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Mark Scheme (Results)

January 2015

International GCSE English Language A (4EA0) Paper 1
Level 1/Level 2 Certificate in English Language (KEA0) Paper 1

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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.

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Paper 1
Section A
AO2 Reading
All students will be required to demonstrate an ability to:
(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	Examiners should award a mark when **two** words are given. No half marks: • primitive • unreliable • (brutally) heavy.	**1**

Question number	Answer	Mark
2	Examiners should reward the identification of phrases from the selected text that show the climb has been amazing and should only reward: • '(For a long time) their bodies were never found' • '(what happened to them) remained a mystery for many years' • 'attempted to make history' • 'the first men ever' • 'Their story is one of the great romantic tragedies' • 'a climb into history'.	**2**

Question number	Answer	Mark
3	Examiners should reward the identification and explanation of the character of the two men. Look to reward the quality of explanation rather than simply counting the number of features that have been identified: • the men seem to share a common understanding and have no need to speak • they are both tenacious and had both twice attempted to push higher and had been defeated by the weather • Irvine is presented as relaxed, as depicted by his stance • the manner in which he watches Mallory shows he is relaxed and calm; some may even see this as trusting or accepting • Mallory is older and more experienced • Mallory is one of the best climbers of his time • the climbers' ages are given, enabling the reader to contrast the younger man, whose main	**5**

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	characteristic seems to be his physique, with the older one who is meticulous and careful • Mallory has a deep-seated need to climb Everest • Mallory is concerned with detail and with the equipment • the manner of his fall shows Mallory's tenacity as he struggles to cling onto life • Mallory has a strong survival instinct • Irvine calls to Mallory in the dark after the fall and his own injury, suggesting his care and concern for his partner.	

Question number	Indicative content	Mark
4	Examiners should refer to the following bullet points and then to the table to reach an overall judgement. 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. Candidates may refer to some of the following points: **The weather and conditions on the mountain:** • initially presented as "cold" and with "thin air", suggesting that it is not healthy or suited to sustaining life • their campsite is "wind-ravaged" and covered in snow, depicting the harsh and inhospitable conditions on the mountain. This begins to create a sense of drama as we wonder if the men can survive the weather, irrespective of the climb • the monsoon will imminently engulf the mountain. The sense that the men may only have hours before this happens adds to the excitement • the use of the word "bury" to describe the action of the monsoon heightens the danger and drama; knowing the fate of both men also highlights the tension • the weather and conditions on the mountain strongly contribute to Irvine's death and are described in extreme language:"desperate". **The deaths of the two men:** • before the description of their deaths the writer	**12**

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	celebrates the achievements of the men, almost eulogises them, emphasising the significance of their achievement by the phrase inserted at the end of the sentence, "much higher", which repeats the key word for climbers – "higher" • powerful depiction of their weakened physical state, making use of the power of 'three technique',"exhausted, dehydrated and oxygenless" • the danger of the situation is strongly depicted by the absence of light and the fact that the men "groped" their way in such dangerous conditions – some may see a symbolism of the end of the day and the end of their lives • Mallory's death is described from the beginning in language that emphasises the speed of it all, beginning with the adverb, "Suddenly" • following the above, there are many references to speed and time to emphasise the drama and tension, beginning with "in seconds" and "plummeting" (which is repeated later in the description); "only a matter of seconds"; "For a millisecond"; "the moment"; "almost immediately"; "he is sliding so fast" • the danger of their situation is represented by the fact that both of their deaths are caused by a single step, or "misstep" • the description of Mallory's death is deliberately brutal and details his many injuries, to make clear to the reader what they have been risking throughout their climb • the writer does not know the exact circumstances of Mallory's death, but builds in a dramatic pause in Mallory's descent to add drama to the event • pathos is created as we are told that Mallory thought he had been saved • the reader feels that Mallory may stop after the rope snaps and he hits the steep slope – the drama is created by the paragraph split • the drama is further developed by the short sentence, beginning with a connective that seems to answer the reader's hopes and fears, "But he does not stop." • as if the dreadful injuries already suffered were not enough, the tension is further heightened when we learn that the worst is yet to come – that he is sliding towards the edge of a cliff and will fall for thousands of feet • Mallory's indomitable character comes through as he fights for his life • readers may feel sympathy for Mallory and his brave but futile attempt to prevent his slide by digging his fingers into the rock of the cliffside	

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	• the speed of his slide and the effort he is putting into clawing at the rock are shown as the force tears off his gloves • despite the fact that the reader already knows the final outcome, the writer creates a false release of tension with the moment that Mallory's slide is slowing, possibly offering some hope • this moment is the climax of the piece and is followed by the description of his head injury told in graphic terms, "smashing", "viciously", "sharp" • the moment he stops is further exaggerated by the use of the paragraph break • the fact that Mallory still claws the slope after he has stopped at one and the same time emphasises his survival instinct • four simple sentences create tension released in the complex sentence that describes his final act • for a man so broken and injured, the crossing of his legs and the writer's use of the word "protectively" creates pathos and emphasises Mallory's simple humanity • Irvine calls to Mallory in the dark, creating pathos as the reader knows the fate of Mallory • in contrast to the speed of Mallory's death, Irvine's is represented as slow. In contrast to seconds and milliseconds we get, "After a while" • the extent of Irvine's injuries is brought home by the fact that he is unable to walk and must "drag" himself back. We contrast this with the "strapping" specimen of physical health from earlier in the passage • tension is created when we realise that Irvine is only a short distance from camp and safety. The moment of hope is ended by the short sentence "He doesn't make it" • the writer uses numbers again to create sympathy for Irvine and how close he was to being saved, since he was only "thirty minutes from his camp" • his death is told in a complex sentence including numbers and powerful vocabulary, "desperate" • the mountain is personified as an adversary that the climbers have competed against and to which they must now "yield" • in contrast to Mallory's death, Irvine's is calm and almost peaceful, emphasised by the verb "slips" • in his final moment Irvine moves from literal darkness to the familiar metaphorical darkness of death. **Particular words, phrases and techniques:** • complex sentence used at the beginning of the	

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	passage to establish the key elements of character, setting and time • short sentences used throughout for dramatic effect, such as, "They were never seen again." • use of the dramatic question in the title and at the end of the first paragraph sets up the structure of the passage, and which is answered in the latter part of the passage • the explicit brutality of their deaths contrasts with the description of it as a "romantic tragedy" • single-sentence paragraph used to introduce "certainty", contrasted structurally with the second part of the passage that introduces its hypothesis with "This is what seems to have happened" • extensive range of adjectives used throughout, initially to describe the conditions, "simple", "wind-ravaged" and later to describe the nature of their deaths • adverbial paragraph opening used to present a snapshot of the two climbers • intertextuality used as the writer makes a direct link to the printed image which is then interpreted in the text • in the first paragraph the passage briefly moves into present tense to capture the moment and to emphasise the simple humanity of the two men amidst the "romantic tragedy" • use of present tense throughout Mallory's fall creates immediacy and drama • the use of idiom emphasises Mallory's age, adding to the tension as we learn that he is really quite old to be attempting to climb Everest • use of alliteration for dramatic emphasis – "It is do or die." • the first half of the passage ends with a dramatic short sentence and present tense to heighten the tension • momentousness of the event portrayed through "astonishment of the world" • detailed simile of the locomotive to depict the futility and desperation of Mallory's attempt to stop himself falling.	

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Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 3	• 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	• 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	• 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	• 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

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Section B, part 1

AO2 Reading
All students should be required to demonstrate an ability to:
(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	Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Examiners must reward all valid points that show engagement and insight. **NB**: On the surface much of the passage may appear to be factual; however, candidates may identify a range of writer's thoughts and feelings such as: outrage, scorn, humour, irony, derision, anger, incomprehension and righteous indignation. Candidates may refer to some of the following points: • the previous expedition of both men is described as "farce", indicating the writer's scorn • the genuine experience of the two men is introduced only to be undermined by the writer with the phrase, "Despite their experience " • the serious consequences of their actions is indicated by the word "tragedy" • "experts" are quoted to question and undermine the judgement of the men: the expedition website makes reference to their "trusty helicopter" • their lightweight inconsequentiality is twice indicated by the writer's choice of the word "plucked" from the sea • the writer emphasises the hostility of the surroundings to show how unprepared the men are • the writer highlights the fact that the helicopter was only single-engined, suggesting that the men were poorly prepared • the ironic James Bond reference (Q) is used to tarnish our view of the men, depicting them as overgrown children pretending to be in an adventure • the men's ages are given to indicate their mature years and to suggest that they should know better • the writer highlights Mr Brooks' incompetence as he received a Breitling emergency watch as a wedding present from his wife, which sends out a distress signal, suggesting that she knows that he is likely to need rescuing in the future • unlike the "explorers", the Royal Navy had been	**10**

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	engaged in genuine exploration of "uncharted waters" when they were called to rescue the men. The writer is outraged and compares the Navy's usefulness to society with the pointless nature of the men's expedition • the purpose of an earlier mission by Mr Brooks is described as "confused" • later in the passage we learn that this mission, while attempting to demonstrate good relations between east and west, ironically demonstrated quite the opposite with Russia threatening to lift them off the ice if they crossed the border • the manner in which Mr Brooks calls his wife rather than contacting the emergency services directly suggests that he does not appreciate how serious it is, and also suggests it is not the first time it has happened undermining his adventurousness by making him appear dependent on his wife. In this way the writer demonstrates that Mr Brooks does not understand the proper protocol to effect a rescue • the writer undermines their flying ability as they experienced difficulties when "conditions had been excellent" • resentment is generated by the statement that the taxpayers of Chile and Britain are unlikely to recoup any of the "tens of thousands of pounds" from the men, making them appear cavalier and selfish • some of the men's experiences mentioned, such as barefoot walking and being attacked by a silver back gorilla, show them taking part in pointless and dangerous adventures with little real purpose • the writer subtly undermines Mr Smith's flying credentials by the use of the word "claims" • indignation for their actions is created by quoting the Ministry of Defence explaining that the cost of their rescue would be paid by taxpayers, i.e. the reader • Ms Vestey patronisingly dismisses them as "boys" and describes their antics as "messing" • she is presented as recklessly indulgent by her failure to prevent his 'explorations' which frequently end in disaster • the final quotation from Ms Vestey, "they'll probably have their bottoms kicked and be sent home the long way", confirms them to be silly children who will be punished by their elders and betters.	

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Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
Level 1	1 - 3	• 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 • *Where response requires consideration of two or more features, limited balance is evident.*
Level 2	4 - 7	• 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 • *Where response requires consideration of two or more features, clear balance is evident.*
Level 3	8 - 10	• 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 support ideas • *Where response requires consideration of two or more features, a perceptive balanced approach is evident.*

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Section B, part 2

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

AO3 Writing
All students should be required to demonstrate an ability to:
(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	Markers should use the grid below to award marks for this writing activity. 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. Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar. *The best-fit approach* 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.	**10**

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Level	Mark	**AO3 (i)/(ii)/(iii)**
0		No rewardable material.
Level 1	1 - 3	• 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	• 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 are 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	• 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 MARKSSection C: Writing

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Range of writing: inform, explain, describe

AO3 Writing
All students should be required to demonstrate an ability to:
(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	The writing triplet assessed on this question is writing to inform, explain and describe. Weaker answers may be fragmentary or lack coherence. Candidates may lack the ability to explain themselves or may assume understanding that the reader does not have. A useful discriminating factor will be the extent to which the writer is able to engage the interests of the reader by using a variety of techniques. 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, in this case a speech. Writing is marked against three skills areas which assess the Writing Assessment Objectives. Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar. *The 'best-fit' approach* 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.	**20**

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Level	Mark	**AO3 (i)/(ii)/(iii)**
0		No rewardable material.
Level 1	1 - 4	• 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	• 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	• 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 are 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	• 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 • Organisation is secure, text structure is well-judged;

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		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	• 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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