

Examiners' Report
January 2012

GCSE English 5EH2H 01

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Introduction

This was the second series of this unit 2 exam. The unit is divided into three sections: Section A (Reading), which examines responses to a Shakespeare play; Section B (Reading), which examines responses to a prose text from a different culture; and Section C (Writing), which examines candidates' ability to construct and develop an accurate piece of written prose.

Of the three Shakespeare plays offered for selection, 'Romeo and Juliet' was the most popular choice, followed by 'Macbeth' and then 'The Merchant of Venice'. By far the most popular prose text was John Steinbeck's 'Of Mice and Men', with a much smaller number of candidates opting for Cormier's 'Heroes' and fewer candidates selecting one of the five other options. However, it was pleasing to see a substantial number of candidates selecting some of the less familiar texts and the responses offered on 'Balzac and the Little Chinese Seamstress' were of high quality.

This unit is offered at both Foundation and Higher tiers and it is clearly in the best interests of candidates that they are entered for the appropriate tier. Regrettably, as in the June 2011 series, a significant number had been entered for the Higher tier when it was clear that the standard of their work fell a good way below the level required to achieve a grade C or above. It is important that careful consideration is given to the levels of entry in future series. A careful look at the Higher Tier mark scheme for Section C should alert teachers to the fact that it is very difficult for candidates of moderate achievement to climb out of the lowest band.

There are two hours designated for this paper. There are three parts to each question in Sections A and B and responses in Section C need to be developed if candidates are to access the higher mark bands. Allowing for at least fifteen minutes given over to careful reading and re-reading of text extracts and questions, it is recommended that candidates divide their time carefully and the following suggestions are given as guidelines:

Sections A and B

Question a) 7 marks, 8 minutes

Question b) 7 marks, 8 minutes

Question c) 10 marks, 12 minutes

Section C

48 marks, 45 minutes

It is clear that a number of candidates did not manage their time carefully and subsequently were unable to access the full range of marks. Nevertheless, it is clear that a majority were prepared and practised enough to produce developed responses in all three sections of the paper.

The candidates who performed well were those who went about their work in a focused and purposeful way, offering responses that contained no, or few, irrelevancies and who had been well-prepared for the exam through the use of Sample Assessments, the June paper and Mark Scheme and other support materials provided by Edexcel.

For the purposes of this report, I have chosen to exemplify responses to the most popular Shakespeare question: 'Romeo and Juliet' (question 1). In Section B, I have chosen to exemplify responses to 'Balzac and the Little Chinese Seamstress' (question 5). The reasons for the latter are twofold: the novella strikes me as being a very worthwhile text for Higher tier students at this level and the responses on this paper were some of the best ones I have seen.

Comments on these two questions can be applied to other Shakespeare and Prose questions as appropriate. I have commented on both writing questions (11 and 12). I have selected examples of candidates' work to illustrate my points, focusing positively on those that were successful.

Section A Question a)

This trait, on what can be learned from the extract about a nominated character, is usually answered more successfully than either of the other traits in Section A. It is clear that, with some students, this is related to time management. A lot of time can be spent on this trait to the detriment of the others and it would be helpful if all candidates practised writing in timed conditions. It is possible to score highly on this trait by selecting three points of character and following the PEE formula to illustrate and develop them. The final marks given will then depend on the insightfulness of the point, the accuracy of the supporting reference and the quality of the explanation.

Taking the example of Q 1, 'Romeo and Juliet', many answers referenced the fairly obvious points that Juliet was in love and wanted to marry Romeo. More credit could be given for showing an understanding of the complexities involved: that Juliet was determined and committed; that she wanted a similar commitment from Romeo; and that she understood the implications of the relationship and wanted to keep it secret for the time being. Some candidates made judgements, subsequently, about Juliet: that she was more mature than Romeo, or that she was similarly foolhardy.

It should be fairly easy to set practice examples for this question: select an extract, nominate a character and ask students to pick out points that show aspects of personality and behaviour.

Section A Question b)

These questions focus on performance. A number of lines (about 6) are isolated from the main extract and candidates are required to explain how the lines should be performed. The more successful answers avoid writing comments about peripheral aspects (such as costume, props and lighting) so that they can concentrate on suggestions that highlight character, situation and language. Unlike in the Foundation tier paper, no bullet points are offered in the question to give guidance. However, candidates should be aware of, and indeed memorise, the list that appears in the Foundation paper.

It is often far more effective to make points about tone of voice or facial expression than to suggest exaggerated dramatic gestures. Candidates should avoid suggesting a sequence of movements intended to illustrate every other word in the text, for example: "Romeo kneels then holds his arms out to heaven then pinches his cheek to test whether he is dreaming". It would be helpful for candidates to visualise the scene clearly. In preparation, they may benefit from enacting scenes and playing the part of director. They may then consider the use of pauses, the reactions of comparatively quiet characters that are present on stage (like Fleance in the 'Macbeth' extract) and certainly should think about what impression is being made on the audience.

If they are to access the higher mark bands, it is essential that candidates not only suggest what the actors should be doing and how they should be doing it but also **why**. When Juliet suggests marriage, her motives and preoccupations must be understood before suggestions are made about her tone of voice and facial expression.

A good example from 'Romeo and Juliet' discussed staging with very perceptive reasoning as to why things should be that way: "I think they should never touch to signify they cannot be together. Juliet should be trying to get closer to Romeo, but the sides of the balcony don't allow it, signifying how the house of Capulet will never allow them to be together."

Section A Question c)

This asks candidates to consider a theme (here it was 'love' in 'Romeo and Juliet', 'the supernatural' in 'Macbeth', 'justice' in 'The Merchant of Venice') and comment on its importance in another part of the play. Candidates should not range widely throughout the play: the best answers choose a relevant scene or part of a scene (the suicide scene in 'Romeo and Juliet' and the banquet or dagger scenes in 'Macbeth' were very popular). Better answers showed an understanding of how the chosen part would look on stage (rather than in the Luhrmann film). Simple recount gets very little reward.

The key word in this Tier of the exam is *significance*. One examiner commented:

"Those that understood the term 'significance' though did very well, with some perceptive comments [such as] 'It highlights that although Romeo's love for Juliet has made her strong, it has isolated her.... This is significant as it creates a determined woman...'"

The significance of the supernatural, wrote one candidate who picked out Macbeth's second visit to the witches, 'made him feel invincible' and this formed the basis of a convincing answer.

Section B Question a)

This trait is very similar to question a) in section A as candidates are asked what is learned about a nominated character in the given extract. Most candidates were able to make some valid comments about the presentation of Slim in the 'Of Mice and Men' extract and the PEE approach is again successful here. Consideration of each small detail in the extract can pay dividends and in one very successful answer the candidate wrote: "Slim comes across as an intelligent man ... in his decision to treat the new workers with care and kindness. This presentation of intelligence about his character is emphasised by how 'he studied the solitaire hand'. The use of the term 'studied' gives the idea of him being a deep, thoughtful man, combined with what was said earlier about him having 'overtones not of thought but of understanding beyond thought' creates an intelligent persona for him." This approach is preferable to seemingly prepared answers about character that pay little attention to the details in the extract.

Section B Question b)

This trait presents more difficulty for candidates who fail to realise that it is first and foremost about how language is used by the writer and not about the character or relationship or other feature mentioned in the question. It seems probable that candidates may see this more clearly if asked about the way 'anger' is presented (as in 'Balzac and the Little Chinese Seamstress') or 'aggression' (in 'Anita and Me') but it is in the nature of these questions that candidates will sometimes be asked about one character's effect on or reaction to another, and this requires a slight but important change of perspective.

In 7b), for example, the question is not about the relationship between George and Lennie but about the language Steinbeck uses to describe it. The mark scheme offers some possibilities:

George compliments Lennie: "...can put up more grain..."

He uses an alliterative insult which is really a compliment: "big bastard"

Lennie understands this as a compliment and smiles, the adverb "complacently" showing he is used to gaining admiration for his size and strength

George's final statements in the last paragraph show how well-established the relationship is and how frank and unashamed George is in talking about it.

Other candidates also commented on:

The metaphor “I ain’t nothing to scream about” – showing how George is ready to belittle himself to accentuate Lennie’s good points

The description of Lennie ‘following the conversation back and forth with his eyes’ showing how, although he is following George’s orders not to talk, he is alert and wants to know what George is saying about them

Slim’s question ‘You guys travel around together?’ hints at how unusual this kind of relationship is

George’s repetition of ‘he ain’t bright’ shows how he doesn’t want people to expect too much of Lennie and therefore is protective of him. It also shows that George knows that Lennie will not be offended.

It may well be that future candidates will benefit from being equipped with some sentence starters such as the ones exemplified above.

Section B Question c)

This trait examines candidates’ ability to fulfil two assessment objectives: AO2ii and AO2iv. As with Section A question c), there is a requirement to consider the importance of a theme in the candidate’s chosen part of the text but there also must be some reference to the social, cultural, historical context of the text.

4 c) asked for an explanation of the importance of friendship in the light of Meena’s relationship with Anita. Since the novel is largely about Meena’s coming to terms with cultural differences, it is only a short step from here to discussing how Meena’s friendships sometimes create tensions partly as a result of these cultural differences.

6 c) focused on the importance of the effects of war and there is no escaping how most of the characters in ‘Heroes’ feel the impact of war to a greater or lesser extent.

7 c) asks about friendship and why it is unusual to find friendships on the ranch. An answer that takes account of the solitariness of most workers because of the seasonal and temporary nature of their work will cover the necessary ground without recourse to barely-understood statements about the Great Depression and the Dust Bowl.

However, one examiner commented that “Some candidates failed to incorporate context within their answers either adding it as a ‘bolt on’ or not mentioning it at all.”

That certainly was not a widespread observation but Higher Tier candidates must surely be expected to understand the requirements of this question.

Section C

Here, candidates have a choice of questions. Q 11 asked for a review for a young person’s magazine of a TV programme. Q 12 asked for a speech to other students presenting views on role models. Take-up of the questions was divided fairly equally between the two and candidates had no shortage of ideas.

It must be remembered that this is partly a test of appropriate writing skills. However good the content, it can easily be undermined if no due consideration is given to paragraphing and punctuation. Candidates must remember that they have an obligation to communicate clearly to their readers, and teachers and examiners alike are frustrated when not enough care is given to structuring in sentences and paragraphs.

That said, it was pleasing to see so many candidates rising to the challenges with enthusiasm and relating to their audiences effectively.

Q 11

However, the most successful candidates were those who managed to put some critical distance between them and their chosen programme. It appeared that many had read "reviews" in magazines or elsewhere that were little more than hyped-up puffs for a programme and proceeded to reproduce pieces that were unalloyed advertisements. Others simply fell into the trap of describing what their programme is about. Nevertheless, some were able to grasp the nature of a review and used wry humour in their assessment of a programme's attractions and limitations.

Others clearly showed that they understood the underlying dynamics of a programme, as in this review of 'The Big Bang Theory':

"The show gains a lot of its humour from the brilliant mis-matched pair who desperately try to figure out how to live with each other. Sheldon, a socially awkward genius who claims to have an IQ 'immeasurable by normal tests' acts as a catalyst to spark off hilarious conflicts within the group, possessing a massive intelligence and a very low understanding of things like sarcasm His comically mis-matched room-mate Leonard is the glue that holds the group together.."

Q 12

The candidates who chose this option were largely familiar with the idea of giving a speech and were fairly comfortable in using (and sometimes over-using) rhetorical devices.

One examiner spoke of successful pieces in which "there was an excellent awareness of format with some candidates indicating pauses for laughter, showing of slides, etc. There was excellent use of triadic structures, rhetorical questions and personal experience".

Question 1

The extract for question 1 was taken from Act 2 Scene 2. The character question was on Juliet; the performance question was on lines 136 to 141 and the theme question was on love.

This 1 a) response was awarded a mark in band 3.

Write your answer to Section A here:

D) Juliet is in love 'as deep' and 'as boundless as the sea'. This shows that her love for Romeo is unconditional but this phrase also puts an emphasis on how she is still young and innocent because her love is 'infinite' maybe because she never loved anyone before which shows her inexperience with boys as she rushes things through and lets her emotion show to fast.

Juliet to be young and innocent is also very practical and business like as she organises the wedding:

'Thy purpose marriage, send me word tomorrow.'

This shows that Juliet, although she is young, matures quickly in this scene as she wants to get serious with Romeo, but if this is to rushed, maybe

(Section A continued) Juliet is being just like Romeo and maybe she is thinking about her wedding night or maybe she is really in love with him and wants to 'perform the rite'.

Juliet is also devoted as she will 'follow' her 'lord' throughout the world. This shows that Juliet has very strong feelings for Romeo that go beyond simple love, ~~not~~ transforming into idolatry and respect like he is God.

She is insecure about Romeo loving her as she says 'if thou mean'st not well' 'leave me to my grief'. This shows that Juliet is more intelligent than the audience thought as she might be thinking that maybe Romeo is doing this just because he wants to have sex with her.



ResultsPlus Examiner Comments

This candidate pays full attention to the language of the extract to present a perceptive interpretation how Juliet's character is revealed. Points are supported by well-chosen, embedded quotations.



ResultsPlus Examiner Tip

It helps to have an understanding of characters in the play as a whole but pay close attention to the language of the extract.

2b) When Juliet says 'I hear some noise within' she could be on the balcony and pointing with her index finger to a window and then she could be shushing Romeo, this would make retreat and
(Section A continued) hide from the balcony. ~~These~~
~~These~~ These movements would make the audience feel the danger for Romeo, because if any of the Capulet's guards see him there, they will kill him. This is also important as it takes the audience back to the ~~whole~~ danger of death which contrasts with the purity of the love vows that the two lovers just exchanged. Then when Juliet says 'Stay but a little: I will come again', ~~she~~ before going inside she could kiss Romeo and she ~~could~~ could be whispering to him but also, she could grab him to make him understand that he has to stay. The act of kissing, would make the audience think that Juliet really loves Romeo but then the whispering which adds phantoms, would emphasise the danger and vulnerability of Romeo as he could be caught any minute. Then, when Romeo says: 'Being in night, all this is but a dream', he could have his face contracted to show that he is scared that it will all come to an end and he could be

(Section A continued) Covering his eyes with his hands to symbolise to the audience that he doesn't want to wake-up and go back to reality, where in Verona street there is hate, violence and a feud between the two families going on which is what the audience could think.



ResultsPlus
Examiner Comments

The focus, here, is on the concerns of the characters. Suggestions about movement, facial expression and tone of voice are carefully chosen and attention is paid to the effects on the audience.



ResultsPlus
Examiner Tip

Think carefully about what the audience would see and how they would feel about the scene.

Lord Capulet organised a masked ball in order for Paris and Juliet to fall in love and get married.

In the meantime, Romeo and his friends decide to go to the ball so that Romeo can explore 'different beauties' and forget Rosaline (which he obviously does!); Romeo is then contemplating Juliet beauty and comparing her to light while also idolising her.

Unfortunately Tybalt sees him and wants to fight him, showing his hate for the Montagues. Meanwhile Romeo and

(Section A continued) Juliet fall in love. This picture of pure love, contrast sharply with Tybalt's hate. Their love and exchange of vows, I think is the climax of the play as for now on, their love is sprung from their 'only for hate' and their destiny is sealed.

^{dove} This is significant ^{in this scene} because they both went to the party to fall in love with someone but they fell in love with their worst enemy. This also shows that love was unthinkable between the two rival families but maybe Romeo and Juliet could change the situation now by avoiding many

obstacles that fate will put between them. This It also shows that young inexperienced love, sometimes, can lead to trouble especially love at first sight.

But, it is also significant as love links closely to fate because if Romeo never went to the party, then he would have never met Juliet and she would have married Paris.



ResultsPlus Examiner Comments

The candidate selects an appropriate scene and shows that he/she knows it well. There is a clear understanding of the narrative background to the scene, showing a perceptive understanding of the dynamics at work. A number of points are made about the significance of love and the final comment about fate ties in nicely to the opening remark about 'star-crossed lovers'.



ResultsPlus Examiner Tip

Read the play several times and be sure to know it well.

Question 5

The extract is taken from the scene where Luo and the narrator are showing Four-Eyes the songs of the old miller. The character question is about Four-Eyes; the language question is about the presentation of anger; and the significance and context question is about hope.

This response to 5 a) was awarded a mark in band 3.

a) This extract shows that Four Eyes is desperate to return home "I hadn't ~~see~~ suspected that a tiny glimmer of hope for the future could transform someone so utterly". The letter that his mother sent asking for folk songs was his ticket out of Phoenix Mountain

(Section B continued) and his complete anger towards Luo and Ma shows how much he wants to return to his former life "before it would have been unthinkable for him to snap at us like this".

Four Eyes is also quite threatening when he wants to be "Your old miller... might even go to prison", showing that he isn't afraid to go to the authorities if it gets him a step closer to home. He already blackmailed Luo and Ma to get these songs using the promise of books.

This shows also that he ~~is~~ is ruthless, doing anything possible to get what he wants. "Don't you seriously think an official

journal would even consider ~~you~~ publishing this shit? You must be out of your minds"

He is also quite patronising "~~Exacted~~" "held up one of the pages... and waved it in our faces" like a "schoolmaster" to two children. He is doing this to show them that they have done wrong, but (Section B continued) in a way that makes him seem above them.



ResultsPlus Examiner Comments

This a full answer which demonstrates a perceptive understanding of Four-Eyes and his main preoccupations at this point in the novella. Each point is supported by thoughtful exemplification and explanation. Adjectives like 'ruthless' and 'patronising' are carefully selected.



ResultsPlus Examiner Tip

Work on increasing your vocabulary to describe character.

A band 3 mark was awarded to this 5 a) response.

b) The use of a swear word "this shit" highlights the anger as Four Eyes, a withdrawn and suspicious character, is suddenly shouting and swearing. This shows the desperateness of the situation and how ~~the~~ much he feels he needs to get home.

The hyperboles used when describing the old miller's songs ~~voice~~ are an indication of his anger. "The old miller would be accused of spreading erotic material. He might even go to prison." There is very little chance of the miller going to prison based on a few ~~erotic~~ ^{raunchy} songs and Four Eyes knows this, he is exaggerating the consequences to show his position of power ~~of~~ over all their fates.

Furthermore the use of the ~~simple~~ minor sentence "I'm serious" after this statement provides a contrast with the rest of his ranting.

(Section B continued) The alliteration "scolding schoolmasterly tone" also provides a reference to their shared background. The "scolding" tones of their teachers who used to be their worst nightmare draws up images of patronisation and anger building on both sides.



ResultsPlus

Examiner Comments

The focus is sharply on language here. The sentences used start to signal this appropriately:

'The use of a swear word.....'

'The hyperboles used are an indication of ...'

'The use of the minor sentence ...provides a contrast with...'

Exemplification and explanation are clear and appropriate.



ResultsPlus

Examiner Tip

Collect a bank of sentence starters to focus attention on language.

c.) In the novel, I think there is one clear representation of hope, and emphasises its significance. This is when Luo and the narrator are reading Ursula Morelet to the little Seamstress. Ever since the boys began reading Somerset the western ~~book~~ literature to the little Seamstress, she seems to have been captivated by the stories of the western world. She also recognises that because of communist China and ~~and~~ ~~and~~ the communist laws that have been put in place ~~for~~ by Chairman Mao, she will probably never get the chance to experience such a culture and the experiences although she greatly wishes to and always has hope.

Although the western literature is illegal, ^{fact that the} because of the laws in place and the red guards would just burn the books and present you with your own consequences, the little Seamstress wants desperately to break free from her little village and experience what it is like in the world and follow the tales of Somerset the people she has been told about.

When Luo and the narrator read the story of Ursula Morelet to her it seems to be a turning point, when she decides that there is hope for her outside of the village and she decides to believe

(Section B continued) ~~Li~~ that hope and follow her dreams, even though many people view her as just a peasant girl (including Luo). Because of this, she then eventually does leave the village and goes on to follow her dreams and experience ~~why~~ life.



ResultsPlus
Examiner Comments

This is a confident response that is based on a perceptive understanding of the novella. An appropriate part of the text is selected and the connections between the theme and the context are interwoven seamlessly.



ResultsPlus
Examiner Tip

Try not to comment on context as an afterthought - make it part of your discussion of theme.

Question 11

Question 11 asked for a TV programme review for inclusion in a young people's magazine.

This is an assured and purposeful review which achieved marks in band 4 for both AOs.

Write your answer to Section C here:

Do you feel like you sometimes eat a little too much? That you wish you could maintain a healthy diet whilst still being able to eat the food you love? Well the tv show 'My Sweet Figure' ~~is~~ is the answer to all your worries. My Sweet Figure is a newly introduced tv programme which helps people to shed the pounds to keep a well toned slender figure. The tv show came about when research on Obesity was found to be moderately high in Britain. A whopping 88% of people in Britain are unhappy with their lifestyles. This new tv programme gives viewers the confidence they need.

How does it do this you ask? Well the people introduced on the show are people that are uncomfortable with their bodies, and wish for a more slimmer body whilst still being able to eat food they adore ~~the~~ ~~the~~ The people on the show themselves were once

(Section C continued) Uncomfortable with their bodies, this led them into depression at an early age, as well with constant bullying. But as they grew older they became determined to slim down. Today on their show they show people how they managed to do it.

To add to this, research ~~is~~ shows the before and after affect of going onto the programme and you can see a colossal difference.

They say that "exercising daily for about an hour does the world of good, even if ~~you~~^{your} inside." Eating regularly is important, don't excess on sugary products or fatty products. And finally no snacking."

It is always worth tuning into, even if you are confident about your shape ~~and~~ and diet. It gives you a good understanding of what people go through. It is perfect for young adults such as yourselves. Not only is it aimed at people who want to keep a good figure but also ~~even~~ women that have possibly just had children and want to burn off the weight put on through pregnancy. The unique toning and keeping in shape

(Section C continued) ~~Course~~ Course is shown on the programme which gives both men and women ways of toning their bodies.

~~In addition to this~~ In addition to this, I spoke to numerous individuals who have watched "My Sweet Figure" and this is what they had to say: "My sweet figure has given me the confidence to wear more revealing clothes, I have also lost 4 pounds from the workout shown on the show, I believe this show could be the solution to people who were uncomfortable about their weight like me."

In conclusion, ~~many~~ many people have already seen what a difference this programme has made to people. I for one watch it on a daily basis now and I'm beginning to see a difference. I have managed to exercise daily and eat healthily. It could benefit you readers too! Tune into channel 4 daily at 5 o'clock and see what a difference it can make!



ResultsPlus Examiner Comments

This is a secure, if rather formal, review that speaks directly to its intended audience and presents a clear exposition of the TV programme chosen. The statistics and interviews strike a slightly inappropriate note but do not detract too much. Accuracy of language is sound.



ResultsPlus Examiner Tip

Organise in paragraphs and check for inaccuracies.

Question 12

For question 12, candidates were asked to write a speech to be given to fellow students on the importance of role models for young people.

This response was securely placed in band 4 for both assessment objectives.

I am speaking to you today to extend your awareness on 'role models'. By broadening your understanding, I hope to sufficiently allow you to make informative and beneficial choices in your life, influenced by the correct people.

In general, the population have someone they look up to and can affect their decisions and aims in life; this is a role model. These people who are viewed with admiration, whether they are aware of it or not, possess the ability to sculpt the lives of others. These role models are held in the highest regards by others, and can be commonly seen as being responsible for guiding someone through a situation or inspiring somebody in another way. Having an authority figure to aspire to can offer great comfort to some and enable them to feel as though they have something to aim for if not

(Section C continued) previously. Authority figures also require respect - and another factor contributing to the influence over someone else's life.

A role model can be anyone. In 60% of school children, they claimed their role model to be a member of the family. This was commonly someone they regularly came into contact with and cared for them most often. In addition, as people become older, and they gather a more in-depth view on society and general events, their admiration tends to shift dramatically towards those featured on the media. Media plays a vital part in most of our lives on keeping us notified on worldly updates (and those involved).

By ~~they~~ the age of twelve, statistics show that one in six children consider someone they have seen on the television to be their role model. A leading question based on this finding is: 'Is this really appropriate?' As many are fear the way the media produces its information can be suggestive and misleading, - especially to naive and unsuspecting children. However, as people become more mature and informed

(Section C continued) about the functions of the media industry, our favouritism shifts again. Now it has been found that those over ~~85~~ thirty-five are more likely to be influenced by leaders of the country, or those who determine the fate of their contributions to the government. Furthermore, these now play less of a part to influencing choices in their own life directly, but give them someone they can show support for.

There is widespread concern over who is being seen as a role model, and how they are publicly displayed. Those involved in crime and scandals involving the law are understandably viewed as ~~inapre~~ inappropriate role models. These conflicts are seen as issues which may obscure someone who holds the offender in high regard's opinion between what is correct and incorrect behaviour. This is a ~~widespread~~ vastly popularised worry as it is seen as a contributing factor to young childrens' clouded judgement.

Although there is concern for those who look up to those who are responsible for crimes, there are other role models viewed

(Section C continued) in a completely different ~~preparation~~ manner. ~~Some~~ Other influential figures are involved in charity work and devoted to improving the standards of life for others. ~~Charity~~ Charities they may be involved with could include fund-raising for hospitals, schools, care homes and support groups. This ~~is~~ inspires others to get involved ~~and~~ including the admirers of those involved. These actions can further lead to new goals to aspire to and new life experiences responsible ~~are~~ for making a difference to others ~~and~~ and being generally proactive.

Overall I hope this has provided you with the information you need to make informed decisions on where you want your life to lead and who you want to help you reach your goals. Thankyou for listening.



ResultsPlus

Examiner Comments

This is an accurate and clearly structured piece which has relevant ideas supported by an extensive vocabulary. It has a sense of audience but does not have the feel of a speech.



ResultsPlus

Examiner Tip

Be accurate, be organised and relate directly to your audience.

Paper Summary

Teachers should make considered decisions when entering candidates for the Higher tier. Many candidates struggled to achieve access to any other than the bottom bands in this series.

Section A

Most candidates dealt well with the character questions and used exemplification appropriately. The better answers analysed character in greater depth and focused thoughtfully on the language of the extracts.

Responses to the performance questions must be based on character motivation and all suggestions must be supported by explanation.

The most successful candidates knew the play very well and referenced the text, as opposed to a film adaptation, in the c) questions.

Section B

Candidates should base their answers to character questions on close analysis of the extract rather than a general idea of what they know about the nominated character.

The language question needs greater preparation. The candidates should practise with appropriate sentence starters and have access to some technical language terms.

When answering c) questions, there is no substitute for a thorough knowledge of the text on which to base responses which integrate an understanding of theme and an understanding of context.

Section C

Responses must be developed fully and attention must be paid to organisation and accuracy as well as purpose and audience.

Practice under timed conditions is invaluable for all sections of the paper.

Grade Boundaries

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