

# Mark Scheme (Results) November 2009

IGCSE

## IGCSE English Language (4355) Paper 03

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Paper 3  
Section 1 - Reading

Main Assessment Objective:

- read with insight

Supporting Assessment Objectives:

- develop and sustain interpretations of texts
- select material appropriate to purpose
- understand and evaluate how writers use linguistic and structural devices to achieve their effects

Question number	Indicative content	Mark
1	<p>A relevant answer will:</p> <ul style="list-style-type: none"> <li>• evaluate the ways in which the writer presents character</li> <li>• use textual evidence to substantiate the points made</li> <li>• focus on the writer’s presentation and use of techniques, including use of language.</li> </ul> <p>Examiners should refer to the following indicative content and then to the table to come to an overall judgement. Examiners must reward all relevant material that shows an engagement with the text and an insight into the writer’s technique. Note that the following list is neither prescriptive nor exhaustive. Candidates’ points may not necessarily appear related to the specified subheading below, and they may make points outside the four bullets in the question. All responses should be marked on their own merit.</p> <p><b>The ‘best fit’ approach</b> 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.</p>	(15)

how far the reader might feel sorry for Monsieur Loisel

- he seems merely a cipher and a foil
- the reader is made to be sympathetic to him because of his love, concern and thoughtfulness. He is also pro-active in trying to help his wife
- on the other hand he is something of a figure of fun - the “cheeseparing” insult could be both Mathilde’s view and the writer’s
- he seems unaware of what the dancing implies of his wife’s potential promiscuity.

he is sensitive to what his wife wants and goes out of his way to help her	<i>I had the greatest difficulty in getting an invitation. Everyone is longing to be asked. It is a very smart occasion, and not many of the staff have been invited. ...But darling, I thought you would be pleased. You never go out, and this is a chance not to be missed.</i>
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he is unselfish, very generous towards her	<i>'Right, you shall have your four hundred francs...' (he had been keeping in reserve precisely that sum with the object of buying a gun)</i>
but doesn't really understand his wife, sometimes completely out of his depth	<i>At the sight of them (her tears) he felt dumbfounded and bewildered.</i>
seems rather simple, comically naive, unaware of his wife's manipulative ways...	<i>... wondering what she could ask for without meeting with an immediate refusal and an exclamation of horror...</i>
... and her contemptuous view of him	<i>her cheeseparing clerk of a husband.</i>
allows her to do what she wants to do, perhaps naively	<i>since midnight he had been fast asleep in a small ...salon.</i>
he can adapt and make useful suggestions	<i>'Why!' he exclaimed, 'what a silly you are! How about that friend of yours, Madame Forestier?'</i>
he seems genuinely affectionate and appreciative	<i>Refers to his wife as "darling..." 'Ah! Vegetable soup; what could be better than that!'</i>
shares the burden at the end	<i>This life lasted for ten years. At the end... they had paid back every penny</i>

#### the contrasts between the characters of Monsieur Loisel and his wife

he seems happy in the marriage, but his wife clearly isn't	<i>she let herself drift into marriage...she was in a perpetual state of dissatisfaction... (she) heard him say, with a delighted expression on his face</i>
he seems happy with his position and life; she is very unhappy with hers	<i>Her husband came home looking unusually pleased... The furnished flat...(was) a constant source of torment to her</i>
he is down to earth, whilst she is ostentatious	<i>'How do you expect me to dress for this smart occasion?' 'That little frock...it always looks very nice to me.'</i>
his job is below her expectations	<i>A junior clerk in the Ministry of Public Instruction... these things, which another woman with a background similar to her own might not have even noticed, she found unendurable and degrading</i>
he is economical, thrifty; she wants to spend	<i>Her cheeseparing clerk of a husband... ...wondering what she could ask for without meeting with an immediate refusal and an exclamation of horror...</i>
he fits in with the humdrum flat they have to live in, whereas his wife is dissatisfied	<i>The furnished flat in which she had to live, its squalid wallpapers, its shabby chairs, its hideous curtains and upholstery, were a constant source of torment to her</i>
he has very homely tastes in contrast to his wife	<i>'Ah! Vegetable soup; what could be better than that!'</i>
his pastimes are stereotypically masculine; hers feminine	<i>...so as to be able to treat himself to a few outings ...lark-shooting. She longed to be envied, popular, and courted. She had no evening dresses, no jewels, nothing. And those were the only things she cared about.</i>

he has no social aspirations, doesn't want to dance, unlike her

*She had no thought for anything but the triumph of her beauty... since midnight he had been fast asleep in a small...salon.*

### the part played by Monsieur Loisel after the loss of the necklace

- he becomes the more dominant partner, but still remains in the background; the focus of the story is still on Mathilde
- he remains uncritical, seems to accept joint responsibility
- they are united by the need to save face and avoid poverty
- both revert to their working class origins, and illustrate one of the features of "their hierarchy... adaptability" (Line 10).

he reacts more quickly and more positively than his wife	<i>'I'll go over the part we came on foot, just to see...' He went out. She remained slumped in an armchair, still in her ball-dress, without the strength to go to bed</i>
he remains pro-active, assuming responsibility; she is submissive	<i>You must write to your friend', he said, 'saying that you have broken the catch of her necklace, and that you are having it mended. That will give us time to have a further look round.'</i> She wrote to his dictation.
like his wife, he pays a physical price for what has happened	<i>Loisel... looked five years older...</i>
he sacrifices his own inheritance	<i>Loisel had inherited eighteen thousand francs from his father. The rest he would have to borrow.</i>
...and takes enormous risks	<i>He loaded himself with debts for the rest of his life, rashly affixed his signature to promissory notes without being sure he could meet them.</i>
he and his wife are united in hard work to save face	<i>She undertook all the heavy work of the household...Her husband spent his evenings auditing the accounts of various shopkeepers, and often worked far into the night, doing copying at five sous a page.</i>
like his wife, reverts to peasant origins, confirming social stereotypes	<i>Loisel...looked five years older...she had the typical appearance of the working class housewife</i>

### the writer's use of language to present Monsieur Loisel's character.

- initially his character is conveyed negatively in terms of what his wife sees as her perfect husband; almost an invisible presence
- his speech is almost rustic in its simplicity of expression and homely associations
- his love for his wife is conveyed in simple affectionate terms
- more vigorous language is used when describing how he tackles their debt, but even then words are used which are associated with manual labour.

often referred to impersonally or as Loisel - he is never referred to by a first or affectionate name; almost anonymous, an adjunct of his wife	<i>Her husband... M.Loisel... Loisel</i>
presented initially through negatives, in terms of what he wasn't - the opposite to his wife's romantic dreams	<i>no opportunities of getting to know some rich and distinguished man who might have understood her</i>
functional language used to describe his work	<i>a junior clerk in the Ministry of Public Instruction.</i>

everyday language used to describe him, and in his own speech; he is associated with everyday food	<i>with a delighted expression on his face, as he lifted the top from the soup tureen, 'Ah! Vegetable soup; what could be better than that!'</i>
in contrast with the elaborate language used in association with his wife's fantasies, he speaks in a more direct ways suggesting more modest ambitions	<i>She dwelt in imagination on vast salons adorned with antique silks, on elegant tables littered with priceless knick-knacks, on perfumed Boudoirs... 'Why', he muttered, 'that little frock, I suppose, which you put on when we go to the theatre; I must say, it always looks very nice to me...'</i>
straightforward language of masculine pursuits	<i>the object of buying a gun, so as to be able to treat himself to a few outings in the summer in the plain of Nanterre, with a few friends who went there for the lark-shooting.</i>
even when figurative language is used of him, it is homely and mocking	<i>her cheeseparing clerk of a husband</i>
speech is sometimes almost monosyllabic	<i>'Right, you shall have your four hundred francs. But try to make it a really nice dress.'</i>
his affection for his wife suggested in the way he talks to her	<i>"But darling...What a silly you are"</i>
strong language conveys his experience of shock	<i>Loisel returned that evening, pale-faced and hollow-eyed...He loaded himself with debts ...rashly affixed...terrified by the prospect...</i>
use of pronouns shows how they now operate as one	<i>They went from shop to shop...they begged the jeweller...at the end of the time they had paid back every penny</i>
the syntax becomes more jagged, the language more dynamic reflecting the efforts required to pay back the debt	<i>And borrow he did, getting a thousand here, five hundred there, five from one man, three from another, backing bills, pledging objects at a ruinous rate of interest, dealing with professional money-lenders or with anyone who would advance him cash. He loaded himself with debts... rashly affixed his signature...</i>



Mark Range	Descriptor
0-1	<ul style="list-style-type: none"> <li>• very basic attempt at comment</li> <li>• extremely limited content</li> <li>• minimal grasp of how successfully the writer presents the character</li> </ul>
2	<ul style="list-style-type: none"> <li>• basic understanding of the text</li> <li>• unclear and undeveloped points</li> <li>• little awareness of how successfully the writer presents the character</li> </ul>
3-4	<ul style="list-style-type: none"> <li>• some understanding of the text</li> <li>• some relevant points but little development</li> <li>• limited awareness of how successfully the writer presents the character</li> </ul>
5-6	<ul style="list-style-type: none"> <li>• fair but not fully-developed understanding of the text</li> <li>• valid points with some development</li> <li>• some understanding of how successfully the writer presents the character</li> </ul>
7-8	<ul style="list-style-type: none"> <li>• generally sound and sustained grasp of text</li> <li>• several clear points with generally appropriate examples/references</li> <li>• fair understanding of how successfully the writer presents the character</li> </ul>
9-10	<ul style="list-style-type: none"> <li>• sound and sustained grasp of text</li> <li>• range of relevant points with sound examples/references</li> <li>• clear understanding of how successfully the writer presents the character</li> </ul>
11-12	<ul style="list-style-type: none"> <li>• good analysis based on thorough understanding of the text</li> <li>• a range of well-focused points with apt examples/references</li> <li>• thoughtful interpretation of how successfully the writer presents the character</li> </ul>
13-14	<ul style="list-style-type: none"> <li>• perceptive analysis and assured understanding of the text</li> <li>• coherent and fully developed ideas deftly supported with examples/references</li> <li>• sensitive interpretation of how successfully the writer presents the character</li> </ul>
15	<ul style="list-style-type: none"> <li>• astute and penetrating analysis of the text</li> <li>• cogent and original exploration of ideas and evidence</li> <li>• sophisticated and individualistic interpretation of how successfully the writer presents the character</li> </ul>

Total for Question 1: 15 Marks

## PART 2

### Question 2 (a)

Range of writing: argue

#### Assessment Objectives:

- communicate clearly for a particular purpose
- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling.

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them.
- 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 is a key discriminator.

Question number	Indicative content	Mark
2(a)	<ul style="list-style-type: none"><li>• No specific audience or context is given. Candidates are free to approach the subject as they wish; this applies both to the expression of ideas and the choice of form, though most will probably opt for an essay.</li><li>• The language used is likely to be formal in terms of choice of words and sentence structures. Candidates, however, may quite legitimately try to enhance the impact of their views by adopting a more informal kind of expression. Emotive language may also be used for particular effect.</li><li>• The argument should be developed in a logical, clear style, with ideas linked by verbal devices. Sentences are likely to be complex, but structures may be varied to maximise the impact of the writer's opinions.</li><li>• Candidate should use examples and evidence to support their ideas.</li><li>• The merit of the answer will largely be determined by the cohesiveness and clarity of the presentation of the candidate's views. This could be done in a variety of ways, including considering both the opinions given. Candidates could legitimately support either, or offer a balanced judgement, combining both.</li><li>• Arguments for the first quotation could include some of the following:<ul style="list-style-type: none"><li>• most religions stress the importance of being honest and truthful</li><li>• many things in our society, including personal security and property, depend on people's honesty</li></ul></li></ul>	(15)

	<ul style="list-style-type: none"> <li>• personal relationships also depend on trust, which is rooted in honesty.</li> <li>• Arguments for the second quotation could include: <ul style="list-style-type: none"> <li>• if 'honesty' becomes a 'policy' then it is compromised</li> <li>• the truth may not be the best policy, if it causes unnecessary hurt</li> <li>• truth is arguably relative and subjective.</li> </ul> </li> </ul> <p>Less developed responses are likely to be assertive and brief, expressive of personal opinion rather than argued, with little or unconvincing use of supportive evidence; more developed responses are likely to develop a wide ranging and well supported argument, which conveys the candidate's preference and viewpoint effectively and convincingly.</p>	
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**NOW REFER TO PAGES 12-13 FOR THE ASSESSMENT OBJECTIVE GRIDS.**

In applying the grids, bear in mind the need for the 'best fit' approach

## Question 2 (b)

Range of writing: advise

### Assessment Objectives:

- communicate clearly for a particular purpose
- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling.

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them.
- 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 clarity of the advice and the effectiveness with which this is presented in the form of a talk are key discriminators.

Question number	Indicative content	Mark
2(b)	<ul style="list-style-type: none"><li>• The context is an informal one and the style adopted by the candidate may well reflect that, though, as the advice is directed at family, perhaps an older generation, it should not be too casual in approach.</li><li>• Giving advice effectively involves a degree of objectivity and ensuring that the ideas are presented in a way which is clear, both in terms of expression and structure.</li><li>• In view of the specified audience of family, the candidate may also feel the need to persuade as well as advise, so language could be chosen for this specific purpose. Give credit for attempts - particularly if successful - to use language for effect.</li><li>• Advice could incorporate negative points as well as positives - 'don'ts' as well as 'do's'.</li><li>• The interpretation of the word 'celebration' is left to the candidate, though examples are given. This means that it is difficult to give much indication of likely content.</li></ul> <p>Less developed responses are likely to be brief, muddled in the presentation of advice; there may also be little sense of audience. More developed responses will present a range of appropriate advice, with effective clarity and show a strong grasp of structure and of a style of expression, which might appeal to family.</p>	(15)

NOW REFER TO PAGES 12-13 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for the 'best fit' approach.

## Question 2 (c)

Range of writing: explore, narrate, entertain

### Assessment Objectives:

- communicate clearly for a particular purpose
- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling.

In all answers to writing questions, the examiner's focus should be on the quality of the writing.

- It is important not to have preconceptions of what is appropriate or not, particularly in terms of ideas or the expression of them.
- 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.

The key discriminator is the degree to which the candidate recounts the event or occasion and sustains the reader's interest.

Question number	Indicative content	Mark
2(c)	<ul style="list-style-type: none"><li>• In this instance it is particularly important to judge each response on its merits.</li><li>• The words 'strange' and 'unpredictable' are clear in meaning, but are open to differing interpretations. Examiners should accept the interpretation of the words on the candidate's terms - as long as the focus is on the something unusual and/or surprising. "Event" and "experience" could also be interpreted in various ways. The main problem will be prepared stories which are hastily or awkwardly adapted.</li><li>• Relevance is important. In the case of stories which are only loosely appropriate to the task, the first paragraph in each row of the marking grid relating to 'effectiveness of communication' can be the most helpful. Examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing 'learnt' stories. Similarly, candidates who simply re-write the original story cannot be expected to attain a mark beyond Band 1 in the marking grid.</li><li>• A variety of approaches is possible - humorous, reflective, serious.</li><li>• 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 story.</li></ul>	(15)

	<p>Less developed responses will tend to be brief and inaccurate and loosely related to the theme implied by the given words; more developed responses will have a clearer sense of purpose, and will develop an account which illustrates the unpredictability and/or strangeness of life in an engaging and effective way.</p>	
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NOW REFER TO PAGES 12-13 FOR THE ASSESSMENT OBJECTIVE GRIDS.

In applying the grids, bear in mind the need for the 'best fit' approach.

**Writing Mark Scheme: Paper 3 Question 2**

Writing skills	Band	Descriptor
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling</p> <p>Punctuation</p> <p>Grammar</p>	<p><b>Band 1</b> 0 - 3</p>	<p>The candidate:</p> <p>Communicates at a basic level, limited vocabulary, little variety of sentence structure. Little awareness is shown of the purpose of the writing and the intended reader.</p> <p>Organisation is simple with limited success in opening and development.</p> <p>The spelling of common words is usually correct though inconsistencies are present. Basic punctuation is used with some control. Sentence construction and variety shows some control.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling</p> <p>Punctuation</p> <p>Grammar</p>	<p><b>Band 2</b> 4 - 6</p>	<p>Communicates in a broadly appropriate way. There is some evidence of control in choice of vocabulary and sentence structure. Shows a basic grasp of the purpose and of the expectations/requirements of the intended reader.</p> <p>Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices.</p> <p>Full stops, capital letters, question marks are used together with some other marks, mostly correctly/ grammatical structuring of simple and some complex sentences is usually correct/spelling of simple and more complex words usually correct.</p>
<p>Purpose and audience</p> <p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling</p> <p>Punctuation</p> <p>Grammar</p>	<p><b>Band 3</b> 7 - 9</p>	<p>Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown.</p> <p>Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences.</p> <p>Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices.</p> <p>Spelling of a wide range of words is accurate. Punctuation is mostly secure. Sentence construction and variety are accurate and used to create effects with only occasional errors.</p>

Effectiveness of communication	<b>Band 4</b> 10 - 12	Communicates effectively, with aptly chosen vocabulary and well-controlled variety in sentence construction. A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.
Organisation		Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.
Spelling Punctuation Grammar		Spelling is almost always accurate, with occasional slips. Punctuation is accurate with a wide range of marks used to enhance communication. A wide range of sentence constructions and sentence variety is used effectively to create intended impact and convey nuances of meaning.
Effectiveness of communication	<b>Band 5</b> 13 -15	Compelling in its communicative impact. Extensive vocabulary and skilful control in the construction of varied sentence forms. Strong and assured, sharply focused on purpose and the expectations/requirements of the intended reader shown.
Organisation		Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.
Spelling Punctuation Grammar		Spelling of a wide and ambitious vocabulary is consistently accurate. Control of a range of punctuation marks is precise, enabling intended emphases and effects to be conveyed. Sentence construction and variety is ambitious and assured; There is sophisticated control of expression and meaning.

Total for Question 2: 15 Marks  
Total for Paper: 30 Marks



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