

Mark Scheme (Results)

Summer 2012

International GCSE English Language
(4EA0/02)

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Publications Code UG032143*

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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.

NB. Question 1 is assessed for AO1.

Paper 2

Q1: Reading

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 sadness of the boy's death 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

the time and setting	
a normal work scene - sounds, smells, sights - contrasts with the horrific event	<i>The buzz saw snarled and rattled...made dust and dropped stove-length sticks of wood, Sweet-scented stuff...</i>
at the end of the day - irony - also the end of the boy's life - the day's events were not over	<i>day was all but done.</i>
idyllic beauty and grandeur of the scenic backdrop contrasts with the ugliness of the accident	<i>Five mountain ranges one behind the other Under the sunset far into Vermont.</i>
homely, everyday atmosphere contrasts with the extraordinariness of what is to happen	<i>His sister stood beside them in her apron To tell them "Supper."</i>
...at the end of a very ordinary working day	<i>And nothing happened</i>

What happened to cause the fatal accident	
the work is monotonous, repetitive, perhaps hypnotic; the boy is perhaps easily distracted	<i>And the saw snarled and rattled, snarled and rattled</i>
the boy is working as an adult; social issues of child exploitation suggested	<i>... big boy Doing a man's work, though a child at heart</i>
The machinery is difficult to handle, needs more than a boy's strength	<i>the saw...Leaped out</i>
the accident happens as a result of a momentary distraction	<i>... "Supper." At the word, the saw... Leaped out at the boy's hand</i>
The implied criticism is that, as a child, he should have finished work earlier	<i>Call it a day, I wish they might have said...</i>
the sister is the unwitting cause of the death	<i>His sister stood beside them in her apron To tell them "Supper."</i>

the reactions of the boy and the other people	
the accident seems to have been caused by the boy's involuntary movement on hearing his sister	<i>He must have given the hand</i>
initially he reacts in shock and disbelief	<i>The boy's first outcry was a rueful laugh</i>
he realises it is a bad accident, that he has lost his hand, but not that he has lost his life	<i>Then the boy saw all— He saw all spoiled.</i>
he fears the doctor	<i>"Don't let him cut my hand off— The doctor, when he comes.</i>
the doctor does his job professionally	<i>The doctor put him in the dark of ether</i>
the death comes as a terrifying shock to the helper	<i>the watcher at his pulse took fright</i>
...and to the others	<i>No one believed</i>
the other people turn away at the end - unsentimental, perhaps cold - they still have their lives to live	<i>And they, since they Were not the one dead, turned to their affairs.</i>

the use of language	
<p>Idyllic setting realised through an appeal to the reader's senses:</p> <ul style="list-style-type: none"> • onomatopoeic and alliterative words convey the sounds of work • smell evoked by alliterative phrasing • scenery revealed in perspective like a landscape painting 	<p><i>Snarled and rattled...made dust and dropped stove-length sticks of wood Sweet-scented stuff from there those that lifted eyes could count Five mountain ranges one behind the other Under the sunset far into Vermont.</i></p>

<p>repetition used to underline the tragedy by:</p> <ul style="list-style-type: none"> • conveying the monotony of the work • emphasising the boy's youthfulness 	<p><i>And the saw snarled and rattled, snarled and rattled</i></p> <p><i>To please the boy by giving him the half hour</i></p> <p><i>That a boy counts so much</i></p>
<p>the ordinariness of the day conveyed through negatives - almost a prelude to death</p>	<p><i>And nothing happened: day was all but done.</i></p>
<p>narrator's tone is matter of fact, conversational</p>	<p><i>Call it a day, I wish they might have said</i></p>
<p>personification of the saw adds horror and grim humour</p>	<p><i>At the word, the saw,</i> <i>As if to prove saws knew what supper meant,</i> <i>Leaped out at the boy's hand,</i></p>
<p>antithesis brings out the contrast between the boy and the expectations of him</p>	<p><i>big boy</i> <i>Doing a man's work, though a child at heart</i></p>
<p>sequence of graduated negatives leads into the death</p>	<p><i>Little—less—nothing!—and that ended it.</i></p>
<p>the death conveyed in a minor sentence bringing out its starkness</p>	<p><i>No more to build on there.</i></p>
<p>direct speech adds to the anguish</p>	<p><i>"Don't let him cut my hand off— The doctor, when he comes. Don't let him, sister!"</i></p>

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.
Level 1	1 - 3	<ul style="list-style-type: none"> Engagement with the text is limited, examples used are of limited relevance Little understanding of language, structure and form and how these are used to create literary effects Limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 2	4-6	<ul style="list-style-type: none"> Some engagement with the text is evident, examples used are of partial relevance Some understanding of language, structure and form and how these are used to create literary effects Some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 3	7-9	<ul style="list-style-type: none"> Sound engagement with the text is evident, examples used are of clear relevance Clear understanding of language, structure and form and how these are used to create literary effects Sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

Level 4	10-12	<ul style="list-style-type: none">• Sustained engagement with the text is evident, examples used are thoroughly relevant• Thorough understanding of language, structure and form and how these are used to create literary effects• Sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 5	13-15	<ul style="list-style-type: none">• Assured engagement with the text is evident, examples used are discriminating• Perceptive understanding of language, structure and form and how these are used to create literary effects• Perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

Question number	Indicative content	Mark
2(a)	<ul style="list-style-type: none"> • No specific audience or context is given. Candidates may approach the topic as they wish; this applies both to the expression of ideas and the choice of form, though most will probably opt for an essay. • Whichever approach is adopted, the candidate’s own preference of viewpoint should emerge, supported by clear argument and reasoning. This could be done in a variety of ways, including considering both the opinions given. • Candidates should use examples and evidence to support their ideas. • The merit of the answer will largely be determined by the cohesiveness and clarity of the presentation and structure of the argument. • It is difficult to suggest what typical content might include. Much will depend on the experience, the nationality and the cultural background of the candidate. Arguments in favour of the prolonging childhood might refer to: the importance of play; issues relating to modern sexualisation of children (fashion); the need for children to enjoy themselves and to be prepared, before the onset of adult responsibilities; innocence is desirable in itself; the increasing dangers of the external world; and so on. Arguments against prolonging childhood might refer to: educational and economic pressures; the fact that children are maturing earlier; the dangers of molly coddling and/or over protecting children; and so on. <p>Weak answers are likely to be brief and unclear in argument, perhaps merely assertions of opinion and not clearly in support of either statement; more successful answers will develop a convincing argument which presents the candidate’s viewpoint in an engagingly expressed way and in a securely structured form.</p>	15

Question number	Indicative content	Mark
2(b)	<ul style="list-style-type: none"> • The chosen style or register, and the tone adopted, should reflect the specified student audience, though the candidate's interpretations of what is appropriate may vary. • The context implies a degree of formality, though a "talk" would be more informally delivered than a speech and the use of informal expression for particular impact on younger listeners would be appropriate. A text which simply reads like an essay would be less likely to be effective. • The structure should also show an awareness of a listening audience. • The way 'student' is interpreted will depend on the candidate's perspective. Remember that some candidates may be mature students. • Typical content might include advice about personal health, diet, and exercise; contact with parents; looking after personal possessions; areas to avoid; what to do in emergencies and so on. Points are likely to be student or centre specific - accept anything which has relevance to health and safety. • Advice could incorporate negative points as well as positives - 'don'ts' as well as 'do's' <p>Weaker answers are likely to be straightforward and give brief points of advice in an uncertain structure and an over colloquial style. More successful answers will make a good range of aptly chosen points of advice, with effective explanation, in a cohesive talk which shows an appropriate sense of audience. Advice will be carefully tailored to an audience of younger students</p>	15

Question number	Indicative content	Mark
2(c)	<ul style="list-style-type: none"> • 'Magazine' gives a broad indication of the type of publication the candidates should be writing for; give considerable leeway in considering individual approaches. • 'Article' implies a continuous piece of prose, though again this might be approached in various ways (e.g. sections with headings.) • The use of typographical features (for instance columns) is not covered by the mark scheme and cannot be rewarded; marks must <u>not</u> be awarded for graphics. • The topic is suited to a relatively informal style and tone, but a more formal and serious approach is equally acceptable. The degree to which the candidate engages the reader will be a discriminator. • The topic is likely to stimulate personal, subjective responses, but it requires a focus on the topic. Answers which rely heavily on description or narrative are likely to be less successful. <p>Weak answers are likely to be brief, simplistic and unstructured, and dependent on description/narrative rather than commentary, with little sense of a magazine context, whereas more successful answers will show a sound grasp of context and audience and address the topic in an engaging way.</p>	15

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 - 6	<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	7 - 9	<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 are used. Generally sound control of a range 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	10 - 12	<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.• 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	13 - 15	<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.

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Order Code UG032143 Summer 2012

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