

Mark Scheme (Results) November 2009

IGCSE

IGCSE English Language (4355) Paper 2H

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Paper 1
Section A

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	Answer	Mark
1	<p>Examiners must reward all valid points that address the question.</p> <p>One mark for each point made up to a maximum of two marks:</p> <ul style="list-style-type: none">• he is small, etc• he seems uncared for as he is "grubby"• he seems scared "as if trying to escape someone" and that is why he is "creeping"• his hair and skin colour suggest he is uncared for and lives an unhealthy life• his school uniform is dirty and too big - making him a source of ridicule for other pupils, perhaps suggesting he is wearing hand-me-downs or cast-off clothing from someone older, all of which suggesting he may be poor or uncared for• he is compared to an animal in a trap• he seems scared to or unwilling to talk to the writer, as he just nods• the boy's movements and body language suggest utter reluctance to enter the school• he had been hoping to escape, and he was accidentally caught by the writer, an unfortunate coincidence, adding to our sympathy for him• almost like a prisoner, the boy must walk in front so that he is unable to escape.	(2)

Question number	Answer	Mark
2	<p>Examiners should reward all valid responses to the passage up to three marks:</p> <ul style="list-style-type: none"> • the classrooms are hard, suggesting a tough regime for pupils • headmasters of old felt it necessary to inspect classes through the windows, suggesting it was somewhere where pupils felt constantly under surveillance • the headmasters of old were physically threatening to pupils, with “cane in hand” • there is a suggestion of an inflexible and tough education system in describing the headmasters as “hard men” • the emphasis is upon “harsh discipline” for pupils leading to an atmosphere that is strict and physical • emphasis on punctuality, silence, obedience and cleanliness • the system values pupils’ compliance above all • the final sentence suggests a system that does not promote creativity and is antithetical to pupils achieving their dreams • emphasis on punctuation and grammar in writing, not creativity • the building itself is complicit in limiting the outcomes of pupils. 	(3)

Question number	Answer	Mark
3	<p>Examiners should reward all valid responses to the passage up to three marks.</p> <p>He:</p> <ul style="list-style-type: none"> • is initially polite but assertive, questioning the boy as to why he is not in school • is encouraging, cajoling, possibly even a little bossy as he gets the boy to lead him to the office • is cautious in that he makes the boy walk in front to prevent him from running off • is conscientious in the manner in which he carries out his work in the class • is determined or tenacious in the way in which he is not put off by the quietly hostile Mr Swan • is judgmental and quickly reaches a judgement about standards • approaches the boy politely and sensitively - “May I look at your book?” I asked gently. • quickly forms a relationship with the boy and is empathetic • is affected by the boy’s writing, which shows him to be a sympathetic person. 	(3)

Question number	Answer	Mark
4	<p>Examiners should refer to the following bullet points and then to the table to reach an overall judgement.</p> <p>There are many features in the passage that are worthy of comment and it is likely that candidates will focus upon different aspects of it. Examiners must reward all valid points that show an engagement with the text and an appreciation of the writer's technique rather than have a set agenda of items that they are looking for.</p> <p>Candidates may refer to some of the following points:</p> <p>Descriptions of people and places throughout the passage</p> <ul style="list-style-type: none"> • the incident with the <i>grubby-looking boy</i> confirms our view that the school is unwelcoming, threatening, inhabited by children who are as neglected as the area • the teacher, Mr Swan, epitomises the writer's feelings about the school - he is old, dressed in poor and worn-out clothes • Mr Swan's name is ironic for one so lacking in elegance, grace or lightness • his unwelcoming <i>stony</i> glare from behind the desk echoes earlier references to a cold and unwelcoming reaction • the writer builds pathos in his interaction with the latecomer, who sits away from the others, possibly for protection • his attitude in class of confusion and nervousness adds to this • the harshness of the regime is contrasted by the writer who asks, <i>gently</i> • the boy's voice, when he finally speaks is a whisper, suggesting someone who has to talk quietly so that others do not overhear, or who is so unused to being asked to give his views and speak, he only manages a whisper - either interpretation adds to pathos • the book is like the boy, uncared for and unvalued • the boy has no self confidence and his defence adds to our sympathy • the writer explicitly leads the reader by simply describing his own feelings • the pupil's work is poorly spelled and punctuated, and its content confirms the boy's lack of talent and lack of prospects • the simple statement, <i>not really got any friends</i> is pathetic in its bluntness • the final two sentences reveal a sensitive and creative side to the boy, whilst also confirming his future as one of working in a <i>factory</i> • the teacher's response to the revealing and heartfelt writing by the boy are insensitive and blunt, showing no interest in him as a person, his hopes and wishes • the dismissive remark represents the uncaring response of 	(12)

	<p>the school as a whole</p> <ul style="list-style-type: none"> • give an appropriate level of credit to any responses that see this creation of pathos as heavy handed or blatant at times • the passage begins with an ironic mismatch of name and appearance, grabbing the reader's attention • use of powerful emotive and descriptive language - <i>grim, towering, blackened, surrounded, depressing, dirt, noise etc</i> • the only view from the harsh prison-like school is either the empty land which is <i>derelict</i> or the equally unkempt factories that are described as shabby • there is a suggestion of a restricted lifestyle, from school to factory • the school is doubly hemmed in, once by high walls and then by endless streets of gloomy buildings • the similarity of the houses suggests an enforced conformity that has the school at its heart, and which is impossible to break free of • newer houses soon acquire a look of drabness and neglect, so adding to the uniform sense of depression and dereliction • the description even appeals to the sense of taste, which is one of industrialisation, and lack of care • the reference to Hawksrill School is a strong visual contrast, which represents nature against Sunny Grove's urban setting; its language is one of light colour and movement, rather than drabness and stagnation • the school sign with its capitalised imperative is blunt and unwelcoming. <p>Language features</p> <ul style="list-style-type: none"> • use of emotive language throughout - <i>gloomy, drabness, neglect</i> • frequent use of hyphens to construct descriptive phrases, <i>litter-strewn, graffiti-covered etc</i> • use of short sentences for impact - <i>it was a world away</i> • use of simile - <i>rabbit caught in a trap</i> • deliberate use of mis-spellings to suggest simple and naïve pupil, <i>factry</i>. 	
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Mark Range	Descriptor
0	<p>The candidate:</p> <ul style="list-style-type: none"> • makes no response or a response that does not refer to the question or seem to be responsive to the text
1 - 2	<ul style="list-style-type: none"> • is able to make a small number of simple points that may focus on only one of the two bullet points • may recount aspects of the text rather than addressing technique • shows a limited grasp of ideas
3 - 4	<ul style="list-style-type: none"> • shows some understanding of the writer's technique, though there may still be some uncertainty about some aspects of the passage • shows an understanding of some of the main features of the passage, but it is not sustained • may demonstrate some selection of text • makes simple comments on aspects of language and technique
5 - 6	<ul style="list-style-type: none"> • begins to show greater familiarity with a wider range of techniques in the passage • may be able to select some more relevant sections of text, but not consistently • is able to make clearer comments about the writer's technique
7 - 8	<ul style="list-style-type: none"> • shows a sound understanding of the writer's techniques • is likely to select suitable aspects of the text • begins to be able to show how meaning and effect are being created
9 - 10	<ul style="list-style-type: none"> • makes perceptive points about the writer's techniques • may use textual references with some discrimination to substantiate points made • shows sound analysis and interpretation of the writer's use of language in points that are clearly organised and developed
11 - 12	<ul style="list-style-type: none"> • demonstrates skills of analysis and interpretation in evaluating the writer's techniques • is likely to use textual references which are apt and carefully chosen to support the points made

Total for Section A: 20 Marks

Section B, part 1

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
5	<p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Examiners must reward all valid points that show an engagement with the text and an insight into the writer's technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> • The choice of two different first person accounts is crucial in understanding their respective thoughts and feelings • Joe's writing is direct, emotive and simpler than Simon's, such as his description of the physical impact of the collision, "a shattering blow" • Joe opens with a simple, establishing sentence that immediately plunges the reader into the action, Simon is more measured • Joe's vocabulary choice is emotive rather than technical, "My knee exploded." • a number of simple words are repeated, "screamed" • many sentences begin with personal pronoun, "I", to emphasise the closeness to the action • Joe has a simple use of repetition for emphasis, "building and building" and use of short sentences and punctuation for effect, "My leg! My leg!" • Joe uses ellipsis to mirror fractured thought process and to create tension • Use of direct speech for immediacy • Use of present tense for immediacy • Use of rhetorical question, "Left here" • Joe's sentence variety, short, simple sentences followed by complex - lines 40-42 • Use of modal verbs to speculate about a possible bleak future, "I would never get over it. Simon would not be able ...etc" • Initially Joe lacks clarity and he fails to connect the distorted leg with the searing pain in the groin • Later, Joe's clarity of thought belies the enormity of the statements made, "Simon would be ripped off the mountain. He couldn't hold me." This prepares us for Simon's character 	(10)

	<ul style="list-style-type: none"> • Joe's writing has a deliberate emotional sense of loneliness as he realises that Simon will have to leave him there • Joe's writing exhibits a growing sense of panic, barely repressed • Simon explicitly states that his "immediate thought came without any emotion", as a direct contrast to Joe • Joe recognises his situation, but Simon is more able to articulate it • Simon uses a form of triple repetition to emphasise his understanding of the situation - "You've had it ...You're dead ...No two ways about it" • Despite the fact that Joe's expression is designed to evoke an emotive response, "Pathetic", Simon responds without emotion • Simon's use of slang oddly juxtaposes the informal and friendly with the cold calculation that indicates Joe's impending death, "You've had it, matey." • Use of the word "dispassionately" sums up Simon's response • Simon's language displays a cold, hard logic that Joe would die and Simon would survive • Simon wishes that Joe would fall to his death is presented as wishing the best for him in the circumstances • The passage finishes with a series of short, simple sentences of dispassionate logic, "I could get down. If I tried to get him down I might die with him" etc. 	
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Mark Range	Descriptor The candidate:
0	<ul style="list-style-type: none"> • makes no response or a response that does not refer to the question or seem to be responsive to the text
1 - 2	<ul style="list-style-type: none"> • is able to make a small number of simple points that may focus on only one or two of the bullet points • may recount aspects of the text rather than addressing technique • shows a limited grasp of ideas
3 - 4	<ul style="list-style-type: none"> • shows some understanding of the writer's technique, though there may still be some uncertainty about some aspects of the passage • shows an understanding of some of the main features of the passage, but it is not sustained • may demonstrate some selection of text • makes simple comments on aspects of language and technique
5 - 6	<ul style="list-style-type: none"> • begins to show greater familiarity with a wider range of techniques in the passage • may be able to select some more relevant sections of text, but not consistently • is able to make clearer comments about the writer's technique
7 - 8	<ul style="list-style-type: none"> • shows a sound understanding of the writer's techniques • is likely to select suitable aspects of the text • begins to be able to show how meaning and effect are being created
9 - 10	<ul style="list-style-type: none"> • makes perceptive points about the writer's techniques showing an ability to use analysis and interpretation • is likely to use textual references with some discrimination to substantiate points made • shows sound analysis and interpretation of the writer's use of language in points that are clearly organised and developed

Section B, part 2

Range of writing: explore, imagine, entertain; argue, persuade, advise; inform, explain, describe

Main Assessment Objective:

- communicate clearly for a particular purpose

Supporting Assessment Objectives:

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling

Question number	Indicative content	Mark
6	<p>The audience for this piece is clear as is the form and purpose. Markers should use the grid below to award marks for this writing activity.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none">1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features3. use a range of sentence structures effectively, with accurate punctuation and spelling. <p>Markers should allocate about a third of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 which corresponds most closely to the overall quality of the response.</p>	(10)

Writing skills	Band/ Range	Descriptor
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 1 0 - 2	The candidate: 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. Organisation is simple with limited success in opening and development. 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.
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 2 3 - 4	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. Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices. 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.
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 3 5 - 6	Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown. Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences. Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices. 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.

Effectiveness of communication	Band 4 7 - 8	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	Band 5 9 -10	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 Section B: 20 Marks

Section C: Writing

Range of writing: inform, explain, describe

Main Assessment Objective:

- communicate clearly for a particular purpose

Supporting Assessment Objectives:

- organise ideas into sentences and paragraphs
- use a range of sentence structures effectively, with accurate punctuation and spelling

Question number	Indicative content	Mark
7	<p>The writing triplet assessed on this question is writing to inform, explain and describe. The audience and the form of writing have not been specified and examiners should be open to a variety of acceptable responses to this task.</p> <p>Weaker answers may be fragmentary or lack coherence. Candidates may lack the ability to explain themselves or may assume understanding that the reader does not have. A useful discriminating factor will be the extent to which the writer is able to engage the interests of the reader by using a variety of techniques.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none">1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features3. use a range of sentence structures effectively, with accurate punctuation and spelling. <p>Markers should allocate about a third of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 which corresponds most closely to the overall quality of the response.</p>	(20)

Writing skills	Band	Descriptor
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 1 0 - 4	The candidate: 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. Organisation is simple with limited success in opening and development. 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.
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 2 5 - 8	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. Shows some grasp of text structure, with opening and development and broadly appropriate paragraphing and other sequencing devices. 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.
Effectiveness of communication Organisation Spelling Punctuation Grammar	Band 3 9 - 12	Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown. Communicates clearly; well chosen vocabulary; some evidence of crafting in construction of sentences. Organisation mostly sound; clear text structure; controlled paragraphing to reflect opening, development and closure together with successful use of cohesive devices. 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.

Effectiveness of communication	Band 4 13 - 16	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	Band 5 17 - 20	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 Section C: 20 Marks

Total for Paper: 60 Mars

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