

# Mark Scheme (Results)

January 2015

International GCSE English Language A  
(4EA0) Paper 02

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, ie if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

**Paper 1****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 interest the reader</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>The character and actions of Sultan Schahriar</b>	
<ul style="list-style-type: none"> <li>• Kind/generous to his brother</li> </ul>	<p>"it was a real grief to Schahriar"; "Schahriar cut off the country of Great Tartary... and made his brother king."</p>
<ul style="list-style-type: none"> <li>• Schahriar's relationship with his first wife, after which he feels bitter and betrayed; love then betrayal, the scandal and her execution</li> </ul>	<p>"Now the Sultan Schahriar had a wife whom he loved more than all the world..."; "with the deepest shame and sorrow that he accidentally discovered ... that she had deceived him completely..."; "order the grand-vizir</p>

	to put her to death"
<ul style="list-style-type: none"> <li>Near madness after his wife's adultery</li> </ul>	"The blow was so heavy that his mind almost gave way"
<ul style="list-style-type: none"> <li>He may be viewed as a despotic ruler, barbarous, vengeful and violent; he may also be viewed as misogynistic</li> </ul>	"he was quite sure that at bottom all women were as wicked as the sultana..." "So every evening he married a fresh wife and had her strangled the following morning"; "this barbarous practice"
<ul style="list-style-type: none"> <li>How he is viewed by the townspeople</li> </ul>	"This behaviour caused the greatest horror in the town, where nothing was heard but cries and lamentations."
<ul style="list-style-type: none"> <li>How he greets the news that Scheherazade is being offered to him as a bride</li> </ul>	"The Sultan received this news with the greatest astonishment."
<ul style="list-style-type: none"> <li>How he reacts to meeting Scheherazade</li> </ul>	"was amazed at her beauty..."; "he asked what was the matter..."; "Schahriar consented to Scheherazade's petition."

<b>The character of Scheherazade and what she plans to do</b>	
<ul style="list-style-type: none"> <li>Intelligent and brave</li> </ul>	"clever and courageous to the highest degree"; "I am not afraid"
<ul style="list-style-type: none"> <li>Well-educated and beautiful</li> </ul>	Broad education; "beauty excelled"
<ul style="list-style-type: none"> <li>Self-sacrificing and selfless; presented as a saviour, standing up for the rights of women; patriotic</li> </ul>	"I am determined to stop this barbarous practice of the Sultan's, and to deliver the girls and mothers from the awful fate that hangs over them.", "service to my country"
<ul style="list-style-type: none"> <li>Self-assertion; natural authority; relationship with her father and sister</li> </ul>	This is apparent in the exchanges she has with her father and her sister (many)
<ul style="list-style-type: none"> <li>Determined and persistent</li> </ul>	"determined", "obstinate", "resolved", father "yielding to her wishes"
<ul style="list-style-type: none"> <li>Stoical</li> </ul>	"If I fail, my death will be a glorious one, and if I succeed I shall have done a great service to my country."
<ul style="list-style-type: none"> <li>Detailed explanation to Dinarzade</li> </ul>	Expressed in calm, controlled language
<ul style="list-style-type: none"> <li>Scheherazade's petition to Schahriar and his reaction</li> </ul>	The fact that Scheherazade deliberately places herself in danger and cannot really anticipate Schahriar's agreement interests the reader
<ul style="list-style-type: none"> <li>While the overall purpose of Scheherazade's plan is stated, precisely how this will be achieved is left uncertain in the passage</li> </ul>	"deliver the people from the terror that reigns over them"; the sense of the unknown interests the reader

<b>The thoughts and feelings of the grand-vizir</b>	
<ul style="list-style-type: none"> <li>Scheherazade is his favourite daughter</li> </ul>	"Her father had given her the best masters in philosophy, medicine, history and the fine arts..."; she "was his delight and pride"; "I can refuse you nothing..."
<ul style="list-style-type: none"> <li>Loyal, dutiful and obedient</li> </ul>	He obeys the Sultan despite his misgivings. "If the Sultan was to order me to plunge a dagger in your heart, I should have to obey."
<ul style="list-style-type: none"> <li>Reluctant but feels compelled to do his duty</li> </ul>	"The poor man fulfilled his task with reluctance, but there was no escape..."
<ul style="list-style-type: none"> <li>His dilemma</li> </ul>	"If the Sultan was to order me to plunge a dagger in your heart, I should have to obey."
<ul style="list-style-type: none"> <li>Feels horror at the thought of losing his daughter</li> </ul>	"starting back in horror..."; "What a task for a father!"
<ul style="list-style-type: none"> <li>His despair and sadness at going to the palace</li> </ul>	"in despair, the grand-vizir was obliged to give way, and went sadly to the palace..."
<ul style="list-style-type: none"> <li>Grief-stricken</li> </ul>	"still bowed down with grief..."

<b>The use of language</b>	
<ul style="list-style-type: none"> <li>Use of complex sentences</li> </ul>	Examples are found throughout the passage
<ul style="list-style-type: none"> <li>Use of superlatives</li> </ul>	"best monarch", "greatest happiness", "finest dresses", "most beautiful", "greatest horror", "deepest shame", "best masters", "beauty excelled", "highest degree", "greatest astonishment", "most pleasant"
<ul style="list-style-type: none"> <li>Use of archaic language</li> </ul>	"we read the praises of one of the kings of this race", "chamber", "bade", "Sire"
<ul style="list-style-type: none"> <li>Use of dialogue, including forceful and dramatic language, often accompanied by exclamations</li> </ul>	Exchanges between Scheherazade and her family and Schahriar between the grand-vizir and Scheherazade
<ul style="list-style-type: none"> <li>Use of language to do with power, authority and its Eastern setting</li> </ul>	"dynasty", "king(s)", "monarch", "empire", "dominions", "kingdom". "sultana", "grand-vizir", "his highness", "your highness", "Sire"
<ul style="list-style-type: none"> <li>Use of language to do with punishment</li> </ul>	"law of the land", "put her to death", "your head shall pay forfeit"
<ul style="list-style-type: none"> <li>Formal language befitting a courtly setting</li> </ul>	"Schahriar consented to Scheherazade's petition"
<ul style="list-style-type: none"> <li>Occasional use of alliteration</li> </ul>	"prosperous and powerful", "surround her with splendour"
<ul style="list-style-type: none"> <li>Free indirect discourse</li> </ul>	"he was quite sure that at bottom all women were as wicked as the sultana,

	if you could only find them out, and that the fewer the world contained the better”
<ul style="list-style-type: none"> <li>Negative and emotive language</li> </ul>	Use of the word “unhappy” to include meaning of “unfortunate”; “shame”, “horror”, “awful fate”, “death”, “anguish”, “terror”, “grief”, “sadly”, “sad fate”, “poor man”
<ul style="list-style-type: none"> <li>Words and structures repeated, to enhance storytelling techniques</li> </ul>	“fresh”: Dinarzade’s words repeat what Scheherazade has told her to say
<ul style="list-style-type: none"> <li>Use of opposites</li> </ul>	“subjects loved... neighbors feared”, “girl married and a wife dead”, “instead of the blessings... the air was now full of curses”
<ul style="list-style-type: none"> <li>Use of inversion; repetition enhances storytelling technique</li> </ul>	“replied he”, “said Scheherazade”, “returned the grand-vizir”, “answered Scheherazade”, “cried the grand-vizir”, “replied she”, and throughout the rest of the passage.

### 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:

- (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
<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 or register should reflect the specified context of a letter, though the candidate's interpretations of what is appropriate may vary</li> <li>• the structure and expression of the letter should show an awareness of a formal context. 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 letter context.</p> <p><b>More successful</b> answers will be strong in terms of register, content and style.</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 style and form (website contribution) should reflect the chosen audience</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>• be particularly alert for a variety of approaches and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content.</li> </ul> <p><b>Weaker answers</b> are likely to be straightforward and give brief persuasive points in an uncertain structure with a limited grasp of context.</p> <p><b>Stronger answers</b> will make a good range of aptly-chosen persuasive points, with clear 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(c)</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 story should relate to the opening line in a clear way</li> <li>• in the case of responses which are only loosely appropriate to the task, the first statement in each level of the marking grid relating to 'effectiveness of communication' can be helpful</li> <li>• examiners should consider carefully before awarding higher level marks to candidates who are clearly reproducing 'learnt' stories, or write stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on</li> <li>• the reader's interest should be engaged by the story, or by particular aspects of it, for instance characterisation, suspense, dramatic situations and so on</li> <li>• any genre of story is acceptable</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 opening paragraph 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 opening line. They will be expressed in a style which is engaging and entertaining.</p>	<b>15</b>

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 of 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. 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.</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. Thorough control</li> </ul>

Level	Mark	AO3 (i)/(ii)/(iii)
		of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.
<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>

