



Mark Scheme (pre-standardisation)

Summer 2016

Pearson Edexcel International GCSE
in English Language A (4EA0)
Paper 02

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4EA0_02_1606_MS

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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.

Question 1**AO2: Reading**

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
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> • evaluating how the writer presents the character of Swami • 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 that are well explained and substantiated by effective use of textual evidence.</p> <p>The bullet points in the mark scheme are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p>	15

Swami's thoughts and actions:	
<ul style="list-style-type: none"> Expressions of Swami's fears 	"A frightful proposition", "any change...kept him trembling"
<ul style="list-style-type: none"> His panic at having to sleep alone, and his fear that his grandmother would make things worse 	"Swami made wild gesticulations", "Please, please, shut up, granny"
<ul style="list-style-type: none"> Swami's alienation 	"Swami felt cut off from humanity", "his lonely state came back to him"
<ul style="list-style-type: none"> Swami's fear of his father 	"the strain of cruelty he saw in his father's nature"
<ul style="list-style-type: none"> Swami's attempts to seek refuge and comfort, as well as to escape confrontation and, perhaps, reality 	"rose silently and tiptoed away", "pulled the blanket over his face", "turned over, curled and snored under the blanket", "seemed to be a much safer place, more compact and reassuring", "under the blanket"
<ul style="list-style-type: none"> Swami's dejection and growing sense of alarm 	"slunk behind him with bowed head", "Swami pleaded", "pained and angry", "heart beat faster", "the nightmare... threatened to continue forever", "groaned in despair", "With a desperate effort"
<ul style="list-style-type: none"> Swami's questions showing his inquisitive nature, but also suggesting a challenge to his father 	"How could a boy fight a tiger?", "How can it be, Father?", "what can I do if a tiger should attack me?"
<ul style="list-style-type: none"> Swami's pleas and questions showing his insecurities and his growing fear of the dark and the unknown; the central episode recounts Swami's fears, nightmare and genuine encounter with danger in great detail 	"Let me sleep in the hall", "Can I have a lamp burning in the room?", "Will you at least leave the door open?", "an apparition in the semi-darkness", "the stories of devils and ghosts", "devil in the banyan tree", "devil near the river's edge", "cast shadows on the wall", "expected the devils", "carried off by a ghost", "racked with nightmares", "A tiger was chasing him", "gazing at it in horror", "the devil would presently pull him out"
<ul style="list-style-type: none"> Suggestion of Swami's inner determination and bravery 	"so why should he wait?", "used his teeth on it like a mortal weapon", "though he had quite made up his mind to be an engine driver..."
<ul style="list-style-type: none"> Swami's relief concludes the story 	"felt tremendously relieved to hear that his father was giving him up".

Swami's relationship with his father, mother and grandmother:	
<ul style="list-style-type: none"> Formality and distance of relationship 	"Father", "You must sleep alone hereafter", "a plain command"
<ul style="list-style-type: none"> Father's dominance over Swami 	"looked at Swami fixedly", "Father cut in", constant issuing of commands
<ul style="list-style-type: none"> Swami's attempts at independence 	"Swami disputed the theory", "tried to change the subject"
<ul style="list-style-type: none"> Distance remains at conclusion of story, but the relationship has changed, with the father seemingly having conceded defeat 	"Father mumbled as he went in to change" (at the start of the story, Swami "mumbled weakly"), "his father was giving him up"
<ul style="list-style-type: none"> Mother appears to almost disown Swami, but is also a protective figure 	"I hardly know anything about the boy", "he threw a look of appeal at his mother"
<ul style="list-style-type: none"> Mother's defence of Swami at the end of the story 	"Mother lost her temper", "You needn't risk his life again"
<ul style="list-style-type: none"> Swami's relationship with his overprotective grandmother, which is affectionate, but also suggests immaturity 	"Don't you want a story", "Granny pleaded"
<ul style="list-style-type: none"> Swami's reliance on memories of his grandmother 	"He put his hand out to feel his granny's presence at his side, as was his habit".

The reactions to his heroic act:	
<ul style="list-style-type: none"> Community's view of Swami 	"Congratulations were showered", "classmates looked at him with respect", "teacher patted his back", "headmaster said that he was a true scout", "police were grateful", the Inspector suggests he joins the police force when he is older
<ul style="list-style-type: none"> Father appears not to be impressed by Swami's heroic deed but decides to leave him alone 	"All right, molly-coddle and spoil him as much as you like. Only don't blame me afterwards...."
<ul style="list-style-type: none"> Mother stands up to Father to defend Swami 	"You needn't risk his life again...."
<ul style="list-style-type: none"> Swami is relieved 	"tremendously relieved to hear that his father was giving him up".

The use of language:	
<ul style="list-style-type: none"> Strength of language expressing Father's contempt and how dismissive he is of Swami 	"Father sneered", "disgraceful", "like a baby", "I will make you the laughing-stock of your school", "Sleeping beside his granny again"
<ul style="list-style-type: none"> Father's tendency to use axiomatic language reflecting fixed attitudes 	"Courage is everything, strength and age are not important", "You must learn not to be afraid of darkness. It is only a question of habit. You must cultivate good habits"
<ul style="list-style-type: none"> Modal verbs of obligation and imperatives, repeated at times, to show Father's dominance over Swami 	"You must sleep alone", "you must do it now", "Swami, get up", "Get up, Swami", "Come with me", "Sleep on the bench", "You must learn", "You must cultivate", "But promise"
<ul style="list-style-type: none"> Effective use of dialogue conveys conflict in the family, especially in the relationship between Swami and his father, but also in that between husband and wife, with Swami appearing to be used as a pawn 	"You think you are wiser than the newspaper?", "I don't at all like the way you are being brought up", "If you mean that your mother is spoiling him, tell her so; and don't look at me", "All right, molly-coddle him and spoil him as much as you like"
<ul style="list-style-type: none"> Imagery highlighting Swami's fears and building up suspense 	"an apparition in the semi-darkness", "the stories of devils and ghosts", "devil in the banyan tree", "devil near the river's edge", "cast shadows on the wall", "expected the devils", "carried off by a ghost", "racked with nightmares", "A tiger was chasing him", "gazing at it in horror", "the devil would presently pull him out"
<ul style="list-style-type: none"> onomatopoeia, conveying atmosphere and contributing to the climax of the story 	"the ticking of the clock, rustle of trees, snoring sounds, and some vague night insects humming", "claws scratch the ground...scratch, scratch, and then a light thud", "what was this rustling?"
<ul style="list-style-type: none"> Irony 	Overall irony throughout the story about what constitutes a hero
<ul style="list-style-type: none"> Short sentences to raise tension; present participles to express action 	"Something was moving down. He lay gazing at it in horror. His end had come." "thundering", "tumbling and falling"
<ul style="list-style-type: none"> Comparisons and similes: those of the father seem dismissive of Swami; those relating Swami's thoughts and actions are more vivid 	"strength of an elephant/strength of a straw", "like a baby", "like an apparition", "didn't appear to be a boy after all, but a monster", "used his teeth on it like a mortal weapon"

<ul style="list-style-type: none">• Structural features	<p>Antithesis of ideas about courage and fear; unity of time and mostly place, with the story taking place within 24 hours and mostly within Swami's home; framing of the main action between two domestic conversations, which are outwardly similar, but with some important differences, such as the fact that the father's dominance has diminished and that Swami has achieved a kind of victory; the central section is narrated entirely from Swami's perspective, enabling readers to share his sense of fear, although there could also be some comic exaggeration.</p>
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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 for an individual criterion 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 that 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 2**AO3: Writing**

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
2(a)	<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) that address the question in an engaging, yet relevant, way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a letter, although candidates' interpretations of what is appropriate may vary. • The structure and expression of the letter should show an awareness of the audience. A letter that reads simply like an essay would be less effective. • Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure. • Candidates should use examples to support their ideas. <p>Less successful answers are likely to be brief and undeveloped and show little awareness of the context of a letter.</p> <p>More successful answers are likely to be strong in terms of register, content and style.</p>	15

Question number	Indicative content	Mark
2(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) that address the question in an engaging, yet relevant, way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a talk to a group of young people, although candidates' interpretations of what is appropriate may vary. • The structure and expression of the talk should show an awareness of the audience. A talk that reads simply like an essay would be less effective. • Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure. • Candidates should use examples to support their ideas. <p>Less successful answers are likely to be brief and undeveloped and show little awareness of the context of a talk.</p> <p>More successful answers are likely to be strong in terms of register, content and style.</p>	15

Question number	Indicative content	Mark
2(c)	<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) that address the question in an engaging, yet relevant, way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a story, although candidates' interpretations of what is appropriate may vary. • The structure and expression of the story should show an awareness of the audience. • Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure. <p>Less successful answers are likely to be brief and undeveloped and show little awareness of context of a story.</p> <p>More successful answers are likely to be strong in terms of register, content and style.</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 that 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/or other sequencing devices • 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 that may hinder meaning.
Level 3	7 - 9	<ul style="list-style-type: none"> • Communicates clearly • generally clear sense of purpose and understanding the expectations/requirements of the intended reader is 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 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 that do not hinder meaning.

Level 4	10 -12	<ul style="list-style-type: none"> • Communicates effectively • a sound 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 as appropriate and/or 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 as appropriate and/or 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.

