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Mark Scheme (Results)

Summer 2013

International GCSE English Language

(4EA0)

Paper 2

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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.

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Paper 2

Question 1: Reading

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
1	A relevant answer will focus on: • evaluating how the writer tries to interest the reader in the story • using textual evidence to substantiate the points made • the writer's presentation and use of techniques, including use of language. **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.** **The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.**	**15**

Swami's relationships with his family	
His father is initially presented as harsh	*Father sneered*
He is bossy	He repeats, *Swami, get up*
Intimidating	• *from a challenge it had become a plain command; he knew his father's tenacity* • His father *stands over him*
He ridicules him	*It is disgraceful sleeping beside granny or mother like a baby*
Swami regards him as cruel	*He didn't like the strain of cruelty he saw in his father's nature*
Father does have a moment where he shows some consideration for Swami	*There are no scorpions, little fellow. Sleep on the bench if you like*
Granny intercedes with the father on Swami's behalf	*Granny pleaded, 'Why do you disturb him?'*

Granny is usually a comforting presence	• *He put his hand out to feel his granny's presence at his side, as was his habit* • *'Sleeping beside his granny again!' Father said*
Mother is looking after the new baby and initially has a distant relationship with Swami	Father *looked at his wife, who was rocking the cradle. 'Why do you look at me while you say it?' she asked. 'I hardly know anything about the boy*
At the end Mother strongly defends Swami	Mother lost her temper. 'You let him sleep where he likes. You needn't risk his life again....'

How the writer helps us to understand the child's perspective	
Swami does not see the purpose of father's comments	*For Swami events took an unexpected turn*
Many instances where we are told how frightened Swami is by the prospect	• *A frightful proposition, Swami thought* • *any change in this arrangement kept him trembling and awake all night*
Swami's desperation is represented through his abrupt language to his Granny and repetition	*'Please, please, shut up, granny. Don't talk to me, and don't let anyone call me even if the house is on fire*
The writer focuses on Swami's growing sense of terror when left alone	*his heart beat faster.*
Swami scares himself with memories of ghosts and devils	*He remembered all the stories of devils and ghosts he had heard in his life*
The writer gives us the nightmare as a series of single sentence episodes	*A tiger was chasing him. His feet stuck to the ground*
His sense of panic grows as shown by the use of strongly emotive language	*He sweated with fright. …He lay gazing at it in horror.*
Swami believes that he is about to die	*His end had come*
Swami's practical bravery is shown in the use of the rhetorical question	*He realised that the devil would presently pull him out and tear him, and so why should he wait?*
Swami's childishness is emphasised by the fact that he chooses to bite the attacker	*and used his teeth on it like a mortal weapon ...*
Swami's age and naivety are shown by his politeness to the police inspector and his choice of future careers	*Swami said for the sake of politeness, 'Certainly, yes,' though he had quite made up his mind to be an engine driver, a railway guard, or a bus conductor later in life.*
Swami ends the story listening from beneath the blanket, so depicting his lack of maturity and ability to face up to his father	*Swami, following the whole conversation from under the blanket, felt tremendously relieved to hear that his father was giving him up.*

The use of language	
The opening sentence foreshadows the forthcoming events that will take Swami by surprise	*For Swami events took an unexpected turn.*
Some may see the use of the more formal terms for his parents as indicative of his relationship with them as opposed to that with his Granny	• *Father looked over the newspaper* • *Mother said casually* • *Granny was sitting up in her bed*
Use of dialogue to develop the relationship between father and son and to show Swami's youthfulness	*Swami said, 'I think he must have been a very strong and grown-up person, not at all a boy. How could a boy fight a tiger?'* *'You think you are wiser than the newspaper?' Father sneered.*
Use of adverb/adverbial phrase throughout to add detail and develop mood and atmosphere	• *He mumbled weakly,* • *Swami's father sat gloomily* • *With a desperate effort* • *Swami hurriedly got up*
Use of questions develops the challenging nature of Swami's relationship with his father	*'What do you say to that?' … How could a boy fight a tiger?'* *'You think you are wiser than the newspaper?' Father sneered. …Swami disputed the theory. 'How can it be, Father? Suppose I have all the courage, what can I do if a tiger should attack me?'* *'Leave alone strength, can you prove you have courage?*
Swami's father is presented as ghostlike, indicating that he is part of or cause of the nightmare that Swami is about to experience	*He looked like an apparition in the semi-darkness of the passage*
Use of repetition for emphasis	*Father said, 'Get up, Swami.' … 'Get up, Swami,' he said for the fourth time*
Father frequently uses the imperative form and the second person to develop his commanding character	*'No. You must learn not to be afraid of darkness. You must cultivate good habits.'*
Use of ellipsis and exclamation mark to heighten the drama at the climax of the story	*used his teeth on it like a mortal weapon ...* *'Aiyo! Something has bitten me,'*
The decline in Father's power is indicated by his change from clear, short and powerful sentences to the end where he *mumbles* and begins his two final sentence with qualifiers. The use of ellipsis shows how he doesn't even complete his thoughts, contrasting with his earlier characteristics.	*Father mumbled as he went in to change: 'All right, molly-coddle and spoil him as much as you like. Only don't blame me afterwards....'*

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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	• 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	• 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	• 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	• 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	• 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.

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Question 2: Writing

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
2(a)	• The context is given, as is the audience. Candidates may approach the topic as they wish in terms of the expression of ideas. The speech form will influence the use of tone, with some possibly adopting a slightly less formal tone than might be the case in an essay. • Whichever approach is adopted, the candidate's own preference of viewpoint should emerge, supported by clear argument and reasoning. Reward on the quality of written communication as the question allows for a variety of approaches. • Candidates may 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. **Weaker answers** are likely to make few points which may be poorly explained and may lack cohesion. They may be unclear in argument, perhaps merely making assertions of opinion. **More successful answers** will make a good range of aptly chosen points, with effective explanation, in a cohesive response. Candidates will develop a convincing argument which presents the candidate viewpoint in an engagingly expressed way.	**15**

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Question number	Indicative content	Mark
2(b)	• The title does indicate the form, an article for a newspaper competition. • 'The best place I have ever visited' may be real or imaginary. Examiners must be open to all interpretations, and must reward the quality of the writing. **Weaker answers** are likely to make few points which may be poorly explained and may lack cohesion. **More successful answers** will make a good range of aptly chosen points, with effective explanation, in a cohesive response.	**15**

Question number	Indicative content	Mark
2(c)	• 'Story' implies a continuous piece of prose with recognised conventions of the form. • The title may provoke first person, possibly true biographical accounts rather than fictionalised narratives. It is not for examiners to consider veracity as part of the mark scheme and should reward effective written communication, quality of expression and level of engagement. **Weaker answers** are likely to be brief, simplistic and unstructured, possibly lacking in the development of character, mood and description. **More successful answers** will show a sound grasp of form and will write in an engaging way.	**15**

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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 - 6	• 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	• 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.

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Level 4	10-12	• 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	• 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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