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Mark Scheme (Results)

January 2016

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

(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 reward any **one** of the three acceptable answers. One mark for any of the following responses: • he was five years old • he was six years old • he was five or six years old.	**1**

Question number	Answer	Mark
2	Examiners should reward the identification of up to three words or phrases that show how dangerous the lion could be. Reward any three of the following with **one** mark for each, up to a maximum of three marks: • "I had no protection, no weapon." • "It's the end for me, my God." • **"**I couldn't beat the lion up the tree" • **"**lions are excellent climbers." • **"**their strong claws" Accept just "strong". • "BOOM - one swipe and I'd be gone." Accept "one swipe" • "I knew he could crush me instantly" • "All my life I'd watched those paws take down wildebeest and zebras weighing hundreds of pounds more than me." • "He licked his lips".	**3**

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Question number	Answer	Mark
3	Examiners should reward the identification of and explanation of the character of the mother and should look to reward the quality of explanation rather than simply counting the number of features that have been identified, up to a maximum of four marks: • the mother has more loyalty or love for the daughter than the husband • she chooses her daughter over her husband's wishes • the mother is the instigator as it is she who wakes the daughter • some may see her as strong, independent and protective of her daughter • she is direct and clear, in many ways a woman of few words • she is careful as she deliberately speaks quietly • she is loving as she hugs her daughter • despite the drama of the situation she appears to remain calm • she is caring and loving as she repeats her advice to her daughter • she is quietly emphatic, as shown by the use of the exclamation mark.	**4**

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 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 descriptions of the desert** • the desert sun is personified as being "merciless" • we know that the desert sun is very dangerous as the writer has to shelter from it • there is no artificial light and the writer runs off into the "black" desert night, unsure of where she is going • the desert is defined solely by its colour – red, symbolic of danger • the desert is a never-ending wilderness; the writer	**12**

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	emphasises the extent of this by the use of the word "eternity" • the only thing growing is a single tree, emphasising the desert's arid and bare landscape • the only thing growing, a thorn tree, offers no shelter and adds to the presentation of the desert as harsh and uncompromising • the desert does not shelter her as it reveals her whereabouts by showing her footprints • the father's need to return home as night falls suggests that it is not safe to be out in the desert after dark • the emptiness of the desert is evoked as the father is guided home by the night time sounds of his household • the darkness of the night is again emphasised as the writer was unable to see once the sun had set • the harshness of the desert is shown as the sun is strong enough to burn the writer early in the morning as she wakes up • the impact of the desert on the writer is summed up in the list: "hunger, thirst, fear, pain" • the desert is directly responsible for the writer's encounter with the lion, as it has been caused by the intensity of the midday sun and the writer's fatigue and thirst. **The writer's own thoughts and feelings** • the writer's initial feelings are entirely physical, and are based on feelings of hunger and weakness • the writer feels that her life is at an end and accepts this, calling on God to accept her • despite the inherent tension of the situation, unusually, the writer is without fear • some may see the writer as accepting, even seeming to welcome, death as she invites the lion to attack her, "Come and get me. I'm ready for you." • some may see this as feisty and combative, almost seeming to goad the lion • her fearlessness is shown by the manner in which she meets the lion's stare, which creates tension in itself • the triple repetition of accepting her death indicates the intensity of her feelings • some may see her as careless in that she runs off into the night without provisions of any sort and she fails to recognise that she would leave footprints in the sand • the writer's complete sense of confusion is depicted through the rhetorical question, "Where on earth was I going?" • the writer depicts her fear at being caught by her	

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	father as her heart was pounding • the writer's exhaustion is shown through the manner in which she steps out of time and her life reduces to the bare essentials of life – hunger and thirst, and her other overwhelming feelings are ones of fear and pain • the writer's final thoughts show a simple child-like desire to go home to her mother. **Particular words, phrases and techniques** • the passage begins with a deliberately arresting sentence • the powerful and unusual verb choice, "riveted", depicts the manner in which her interest is held • use of dashes and repetition, "- very wide –" for emphasis. The effect of the insertion is to physically widen the sentence itself • powerful and emotive language used throughout the passage, "nightmare journey" • rule of three used for emphasis with, "Hungry, thirsty and tired" • short sentences used, sometimes deliberately ungrammatically, for emphasis, "And faster" • rhetorical questions used for effect, "How many days?" "Where in the hell was I going?" • structurally, the writer ends at a point of high excitement and takes us back in time, before eventually ending at the point the passage begins • use of direct speech to give the encounter with the lion immediacy and to create the tension and pathos of her departure • some deliberate use of alliteration, such as, "He licked his lips" to emphasise the manner in which the lion savours the situation • use of simile, to describe how the sounds lead the father home, "as a lighthouse" • complex sentences used to build tension, through the use of the semicolon and the emotive list: "hunger, thirst, fear, pain" • use of ellipsis as a structural device in that the final one returns us to the starting point of the story • the final sentence is highly emotive with its simple desire to return home • the final word, capitalised, creates a strong sense of pathos and shows the writer is still a little girl at heart, yearning for the comfort of her mother.	

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Question 4		
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
(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 an engagement with the text and an insight into the writer's technique. Candidates may refer to some of the following points: • the passage begins with the excitement of the writer as she is driven off to film the race without any preamble or explanation for the reader as to who "the lads" are or where they are • the opening two paragraphs are positive and humorous – the race is compared to the "Wacky Races"; "no problem", "fired up with enthusiasm" • hyperbole is used to emphasise her impatience at the waiting time, "eternity" • the "wobbly bicycle" adds to the humour and also builds her tension as she continues to wait for the action • use of repetition to build her anticipation, "Coming, coming" • use of complex sentences further builds tension, "Just as I was ..." • she describes the approaching race in terms of visual imagery, "their jockeys perched on top of the tiny carts using their whips energetically"; sound, "horns tooting, bells ringing"; and smell, "a cloud of fumes and dust" • the humour is now replaced by a very serious race with committed followers • the slow pace of the opening is contrasted now with the speed of the donkeys and their "jostling" for position and is compared to "Formula One without rules", further emphasising her excitement • her sense of detached amusement is now replaced by a real interest in the race • the pace and excitement are heightened as the slow start of "inching" into the traffic is soon replaced by "rush hour gone anarchic" • excitement builds as the speed further increases towards the end of the race • use of an abrupt short sentence, following a	**10**

	complex sentence, to indicate the end of the race and usher in a sudden change in her feelings • she feels threatened as the situation is no longer humorous or exciting but has the potential for danger, "volatile" • the writer is relieved that Yaqoob has not told her until after the race that he does not have a driving licence.	

Question 5		
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 the 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 the 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 the 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
(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	Examiners 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 that assess the Writing Assessment Objectives. Examiners 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 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 that **corresponds most closely** to the overall quality of the response.	**10**

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Question 6		
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 that 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 that 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 marks

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Section C: Writing

Range of writing: inform, explain, describe

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
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. Writing is marked against three skills areas that assess the Writing Assessment Objectives. Examiners 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 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 that **corresponds most closely** to the overall quality of the response.	**20**

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Question 7		
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 that 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 that 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 that 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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