



Mark Scheme (Results)

Summer 2015

Pearson Edexcel International GCSE  
in English Language (4EA0)

Paper 02R

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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, i.e. 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

#### AO2

All students will be required to demonstrate the ability to:

- (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 tries to create sympathy for the refugees</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 refugees are treated</b>	
<ul style="list-style-type: none"> <li>• The refugees as displaced people do not even have access to the poorest homes</li> </ul>	"some are living in holes:/Yet there's no place for us"
<ul style="list-style-type: none"> <li>• Their identity seems to have been taken away along with their passports; being stateless is equated with being dead</li> </ul>	"Old passports can't do that", "you're officially dead"
<ul style="list-style-type: none"> <li>• The refugees are let down by the people they meet</li> </ul>	The negligent and at times hostile treatment by those who could help,

	such as the consul, the committee and the speaker at the public meeting
<ul style="list-style-type: none"> <li>It seems that they are eventually being hunted down in a bleak landscape</li> </ul>	"Stood on a great plain in the falling snow... ten thousand soldiers... looking for you and me"
<ul style="list-style-type: none"> <li>The consul is unsympathetic and aggressive</li> </ul>	"banged the table", "you're officially dead"
<ul style="list-style-type: none"> <li>The committee members are ineffective and seemingly unconcerned about the urgency and severity of the refugees' situation</li> </ul>	"offered me a chair", "asked me politely to return next year"
<ul style="list-style-type: none"> <li>The speaker at the public meeting is hostile and uncaring, blaming them for the economic situation</li> </ul>	"If we let them in, they will steal our daily bread"
<ul style="list-style-type: none"> <li>Hitler is menacing and is presented as almost omnipresent</li> </ul>	"It was Hitler over Europe", "They must die"
<ul style="list-style-type: none"> <li>People seem to treat animals better than the refugees</li> </ul>	"Saw a poodle in a jacket", "Saw a door opened and a cat let in"
<ul style="list-style-type: none"> <li>The soldiers are relentless in their pursuit</li> </ul>	"Ten thousand soldiers marched to and fro"

<b>How the refugees feel</b>	
<ul style="list-style-type: none"> <li>Alienation and displacement</li> </ul>	"there's no place for us", "not one of them was ours"
<ul style="list-style-type: none"> <li>The affection the refugees have for each other and the fact that at times they still seem to make the best of the situation</li> </ul>	"my dear", "But we are still alive"
<ul style="list-style-type: none"> <li>The use of the blues form</li> </ul>	It is a form often used to evoke sympathy for people who are suffering hardship and oppression
<ul style="list-style-type: none"> <li>The uncertainty of their existence</li> </ul>	"But where shall we go today"
<ul style="list-style-type: none"> <li>Their worsening predicament throughout the poem</li> </ul>	The poem moves from the refugees being displaced to their being actively hunted by ten thousand soldiers
<ul style="list-style-type: none"> <li>Sense of foreboding and fear</li> </ul>	"thunder rumbling in the sky"
<ul style="list-style-type: none"> <li>The fear is made explicit; the refugees as German Jews are Hitler's potential victims</li> </ul>	"They must die", "We were in his mind", "looking for you and me", "But they weren't German Jews"

<b>Contrasts within the poem</b>	
<ul style="list-style-type: none"> <li>The past and the present</li> </ul>	"Once we had a country.../We cannot go there now"

<ul style="list-style-type: none"> <li>The treatment of human beings and how nature and animals are treated and viewed</li> </ul>	The yew tree "blossoms anew", but "Old passports can't do that"; "poodle in a jacket" and "a cat let in/But they weren't German Jews"; "Saw the fish swimming as if they were free"; the birds "sang at their ease:/They weren't the human race"
<ul style="list-style-type: none"> <li>The privileged and the underprivileged</li> </ul>	"Some are living in mansions, some are living in holes/Yet there's no place for us"; "a thousand doors:/Not one of them was ours"
<ul style="list-style-type: none"> <li>The contrast between those who have power and status and those who have nothing</li> </ul>	The encounters between those in authority and the refugees

<b>The use of language</b>	
<ul style="list-style-type: none"> <li>Use of direct speech</li> </ul>	"If you've got no passport you're officially dead", "If we let them in, they will steal our daily bread", "They must die"
<ul style="list-style-type: none"> <li>Term of endearment used throughout</li> </ul>	"my dear"
<ul style="list-style-type: none"> <li>Use of negatives, usually following initially positive images</li> </ul>	"no place", "not one of them", "they weren't", "we cannot go there", "can't do that"
<ul style="list-style-type: none"> <li>Ballad/blues form/use of repetition</li> </ul>	Three-line stanzas, with rhyming couplets followed by third line in which the second half of the line echoes the first half. (Many possible examples such as "We cannot go there now, my dear, we cannot go there now.")
<ul style="list-style-type: none"> <li>Omission of personal pronoun in many lines</li> </ul>	Evocative of the blues form and conveys a sense of the narrator directly addressing the reader, evoking sympathy. "Saw a poodle in a jacket"
<ul style="list-style-type: none"> <li>There is a universal quality about the poem</li> </ul>	Although the refugees are German Jews and the poem is very much placed in its historical context, there is a sense that the couple could stand for all oppressed and displaced people. "But they weren't German Jews", "They weren't the human race"
<ul style="list-style-type: none"> <li>The use of juxtaposition</li> </ul>	Many examples throughout

### 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

**AO3**

All students will be required to demonstrate the ability to:

- communicate clearly and appropriately, using and adapting forms for different readers and purposes
- organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
<b>2(a)</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 (letter) should reflect the specified audience of the organiser of the award at your local newspaper. The audience implies a degree of formality, but some use of more direct or informal expression for particular impact might be considered 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 student-specific</li> <li>• candidates may write about a person who is local, national or international (real or imaginary)</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 as well as 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. <b>More successful answers</b> will make a good range of aptly-chosen points, with clear explanations, and show an effective command of an appropriate register for the suggested audience.</p>	<b>15</b>



Question number	Indicative content	Mark
<b>2(b)</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 or register should reflect the context of a magazine, though the candidate's interpretations of what is appropriate may vary</li> <li>• a text which simply reads like an essay would be less effective</li> <li>• sentences are likely to be varied, with complex sentences, verbal linking and a sequenced paragraph structure.</li> <li>• candidates should use examples and evidence to support their ideas.</li> </ul> <p><b>Weaker answers</b> are likely to be brief and undeveloped and show little awareness of the magazine context.</p> <p><b>More successful answers</b> will be strong in terms of register, content and style.</p>	<b>15</b>

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.</p> <ul style="list-style-type: none"> <li>• The story should illustrate the title, or relate to it, in a clear way</li> <li>• 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 type of story is acceptable</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

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. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. 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>• 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. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. 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> </ul>

Level	Mark	AO3 (i)/(ii)/(iii)
		<ul style="list-style-type: none"> <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>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. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.</li> </ul>

