of speech but candidates must discuss the effects of these word choices.

Similarly, in 'attitudes to death' in the *Heroes* passage, candidates should look for the key words and phrases: 'plunge', 'mumble a prayer', 'horrified', 'worst sin of all', 'despair', 'pitiful graves', 'consecrated ground', 'disgrace', 'dying with honour', 'noble deaths', 'leaping from a steeple'. Most of these are negative but some are positive and this opposition could help structure an answer. More able candidates often used sentence starters such as 'the word (_____) suggests ...' or 'Cormier has chosen to use the phrase (_____) to create the effect of ...'

One particularly perceptive candidate offered the point that 'Candy says "would of" and this tense shows that the dream won't come true now and how disappointed he is'.

Part (c) on another part of the text

These questions are very similar to the (c) questions in Section A but candidates must make some link to the social, cultural, historical context of the text.

Again, it is essential that candidates choose just **one** other part of the text on which to base the discussion about the significance of the theme. For *Of Mice and Men* (Q7) the theme was dreams, and suitable parts of the novel included:

- the early scene in the brush when George rehearses the dream with Lennie
- the scene in the bunkhouse when Candy overhears George and Lennie
- the scene in Crooks' room
- Curley's wife confiding in Lennie before her death
- George's incantation before shooting Lennie.

If we take the last of these and apply **CRISP**, we could construct an answer around one or, preferably, more of the following:

- **Character:** George's execution of Lennie is his last act of love. It shows how quickly George thought of a 'solution' and may indicate that he was expecting this to happen one day.
- **Relationships:** George sees the need to make Lennie happy at the last and to take responsibility in a way that Candy failed to do with his dog.
- **Ideas:** Steinbeck has shown that humans desire independence and fair reward for their labour, even though social circumstances make it seem almost impossible (and this is a way into considering context).
- **Structure:** The setting and the language illustrate the circular structure of the novel. It is neat but demonstrates a pessimistic vision of helplessness in its closure (this can also lead into discussing context).
- **Plot:** This is the inevitable result we expected. The incident in Weed foreshadowed the murder as the mercy killing of the dog foreshadowed this.

Similarly, in the case of *Heroes* and the 'significance of heroes' in Q6, such an answer could be built around:

- Francis's return to Frenchtown and his conversation with Enrico
- the incident when Francis receives his injury
- the discussion about Larry in Chapter 6
- Larry's triumphant return in Chapter 11
- the assault on Nicole by Larry
- Chapter 17.

The contextual dimension was not addressed by many candidates this series, even though it was clearly required in the question. Those candidates that did deal with it often did so with a bolt-on paragraph about the depression or the dust bowl (with reference to OMAM). Such an answer may get some credit but the best answers draw points about context from the chosen **part of the text**. For example, a candidate who may have chosen the scene immediately preceding the death of Curley's wife would focus on her dreams and comment on the areas listed in **CRISP**. The contextual element would arise out of a consideration of Curley's wife's limited chances in life, her lowly status on the ranch and the superficiality and futility of her dream of being a star. It would be perceptive to observe that her 'dream' was never a possibility because it was planted in her head by a man who probably wished to exploit her. Points about migrant workers would feel artificially grafted on to this and the answer would not have the same cohesion. A number of candidates referenced the 'American Dream' but seemed to have little understanding of what it meant.

Evidence of reference to context seen in this exam paper in candidates' responses, include the following:

- The war: how it affected the community of Frenchtown and its impact on characters like Larry, Francis and many others.
- Disfigurement: Francis's own view of his changed appearance and the reactions of others.
- Religion: the influence of Catholicism on characters and its link to sexual and moral attitudes.
- Sexuality: repression and double standards.
- Teenage: self-esteem, sexual awakening, social integration and the significance of leisure activities.

It is clearly important that candidates practise these types of questions before the exam, making sure that they cover all aspects required and gaining a better understanding of how much they need to write.

(Section B continued) gotta tell the guys" You know he ~~knows~~ ^{knows} what's right because otherwise he would have come up with a idea to keep ~~Lennie~~ Lennie safe. ~~It could also mean that~~ It also means he doesn't have a choice except to tell everyone else about it in case Lennie does it again.

George is a demanding person, especially when he is frustrated you see this when ~~he~~ he says "Now you listen" ~~at~~ at this point you know that he is frustrated and is in a rush because you get a vibe that he has something important to say to ~~Candy~~ Candy and that he is egour for Candy to pay attention to him.

"Maybe they won't hurt him" this quote explains that he thinks positive, and that he ~~tries~~ tries to make himself feel better about what they will do to ~~Lennie~~ Lennie. So he tries to think that ~~he~~ the other men won't hurt Lennie and will just ~~hard~~ have a

(Section B continued) argument/a shout at him. This makes you realise that he is a worried man, who ~~always~~ ~~just~~ thinks positively in the worst situations to make him feel better. ~~about~~

B) The language used in this extract shows that Candy's ~~didn't~~ ~~take~~ the death had taken the death horribly and blamed it on Curley's wife. ~~He says~~ ~~word~~ the extract shows when he is angry he is really angry he gets aggressive, but he waits for the room to be empty. The word "viciously" shows how angry he actually got and it makes you feel ~~that~~ ^{the} anger of his character at that moment "helplessly" shows he couldn't help even if he wanted to and felt sorry for Curley's wife for a moment. ~~The~~ The extract says "his voice shook" for this I get the impression that he wanted to cry for the fact his dreams are ruined. ~~and~~ He uses aggressive words such as "tart" because he thinks it's Curley's wife's own fault she died and that ~~is~~ it's her fault his dream

(Section B continued) ~~is~~ is ruined.

c) Another part of the novel, ^{that dreams are expressed} is when Lennie talks about the rabbits. This is when Lennie and George are by the lake. Lennie gets George to tell him about their idea of getting ^{their} own place with lots of rabbits. Lennie get so excited and starts encouraging George to carry on with the story and also makes ~~him think~~ Lennie ask George lots of questions on what he wants.



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7(a) This response makes several valid points about George, the most impressive being he 'knows what is right'. George is not trying to help Lennie escape but knows the consequences have to be faced. 5 marks

7(b) There is a clear focus on language here and several comments are made about well chosen examples. 5 marks

7(c) Although a relevant part of the novel is identified, there is nothing on significance or context. 0 marks



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Candidates should bear in mind that is worth spending a little more time on the (c) question.

The answer to (c) here is more successful.

Write your answer to Section B here:

A) In this extract we learn that George is a caring character. For example "Lennie never done it in meanness." This shows that George is basically sticking up for Lennie, and saying that he wouldn't hurt anyone, being mean. It also shows that he doesn't want anything to happen to Lennie.

In this extract we also learn that George is a loving character. For example "I ain't gonna let 'em hurt Lennie." This shows that George doesn't want anything to happen to Lennie, because he loves him. On the other hand, George has also been a father figure for Lennie, so he obviously cares for him.

(Section B continued) ~~D~~ Finally, in this extract we learn that George is a hasty character. For example "Give me a couple of minutes, and then you come runnin' out an' tell me you jus' found her." This shows that George is being hasty, because he is panicked about Lennie, and he is trying to come up with a plan, so he can save Lennie. The word "you" suggest that George is too scared to go and tell Curley and everyone that he found her, because they might think that he was in on it. This shows that he cares for Lennie as he is saving him.

B) In this extract Steinbeck uses the language feature repetition. For example "They got to bring him in, I guess. They aint no way out. This is important because he is repeating the word they, as in basically if they find out Lennie did this, that Lennie doesn't have a chance. This is to show the reader that by using repetition Steinbeck is trying to create some tension.

(Section B continued) by repeating the word "then".

In this extract Steinbeck uses the language feature dialect. For example "you god damn tramp". This is important because Candy is really angry with the fact that she made her self look easy to get around the men, and so therefore he is calling her a tramp. This shows the reader that ~~hardy~~ Steinbeck has used the word "tramp" to show that, basically she didn't get the attention of Curley, so she decided to go around to the other men on the ranch, and see if she could get their attention. So this shows how Candy is saying that she is a tramp.

Finally in this extract, Steinbeck uses the language feature imagery. For example "you ain't no good now, you lousy tart". This is important because you can tell that Candy didn't like Curley's wife in the first place, she just came across to him, as nothing but a tart. This is to show

(Section B continued) The audience that by using imagery you can imagine how Curley's wife was a tart and you could imagine how she looked in your head. But by using the word "lousy" proves that Curley's wife is no used to anyone anymore as she is not used.

c) The theme of dreams can be found in one other part of the novel when Curley's wife tells Lennie that she wanted to be an actress. For example "I coulda been in the movies". This shows that Curley's wife wanted to be an actress because she hated not getting no attention. Basically, she hated the fact that she was married to Curley, because, men owned their women, as men had a higher status than women. At the time there was the great depression going on which meant that people had no work, and therefore no money, so the only way they could get through the day is to have something to look

(Section B continued) forward to, and as in this, I mean a dream. It was the only way they could avoid the real life and dream about what they could have and what they wanted. However, there was also sexism going on at the time, which meant that men was getting treated better than women. Men was seen to have a higher status than women, as women was seen as, rat traps and sex objects, and Curley's wife didn't get no attention from the men, this is why her dream was to become an actress.



ResultsPlus
examiner comment

7(a) and 7(b) are sound and can be given 2 marks each.

7(c) makes a considerable effort to discuss context, which could be linked more securely to the passage chosen and discussed. 5 marks

Section C

Question 11

This required candidates to write an article for a school or college magazine explaining why teenagers should have a healthy lifestyle.

Candidates should keep to the brief. A minority addressed their comments to parents or to no audience in particular. Many more ignored the 'why' element of the question and focused entirely on **how** to lead a healthy lifestyle. Examiners were happy to see further evidence of better planning in answers and this is something that we are sure teachers continue to emphasise.

Candidates need to write enough to access the higher bands and, again, time management is key.

Often, candidates interpreted the task as one of persuasion and used some relevant rhetorical devices. However, this can become a distraction when a candidate showers the reader with rhetorical questions or three-part lists and, of course, it is the quality of the argument which has the most telling effect. Random use of invented statistics, vox pops and 'expert' evidence can also detract from the quality of the candidate's own argued viewpoint. For example, a totally fallacious assertion that 90% of candidates hate PE is no foundation for a convincing discussion.

Technical accuracy is important and the use of paragraphs and properly constructed sentences must be a priority for candidates in future exams. Rather too many, it seems, produce lively and engaging pieces which are marred by fundamental and persistent errors.

To access the highest band, candidates are expected to use a full range of punctuation and one examiner reported an interesting and successful approach:

'I marked a "run" of responses where candidates used PAF (Purpose, Audience, Form) to guide their planning and they also made the following list of punctuation:

. ? , ... - " " ' () : ;

They then proceeded to tick them off as they used them in their response. Although this may have been a bit of a "box ticking" exercise it did mean that the candidates were thinking about using a range of punctuation and most of them used them correctly. This meant that candidates addressed the second bullet point on AO3iii well.'

This candidate relies heavily, for the first few paragraphs, on invented statistics and interviews.

Write your answer to Section C here:

Do you have a healthy lifestyle?

On average, about 6 out of 10 young people agreed to having a healthy lifestyle but the other 4 said they would rather eat junk food rather than healthy foods.

~~██████████~~ A recent survey around schools and colleges in the Wigan borough proved that eating healthy is better than eating fast foods and other, also 70% of young people stated they have their 5 a day because it's a good way to stay fit and healthy and Jamie Oliver encouraged them to eat healthy during schools/colleges.

However fruit and ^{vegetables} ~~██████████~~ has had an increase on price in supermarkets and not everyone stated they could afford to ~~██████████~~ buy enough fruit and vegetables to have the 5 a day.

(Section C continued) every week. One student stated "My mum is a single mother to 3 children, including me and only works part time so ~~other than~~ besides buying meals she doesn't have enough to buy enough fruit and vegetables for us all to have our 5 a day every week".

Another good point, however, is it lets young people get their vitamins and minerals which allows them to have more brain energy which concludes them having a better education in life and lets them get the best out of life, also it gives them a longer life expectancy and stops them catching viruses or illnesses such as flu or even worse cases such as cancer.

On the other hand, A lot of young people have resulted into becoming anorexic due to them seeing Celebrities in magazines being healthy and slim which has resulted in themselves being self conscious and even resulted in them being seriously ill or worse case scenarios such as death or suicide.

(Section C continued) To conclude, it is my own personal opinion that I advice you to eat healthily such as choosing an apple over a bar of chocolate or drinking water instead of fizzy pop as it will give you much more variety of good things in life.



ResultsPlus
examiner comment

A03i/ii: Although the candidate is focused on the needs of the task, there is little attention paid to the audience. The article is arranged in paragraphs but ideas are not fully developed. 10 marks

A03iii: Spelling is accurate but there is some misuse of capitals and there is little control over sentence structures. 6 marks



ResultsPlus
examiner tip

Candidates should always plan before they start and check at the end.

Question 12

The task of writing a review of a film or video game to post on a blog produced a spate of very lively and engaging pieces. Experienced gamers, bloggers and blog readers lapped this up, with many adopting a well judged tone and style, using genre-specific vocabulary and making their chosen subject accessible to those of us who are not aficionados. Those who reviewed games, particularly, did so with enthusiasm and critical judgement. One examiner noted: 'Stronger candidates alluded to the fact it was a blog in a very simple way, "Come back soon for some more gaming news".'

Film reviews tended to be less successful, often containing much narrative description and rather less in the way of technical appreciation.

The quality of written communication, however, showed patterns similar to those shown in answers to Q11.

In writing tasks in Section A of the exam candidates were able to combine a range of techniques. Nevertheless, most tasks tend to ask for a personal opinion to be presented and supported and candidates can prepare themselves by honing the appropriate skills.

This game review shows both enthusiasm and control.

Write your answer to Section C here:

Hello,

I'm writing this formal review of the newly released "Black Ops 2" a game released by the 'Call of Duty' franchise and a game funded and created by a game developer named Treyarch.

First of all, this game was ^{extremely} ~~extremely~~ anticipated after the first few days of it being ~~ann~~ announced to the public. The description of the game on announcement was extravagant to say the least. However like other games from the 'Call of Duty' franchise, they usually are. But with a description like 'This game includes futuristic warfare with more explosions, guns and Zombies ^{and the ability to go invisible} how can anyone not be enticed? in this review I'll make sure to answer that question for you.

(Section C continued) Now onto the review side of things, the game has been out no longer than 2 months and that has given me more than enough time to play, check and compare features, graphs, gameplay and flexibility of the game to truly test this game and play the game to full potential. First of all in the very early beginnings of me going onto the game there are 3 main branches in which the game splits off into then becomes increasingly in depth.

In the beginning of the game there are 3 prioritized modes of gameplay. Campaign which is story mode in another sense, then there is Multiplayer in which you enjoy online features with potentially millions of other players and enjoy features such as team play and 1 vs 1. Then there is a mode called Zombies, a mode which features in a post apocalyptic world which you and up to 3 other people stand alone with against thousands if not millions of Zombies with the single purpose to stay alive. Now if that doesn't sound thrilling enough there's a gigante world with endless possibilities such as car door and a trolley to make a shield

(Section C continued) or a toy monkey that claps symbols together to attract zombies then blows up to destroy them. The fun experienced in the mode alone is endless, relentless and amazing to say the least.

The Multiplayer ^{mode} however, is a ~~total~~ completely opposite story in my opinion. With only a dozen maps and ~~two~~ ~~three~~ approximately 20 game modes I find multiplayer mode to be far too repetitive. Treyarch must ~~be~~ have made an ~~assumption~~ assumption that putting far too many guns and attachments (additional items to enhance ^{or} modify the weapon) would balance out the eye gagging boredom the repetitive gameplay produces. With more than a day of game time I'm 100% sure that no-one can enjoy this, and if by some miracle somebody finds a way of doing so tell me immediately.

So to conclude this review this game is an ~~amazing~~ action packed very graphical, in depth well thought out game with fantastic detail and amazing and unique gameplay like none seen before and considering I completely enjoyed playing multiplayer mode and I repeat ~~to~~ anyone who

(Section C continued) does, I personally think this game is a very good game and if somebody asked what out of 10 I would give it, I would definitely give it a 7.8/10.

From Brandon Lawrence.



ResultsPlus
examiner comment

AO3i/ii: The candidate demonstrates an assured control of the subject and has a clear sense of audience and purpose, providing essential information and making judgements. Organisation is assured, also, and the review develops in a satisfying way. 24 marks

AO3iii: There is a comparatively large number of spelling errors but the vocabulary is very ambitious. Sentence structures break down at times but they are purposeful. 8 marks

Paper summary

Based on their performance in Sections A and B (Reading), candidates are advised as follows.

- When answering the (a) questions, show that they have a thorough understanding of the character as he or she appears in the extract
- When answering the Shakespeare (b) questions, comment on each line spoken by the characters and give reasons for each performance technique suggested.
- When answering the Prose (b) questions, comment on at least three language features and why they think the writer has chosen to use them.
- When answering the (c) questions, identify clearly one other part of the text to discuss.
- Comment on the significance of the theme named in the question in this other part of the text, using CRISP as a guide.
- When answering the Prose (c) question, explain what the part they have chosen tells us about the context of the novel.

Based on their performance in Section C (Writing), candidates are advised as follows.

- Plan answers carefully, deciding what to write in each paragraph.
- Leave time to check for errors in work at the end.

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