

Mark Scheme (Results)

Summer 2010

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 focus on:</p> <ul style="list-style-type: none">• evaluating how the writer tries to bring out the reality of war• using textual evidence to substantiate the points made• the writer's presentation and use of techniques, including use of language. <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> <p>Examiners should be particularly aware that comments on the use of language are likely to feature throughout responses to this text and not just with reference to the final bullet point. In consequence some points in the mark scheme are repeated under different bullet points.</p>	15

vivid details, especially of sights and sounds	
The word "vivid" is a subjective term and open to individual interpretation. The following lists some generic examples.	
Visual details: <ul style="list-style-type: none"> the soldiers are presented in an unheroic way through de-glamorising imagery kinetic images, often suggesting exhaustion and physical debility battlefield sights (made spectral by connotation) monochrome apart from the gas (and blood) the soldier's face in death 	<i>like old beggars under sacks... Knock-kneed, coughing like hags...</i> <i>Men marched asleep.....limped on, blood-shod... all blind; Drunk with fatigue; deaf... haunting flares</i> <i>...and thick green light, As under a green sea...</i> <i>...white eyes writhing...</i>
Sounds of the battlefield (often onomatopoeic): <ul style="list-style-type: none"> made by the soldiers - unheroic, naturalistic of panic of weaponry - note the deceptive quietness of death 	<i>...Coughing...we cursed...</i> <i>Gas! Gas! Quick, boys!</i> <i>...gas-shells dropping softly...</i> <i>...guttering, choking, drowning...</i> <i>...the blood Come gargling from...</i>
Other senses (for instance taste) evoked to convey the ugly reality of death in war	<i>...bitter as the cud of vile, incurable sores on innocent tongues...</i>

the presentation of the soldier's death	
the soldiers are moving away (possibly retreating) from the front line	<i>Till on the haunting flares we turned our backs And towards our distant rest began to trudge.</i>
the death in battle has nothing dynamic about it but results from tiredness...	<i>Drunk with fatigue...</i>
...panic, conveyed in repetition and the unusual use of a word normally associated with pleasure	<i>Gas! Gas! Quick, boys! – An ecstasy of fumbling...</i>
The sound of the shouting adds drama	<i>Gas! Gas! Quick, boys!</i>
another cause of the death is poor, awkward equipment	<i>...the clumsy helmets...</i>
the dying soldier is de-humanised by metaphor linking him to fish - suggest he is unable to control his movements	<i>...floundering...</i>
the ugly sounds he makes as he dies are conveyed through onomatopoeic and visual language	<i>...guttering, choking...</i> <i>...the blood...gargling from the froth-corrupted lungs...</i>
metaphor and simile de-humanise and demonise him	<i>...white eyes writhing in his face... like a devil's sick of sin...</i>
there seems no comradeship, nothing can be done - the man is simply observed	<i>I saw him drowning.... before my helpless sight...</i>

his body is treated like a carcass	<i>...the wagon that we flung him in...</i>
the reader is invited to position themselves directly behind the wagon and thus experience everything directly	<i>If...you too could pace Behind the wagon that we flung him in, And watch.... If you could hear...</i>

the narrator's response to the events in the poem	
initial use of the first person plural pronoun positions the narrator as one of the soldiers.	<i>...we cursed through sludge...we turned our backs...</i>
he is caught up in the panic of events	<i>An ecstasy of fumbling, Fitting the clumsy helmets just in time...</i>
the narrative switch to first person singular marks the transition to the final phase of the poem, which focuses on the individual effect of the death on the narrator	<i>As under a green sea, I saw him drowning.</i>
he relives the death in his dreams in a way which emphasises his inability to rescue his dying comrade - and perhaps shows feelings of guilt	<i>In all my dreams, before my helpless sight, He plunges at me...</i>
the horrific details haunt and traumatise him	<i>...smothering dreams...white eyes writhing in his face...</i>
the narrator now directly addresses the "friend" and the reader	<i>If in some smothering dreams, you too could pace Behind the wagon that we flung him in...</i>
he becomes a choric commentator on the soldier's death	<i>Obscene as cancer, bitter as the cud of Vile, incurable sores...</i>
...and then a passionate advisor	<i>My friend, you would not tell with such high zest ...the old Lie...</i>
heightened language at the end as the narrator's role changes to that of seer	<i>...high zest...ardent...desperate glory...</i>

Any other interesting use of language (n.b. Some candidates may write little (or nothing) on this bullet point as they feel they have made all the points they wish to make on the use of language in the rest of their responses.)	
<p>Further points may include:</p> <ul style="list-style-type: none"> • direct language to make the description authentic • rule of three for added emphasis • coined words to convey special effects • rhythm, often disjointed to convey clumsy movements • antithesis to convey horrific contrast • direct speech to add drama • ellipsis, dashes to mark transitions 	<p><i>Bent double...knock-kneed</i></p> <p><i>...guttering, choking, drowning ...</i></p> <p><i>blood-shod... froth-corrupted</i></p> <p><i>All went lame; all blind; Drunk with fatigue;</i></p> <p><i>...vile, incurable sores on innocent tongues...</i></p> <p><i>Gas! Gas! Quick, boys! And floundering like a man in fire or lime - Dim through the misty panes...</i></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 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.

Mark Range	Descriptor
0-1	very basic attempt at comment extremely limited content minimal grasp of how the writer tries to bring out the reality of war
2	basic understanding of the text unclear and undeveloped points little awareness of how the writer tries to bring out the reality of war
3-4	some understanding of the text some relevant points but little development limited awareness of how the writer tries to bring out the reality of war
5-6	fair but not fully-developed understanding of the text valid points with some development some understanding of how the writer tries to bring out the reality of war
7-8	generally sound and sustained grasp of text several clear points with generally appropriate examples/references fair understanding of how the writer tries to bring out the reality of war
9-10	sound and sustained grasp of text range of relevant points with sound examples/references clear understanding of how the writer tries to bring out the reality of war
11-12	good analysis based on thorough understanding of the text a range of well-focused points with apt examples/references thoughtful interpretation of how the writer tries to bring out the reality of war
13-14	Perceptive analysis and assured understanding of the text coherent and fully developed ideas deftly supported with examples/references sensitive interpretation of how the writer tries to bring out the reality of war
15	astute and penetrating analysis of the text cogent and original exploration of ideas and evidence sophisticated and individualistic interpretation of how the writer tries to bring out the reality of war

Total for Section 1: 15 Marks

PART 2

Question 2 (a)

Range of writing: advise

Assessment Objectives:

- communicate clearly and imaginatively, using and adapting forms for different readers and purposes
- organise ideas into sentences, paragraphs and whole texts
- 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 effective and logical development of argument in support of the candidate's viewpoint is a key discriminator.

Question number	Indicative content	Mark
2(b)	<ul style="list-style-type: none">• No specific audience or context is given. Candidates are free to approach the topic as they wish; this applies both to the expression of ideas and the choice of form, though most will probably opt for an essay.• This topic may be approached formally or informally; either approach is legitimate.• Whichever approach is adopted, a personal viewpoint should emerge, supported by clear argument and reasoning.• Candidates should use examples and evidence to support their ideas.• 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.• It is difficult to suggest what typical content will be offered. Much will depend on the experience and (perhaps) the cultural background of the candidate. <p>Weak answers are likely to be brief and unclear in argument, perhaps merely assertions of opinion; more successful answers will develop a convincing argument which presents the candidate's viewpoint in an engagingly expressed way and in a securely structured form.</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 (b)

Range of writing: argue

Assessment Objectives:

- communicate clearly and imaginatively, using and adapting forms for different readers and purposes
- organise ideas into sentences, paragraphs and whole texts
- 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 and detail of the advice are key discriminators.

Question number	Indicative content	Mark
2(a)	<ul style="list-style-type: none"> • The answer needs to show a clear sense of form and audience, though there is no single approved way of setting out a letter. Letters with an opening, clearly addressed to the head teacher (e.g. Dear Sir/Madam, Head teacher) and an appropriate conclusion (Yours sincerely/faithfully) are likely to be more purposeful. Heading addresses are not required. • A clear structure should (in most cases) be reflected in an ordered sequence of paragraphs, the first establishing the context, followed by a linked series of paragraphs which present and develop the candidate's ideas. The final point should provide an effective conclusion to the advice. • Given the context of a letter to a head teacher, the style should be relatively formal, with some complex sentences and phrasing. Engaging, clear expression should be rewarded positively. Style which is over-dependent on slang or street language is likely to be contextually inappropriate and also self limiting, by restricting the opportunity for the expression of more complex ideas. • Candidates can be expected to explain their ideas in some detail. A degree of persuasion is likely (and acceptable) but better answers will give the advice in a way that suggests the recipient has a choice. An approach which merely asserts a viewpoint is likely to be less convincing. • The advice should be clear so that the recipient will be able to follow it. The way the advice is structured is important in this respect; this should support the purpose of the writing. • Advice may be couched in positive or negative terms, depending on the candidate's viewpoint. • Typical content will depend on the candidate's own experience and ideas but may include comments on: <ul style="list-style-type: none"> • the importance (or otherwise) of mobile phones (especially in terms of personal safety) • rules governing their use in school, including when and where they may be used • whether texting should be considered separately • appropriate punishment for misuse of mobiles in school • insider tips on how to avoid or spot the abuse of rules • possible problems, for instance contacting parents in emergencies. • A clear structure, which draws attention to the key points, is important. <p>Weak answers are likely to be brief, loosely structured and lacking in clarity, with asserted statements of advice; more successful answers should give clear advice, supported by good examples, over a relevant range of topics, and be expressed in a style which is appropriate to a letter and shows a strong sense of context and purpose.</p>	15

Question 2 (c)

Range of writing: imagine, entertain

Assessment Objectives:

- communicate clearly and imaginatively, using and adapting forms for different readers and purposes
- organise ideas into sentences, paragraphs and whole texts
- 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 engages and sustains the reader's interest.

Question number	Indicative content	Mark
2(c)	<ul style="list-style-type: none"> • 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 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. <p>Weaker answers will 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.</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

Writing Mark Scheme: Paper 3 Part 2

Writing skills	Band/ Range	Descriptor
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p>Band 1 0 - 3</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 Punctuation Grammar</p>	<p>Band 2 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 shown</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 Punctuation Grammar</p>	<p>Band 3 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>

<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p>Band 4 10 - 12</p>	<p>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.</p> <p>Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</p> <p>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.</p>
<p>Effectiveness of communication</p> <p>Organisation</p> <p>Spelling Punctuation Grammar</p>	<p>Band 5 13 - 15</p>	<p>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.</p> <p>Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</p> <p>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.</p>

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

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