

Mark Scheme (Results)

Summer 2014

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

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2014

Publications Code UG038758

All the material in this publication is copyright

© Pearson Education Ltd 2014

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.

Section A: Reading

Question number	Indicative content	Mark
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none">• evaluating how the writer tries to bring out feelings of fear• using textual evidence to substantiate the points made• the writer's presentation and use of techniques, including use of language. <p>Assessment Objective:</p> <p>(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</p> <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 which are well explained and substantiated by effective use of textual evidence.</p> <p>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p>	15

How the adults in the passage act:	
<ul style="list-style-type: none"> Jewish orderly's advice, contrasting with camp order forbidding access to post and initiating atmosphere of fear and foreboding 	"advised them to leave them at the station or throw them from the train as camp orders forbade access to the post"
<ul style="list-style-type: none"> kindness of woman, despite the overall feelings of fear 	"A woman came with a sandwich for each child"
<ul style="list-style-type: none"> heightened emotion of some adults; other trying to control their emotions, as they react to their fearful predicament 	"Some wrote with sobbing passion, some with punctilious care"
<ul style="list-style-type: none"> adults in depressed attitude, huddled together, showing how frightened they are 	"slumped against the walls, wakeful and talking in lowered voices"
<ul style="list-style-type: none"> adults in denial, attempting to keep their fears at bay 	"refused to drink, because it meant breakfast, and therefore the departure"
<ul style="list-style-type: none"> efficient, emotionless bureaucracy of the guards, contrasting with the fear that the inmates are experiencing 	"the commandant of the camp itself sat with another list of names that another policeman was calling out in alphabetical order"
<ul style="list-style-type: none"> desperation of women, accentuating their fears for the children 	"wailing and calling out their names"
<ul style="list-style-type: none"> strength of individual woman, overcoming her fear 	"terrible ferocity"
<ul style="list-style-type: none"> gendarmes and other prisoners helping children on to buses, but the irony of this suggests the people's fear 	"helped on by gendarmes, or pulled on by "grown-ups"
<ul style="list-style-type: none"> bus driver shown as simply doing his job – seeming normality, masking the fear underlying the passage 	"the driver engaged the gear"

How the children in the passage act:	
<ul style="list-style-type: none"> specific focus on Andre and Jacob 	Andre mentioned consistently, sometimes in relation to Jacob; they are the named characters
<ul style="list-style-type: none"> children helping each other and showing their gratitude to woman 	"they passed from one to another", "embraced her in his gratitude"

<ul style="list-style-type: none"> touching image of Andre and Jacob 	"Jacob's limbs were intertwined with his for warmth"
<ul style="list-style-type: none"> children's ability to sleep means they are spared agony of waiting; they are able to escape reality; innocence and vulnerability contrasts with prevailing feeling of fear 	"the children were spared the last hours of the wait by their ability to fall asleep where they lay, to dream of other places"
<ul style="list-style-type: none"> children asleep or refusing to come, demonstrating how scared they are 	"too deeply asleep to be roused", "refused to come", "they dug their heels in and screamed"
<ul style="list-style-type: none"> Andre's view of the woman and child when he recognises the extent of her fear for the child 	"Then it came to Andre that she was not looking in hatred, but had kept her eyes so intensely open in order to fix the picture of her child in her mind."
<ul style="list-style-type: none"> Andre protective of Jacob, indicating that he is scared about what may happen to him 	"held on hard to Jacob"
<ul style="list-style-type: none"> poignant images of small children and baby being helped on, heightening their vulnerability 	"baby of a few weeks was being lifted on to the track, and the gendarme needed time to work the crib"

How the departure to the station is described:	
<ul style="list-style-type: none"> seeming normality of buses, but they now have numbers indicating destination (train wagons destined for concentration camp); this lulls them into a false sense of security 	"white-and-green municipal buses", "suburban destination...normally signalled, each bus carried the number of a wagon on the eastbound train", "familiar sound", "homely thudding"
<ul style="list-style-type: none"> sense of panic and desperation as they leave, showing fear 	"a shower of food was thrown towards them"
<ul style="list-style-type: none"> contrast with order of the guards, highlighting the fear of the inmates 	"list of names", "alphabetical order"
<ul style="list-style-type: none"> buses are personified, suggesting fear, but also menace 	"trembling", "roared"
<ul style="list-style-type: none"> people squeezed onto buses which shows how frightened they must be 	"crammed interior"

The use of language:	
<ul style="list-style-type: none"> • form 	Omniscient narrator but also narrative from Andre's point of view; focus on one particular night and the following morning; sense of fear and foreboding
<ul style="list-style-type: none"> • language suggesting deprivation, which may add to the fears of the inmates 	"filthy straw", "pail of water, around which they clustered", "scraps", "lying on the straw", "dung"
<ul style="list-style-type: none"> • vocabulary that looks forward to language associated with concentration camp, suggesting the fears that the inmates may have 	"camp orders", "commandant", "wired-off corner of the yard"
<ul style="list-style-type: none"> • use of pathos, allowing readers to share some of the fears of the characters 	Poignant images of children and familial relationships; women trying to help children, but efforts unsuccessful
<ul style="list-style-type: none"> • use of irony 	Children being helped on board buses, but helped on their fateful journey to the concentration camp
<ul style="list-style-type: none"> • use of rhetorical question, with Andre trying to make sense of what he sees 	"Why did she stare as though she hated him?"
<ul style="list-style-type: none"> • use of onomatopoeia 	"ripple", "thudding"
<ul style="list-style-type: none"> • language associated with the passing of time and with fears for the future 	"small hours of the night", "last hours", "low part of the night", "breakfast", "open on the dawn"

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	<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 - Writing

Assessment Objective:

- Communicate clearly and appropriately, using and adapting forms for different readers and purposes
- Organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- 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) which 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 youth magazine, though the candidate's interpretations of what is appropriate may vary. • The structure and expression of the article should show an awareness of a young readership. A text which simply reads 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 and evidence to support their ideas. <p>Weaker answers are likely to be brief and undeveloped and show little awareness of the magazine context.</p> <p>More successful answers will 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 which 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 which 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 which 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.
--	--	--

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) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style and form (letter) should reflect the specified audience. The audience implies 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 student-specific. • Be particularly alert for a variety of approaches and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content. <p>Weaker answers are likely to be straightforward and give brief points in an uncertain structure with a limited grasp of context.</p> <p>Stronger answers will make a good range of aptly chosen persuasive points, with clear explanations, and show an effective command of an appropriate register for the suggested audience.</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 which 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 which 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 which 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.

		<ul style="list-style-type: none"> • 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.

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) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The story should illustrate the title, or relate to it, in a clear way. • 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 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 genre of story is acceptable. • 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. <p>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.</p> <p>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.</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 which 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 which 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 which 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.

		<ul style="list-style-type: none"> • 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.

