

Examiners' Report  
June 2012

GCSE English 5EH2H 01

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## Introduction

This was the third 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 again 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 again pleasing to see a substantial number of very high quality answers on some of the less familiar texts.

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 previous series, a significant number, although fewer, 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.

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.

With regard to Sections A and B questions, there is a clear overlap between band 3 on the mark scheme of the Foundation paper and band 1 on the Higher. When an examiner marks a Higher Tier Section A or B answer, a mark of 0 is given if it does not fulfil the requirements of a band 3 Foundation answer.

There was far more evidence of planning and effective time management in the answer booklets in this series: a lot of candidates made good use of planning diagrams, mnemonics and acronyms. All questions are being answered in the majority of cases and responses are generally much more fully developed. Nevertheless, it is worth repeating the guidance on timing that we have offered before:

### 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

Many more candidates managed their time carefully and subsequently were able to access the full range of marks.

The many candidates who performed well were those who went about their work in a focused and purposeful way, offering responses which contained no, or few, irrelevancies and who had been well-prepared for the exam.

For the purposes of this report, I have concentrated my comments on the most popular reading questions: 'Romeo and Juliet' (question 1) and 'Of Mice and Men' (question 7). 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 who were successful.

## Question 1

### Section A Question a)

This trait, on how Shakespeare presents a nominated character in the extract, is usually answered very successfully. To access band 3, there must be an element of perception in the response. In the 'Romeo and Juliet' extract in this series, this may revolve around Romeo's perception of his 'sinning', for example, and whether this indicates a degree of self-knowledge on Romeo's part. Some very successful answers discussed Romeo's choice of imagery and what that revealed about his character.

### 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 rather than suggest exaggerated dramatic gestures. Candidates should avoid suggesting a sequence of movements intended to illustrate every other word in the extract. 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 who are present on stage (like Macbeth or the other courtiers 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 Romeo realises that Paris is determined, his intentions and frustrations must inform suggestions about his tone of voice and facial expression.

A number of candidates were helped by focusing on positioning relative to status, especially in the 'Macbeth' question.

### Section A Question c)

This asks candidates to consider a theme (here it was 'violence' in 'Romeo and Juliet', 'betrayal' in 'Macbeth', 'money' in 'The Merchant of Venice') and comment on its significance 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 killing of Tybalt in 'Romeo and Juliet' and the Macbeths planning to kill Duncan 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 examination is *significance*. Once the other part has been identified (there is no need to quote Act and Scene numbers but simply say something like 'the part where Lady Macbeth convinces Macbeth to murder Duncan'), the notion of 'significance' can be interpreted in a number of ways. One is to see it as a driver of the **plot**. Another is to consider what it teaches us about a **character** or a **relationship**. One might

consider its effect on the **audience** or what it tells us about the way Shakespeare is using it to communicate **ideas** or even to **structure** the play.

This trait is worth ten marks but it is often the one on which candidates write the least. This may be because they have run out of time or because they are not sure what to write. The best advice to help with the latter is:

- Don't write a long account of what happens
- Do focus on one or more of the emboldened words above.

Hence, Romeo's killing of Tybalt might show us that Romeo acts impulsively and that this is a characteristic of both his character and the central love affair. It is also the one key event that determines all future turns of the plot, demonstrates Romeo's confusion about love and foreshadows his encounter with Paris in the graveyard.

Answers to this trait suffer from being too brief and comparatively few candidates produced material sufficient to access band 3. It is clear that centres should focus their attention on how to answer this trait in preparation for future series.

This response focuses on the extract but is clearly informed by a secure understanding of the character and the play as a whole.

Write your answer to Section A here:

10 In this extract Shakespeare wants to present Romeo's impulsive nature. Romeo is being impulsive in this extract since he does not think and act immediately. As all of the characters in the ~~play~~ play, Romeo steers the course of events and how spontaneous they act by fighting against Paris when he provokes him. This is presented through his saying, "Then hate at thee, boy."

Moreover, Romeo's determination about committing suicide is accentuated through the fact that he says "farewell" to Balthazar. He is committed on what he chose to do and ~~then~~ does not let anyone to change his plan. This is also presented through the fact that he says ~~that~~ to Paris not to fight or provoke him.

Additionally, Romeo's poetic nature and sadness because of the death of his loved one is expressed through the oxymoron used "swamp of death". Through this and the fact that he says that he will "scram thee with more food", presents his sadness forcing him into impulsive acts like committing suicide. He acts without thinking and this is all because of being sad.

Furthermore, Romeo's ~~being~~ depressed and desperate nature are strongly reflected through the fact that he pleases Paris not to provoke  
(Section A continued) him. He dramatises his figure by calling himself "a desperate man". Through this ~~he is~~ <sup>he is</sup> able to illustrate the fact that Juliet's death changed him into a depressed man who is only determined on his own course to ~~the~~ commit suicide.  
Finally, Romeo's change from a depressed lover to fighter is highlighted in this extract by the words ~~stung~~ <sup>stung</sup>, "madmen" and by fighting ~~with~~ with Paris. His love for Juliet had turned him into a lover but now it is killing him.



### ResultsPlus Examiner Comments

Quotations are used to support points that are thoughtfully developed.  
Band 3



### ResultsPlus Examiner Tip

A Higher Tier response must show perception, and this has to be based on careful reading and a good understanding of the play.

This candidate tracks through the mini-extract to produce a detailed explanation.

③ Romeo when saying, 'Stay not, he gone!' he would be waving his hands from one side towards Paris in order to point him the way to leave. He should ~~also~~ say this with a loud voice so that he reinforces the fact that he wants him to leave in order to be alone with his love, Juliet. Also when he says 'a madman's mercy' he should be shaking his head and staring impatiently at Paris to show his aggression and how desperate he is at this moment. This would make the end of the play seem fair <sup>because he is portrayed</sup> ~~as Romeo kills himself~~ as a little bit mad to be convincing in the end where he kills himself. When Paris says that he 'apprehended' Romeo for a 'fellow' he should be balanced and poised and be drawing out his sword to reinforce that he is challenging him. <sup>Then</sup> Romeo, that would be looking ~~the~~ downwards, would turn instantly and with a soft but (Section A continued) warning voice say, 'With thou provoke me!' This is to raise anxiety to the audience and then when saying 'Then have at thee, boy!' he would raise his voice ~~and~~, draw out his sword and point ~~it~~ to Paris, to further emphasize his violent intentions. The light should be bright only on Paris and Romeo and switching each time they speak from one to <sup>the</sup> other in order for the audience to forget about everything else and concentrate on their fighting, raising anticipation about what may follow!



## ResultsPlus

### Examiner Comments

Various aspects of performance are presented and reasons are given for each of them.

Band 3.



## ResultsPlus

### Examiner Tip

Visualise the scene and imagine you are the director wanting to have an impact on the audience.

This is a full answer that relies heavily on a close knowledge of 'another part of the play'.

(c) Violence can be explored from the scene where Mercutio is about to fight with Tybalt. To start with, when Mercutio calls Tybalt 'King of Cats' and says that he wants to take away one of his nine lives, he implies that he is aware of his reputation but still wants to fight with him, showing violent intentions. The fact that he <sup>metaphorically</sup> wants to take one of his lives away, indicating he wants to kill him, further highlights his violent intentions that may even lead to Tybalt's death. Furthermore, when Romeo ~~says~~ says 'put thy rapier up' he refers to Mercutio ~~and~~ and he is trying to stop the fight between them ~~that is suggested~~. The fact that peaceful Romeo comes in conflict to their violent intentions and tries to end the fight indicates that this may lead to a violent ending, such as death. Also, when Mercutio says 'I am for you' he highlights

(Section A continued) that he isn't afraid of fighting Tybalt, the 'King of Cats'. However, this suggests also that he doesn't think properly and therefore his aggressiveness may lead to his death eventually, reinforcing that Tybalt is violent and will not pity Mercutio. Moreover, violence is shown through the image Mercutio uses, 'they have made worms meat out of me'. This is a hyperbole and violent vivid imagery which describes his <sup>dead</sup> body, being eaten up by worms. The word 'they' refers to Romeo and ~~Tybalt~~ Tybalt that are the cause of his death as Mercutio got wounded by trying to defend his friend. Therefore violence is reinforced through ~~were~~ Mercutio's Tybalt's and Romeo's disagreements lead to a violent ending, the death of Mercutio. Adding, violence is hinted through Mercutio where he repeatedly shouts 'a plague o' both your houses'. With this Mercutio curses Romeo and Juliet because their love is the cause of his death. His feelings are violent and altered at this moment and he is even against his best friend, foreshadowing that Romeo and Juliet's love only brings bad and violent endings.



Therefore this highlights reflects the ending of the play were both of the protagonists will die killing themselves in violent ways, by Romeo shooting himself and by Juliet ~~kniving~~ <sup>kniving</sup> herself, portraying a negative view of love that only brings violence in lives.

because Mercutio is aware of Tybalt's strength and the audience knows that Mercutio stands no chance against him, as known from his reputation. Therefore violence is portrayed through Tybalt's and Mercutio's feelings.



**ResultsPlus**

**Examiner Comments**

Focus on language helps the candidate to explore significance.  
Band 3.



**ResultsPlus**

**Examiner Tip**

Leave enough time to write a full answer to this question.

## Section B Question a)

This trait is very similar to question a) in Section A as candidates are asked how the writer presents a nominated character in the given extract. Although the choice of Carlson in the 'Of Mice and Men' extract may have seemed a little obscure, candidates were forced to focus on the extract and, as more than one examiner commented, they were not side-tracked into saying things about him which related to other parts of the novella. This is a skills-based exam and the skill, here, is to draw inferences from the reproduced text. The majority were able to draw out points about his character and the PEE approach can again be successful here. Carlson shows several facets to his character in this extract, being both insensitive to Candy and concerned enough to offer him some consolation – or is he just being sly? The most successful answers considered this complexity, as opposed to limiting their answers to things like 'Carlson is cruel and enjoys killing'.

## 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.

The 'Of Mice and Men' question was not so much about Candy but about how Steinbeck uses language to present aspects of Candy.

Successful candidates were able to pick out phrases that highlighted Candy's nervousness and the adverbs that hinted both at his vulnerability and sense of defeat ('unhappily', 'helplessly') and his nostalgia ('proudly').

A significant number of candidates benefitted from being equipped with some sentence starters such as:

- 'The word.....shows that .....
- 'The use of the phrase/description/metaphor/simile .....suggests.....'

Please note that it is not necessary to use technical terms to gain high marks but an understanding of them sometimes takes some candidates in the right direction. However, practice in word and phrase analysis is probably the key to success here.

## 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 significance of a theme in the candidate's chosen part of the text but there also must be some reference to the social, cultural and historical context of the text.

4 c) asked candidates to consider cultural difference in one other part of 'Anita and Me' and there are plenty of examples to go at in Meena's relationships and in the community in general.

6 c) focused on the importance of the effects of guilt and there is no escaping how the central characters in 'Heroes' feel guilt to some degree.

7 c) asked about loneliness. This is such an all-pervading theme affecting so many characters that a significant number of candidates forgot to select a specific part of the novella on which to base their answers. It is worth reflecting on the potential consequences of this for future reference.

If a candidate chooses several parts of the text on which to base their answer, examiners will only mark the section of the answer which gives the best response to the question. So, for example, if an answer deals with the part where Curly's wife is alone in the barn with Lennie **and** the part where Lennie visits Crooks, only the better of these two answers will be marked.

It is perfectly acceptable to consider more than one character who is lonely. There were many successful answers, for example, which chose the part of the novella where Lennie, Candy and, later, Curley's wife gather in Crooks's room.

The contextual element of this question is being approached with more success now that candidates are realising that a general comment about the Dust Bowl or The Windrush Generation or the Jim Crow Laws does not help. It is much more apposite to make a point about the hierarchy of the ranch, or Meena's search for cultural identity or Scout's lack of racial prejudice.

Even so, many candidates are not giving themselves enough time to answer this trait fully and perhaps forget that it is worth 10 marks. They are unlikely to be awarded much for two short paragraphs.

This answer moves expertly through the extract, making and supporting a range of relevant points.

7(a) Carlson's character is clearly presented in this extract. To start with, he is straight forward and direct since he voices his opinion as "I can't stand him in here!" Moreover, he wants to shoot the dog because he "stinks", even though he knows it will hurt Candy's feelings. This emphasizes ~~that~~ his selfish behaviour and that he is not a very good friend towards Candy. ~~For~~ Furthermore, the fact that he says "got no teeth" shows that he points out the facts in order to use them to achieve his goal. Also, ~~he~~ he "was not to be put off" ~~emphasizes~~ underlining how determined he is and the fact that he sticks to his opinion, no matter what the cost. In addition, the fact that he even thought and points at the position at which he believes they should shoot the dog highlights how unemotional he is, in contrast

(Section B continued) to Candy. This also portrays how he doesn't care about what Candy feels ~~and~~<sup>or</sup> believes, he just wants to get the shooting of the dog over with. Furthermore, the fact that he "insisted" highlights how pushy he is and does not accept no for an answer. Coming to a close, the fact that he says "I'll shoot him for you" emphasizes how detached he is from the whole situation, as well as the fact that "you ain't bein' kind to him keeping him alive" emphasizes how persuasive he is when it comes to doing it his way.



**ResultsPlus**  
Examiner Comments

Although there may be other things to mention about Carlson, there is a coherent and detailed view presented here.

Band 3



**ResultsPlus**  
Examiner Tip

Try to present a whole and rounded picture of how the character is presented.

This is an answer that is fully focused on the question.

7(b) Candy's feelings are clearly presented in this extract, even though none of the characters seem to acknowledge them. To start with, he "squirmed uncomfortably" emphasizing that even his body language portrays how uncomfortable he is with this conversation. Moreover, the dash used "well-hell!" highlights <sup>the pause he makes in order</sup> ~~to~~ ~~be~~ ~~else~~ ~~trying~~ to think of something to defend himself. This can also be emphasized by the short emphatic sentences used throughout his speech, showing

(Section B continued) how clear he is on what he really wants, and how he tries to find excuses in order to keep the dog. "I had 'im too long" Moreover, the fact that "he said proudly" emphasizes that he felt as if the dog was his only accomplishment, just like a mother would feel for her child. ~~the~~ Also, ~~the~~ he "looked about unhappy" underlining that he didn't want this conversation to continue and was straight forward with his opinion later on "no" "no, I couldn't do that", shown by the repetition of "no" which is what his clear opinion is. Moreover, the repetition of him saying "I had him from a pup" highlights how emotionally attached he is to his dog and what the others are offering sounds unreal. He repeatedly speaks "softly" emphasizing that even though he is so clear about his opinion, he doesn't

want to get in a fight with the others. Coming to a close, he finally "looked helplessly" emphasizing that he seeks for help from Slim in order to convince the others.



### ResultsPlus Examiner Comments

The language used to express Candy's feelings is examined in close detail.

Band 3.



### ResultsPlus Examiner Tip

All answers should be underpinned by close and careful reading.

This answer correctly identifies 'another part of the novel' and uses it to comment on the significance of loneliness.

(c) Loneliness and isolation is a theme which is explored in a great extent in the novel. Curley's wife is a figure in the novel which she is very lonely and isolated due to the fact that she is a woman, and women at that time had no place in a society and especially in a ranch full of men. When Curley's wife is speaking to Lennie before she dies we can see how lonely and isolated she is, "I get lonely." "I get awfully lonely", the fact that she repeats

(Section B continued) over and over again underline that she ~~is~~ has no attention from anyone and this drives her crazy. Additionally Lennie ~~tell~~ tells her, "If George sees me talking to you he'll give me hell", the fact that men perceive her as a danger emphasises how low women were treated at that period of time but also that people were afraid of each other because of the poverty occurring and also the fact that they had no steady jobs

so they had to move from one place to another for search for one, this implied that no relationships or bonds were made and each man had to look for himself, the fact that ~~they don't~~ George doesn't want Lennie to speak to her shows that she is seen as a danger to their dream and their dream is their only escape. Additionally the fact that she is just called "Curley's wife" it illustrates the loss of identity and ~~how weak~~ women had no power at that time since they were perceived as an asset and property of their husband. Moreover when she speaks about her dream to Lennie, "she talked quickly as if she didn't want to be interrupted, this means that people didn't pay attention to her and nobody spoke to her so whenever she found someone willing to hear she kept going on, ~~about~~ this underlines the fact that she had no real relationships, even her marriage wasn't a real relationship because she seems unhappy and ~~she~~ that's why she talks to Lennie, her marriage is just a way of security and stability for women <sup>in general at that time</sup> which most of them married without love but just for ~~seem~~ protection, this emphasises even more that bonds ~~are~~ between people were very rare and that loneliness and (Section B continued) isolation was a common phenomenon at that time especially for women.



**ResultsPlus**

**Examiner Comments**

Comments on context are fully integrated into the answer, as in the statement about a woman's status in 'a ranch full of men'.

Band 3.



**ResultsPlus**

**Examiner Tip**

Give yourself time to answer in full.

Don't provide a historical overview.

Do comment on the way the context is apparent in the novel.

## Section C

Here, candidates have a choice of questions. Q 11 asked for a letter to the head teacher suggesting a charity for which to raise money. Q 12 asked for a magazine article advising young people how to deal with bullying. In each case guidance was offered in the form of bullet points.

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. In the Higher Tier, particularly, a very high degree of accuracy is expected.

That said, it was pleasing to see so many candidates rising to the challenges with enthusiasm and relating to their audiences effectively. There were many more instances, too, of planning. This was often supported by the confident use of connectives.

### ***Question 11***

Most candidates seemed well-versed in the conventions of a formal letter and a very large number were able to suggest a charity worthy of consideration. Indeed, many seemed very knowledgeable about what the charity did and whom it helped. Often, there was a strong sense of emotional engagement with a charity that had helped the writer or a friend or family member, and personal anecdotes, used carefully to assist the points being made, were often powerful and effective.

Less successful were the answers that did not suggest a charity but listed with enthusiasm the activities that could raise money, such as those involving the ritual humiliation of teachers. Indeed, the use of water and shaving materials so inspired one candidate that he was led to recommend a charity day be held every week of the year.

A considerable number of candidates also pointed out that helping a charity would be a good public relations exercise for the school. Is this an example of candidates knowing their audience (head teachers) only too well, or a reflection of a cynical age, or, as I prefer to believe, an indication of how candidates are looking for a range of ideas to support their argument?

Some candidates had a battery of discursive techniques to draw on and clearly saw this as an exercise in persuasion. This is fine, but a barrage of rhetorical questions of the 'would you like to suffer from ...?' variety can tip over into the ineffectual.



## Question 12

Personal experience of bullying, sadly, perhaps informed many of the articles on this subject. Successful answers were those that not only described and attempted to explain the different forms of bullying, but gave common-sense and practical advice about what to do if bullied.

Some of the best answers were those that adopted a tone balancing seriousness with positive optimism.

The choice of audience was confusing for some candidates who did not see themselves and their peers as 'young adults' and proceeded to address parents. Examiners did not penalise this unduly.

It is worth repeating the advice that, when asked to create an article, candidates should not spend time wastefully trying to reproduce magazine layouts, with illustrations, headlines and by writing in columns. None of this helps to gain marks.

This piece adopts an appropriate tone and is convincing as a magazine article.

Ah school days, some of the best days for the majority of our lives! Sitting quietly, studying and behaving. No! Of course I'm just joking. It's all about 'goofing' off, seeing your mates and getting detentions, (but don't tell your teachers I said that!) Now, there is a ulterior motive for me writing this article other ~~that~~ than the opportunity to reminisce about 'the good old days'; this motive, is bullies. Yes, that's right, bullies I do apologise for going from happy, to a rather serious topic, but I feel this is a problem that must be addressed. Bullying affects hundreds of young adults across the nation, across the world in fact! Ever ~~since~~ since the dawn of time there have been bigger, stronger things, picking on smaller weaker things. It is, in my opinion, one of man kind's most shameful habits; that is why I'm writing this. For all ~~■~~ those of you that are affected by bullies, I implore you to read on. I'm going to attempt to advise you on how to deal with the wretched, snivelling blighters! (That's bullies to you) There are a number of ways to deal with this, ~~■~~ the first being friends. If you are fortunate enough to have the luxury of friends, this ~~■~~ is a huge ~~advanta~~ advantage on

(Section C continued) bullies. Believe it or not, there is some truth in the old saying 'safety in numbers', so if you've got a group of mates that you could be amongst, stick with them! They may not be the fighting type, but when that bully ~~is~~ sees you with a group, I'll bet my left foot that he/she wouldn't dare come near you! If you still don't feel safe, make them aware of the situation at hand; I bet then you'll feel a whole heap safer with a group of mates on your side.

My second approach is a highly encouraged method of dealing with ~~the~~ bullies... Tell an adult. See now, I bet you're thinking to yourself 'Pff no way! I'm no snitch!' aren't you? Well stop right there, because telling an adult about such a serious matter as bullying doesn't make you a ~~snitch~~ snitch; it makes you the bigger person. Honestly! If you calmly ~~write~~ ~~to~~ address one of your teachers about it, the matter will be dealt ~~ing~~ with quickly, strictly and most of all, ~~is~~ confidentiality. Nobody would have to know of this ordeal. You'd feel safe and be safe, the bully would be stopped and everyone could carry on with their lives. But perhaps most importantly of all, you've stopped this from happening to someone else. Yes, yes, honestly! By telling an adult, and the bully being dealt with, you've stopped that bully from bullying ~~else~~ again!

Now how do you feel about the matter? Better? I really do

(Section C continued) hope so! I know how hard life can be when you're being bullied, because, I myself have experienced it. They make you feel low, weak, insignificant and down ~~heart~~ hearted. Well you're not. Don't let anybody tell you any different. Life is what you make it, not what a bully tells you it is. If you are one of these people being affected by bullies, I hope my advise bids you well in dealing with them.

Thank for reading  
George Purves



**ResultsPlus**

**Examiner Comments**

It has just enough qualities to allow it into band 5.



**ResultsPlus**

**Examiner Tip**

Organise, be relevant and be accurate.

## **Paper Summary**

A similar number of candidates took the paper in this series and the standard of entry showed some improvement. Good planning and time management are an increasingly impressive feature of candidates' work. Candidates are well-prepared and have practised the type of questions they will encounter. Consequently, many more are able to complete and develop answers to all the questions on the paper.

Answers to Section A and B c) questions suggest some lack of confidence and direction and centres may need to review their approaches to these questions.

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