

Mark Scheme (Results)

June 2011

International GCSE

English Language A (4EA0)
Paper 2

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June 2011

Publications Code UG027864

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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

Main Assessment Objective:

- read with insight

Supporting Assessment Objectives:

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

| Question number | Indicative content | Mark |
|-----------------|--|------|
| 1 | <p>A relevant answer will focus on:</p> <ul style="list-style-type: none">• evaluating how the writer tries to bring out the contrasts between the lives of the narrator and Veronica• using textual evidence to substantiate the points made• the writer’s presentation and use of techniques, including use of language. <p>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.</p> <p>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p> | 15 |

| their differing family backgrounds | |
|---|---|
| narrator | Veronica |
| came from a poor family | came from an <i>"even poorer family"</i> |
| a supportive family in terms of education – he goes to secondary school in the town and is able to stay with his uncle | unsupportive parents: a cruel, unpleasant father and an inadequate mother <i>"her father was a brute and her mother was weak"</i> |
| facilitated to fulfil himself as an individual <i>"And then came the day when I was to leave for good... I thought I knew my own worth."</i> | bears a huge amount of responsibility as a child <i>"bringing up the other children had fallen on her"</i> has to do a lot of hard, physical work <i>"I helped her fetch water from the stream and occasionally chopped firewood"</i> |
| critical of his father, but, by implication, his home life is very much happier than hers <i>"for all the misery of her own life she never seemed to envy me mine"</i> | very unhappy <i>"I would lie awake listening to her screams"</i> |

| their attitudes and what each expects of life | |
|---|--|
| narrator | Veronica |
| is ambitious and self confident <i>"I was eighteen then and I thought I knew my own worth."</i> | strong sense of duty to her family <i>"They are my family, that is enough."</i> |
| is pro-active and optimistic; feels in control of his own destiny <i>"I had won a scholarship to the University and I knew in my heart I would be away a long time."</i> | accepts her lot in life <i>'I leave that to others, my own place is here.'</i> |
| prefers the city to the village; anxious to escape <i>"it was the break I had hardly dared hope for...think of all the things you can do in the city... That was the trouble with village life: nothing ever changed."</i> | tied to the village; passive, trapped by her lack of education and her gender <i>"No, the city is for you, not me. What will I do once I get there? I have no qualifications, not even Standard Six."</i> |
| is liberated by his education; is not restricted by cultural expectations or gender | restricted by cultural expectations – as a woman she has to cook and care for father <i>'I have to go and cook, my father will be home soon.'</i> |
| challenges her cultural assumptions, but realises he can do little to help <i>"I knew there was a lot of truth in what she said; I suppose I was both appalled and frightened by her fatalism."</i> | dismissive of any possibility of change or self improvement <i>'Don't talk foolishness,' she said and stood up. 'I have to go and cook..'</i> |

| their differing experiences after the narrator goes to the city | |
|--|---|
| narrator | Veronica |
| fulfils his ambitions <i>I went to the city and made good</i> | her life gets worse and she ages quickly <i>the ten years had told on her more than they should have.</i> |
| becomes wealthy but is generous to his parents; he dominates his parents <i>As soon as it was possible for me to do so I sent for my parents to come and live with me and they settled down quickly enough to their new life.</i> | the village has become more and more poverty stricken; people barely subsist; her parents have died and her family have gone <i>The place was crawling with disease and everybody was living — surviving, rather — in acute poverty.</i> <i>'You heard that my parents died?'</i> |
| becomes a professional and is very important <i>I set off with a couple of nurses, three male assistants and a suitcase full of medicines.</i> | now has further burdens and responsibility and still tied to domestic duty <i>She was squatting over a smoking fire, fanning the flames with a piece of cardboard. There was a baby tied to her back.</i> |
| forgets his previous life and the village; only goes back to the village because he has to <i>In all that time I did not return to the village....the doctors in the country were obliged to put in some time in the rural districts</i> remains unmarried <i>'I have no wife.'</i> | is now married to a "good" man <i>I looked after him, and when he got better he asked me to marry him. We have been together for one year now.</i> |
| has become cynical and disillusioned <i>'All the women I meet are only interested in money and cars.'</i> | remains stoical <i>She spoke without bitterness.</i> |
| remains safely in the city | caught up in war <i>As she was in the fighting zone I lost contact with her again.</i> |
| offers charity and sympathy <i>On the day I left I had to force her to accept a present of some money. It was as much as I could afford, but not as much as I would have liked to have been able to give her.</i> | retains her pride and independence <i>'No, don't be sorry for me. We are managing, and God has blessed us with a son. Is that not enough?'</i> loses everything <i>'My husband is dead, and my child also. There is nothing left for me in this world.'</i> |
| makes sympathetic and naively optimistic comments <i>'You're still a young woman, in time you will forget this.'</i> | patient and resigned; unchanging in her acceptance of what life offers <i>'No, Okeke, listen to me. I don't want to live, you hear? Now that I have seen you I am happy. Go, and leave me in peace.'</i> |

| the use of language | |
|---|--|
| events are recounted from the narrator's perspective so we experience things through him and we share his concern | <i>"Night after night I would lie awake listening to her screams"</i> |
| from the beginning a sense of the narrator's helplessness is conveyed through negatives | <i>"there was little I could do... I had no desire to be the cause of even more misery... cursing myself for my own physical inadequacy"</i> |
| the narrator's good fortune is set antithetically against Veronica's misfortunes | <i>"for all the misery of her own life she never seemed to envy me mine"</i> |
| dialogue highlights the differences – Veronica's expression is simple and often positive the narrative voice is more complex and elaborate in expression, the product of education | <i>'God has blessed us with a son... You are a big man now, not so? Where is your wife?'</i> <i>" a morbidly suspicious man... my own physical inadequacy... appalled and frightened by her fatalism"</i> |
| limited use of imagery but the village stream has symbolic force – perhaps as a link, also suggestive of time or fate; Veronica is analogous to the twig caught up in the current | <i>I snapped a twig and threw it into the water. It bobbed on the current and then vanished from sight.</i> |
| simple words and phrasing convey the homeliness of Veronica and, later, of her husband | <i>Her clothes were still shabby and if she was no great beauty she still had a certain attractiveness.</i> <i>He was a good man, as she had said, if a bit simple.</i> |
| powerful nouns, verbs and adjectives convey the later poverty of the village | <i>the squalor of village life...the place was crawling with disease and everybody was living – surviving, rather – in acute poverty.</i> |
| verbs suggesting bondage, cramping and shrinking convey the changes in Veronica's fortunes | <i>She was squatting over a smoking fire, fanning the flames with a piece of cardboard. There was a baby tied to her back.</i> |
| the final analogy with a child emphasises the extent of her decline | <i>She weighed no more than a ten-year-old child.</i> |
| more romantic, abstract language associated with the narrator's aspirations | <i>I knew in my heart... I thought I knew my own worth</i> |
| bleak language brings out Veronica's tragedy | <i>(her hand) was cold and limp.</i> <i>the terrible waste</i> |
| the final image of the stream links the two characters | <i>..afterwards I watched the flow of the stream until it was time for me to go away for the last time.</i> |

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.

| Mark Range | Descriptor |
|-------------------|---|
| 0-1 | <ul style="list-style-type: none">• very basic attempt at comment• extremely limited content• minimal grasp of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 2 | <ul style="list-style-type: none">• basic understanding of the text• unclear and undeveloped points• little awareness of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 3-4 | <ul style="list-style-type: none">• some understanding of the text• some relevant points but little development• limited awareness of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 5-6 | <ul style="list-style-type: none">• fair but not fully-developed understanding of the text• valid points with some development• some understanding of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 7-8 | <ul style="list-style-type: none">• generally sound and sustained grasp of text• several clear points with generally appropriate examples/references• fair understanding of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 9-10 | <ul style="list-style-type: none">• sound and sustained grasp of text• range of relevant points with sound examples/references• clear understanding of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 11-12 | <ul style="list-style-type: none">• good analysis based on thorough understanding of the text• a range of well-focused points with apt examples/references• thoughtful interpretation of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
| 13-14 | <ul style="list-style-type: none">• Perceptive analysis and assured understanding of the text• coherent and fully developed ideas deftly supported with examples/references• sensitive interpretation of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |

| | |
|-----------|--|
| 15 | <ul style="list-style-type: none">• astute and penetrating analysis of the text• cogent and original exploration of ideas and evidence• sophisticated and individualistic interpretation of how the writer tries to bring out the contrasts between the lives of the narrator and of Veronica. |
|-----------|--|

Question 2 - Writing

Question 2 (a)

Range of writing: argue

Assessment Objectives:

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

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- **It is important not to have preconceptions of what is appropriate or not**, particularly in terms of ideas or the expression of them.
- **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.**

In this question **the effective and logical development of persuasive argument** in support of the candidate's ideas on one side or the other of the topic is a key discriminator.

| Question number | Indicative content | Mark |
|-----------------|---|------|
| 2(a) | <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a classroom audience, though the candidate's interpretations of what is appropriate may vary. • The context implies a degree of formality, but some use of slang or colloquial expression for particular effect might not be inappropriate. The use of street language would be out of place. • 'Speech' also implies a degree of formality, as opposed to a 'talk'. Its structure and expression 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. • To ensure the argument is clear and logical, sentences are likely to be complex, with verbal linking and a sequenced paragraph structure. • Emotive language may also be used for particular effect as the context implies the need to persuade other students to the candidate's point of view. • Candidate should use examples and evidence to support their ideas. • The question asks candidates to argue for one side or another. This might be achieved in a number of ways, including balancing ideas for and against, but ultimately the candidate should make clear whether s/he supports or opposes the statement. <p>Weaker answers are likely to be brief and undeveloped in argument, perhaps merely expressions of opinion, and show little awareness of the 'live' context.</p> <p>More successful answers will be strong in terms of argument and style, and give a clear sense of the classroom context and supposed listeners.</p> | 15 |

NOW REFER TO PAGES 13-14 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for **the 'best fit' approach**

Question 2 (b)

Range of writing: advise

Assessment Objectives:

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

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- **It is important not to have preconceptions of what is appropriate or not**, particularly in terms of ideas or the expression of them.
- **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.**

In this question, the **clarity and detail of the advice** are the key discriminators.

| Question number | Indicative content | Mark |
|-----------------|---|-----------|
| 2(b) | <ul style="list-style-type: none"> • The chosen style should reflect the specified audience. The audience of older people implies a degree of formality, but some use of more direct or informal expression for particular impact might be appropriate. • The tone should also show awareness of the audience, but it is important not to be over prescriptive in this respect. Various approaches are possible, including both the light-hearted and the indignant. • It is difficult to give indications of typical content as much of this is likely to be culturally or student specific. Advice may focus, however, on the following issues: <ul style="list-style-type: none"> • social changes compared with older people’s possibly outmoded ideas and outlooks • changing values • the importance of older people remembering what it was like to be young • modern pressures on teenagers – teenage responsibilities and work load • interpreting (or misinterpreting) teenage behaviour including tastes in music and fashion • the positive things teenagers do • Be particularly alert for alternative approaches (for instance agreeing with the implication of the question that teenage behaviour is, indeed, incomprehensible) and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content. <p>Weaker answers are likely to be straightforward and give brief points of advice in an uncertain structure with a limited grasp of context.</p> <p>Stronger answers will make a good range of aptly chosen points of advice, with clear explanations, and show an effective command of an appropriate register for the suggested audience.</p> | 15 |

NOW REFER TO PAGES 13-14 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for **the ‘best fit’ approach.**

Question 2 (c)

Range of writing: imagine, entertain

Assessment Objectives:

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

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- **It is important not to have preconceptions of what is appropriate or not**, particularly in terms of ideas or the expression of them.
- **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.**

The key discriminator is **the degree to which the candidate engages and sustains the reader's interest**

| Question number | Indicative content | Mark |
|-----------------|--|-----------|
| (c) | <ul style="list-style-type: none"> • The story should illustrate the title, or relate to it, in a clear way. • 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. 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. • 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. • Any kind of story is acceptable provided it engages the reader. A light-hearted humorous approach is unlikely but would be as acceptable as a serious, possibly tragic one. • 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. • An effective beginning and ending are also critical factors. <p>Weaker answers will 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>More successful answers 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 |

NOW REFER TO PAGES 13-14 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for **the 'best fit' approach.**

Writing Mark Scheme: Paper 2 Question 2

| | Band/ Range | Descriptor |
|---|-------------------------|---|
| Effectiveness of communication | Band 1 0 - 3 | Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader. |
| Organisation | | Organisation is simple with limited success in opening and development. |
| Spelling Punctuation Grammar | | The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control. |
| Effectiveness of communication | Band 2 4 - 6 | Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the writer's purpose and of the expectations/requirements of the intended reader. |
| Organisation | | Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices |
| Spelling Punctuation Grammar | | Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct. |
| Purpose and audience | Band 3 7 - 9 | Generally clear sense of the writer's purpose and understanding of the expectations/requirements of the intended reader. |
| Effectiveness of communication | | Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences. |
| Organisation | | Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices. |
| Spelling Punctuation Grammar | | Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors. |

| | | |
|---|--------------------------|--|
| Effectiveness of communication | Band 4 10 - 12 | Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. |
| Organisation | | Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs. |
| Spelling Punctuation Grammar | | Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning. |
| Effectiveness of communication | Band 5 13 -15 | Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown. |
| Organisation | | Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices |
| Spelling Punctuation Grammar | | Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured; There is sophisticated control of expression and meaning. |

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Order Code UG02784 June 2011

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