

# Mark Scheme (Results)

January 2014

International GCSE English Language

(4EA0)

Paper 2

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January 2014

Publications Code UG037729

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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.

## Paper 2

### Question 1: Reading

Assessment Objectives:

- (i) Read and understand texts with insight and engagement.
- (ii) Develop and sustain interpretation of writers' ideas and perspectives.
- (iii) Understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Question number	Indicative content	Mark
<b>1</b>	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> <li>• evaluating how the writer brings out the importance of the coming of electricity</li> <li>• using textual evidence to substantiate the points made</li> <li>• the writer's presentation and use of techniques, including use of language.</li> </ul> <p><b>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</b></p> <p><b>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</b></p>	<b>15</b>

<b>How the people in the poem are presented</b>	
Candidates may write about Mr Samuel, Mrs Patterson and/or the children	
• Mr Samuel seems to have status	He is the first to have electricity and his house has a verandah
• the excitement of the children, travelling to the house	"camped on the grass"; "waiting...watching"
• the curiosity of the neighbour, Mrs Patterson	"peeped through the crack"
• the children have an older form of fuel	"lamps filled with oil"

<ul style="list-style-type: none"> <li>Mr Samuel's pleasure at the success of the lights working</li> </ul>	"Mr Samuel smiling..."
<ul style="list-style-type: none"> <li>Mr Samuel appears transformed by the coming of electricity</li> </ul>	"a silhouette against the yellow shimmer behind him"
<ul style="list-style-type: none"> <li>things do not really seem to have changed for the children</li> </ul>	"lit their lamps for the dark journey home"

### How nature reacts to the event

**Different aspects of nature are personified. Nature seems to eagerly anticipate the coming of electricity and to react with excitement**

<ul style="list-style-type: none"> <li>fireflies</li> </ul>	"waited in the shadows"
<ul style="list-style-type: none"> <li>klings-klings</li> </ul>	"swooped", "congregating"
<ul style="list-style-type: none"> <li>breeze</li> </ul>	"held its breath"
<ul style="list-style-type: none"> <li>bamboo</li> </ul>	"lining...stopped its swaying"
<ul style="list-style-type: none"> <li>birds</li> </ul>	"fluttering of wings", "tweet-a-whit"
<ul style="list-style-type: none"> <li>long grass</li> </ul>	"stretching...like so many bowed heads"
<ul style="list-style-type: none"> <li>wind</li> </ul>	"a voice in the wind whispered"
<ul style="list-style-type: none"> <li>rocks</li> </ul>	Heard "a voice in the wind"

### How the event itself is described

<ul style="list-style-type: none"> <li>contrast between light and dark</li> </ul>	"evening...Closing", "Light", "dark journey home", "shadow", "sunset"
<ul style="list-style-type: none"> <li>single word and minor sentences to express excitement, with one of these being given prominence at the start of the second stanza</li> </ul>	"Light! "Light! Marvellous light!"
<ul style="list-style-type: none"> <li>the event seems to have an impact on all of the environment</li> </ul>	"arising such a gasp", "such a fluttering of wings", "breeze... long grass"
<ul style="list-style-type: none"> <li>momentousness of the occasion</li> </ul>	"Is there one among us to record this moment?"
<ul style="list-style-type: none"> <li>some sense of regret that the moment is so important that it should have been recorded</li> </ul>	"But there was none..."
<ul style="list-style-type: none"> <li>some sadness that the event is over</li> </ul>	"and it was too late -/the moment had passed."

### The use of language

<ul style="list-style-type: none"> <li>form</li> </ul>	Three uneven stanzas, unrhymed, starting off 'in medias res' (begins in the middle of the action)
<ul style="list-style-type: none"> <li>repetition</li> </ul>	"waiting/waited", "Closing. Closing", "swaying, swaying", "swelling and swelling"
<ul style="list-style-type: none"> <li>alliteration</li> </ul>	"waiting/watching", "breeze...held its breath", "soft as chiffon"
<ul style="list-style-type: none"> <li>onomatopoeia</li> </ul>	"tweet-a-whit", "klings-klings", "fluttering"
<ul style="list-style-type: none"> <li>personification and similes</li> </ul>	E.g. "like so many bowed heads"
<ul style="list-style-type: none"> <li>vocabulary associated with darkness to bring out the</li> </ul>	"shadow", "sunset", "evening came", "dark journey", "silhouette"

contrast with the electric light	
<ul style="list-style-type: none"> <li>• use of the present participle to suggest action and impact</li> </ul>	<p>"waiting", "watching", "congregating", "coming", "lining", "Closing", "arising", "fluttering", "swelling", "swaying", "stretching"</p>
<ul style="list-style-type: none"> <li>• simile, trying to express something new and strange</li> </ul>	<p>"cable was drawn like a pencil across the sun"</p>
<ul style="list-style-type: none"> <li>• dramatic and dynamic single word line; use of exclamation marks</li> </ul>	<p>"Light!"</p>

### The 'best-fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark range which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>Engagement with the text is limited, examples used are of limited relevance</li> <li>Little understanding of language, structure and form and how these are used to create literary effects</li> <li>Limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>Some engagement with the text is evident, examples used are of partial relevance</li> <li>Some understanding of language, structure and form and how these are used to create literary effects</li> <li>Some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>Sound engagement with the text is evident, examples used are of clear relevance</li> <li>Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>Sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>Sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 5</b>	13-15	<ul style="list-style-type: none"> <li>Assured engagement with the text is evident, examples used are discriminating</li> <li>Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>Perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>

## Question 2: Writing

Assessment Objectives:

- (i) Communicate clearly and appropriately, using and adapting forms for different readers and purposes.
- (ii) Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features.
- (iii) Use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
2(a)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> <li>• The chosen style or register should reflect the specified context of a teenage audience, though the candidate's interpretations of what is appropriate may vary.</li> <li>• The structure and expression of the talk should show an awareness of a listening audience; thus the use of rhetoric, and of words and phrasing patterned for their sound, would merit reward. A text which simply reads like an essay would be less effective.</li> <li>• Sentences are likely to be complex, with verbal linking and a sequenced paragraph structure.</li> <li>• Emotive language may also be used for particular effect</li> </ul> <p>Candidates should use examples and evidence to support their ideas.</p> <p><b>Weaker answers</b> are likely to be brief and undeveloped and show little awareness of the 'live' context.</p> <p><b>More successful</b> answers will be strong in terms of content and style, and give a clear sense of the teenage context and supposed listeners.</p>	15



Level	Mark	AO3 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Organisation is simple with limited success in opening and development.</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>• Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way.</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.</li> <li>• Organisation shows some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices.</li> <li>• Sentences show some attempt to structure and control expression and meaning. Variety of sentence structures used.</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Generally clear sense purpose and understanding the expectations/requirements of the intended reader is shown.</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>

<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• Communicates effectively.</li> <li>• A sound realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</li> <li>• Organisation is secure, text structure is well-judged; effective paragraphing as appropriate and/or a range of cohesive devices between and within paragraphs.</li> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>Level 5</b>	13-15	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary.</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li> <li>• Organisation shows sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices.</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

Question number	Indicative content	Mark
2(b)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> <li>• The chosen style and form of a letter should reflect the specified audience. The audience of a head teacher or principal implies a degree of formality, but some use of more direct or informal expression for particular impact might be appropriate.</li> <li>• The tone should also show awareness of the audience, but it is important not to be over prescriptive in this respect.</li> <li>• It is difficult to give indications of typical content as much of this is likely to be locally or student specific.</li> <li>• Be particularly alert for a variety of approaches and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content.</li> </ul> <p><b>Weaker answers</b> are likely to be straightforward and give brief points in an uncertain structure with a limited grasp of context.</p> <p><b>Stronger answers</b> will make a good range of aptly chosen persuasive points, with clear ideas for improvements that show an effective command of an appropriate register for the suggested audience.</p>	15

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<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way.</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.</li> <li>• Organisation shows some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices.</li> <li>• Sentences show some attempt to structure and control expression and meaning. Variety of sentence structures used.</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Generally clear sense purpose and understanding the expectations/requirements of the intended reader is shown.</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>

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Question number	Indicative content	Mark
2(c)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively. Some candidates may interpret “The Fall” as “Autumn”; please accept such responses.</p> <ul style="list-style-type: none"> <li>• The story should illustrate the title, or relate to it, in a clear way.</li> <li>• Relevance is important. In the case of responses which are only loosely appropriate to the task, the first paragraph in each band of the marking grid relating to ‘effectiveness of communication’ can be helpful.</li> <li>• Examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing ‘learnt’ stories, or write stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on.</li> <li>• The reader’s interest should be engaged by the story, or by particular aspects of it, for instance characterisation, suspense, dramatic situations and so on.</li> <li>• Any genre of story is acceptable. A light-hearted humorous approach is unlikely but would be as acceptable as a serious, possibly tragic one.</li> <li>• It is also impossible to be prescriptive about style. The consistency with which a candidate maintains his or her adopted style may well be important in defining the overall success of the response.</li> <li>• An effective beginning and ending are also critical factors.</li> </ul> <p><b>Weaker answers</b> may be superficially relevant, brief, with little development of plot, character or situation, and written in a way which does not engage the reader.</p> <p><b>More successful answers</b> will have a strong sense of purpose and audience, and will develop character and plot in a way which fully reflects the title. They will be expressed in a style which is engaging and entertaining.</p>	15

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