



# Mark Scheme (pre-standardisation)

## Summer 2016

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

## **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](http://www.edexcel.com) or [www.btec.co.uk](http://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](http://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](http://www.pearson.com/uk)

Summer 2016

4EA0\_02R\_1606\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2016

## 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
<b>1</b>	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> <li>• evaluating how the writer tries to create sympathy for the boy</li> <li>• using textual evidence to substantiate the points made</li> <li>• the writer's presentation and use of techniques, including use of language.</li> </ul> <p><b>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.</b></p> <p><b>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.</b></p>	<b>15</b>

<b>How the accident is described:</b>	
<ul style="list-style-type: none"> <li>There is an air of menace from the buzz saw before the accident</li> </ul>	"snarled and rattled"
<ul style="list-style-type: none"> <li>The scene seems tranquil and peaceful before the accident</li> </ul>	"Sweet-scented stuff when the breeze drew across it", "Under the sunset far into Vermont"
<ul style="list-style-type: none"> <li>The boy seems tired and bored, which may have contributed to the accident</li> </ul>	"Call it a day, I wish they might have said/To please the boy by giving him the half hour/That a boy counts so much when saved from work"
<ul style="list-style-type: none"> <li>The boy is distracted by his sister calling him and the others for supper</li> </ul>	"To tell them 'Supper'"
<ul style="list-style-type: none"> <li>The accident is swift and sudden</li> </ul>	"Leaped out at the boy's hand, or seemed to leap"
<ul style="list-style-type: none"> <li>There is a suggestion that in some way the boy may initially have welcomed the accident</li> </ul>	"He must have given the hand", "Neither refused the meeting".

<b>How the boy reacts to the accident:</b>	
<ul style="list-style-type: none"> <li>At first it appears that he accepts the accident, perhaps as a result of shock</li> </ul>	"Neither refused the meeting"
<ul style="list-style-type: none"> <li>Again perhaps because of shock, he laughs</li> </ul>	"The boy's first outcry was a rueful laugh"
<ul style="list-style-type: none"> <li>He then seems to appeal to his family and to try and limit the damage</li> </ul>	"holding up the hand/Half in appeal, but half as if to keep/The life from spilling"
<ul style="list-style-type: none"> <li>His realisation that he has lost his hand, with all that that implies</li> </ul>	"He saw all spoiled"
<ul style="list-style-type: none"> <li>His pleas for the hand not to be amputated</li> </ul>	"Don't let him cut my hand off"
<ul style="list-style-type: none"> <li>His final breaths</li> </ul>	"He lay and puffed his lips out with his breath".

<b>How other people react to the accident:</b>	
<ul style="list-style-type: none"> <li>The narrator almost appears as a witness and is shocked by the accident</li> </ul>	"But the hand!"
<ul style="list-style-type: none"> <li>Although unspoken, candidates may imagine the sister's distress as the boy appeals to her and the family, especially as she has witnessed the accident. It is to his sister that the boy pleads for his arm not to be amputated</li> </ul>	"His sister stood beside them", "Don't let him, sister!"
<ul style="list-style-type: none"> <li>The doctor's fear</li> </ul>	"the watcher at his pulse took fright"
<ul style="list-style-type: none"> <li>Initial disbelief of the family and neighbours</li> </ul>	"No one believed. They listened at his heart"
<ul style="list-style-type: none"> <li>Apparent stoicism, acceptance or even indifference of the family and neighbours</li> </ul>	"No more to build on there. And they, since they/Were not the ones dead, turned to their affairs".

<b>The use of language:</b>	
<ul style="list-style-type: none"> <li>Language to do with time, the passing of time, loss and death</li> </ul>	"sunset", "day was all but done", "Call it a day", "half hour", "The life from spilling", "He saw all spoiled", "the hand was gone already", "the dark of ether", "puffed his lips out with his breath", "Little-less-nothing!", "that ended it"
<ul style="list-style-type: none"> <li>Use of alliteration</li> </ul>	"dust and dropped", "Sweet-scented stuff",
<ul style="list-style-type: none"> <li>Use of onomatopoeia and personification</li> </ul>	"buzz saw", repetition of "snarled and rattled", "it ran light, or had to bear a load", "As if to prove saws knew what supper meant/Leaped out at the boy's hand", "Neither refused the meeting", "saw all spoiled",
<ul style="list-style-type: none"> <li>Use of caesura, perhaps to suggest the impending and actual death of the boy</li> </ul>	Around a third of the lines are punctuated by caesura
<ul style="list-style-type: none"> <li>Use of language evocatively setting the scene</li> </ul>	"Five mountain ranges one behind the other/Under the sunset far into Vermont"

<ul style="list-style-type: none"> <li>• Use of language setting the social context and the fact that the boy has to work on the family farm, which evokes pathos</li> </ul>	<p>“Since he was old enough to know, big boy/Doing a man’s work, though a child at heart”</p>
<ul style="list-style-type: none"> <li>• Use of allusion</li> </ul>	<p>Some candidates may pick up on the allusions to <i>Macbeth</i>.</p>
<ul style="list-style-type: none"> <li>• Structural features</li> </ul>	<p>Use of blank verse throughout. Short and ungrammatical sentences for effect (“But the hand!”, “So. But the hand was gone already”, “Little-less-nothing!-and that ended it”). Use of sentences beginning with “But” and “And”. Use of end-stopped lines towards the end of the poem to suggest finality and death.</p>

### 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 which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>Engagement with the text is limited, examples used are of limited relevance</li> <li>little understanding of language, structure and form and how these are used to create literary effects</li> <li>limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>Some engagement with the text is evident, examples used are of partial relevance</li> <li>some understanding of language, structure and form and how these are used to create literary effects</li> <li>some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>Sound engagement with the text is evident, examples used are of clear relevance</li> <li>clear understanding of language, structure and form and how these are used to create literary effects</li> <li>sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 5</b>	13-15	<ul style="list-style-type: none"> <li>Assured engagement with the text is evident, examples used are discriminating</li> <li>perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>

**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
<b>2(a)</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"> <li>• The chosen style or register should reflect the specified context of a talk to young people, although candidates' interpretations of what is appropriate may vary.</li> <li>• The structure and expression of the talk should show an awareness of the audience of young people. A talk that reads simply like an essay would be less effective.</li> <li>• Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure.</li> <li>• Candidates should use examples and evidence to support their ideas.</li> </ul> <p><b>Less successful answers</b> are likely to be brief and undeveloped and show little awareness of the context of a talk to young people.</p> <p><b>More successful answers</b> are likely to be strong in terms of register, content and style.</p>	<b>15</b>

Question number	Indicative content	Mark
<b>2(b)</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"> <li>• 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.</li> <li>• Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure.</li> <li>• Candidates should use examples to support their ideas.</li> </ul> <p><b>Less successful answers</b> are likely to be brief and undeveloped and show little awareness of the context of letter.</p> <p><b>More successful answers</b> are likely to be strong in terms of register, content and style.</p>	<b>15</b>

Question number	Indicative content	Mark
<b>2(c)</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"> <li>• The chosen style or register should reflect the specified context of a story, although candidates' interpretations of what is appropriate may vary.</li> <li>• The structure and expression of the story should show an awareness of the audience.</li> <li>• Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure.</li> </ul> <p><b>Less successful answers</b> are likely to be brief and undeveloped and show little awareness of context of a story.</p> <p><b>More successful answers</b> are likely to be strong in terms of register, content and style.</p>	<b>15</b>

Level	Mark	AO3 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• little awareness is shown of the purpose of the writing and the intended reader</li> <li>• organisation is simple with limited success in opening and development</li> <li>• 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.</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way</li> <li>• shows some grasp of the purpose and of the expectations/requirements of the intended reader</li> <li>• some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices</li> <li>• 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.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• generally clear sense of purpose and understanding the expectations/requirements of the intended reader is shown</li> <li>• organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used</li> <li>• generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips that do not hinder meaning.</li> </ul>

<b>Level 4</b>	10 - 12	<ul style="list-style-type: none"> <li>• Communicates effectively</li> <li>• a sound realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</li> <li>• organisation is secure, text structure is well-judged; effective paragraphing as appropriate and/or a range of cohesive devices between and within paragraphs</li> <li>• sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed</li> <li>• spelling is almost always accurate, with occasional slips.</li> </ul>
<b>Level 5</b>	13 - 15	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices</li> <li>• 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.</li> </ul>

