

Mark Scheme (Results)

January 2013

GCSE English (5EH2H) Paper 1

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General Marking Guidance

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

Mark Scheme

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

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

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

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

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

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

Assessment Objectives

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

A02: Reading

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

A03: Writing

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

SECTION A: SHAKESPEARE

Romeo and Juliet

Question Number	Question	
1(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Capulet as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Capulet is at first displeased and angry with Juliet: ‘my headstrong’ • He is then pleased that she has changed her mind: ‘this is well’ • He is eager to fix the marriage quickly: ‘I’ll have this knot knit up tomorrow morning’ • He is sure of his own authority: ‘this is as ‘t should be’ • He is grateful for and pleased with ‘this reverend holy Friar’ (there is irony in this) • He is keen for everything to be prepared: ‘I will stir about’, ‘we’ll to church tomorrow’ • He organises others: ‘Nurse, go with her’ • He will work hard to make sure all is ready: ‘I’ll not to bed’, ‘I’ll walk to Paris’, ‘I’ll play the housewife’ • He is elated: ‘My heard is wondrous light’. <p>Reward any other valid points.</p>	
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"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Juliet is on her knees • Capulet may or may not accept matters at face value • Capulet is speaking to the servants and his wife as well as Juliet • Juliet is playing a part and her contrition/ acceptance may be exaggerated: she feels she has to explain her change of heart • Capulet's relief and joy • The reactions of Lady Capulet and Nurse. <p>Reward any other valid points.</p>		
Band	Mark	A02 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<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.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from 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 the importance of family relationships. (AO2ii).</p> <p>Candidates may refer to (among many others):</p> <ul style="list-style-type: none"> • The feud and the violence it provokes in the first scene or the deaths of Mercutio and Tybalt • How the love of Romeo and Juliet is affected by family relationships in one other part of the play. • How Friar Lawrence intervenes to bring the feuding families together. <p>Reward any other valid points.</p>	
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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating 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 Macbeth as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Macbeth is close to defeat but will not : ‘die/ On my own sword’ • He does not want to fight Macduff and recognises that he has already killed his family: ‘too much charged/ With blood of thine already.’ • He is confident that Macduff is wasting his energy: ‘Thou lovest labour’ • He feels immune: ‘I bear a charmed life’ • But Macduff’s disclosure shatters his faith in the witches: ‘fiends no more believed’ and he wants to retreat: ‘I’ll no more fight with thee.’ • He will not yield, however, ‘before young Malcolm’s feet’ and ‘the rabble’s curse’, showing pride, arrogance and courage. <p>Reward any other valid points.</p>	
Band	Mark	A02i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • Macduff is eager to get Macbeth's attention ('Turn') rather than attack him from behind • Macbeth's recognition of Macduff when he does turn and realisation of the wrongs he has done him • Macduff's language ('hell-hound', 'bloodier villain') shows how angry and vengeful he is. • How the chaos of battle affects the scene. 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<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.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from 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 violence (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The defeat of Cawdor • The (reported) murder of Duncan and his stewards • The attack on Banquo and Fleance • The murder of MacDuff's family • One of the last battle scenes <p>Reward any other valid points.</p>	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating 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 Shylock as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Shylock is defiant: ‘I can give no reason, nor I will not’ • He hates Antonio and is honest about it: ‘a lodged hate and a certain loathing’ • He doesn’t care about the opinions of others: ‘I am not bound to please thee’ • His immediate response to Bassanio’s challenges show he is sharp-witted and articulate • He is stubborn in insisting (‘I would have my bond’) and this shows he money is less important than his revenge • He is convinced he is right: ‘What judgement shall I dread, doing no wrong?’ • Bassanio regards him as hard-hearted: ‘thou unfeeling man’. <p>Reward any other valid points.</p>	
Band	Mark	A02 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"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Bassanio's anger and contempt • Shylock's pleasure/hatred/triumph • Antonio's resignation • The reactions of others present: Gratiano, Salerio and the Duke. <p>Reward any other valid points.</p>	
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"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from 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 hatred hate (AO2ii).</p> <p>Candidates may refer to:</p> <p>Any scene in which Christian characters show or express hatred towards Shylock or Shylock towards them.</p> <p>Any scene in which one character shows hatred or extreme dislike towards another.</p> <p>The starting point for the candidate's response must be a clearly identified part of the play.</p>	
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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating 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"> • She is distrustful of Meena: ‘if you are lying’ • She is sympathetic: ‘That poor poor girl’ • She is decisive: ‘already on her feet’ • She is an organiser: ‘some kind of rota’ • She is impetuous: ‘Sit a minute’ • She is horrified by Papa’s ‘English’ reaction • She feels the need to show affection: ‘smothered him with passionate kisses’ 	
Band	Mark	A02 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"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
4(b)		
	(7 marks)	
	Indicative content	
	<p><i>Candidates may select from a range of materials from the extract. These could include the following points.</i></p> <ul style="list-style-type: none"> • Papa thinks Mama is acting too hastily: ‘raised his hand’ • He suggests she may be ‘patronising’ but is careful to be diplomatic: ‘Think about it please. They have their pride’ • Nanima is alarmed by the reactions: ‘Punjabi machine-gunned..’ • Sunil ‘protested loudly’ at Mama’s display of affection • Reactions of Meena become more serious and subdued ‘tone of a funeral director’. 	
Band	Mark	A02 iii: understand 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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
4(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on differences between cultures (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • differences in attitudes and customs between the Indian families and the English • hostility shown towards immigrant communities or individuals <p>Within the context of Meena attempting to clarify her identity and the attempts of different cultures to co-exist.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating 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"> • The narrator is frustrated with ‘the miseries of re-education’ • He is vengeful and wants to ‘punish’ the headman • He pretends to be ‘innocent .. to disguise..hatred’ • He is devious: ‘in a pretence’ • He has ‘turned into a sadist’ 	
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	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • Violent verbs and nouns ('juddered', 'trembled'. 'final tremor') stress the pain • 'dreadful gurgling' indicates the effect of the treatment, as do 'pale' and 'foaming' • 'lashed', 'clamped', 'vice-like' suggest torture, linked to 'punish' • 'chisel', 'rock-face' and 'dust' suggest excavation rather than treatment. 	
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	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
5(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on re-education (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to any one part of the novel which shows:</i></p> <ul style="list-style-type: none"> • how Luo and the narrator have been sent to the village for re-education • what that involves • how they attempt to avoid it <p>against a background of repression and control in Communist China.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating 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"> • He is religious/ has had a religious (RC) upbringing ('prayer', 'nuns') • Is still deeply affected by this upbringing and is 'horrified' • He does not want to 'disgrace' his parents • He compares himself to those 'dying with honour' and feels guilt • He is imaginative: 'reach out and pluck' the star, 'how long would it take to plunge?' • He opts for a more "heroic" route. 	
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"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • Suicide results from ‘the worst sin of all: despair’ and goes against his religion • Death is a physical event: a ‘plunge towards the [cement] sidewalk’ • It would ‘disgrace’ his parents • Death can be ‘noble’ and ‘with honour’ 		
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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
6(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on heroes (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • the way war presents opportunities for heroism • the need to be heroic in everyday life • the dichotomy between the two • The idea that heroism is a myth 	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating 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"> • He is keen to think well of Lennie: ‘never done it in meanness’ • He is quick-thinking: ‘Now listen’ • He wants to spare Lennie suffering: ‘I ain’t gonna let’em hurt Lennie’ • He hatches a plan • He takes control • He says he doesn’t want the others to think ‘I was in on it’ but this may not be the real reason 	
Band	Mark	A02 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"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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 feels both 'sorrow and anger' • His anger spills out in abusive language: 'tramp', 'lousy tart' • He talks to her as if she were still alive: 'You done it, di'n't you?' • The verbs 'sniveled' and 'shook' show physical display of feelings. • He talks of what he 'could of' done • His words recalling the dream are like a ritual: 'singsong' • His eyes are 'blinded' with tears and he goes 'weakly' showing how he has become diminished. 	
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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
7(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on dreams (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The aimless and limited lives led by most workers • The importance of having an aim • The need to be independent and to enjoy the fruits of one's labour • The dreams of Lennie, George, Candy and (maybe) Crooks • The dreams of Curley's wife 	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating 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"> • Sukh is nervous: ‘nerves jangling’ • He is a little slow on the uptake (response to Natalie’s cryptic phone message) • He is cautious: ‘looking around’ • He is decisive: ‘headed straight up the stairs’, ‘went left’ • He is angry at the treatment of Rani: ‘fists clenched’, ‘could batter them’ • He controls himself: ‘catch himself and calm down’ • He cares about Rani: ‘he smiled’, ‘he gave her a kiss’ • He takes control: ‘<i>Quick!</i>’ 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • The writer mentions Sukh's nervousness: 'nerves jangling' • Natalie's words add mystery and urgency (and a little humour) • There is caution about someone 'watching' • 'danger' is mentioned • Sukh's movements are urgent and quick • Sukh has to make decisions quickly • Verbs such as 'threw', 'clench' and 'batter' suggest tension and violence • As do adverbs ('sharply', 'excitedly') and the use of question marks and exclamation marks • The graphology contributes: capitals and italics, pauses and elisions • Many sentences are short and simple with monosyllabic lexis. 	
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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader. • Discriminating reference to the extract to support response.

Question Number	Question	
8(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of love (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to</i></p> <ul style="list-style-type: none"> • Any expression of love between Rani and Sukh, the problems created by their love and why those problems occur • Any expression of love between Kulwant and Billah, the problems created by their love and why those problems occur 	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating 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"> • John realises he has made a mistake: his voice ‘tapers off’ • He thinks of himself as ‘enlightened’ but is shocked by reactions • He is sensitive to those reactions: ‘I was up to my bottom lip in it’ • He tries to excuse his family: ‘country people’ • He is observant of the reactions of those around him • He knows he is making matters more difficult for himself: ‘wadedinto the gloop’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • All the classmates act as one: ‘the chorus’ • Their questions reveal horror: ‘You <i>what?</i>’ • These are replaced by a more ominous ‘silence’ and ‘collective unblinking stare’ • One girl is upset: ‘almost tearfully’ • They are not pacified by his attempts to explain, linking the skull to ‘guns’. ‘pigs’ tusks’ as a ‘trophy’ 	
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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader. • Discriminating reference to the extract to support response.

Question Number	Question	
9(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the text provided that the focus is on attitudes to Aboriginal culture (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • any of the attitudes shown by John, his family and the people he meets or speaks to • against a background that indicates that callousness, indifference or hostility appear to be widespread in Australian society. 	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the text. • Generally sound or sound reference to the text's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the text. • Sustained reference to the text's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the text. • Discriminating reference to the text'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"> • He is amused by the reactions of the ‘little folks’ • Mr Raymond is polite: ‘Yes ma’am’ • He is good-natured (‘he chuckled’) and doesn’t take offence • He pretends to be a drunk to deflect from other criticisms of his life • He refers to himself in the third person: ‘He can’t help himself’ • He understands the reactions of others: ‘they could never understand’ • He understands that children are more likely to accept him 	
Band	Mark	A02 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"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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"> • Scout warms to him: ‘I liked his smell’ and may think him exotic or unique • She is careful not to offend him (‘tried to frame a discreet question’) but is curious • She is judgemental at first: ‘That ain’t honest’ • She thinks him ‘sinful’ but ‘fascinating’ • She is fearless and forthright: ‘I asked him why’. 		
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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
10(c)		
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on being an outsider (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Any of the number of characters who qualify; Tom, Boo, the Ewells, Mrs Dubose, even Atticus. • The social norms and conventions that make them so. 	
Band	Mark	
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel's context.

SECTION C: WRITING

Question Number	Question
*11	
	(48 marks)
	Indicative content
	<p>Purpose: to write an article explaining why teenagers should have a healthy lifestyle. This may involve a range of approaches including: explanation, anecdote, argument, persuasion and analysis.</p> <p>Audience: a group of the writer’s peers, who may be teenagers or adults and other adults (for example parents and staff or even governors) who may read the publication.</p> <p>Form: an article would have not only rhetorical features, but also show an organisation and structure which has a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language, style and tone to their audience by using, for example, a more informal or colloquial approach. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a series of coherent reasons for the position taken which attempt to be convincing and persuasively argued • be written in a register and style appropriate for a school or college magazine article, which may include some carefully selected colloquial elements.

Band	Mark	<p>A03i/ii</p> <p>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>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 that are generally appropriate. • Generally sound grasp of the purpose of the writing 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.
2	7-12	<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.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well-controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the

		<p>construction of varied sentence forms.</p> <ul style="list-style-type: none"> • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
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Band	Mark	A03iii 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 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.
2	4-6	<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.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

Question Number	Question
*12	
	(48 marks)
	Indicative content
	<p>Purpose: to write a review of a film or video game. This may involve a range of approaches including recount, description, explanation, judgement and analysis.</p> <p>Audience: Readers of a blog who are familiar with it or who are linked to it whilst searching for reviews or information about the film or video game.</p> <p>Form: A review should contain information which is of use to a potential consumer, including its possible appeal to a range of audiences. 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 describe and evaluate the film • may use some genre specific language • include both good and bad points • be written in a style and register appropriate to the topic, audience and form.

Band	Mark	<p>A03i/ii</p> <p>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>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 that are generally appropriate. • Generally sound grasp of the purpose of the writing 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.
2	7-12	<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.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well-controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.

		<ul style="list-style-type: none"> • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
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Band	Mark	A03iii 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 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.
2	4-6	<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.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

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