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Mark Scheme (Results)

Summer 2015

Pearson Edexcel International GCSE in English Language (4EA0)
Paper 01

Pearson Edexcel Level 1/Level 2 Certificate in English Language (KEA0)
Paper 01

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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

All students should be required to demonstrate an ability to:
(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 either: • evening • 6.00pm.	**1**

Question number	Answer	Mark
2	Examiners should reward the identification of words and phrases used to describe the boys. One mark per word or phrase identified up to a maximum of two marks. • "young" • "straggly" • "crocodile line" • "carrying sports bags" • "swinging worn cricket bats" • "without glancing at the old man or his admirers" • "One of them tapped a ball on his bat" • "knocked the ball up in the air and grabbed it" • "casually tucked the bat....pocket" • "sauntered away without a backward glance".	**2**

Question number	Answer	Mark
3	Examiners should reward the identification of what we learn about Larwood's life as a coal miner in Nottingham. Look to reward the quality of explanation rather than simply counting the number of points that have been made. • Being a miner is to be involved in hard, physical labour, the epitome of the working class • Larwood lives in Nottingham, which is presented as a town entirely overwhelmed by coal - it literally colours everything that is there • Larwood lives amongst the dirt and smells of the coal mines • Larwood was used to spending more time in the dark than in the light • Larwood is physically coloured by Nottingham and	**5**

	the mines as his fingernails are black, but it also defines his character and his membership of the working class • The writer emphasises the physical struggle and discomfort of being a miner • Larwood's life as a miner in Nottingham confirms him as a gritty working class man, proud of his background and his identification with the working classes.	

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 that 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: How Larwood is described: • Larwood is initially presented as old, with the focus on his white hair and his wrinkled face • his shirt is pale, suggesting something faded and washed out, and his jacket is too big suggesting that he once had a better physique which age has robbed him of • his continuing to wear the outsized clothing may suggest frugality on his part, or a feature of his age, failing to recognise the change in his body or even an unwillingness to accept it • the jacket is dull, symbolising his own lack of physical sharpness • the woollen tie suggests he is formal and proper, perhaps also old fashioned. The material suggests his simple working class roots • emotive language is used to describe his posture – he has "dignity" and is like a "war veteran" – both of which inspire respect • his upright posture is juxtaposed with the "stooped" and "flabby" men who surround him • they lack his formality and tidiness as they are in braces and short sleeves • Larwood's farewells add to our sense of him as an honourable and formal old man, in the manner that he shakes hands and "politely" says goodbyes • his exit is quiet and understated, lacking any drama as he "slowly climbs the stairs" and	**12**

	disappears inside • the final paragraph returns to the depiction of his age and contrasts this with his younger self as a "raw-boned fast bowler". How the writer and other people react to Larwood: • the writer is in awe of him - too shy to approach Larwood • he is literally speechless, unable to act or react as Larwood goes by • he finds it hard to connect his image of the lithe and fast bowler with the old man that he sees • he is fascinated by Larwood's fingers and stares at them • he reminisces that Larwood was a hero figure in Nottingham • he uses the concept of greatness twice in the last sentence, even once capitalising and putting it into quotation marks, all of which emphasises his sense of awe and respect for Larwood and his reputation as a bowler • in the Nottingham section of the text we learn that Larwood is admired – he is a local legend" and "the quickest there's ever been" • Larwood's reputation for speed is emphasised as it transcends generations, "Ask your granddad" • the simple language used reflects the wholehearted manner in which he was accepted and approved and possibly their working class roots, he was "made of the right stuff, which was good enough for them" • use of hyperbole – the men "revere" him, comparing him to a saint • the hero worship of the old men contrasts with the nonchalant informality of the boy – he "casually" tucks away his bat, stuffed the ball in a pocket and sauntered away • the reverence of the old men is contrasted with the boy who does all this "without a backward glance" • the old men respect him and want to shake his hand. Particular words, phrases and techniques: • pathos is created in the initial description through emotive language, "old", "pale", "lined and pinched with age" • the end of the cricketing day is symbolic of the coming end of Larwood's life, the "dark shadows" being a familiar image of increasing age • use of short sentence to set the scene, "It was	

	6:00pm in the evening” • use of dialogue, “Here you are, son”, used to enliven a simple scene. Larwood’s use of the word “son” suggests the age difference between the two but also suggests that Larwood is kind, almost fatherly in the gentle manner he throws the ball back. It is informal, undercutting the earlier hero worship that we had witnessed • language of extremes used – “the last ball he ever bowled”, done to create a sense of momentousness about the simple occasion • a dependent clause, “If” used for Larwood’s legendary status and also used to strongly connect the writer and Larwood with their shared home town • use of compound sentence to emphasise the age of the cricketer through his simple, mundane actions, “He stroked his chin, readjusted his spectacles on the bridge of his nose and occasionally ran his fingers across his bristly head” • the writer’s final depiction of Larwood begins to move him out of the physical world, suggesting that he may be living in the past and is meeting with the ghosts of former colleagues • the final description of him as a “Great Man”, capitalised and in speech marks, moves him into the realm of legend beyond the very real, physical man that we have seen in the rest of the passage • the passage ends with repetition of the idea of greatness.	

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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
All students will be required to demonstrate an ability to:
(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 engagement and insight. Candidates may refer to some of the following points: • the choice of two different first person accounts is crucial in understanding their respective thoughts and feelings • Joe's writing is direct, emotive and simpler than Simon's, such as his description of the physical impact of the collision, "a shattering blow" • Joe opens with a simple, establishing sentence that immediately plunges the reader into the action whilst Simon is more measured throughout his piece • Joe's vocabulary choice is emotive rather than technical, "My knee exploded" • a number of simple words are repeated in Joe's account, "screamed" • many sentences begin with a personal pronoun, "I", to emphasise the closeness to the action • Joe uses repetition for emphasis, "building and building" • Joe uses short sentences and punctuation for effect, "My leg! My leg!" • Joe uses ellipsis to mirror his fractured thought process and to create tension • use of direct speech for immediacy • use of present tense for immediacy • use of rhetorical questions, "Left here?", "Alone?" • Joe uses a variety of sentences: short, simple sentences followed by complex – lines 40-42 • use of modal verbs to speculate about a possible bleak future, "I would never get over it. Simon would not be able" • initially Joe lacks clarity and he fails to connect the distorted leg with the searing pain in the groin • later, Joe's clarity of thought belies the enormity of the statements made, "Simon would be ripped off the mountain. He couldn't hold me." This prepares us for the directness of Simon's account • Joe's writing has a deliberate emotional sense of	**10**

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	loneliness as he realises that Simon will have to leave him there • Joe's writing exhibits a growing sense of panic, barely repressed • Simon explicitly states that his "immediate thought came without any emotion", as a direct contrast to Joe • Joe recognises his situation, but Simon is more able to articulate it • Simon uses a form of triple repetition to emphasise his clarity of thought and his understanding of the situation – "You've had it …You're dead …No two ways about it" • despite the fact that Joe's injury might evoke a sympathetic response, Simon's response is either lacking in strong emotion or is unkind "He looked pathetic" • Simon's use of slang oddly juxtaposes the informal and friendly with the cold calculation that indicates Joe's impending death, "You've had it, matey" • use of the word "dispassionately" sums up Simon's response • Simon's language displays a cold, hard logic that Joe would die and Simon would survive as is seen through his use of connectives • Simon selfishly wishes that Joe would fall to his death • the passage finishes with a series of short, simple sentences of dispassionate logic, and use of the modal "I could get down. If I tried to get him down I might die with him".	

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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 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 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 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
All students should be required to demonstrate an 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
6	Markers 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 which assess the Writing Assessment Objectives. Markers 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 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 which **corresponds most closely** to the overall quality of the response.	**10**

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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 - 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 which 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 Writing
All students should be required to demonstrate an 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
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, in this case a speech. Writing is marked against three skills areas which assess the Writing Assessment Objectives. Markers 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 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 which **corresponds most closely** to the overall quality of the response.	**20**

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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
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
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
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-

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		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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