

Mark Scheme (Results)

January 2014

International GCSE English Language

(4EA0)

Paper 1

Level 1/Level 2 Certificate in English Language

(KEA0)

Paper 1

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January 2014

Publications Code UG037726

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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 1

Section A

AO2

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretations 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	Answer	Mark
1	Accept either: <ul style="list-style-type: none"> • a harbour (do not accept a dock) • (lined with) ships. 	1

Question number	Answer	Mark
2	Award up to two marks for any two of the following: <ul style="list-style-type: none"> • great (shed) • big enough to swallow up half a dozen of the houses • full of men • big. 	2

Question number	Answer	Mark
3	Examiners should reward the identification of all valid character traits of Robert in the passage up to five marks. Answers may include: <ul style="list-style-type: none"> • he is initially timid, or weak - at school he does not engage in the boisterous games in the playground • brave – many examples to support this are available, such as his conduct during the offloading • encouraging • nonchalant / confident in the way he strode past the other boys • cheeky, or lacking in respect to his elders • proud and quick to defend himself and his friend • commanding, decisive or even bossy • friendly – he takes his school friend to a place that is special to him • protective / defensive – he looks out for his friend, the writer, throughout their time at the docks • he is little / of slight build • he is helpful to both his father and the writer • he is fascinating or mysterious, possessed of more than on personality • he is knowledgeable about the docks. 	5

Question number	Indicative content	Mark
4	<p>Examiners should refer to the following bullet points and then to the table to reach an overall judgement.</p> <p>There are many features in the passage that are worthy of comment. Examiners must reward all valid points that show an engagement with the text and an appreciation of the writer's technique rather than have a set agenda of items that they are looking for. Examiners must reward all valid points that address the question and show a clear grasp of the writer's technique.</p> <p>Some candidates may present this as a comparison between Hercules and the pigs. While this is acceptable, it is not a requirement of the question.</p> <p>Candidates may refer to some of the following points:</p> <p>How the writer describes the sights, sounds and smells of the docks:</p> <ul style="list-style-type: none"> • from their first appearance the docks are not what the writer expected; as a child he is dwarfed by the size of the shed • his initial feelings are ones of "dread" in response to the "viciousness" of the other children. The writer is "petrified" by the carter • the initial impression is of noise – "shouting or laughing in a loud way", "Boxes were banged" • the interactions between people are mainly aggressive and loud – "growling and snarling back", "owners cursed and threatened" • powerful nouns and adjectives sum up the quality of the sounds – "deafening pandemonium ... chaotic babble" • the meeting with Hercules provides a moment of stillness and quiet that serves to emphasise the extent of the noise and activity from the opening and closing of the passage • the writer comments on the sights and sounds of the docks as – "confused ...noise and fuss" • the final section rises to a climax with an "explosion of noise" • four powerful verbs used to describe the confusion of animal and human noise – "an inarticulate mix of roaring and grunting, and squeaking and swearing" • the strength of the smell of the pigs and the writer's powerful reaction to it as he gags • the pigs initially lack any individual quality and are described as a "squealing, foul mass of pig flesh" • the piece reaches a climax in its description of the 	12

	<p>noise and confusion by describing it as "bedlam" (madness)</p> <ul style="list-style-type: none"> • the final sentence sees the sounds fall away as the boy focuses only on the beast in front of him. <p>How the writer describes Hercules and the pigs</p> <p>Hercules:</p> <ul style="list-style-type: none"> • Hercules is a character, with a name, that of a Greek hero renowned for his strength and stature • Hercules is initially described as "static" and is quite literally statuesque • Hercules adopts a resigned, philosophical attitude to events in the docks, a superior being who regards the noise and activity of mankind with a gentle form of acceptance • Hercules is presented as cultured, understanding, a beast who thinks deeply • despite his huge size Hercules is described as "elegant" in his movement • the writer is "enraptured" by Hercules • Hercules is a very special horse in that he enjoys conversing with people • Hercules is presented as a creature who is refined and "choosy" in whom he chooses to 'talk' to, suggesting an intelligent urbanity. <p>Pigs:</p> <ul style="list-style-type: none"> • the pigs lack identity and are reduced to being described as "pig flesh" • the pigs are initially plural – "Suddenly the gangplank was alive with dozens of pigs", with the exception of the final pig who confronts the writer • the pigs are first described as "an explosion" and arrive, "skidding and stumbling" • the pigs are "inarticulate" • the pigs are primal in their desire to escape • the pigs are chaotic in their movement • his response to the pigs is to feel "sick and nervous" • the pigs only squeal or produce an "appalling din". • the final pig produces a sound that is "terrifying and unearthly" • there is a similarity in size between Hercules and the escaping pig who is the size of a "baby rhinoceros" • the escaping pig bellows an "unearthly sound". <p>Particular words, phrases and techniques:</p> <ul style="list-style-type: none"> • some short sentences for effect, used to draw the reader in at the start, "But Robert was fascinating" 	
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	<ul style="list-style-type: none"> • use of simile, "like dogs waiting to attack", reducing the humans to the level of animals • simile used to describe Hercules compares him to homely objects and those familiar to a young boy. "Its eye was as big as a cricket ball and its coarse eyelashes looked like the bristles on a yard brush" • use of dialogue at key points to give the piece vitality and urgency, "Are you two frozen or what? Move, come on!" • use of imagery – "It was as if a giant broom had swept them there", "The deranged rhinoceros had chosen to savage me to escape" • some use of emotive language – "Paralysed with fear", "I gagged, and felt sick" • use of alliteration for emphasis, "brazen bravado", "squeaking and swearing" • use of sense of smell – "I gagged, and felt sick" • use of powerful and emotive language to describe the docks, "deafening pandemonium ... chaotic babble" • powerful and emotive language indicates the profound effect that Hercules has on the writer, "awe", "hypnotised", "enraptured", "I was momentarily caught up in a whirlpool of fascination" • use of a variety of sentences: Robert frequently uses imperatives to command the writer; short sentences for impact such as "It was bulky and inanimate"; the long rambling sentence joined by dashes and ellipsis adds to the relaxed feel of meeting Hercules, "He likes you to talk to him ... and after a while, when he gets to know you, and like you – he's very choosy, you know – he even talks back to you!" • use of exclamation mark for emphasis in the above example • use of subordination to foreground feelings rather than action, "Paralysed with fear, I watched as the ...". 	
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Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Basic understanding of the text is evident in the response • Engagement with the text is basic, with little development in the response. • Interpretations are developed with limited success. • Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas.
Level 2	4 - 6	<ul style="list-style-type: none"> • Some understanding of the text is evident in the response • Engagement with the text is generally apparent, with some development in the response. • Interpretations are developed with some success. • Some evaluation of how writers use linguistic and structural devices to create effect, with some use made of appropriate examples to support ideas.
Level 3	7 - 9	<ul style="list-style-type: none"> • Sound understanding of the text is evident in the response. • Assured engagement with the text, with thorough development in the response. • Interpretations are thoroughly developed and sustained. • Assured evaluation of how writers use linguistic and structural devices to create effect, with use made of thoroughly appropriate examples to support ideas.
Level 4	10 - 12	<ul style="list-style-type: none"> • Perceptive understanding of the text is evident in the response. • Discriminating engagement with the text, with perceptive development in the response. • Interpretations are perceptively developed and sustained. • Perceptive evaluation of how writers use linguistic and structural devices to create effect, with discriminating use made of appropriate examples to support ideas.

Total for Section A: 20 Marks

Section B, part 1**AO2**

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretations 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
5	<p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement.</p> <p>Examiners must reward all valid points that show an engagement with the text and an insight into the writer's technique.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> • the writer slips into the present tense to emphasise the immediacy and strength of her worry about meeting her father • use of rhetorical questions increase the sense of anxiety • use of repetition indicates impatience or vigour, Line 51 – triple rhetorical question; all written in the present tense, all emphasising the writer's confusion and disbelief • the writer is deferential to her father and dismissive of her own talents as a mark of respect – lines 63 – 65 • use of cliché indicates, perhaps unwittingly the youthful inexperience of the writer, "reach for the stars", "now or never" • use of numbers rather than names suggests a distant approach towards all of his children by the father, "Third Brother" • her first reaction to hearing her father wants to see her is to be "overwhelmed" which is a strong indicator of the distance between them • she refers to her father's rooms as "The holy of holies" suggesting somewhere at once uniquely special, a place to be revered, an inner sanctum to which few if any are admitted • she knocks "timidly", indicating her trepidation • he is commanding rather than warm or welcoming or even loving – as indicated by the repetition and use of exclamation in "Sit down!" • he is reassuring, and also recognises the effect that he has on her – "Don't look so scared" • the family, and her father, are proud of her, which 	10

	<p>comes as a surprise to the writer, suggesting a lack of understanding on her part</p> <ul style="list-style-type: none"> • incongruously the father is in bathrobe and slippers, suggesting perhaps that her perceptions and the reality are not one and the same • her suspicion at her father's kindness is indicative of a lack of warmth and trust between them • clearly she is desperate to please her father and her reaction to his pleasure is overwhelming – "My whole being vibrated with all the joy in the world" • her timidity is emphasised by the fact that to ask him is considered bold • despite being refused the opportunity and being told what her future career will be she is very grateful, further emphasising her distant relationship with her father in whom she is desperate to please but also scared and wary of him. 	
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Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Basic understanding of the text is evident in the response. • Engagement with the text is basic, with little development in the response. • Interpretations are developed with limited success. • Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas • <i>Where response requires consideration of two or more features, limited balance is evident.</i>
Level 2	4 - 7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the text is evident in the response. • Mostly clear or clear engagement with the text, with development in the response. • Interpretations are developed and sustained with some success. • Mostly sound or sound evaluation of how writers use linguistic and structural devices to create effect, with clear use made of appropriate examples to support ideas. • <i>Where response requires consideration of two or more features, clear balance is evident.</i>
Level 3	8 - 10	<ul style="list-style-type: none"> • Perceptive understanding of the text is evident in the response. • Discriminating engagement with the text, with development in the response. • Interpretations are perceptively developed and sustained. • Perceptive evaluation of how writers use linguistic and structural devices to create effect, with assured use made of appropriate examples to

		<p>support ideas.</p> <ul style="list-style-type: none">• <i>Where response requires consideration of two or more features, a perceptive balanced approach is evident.</i>
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Section B, part 2

Range of writing: explore, imagine, entertain; argue, persuade, advise; inform, explain, describe.

AO3

- (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
6	<p>Markers should use the grid below to award marks for this writing activity.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> 1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes 2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features 3. use a range of sentence structures effectively, with accurate punctuation and spelling. <p>Markers should allocate about a third of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 which corresponds most closely to the overall quality of the response.</p>	10

Level	Mark	AO3 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Organisation is simple with limited success in opening and development. • 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.
Level 2	4 - 7	<ul style="list-style-type: none"> • Communicates clearly. • Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown. • Organisation is sound or mostly sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices. • Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
Level 3	8 - 10	<ul style="list-style-type: none"> • Communication is perceptive and subtle with discriminating use of a full vocabulary. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices. • 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.

Total for Section B: 20 Marks

Section C: Writing

Range of writing: inform, explain, describe.

A03

- (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
7	<p>Markers should use the grid below to award marks for this writing activity.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> 1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes 2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features 3. use a range of sentence structures effectively, with accurate punctuation and spelling. <p>Markers should allocate about a third of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i> An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 which corresponds most closely to the overall quality of the response.</p>	20

Level	Mark	A03 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 4	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Organisation is simple with limited success in opening and development. • 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.
Level 2	5 - 8	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/requirements of the intended reader. • Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices. • Sentences show some attempt to structure and control expression and meaning. Some 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.
Level 3	9 -12	<ul style="list-style-type: none"> • Communicates clearly. • Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown. • Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices. • Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
Level 4	13 - 16	<ul style="list-style-type: none"> • Communicates effectively. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.

		<ul style="list-style-type: none">• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.• Spelling is almost always accurate, with occasional slips.
Level 5	17-20	<ul style="list-style-type: none">• Communication is perceptive and subtle with discriminating use of a full vocabulary.• Task is sharply focused on purpose and the expectations/requirements of the intended reader.• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.• 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.

Total for Section C: 20 Marks

Total for Paper: 60 Marks



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