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Mark Scheme (Results)

January 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 bring out the thoughts and feelings of the disabled soldier • 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**

The comparison between the soldier's past and his present situation	
The first and last stanzas detail the present and frame the middle section focusing on the past	
• He used to be fit and active, a sportsman, but now he has lost his ability to not even move himself independently, or even sit himself up –	"his back will never brace"
The evening was a time he enjoyed when he would go out on the "Town" but now the evenings are just "cold" and the only thing he has to look forward to is "bed" and the end of another day	
• His past is one of company, of women, a girlfriend and sports friends whilst his present is one of loneliness	
His present and future will consist of following rules and being institutionalised whereas his past seems to paint him as a free spirit	

• His past depicts him as happy and "gay" whereas his present is troubled	"Why don't they come?"
• He used to be thought of as younger than his years (it is suggested that he was younger than 19 when he enlisted), but now he is simply "old"	
• The past is represented as one of colour, but now he has "lost his colour" and wears a "ghastly suit of grey"	the lamps in the "light-blue trees";
• Allied to the above point is the image of blood as a life-force, a bloody knee that he displayed as trophy after a football match or the "leap of purple", "like some queer disease" at the moment of his injury contrasted with the grey and pale person in the wheelchair	"leap of purple"
• There is an emphasis upon his legs with him being a strong footballer, and the focus on his legs as he would look like a "god in kilts", further developed by the detail of "plaid socks" contrasted with his present as "legless"	"plaid socks" contrasted with is present as "legless"

His experiences with women	
• He was clearly someone used to the touch of women, "Girls' waists" and their "subtle hands" but now they no longer touch him with tenderness, rather they touch him as if they might catch his disability	"Girls' waists" and their "subtle hands"
• Previously there was a closeness and familiarity in their touch, now it is "queer"	"queer", "like some queer disease"
• Women are part of his past life that was "warm" – physically and emotionally, which contrasts with his present which is "cold"	
• He signs up to impress his girlfriend, "Meg", but there is no mention of her in his present	
• He now notices how girls look away from him, possibly in horror, embarrassment or disinterest and turn to the able-bodied men	
• The change from referring to "Girls" in stanza two to "women" in the final stanza depicts the passing of time	

His reasons for becoming a soldier	
• He joins up in a carefree, drunken state to please his friends and his girlfriend	"The giddy jilts", "to please his Meg"
• He had no understanding of the political situation in Europe or the reasons for the war	"Germans he scarcely thought of"
• The physical trappings of being a soldier were important to him, "the smart salutes" and the "plaid socks"	"the smart salutes" and the "plaid socks"
• Like the football team, he signs up to take pride in being a member of a group	"*Esprit de corps*"
• He signs up for the money	"arrears of pay"
• There is a suggestion that he signs up so that he could show off to his friends and girlfriend when he returned on leave	

the use of language	
• Use of alliteration in stanza one, possibly to emphasise the repetitive nature of his life	" wheeled chair, waiting"
• Repetition used for the same purpose	"Voices of .."
• Use of emotive language	"ghastly suit of grey"
• Use of simile– the happy voices of the boys are compared to a sad hymn, which illustrates the outlook of the disabled soldier	"like a hymn"
• Use of "mothered" to describe how the boys were taken into the maternal care of their homes, which contrasts with his cold and emotionless existence	"mothered"
• Use of vivid imagery of pouring his own blood away and his injury	"leap of purple"
• Use of analogy with the bloody knee like a trophy injury that he was proud to sustain and to display, which is a sad and vivid comparison to his real injury	"blood-smear down his leg"

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• Use of contrast: he is "drafted out with drums and cheers". However, there are only a few to "cheer" his return. There is also the priest who asks him about the next life	"drafted out with drums and cheers"
• Use of repetition at the end, "Why don't they come?" which emphasises his powerlessness and dependency, his loneliness and his anxious state of mind	"Why don't they come?"

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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)	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) which address the question in an engaging, yet relevant way, and reward these positively. In this question the effective and logical development of argument in support of the candidate's ideas on one side or the other of the topic is a key discriminator. • The chosen style or register should reflect the specified context of a classroom audience, though the candidates' interpretations of what is appropriate may vary. • The context implies a degree of formality, but some use of slang or colloquial expression for particular effect might not be inappropriate. The use of street language would be out of place. • 'Speech' also implies a degree of formality, as opposed to a 'talk'. Its structure and expression should show an awareness of a listening audience; thus the use of rhetoric, and of words and phrasing patterned for their sound, would merit reward. A text which simply reads like an essay would be less effective. • To ensure the argument is clear and logical, sentences are likely to be complex, with verbal linking and a sequenced paragraph structure. • Emotive language may also be used for particular effect as the context implies the need to persuade other students to the candidate's point of view. • Candidate should use examples and evidence to support their ideas. **Weaker answers** are likely to be brief and undeveloped in argument, perhaps merely expressions of opinion, and show little awareness of the 'live' context. **More successful** answers will be strong in terms of argument and style, and give a clear sense of the classroom context and supposed listeners.	**15**

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Question number	Indicative content	Mark
2(b)	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) which address the question in an engaging, yet relevant way, and reward these positively. In this question the quality of persuasive argument in support of the candidate's ideas is a key discriminator. • The chosen style should reflect the specified audience. The audience of the headteacher/principal requires a degree of formality, but some use of more direct or informal expression for particular impact might be appropriate. • The tone should also show awareness of the audience, but it is important not to be over prescriptive in this respect. • It is difficult to give indications of typical content as much of this is likely to be locally or student specific. • Be particularly alert for alternative approaches and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content. **Weaker answers** are likely to be straightforward and give brief points in an uncertain structure with a limited grasp of context. **Stronger answers** will make a good range of aptly chosen points of advice, with clear explanations, and show an effective command of an appropriate register for the suggested audience.	**15**

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Question number	Indicative content	Mark
2(c)	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) which address the question in an engaging, yet relevant way, and reward these positively. In this question the key discriminator is the degree to which the candidate engages and sustains the reader's interest. • The story should illustrate the title, or relate to it, in a clear way. • Relevance is important. In the case of responses which are only loosely appropriate to the task, the first paragraph in each band of the marking grid relating to 'effectiveness of communication' can be helpful. • Examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing 'learnt' stories, or who write stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on. • The reader's interest should be engaged by the story, or by particular aspects of it, for instance characterisation, suspense, dramatic situations and so on. • Any kind of story is acceptable provided it engages the reader. A light-hearted humorous approach is unlikely but would be as acceptable as a serious, possibly tragic one. • It is also impossible to be prescriptive about style. The consistency with which a candidate maintains his or her adopted style may well be important in defining the overall success of the response. • An effective beginning and ending are also critical factors. **Weaker answers** may be superficially relevant, brief, with little development of plot, character or situation, and written in a way which does not engage the reader. **More successful answers** will have a strong sense of purpose and audience, and will develop character and plot in a way which fully reflects the title. They will be expressed in a style which is engaging and entertaining.	**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.
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

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		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.