



Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Language A

Paper 2: Poetry and Prose
Texts and Imaginative Writing

SECTION A: Reading

Question number	Indicative content
1	<p>A01 (12 marks), A02 (18 marks)</p> <p>Reward responses that explain how the writer creates feelings of isolation in the passage.</p> <p>Responses may include the following points about the weather and setting:</p> <ul style="list-style-type: none"> the passage starts 'During the night' and the weather is windy the narrator says that the wind 'increased greatly in force' the house is being 'battered by the gale' and 'seemed to rock at the impact' the wind changes to being described as a 'gale' that is 'roaring across the open marsh' the verbs used to describe the sound and behaviour of the weather show how intense it is: 'increased', 'battered', 'roaring', 'rattling', 'boomed' a simile is used to describe how the house is moving because of the strength of the wind: 'The house felt like a ship at sea' the description of the house mirrors the narrator's isolation: 'quite alone and exposed' the narrator uses alliteration to emphasise the impact of the weather: 'bearing the brunt' repetition also shows the extreme conditions: 'winter after winter' the use of a list of types of weather shows how desolate the setting is: 'gales and driving rain and sleet and spray' adjectives are used to describe isolation and extreme conditions: 'howling', 'ill-fitting', 'tremendous', 'mysterious' the Gothic setting: 'pitch blackness' and 'howling darkness' the juxtaposition of the chaos of the storm and ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air' the claustrophobic setting: 'short narrow corridor' the noises of the weather are described in human or animal terms: 'roaring', 'moaning', 'like a banshee' and this links to the sound of the child crying: 'child's terrible cry borne on the gusts towards me'. <p>Responses may include the following points about the effect of the writer's childhood memories:</p> <ul style="list-style-type: none"> the narrator reminisces about childhood: 'I dwelt nostalgically' the narrator's memory of feeling safe in the 'warm and snug safety' of his childhood nursery contrasts with his feelings of vulnerability in Eel Marsh House he reflects on the safe nursery at home which leads into the contrast with the 'mysterious nursery' in Eel Marsh House his feelings about being safe as a child at home help to emphasise the 'desperation and anguish' of the child's cry he hears the wind in the nursery at home was 'powerless' and this makes the wind during the night seem fearful the memories of childhood create a hypnotic state in the narrator: 'I lay back and slipped into that pleasant, trance-like state'. This suggests that the narrator is perhaps not in control the suggestion he is in a trance makes the reader doubt his sense of reality and question if he really hears the cry of a child.

Question number	Indicative content
1 (contd.)	<p>Responses may include the following points about the use of language and structure:</p> <ul style="list-style-type: none"> the structural use of questions by the narrator suggests that his isolation makes him unsure of what is happening: 'How could there be?', 'how many years?', 'and who was now in this house with me?' the use of language related to death creates fear: 'long-dead ghost?', 'Rest in peace' the writer uses language to suggest that the narrator is not alone in the house: 'I had the impression of someone who had just that very second gone past me' the narrator tries to make himself feel safe with the thought of home comforts: 'make myself a drink, stir up the fire a little' the narrator describes his thoughts as 'wild, incoherent fantasies' the use of coordinated sentences suggests confusion and a lack of coherence caused by being alone: 'The first thing I must have was a light...' the narrator uses negatives to suggest that he is unsure and disbelieving of what is happening: 'I had not bothered...', 'I had seen no one, felt nothing', 'I had not even heard a footstep' adverbs are used to emphasise the feelings of the narrator: 'absolutely', 'inexplicably', 'actually', 'desperately' the contrast between 'conjecture' and 'rational explanation' creates a sense of confusion for the narrator and reader the impact of the confusion created is seen in the use of verbs to describe negative or out-of-control actions: 'groped', 'stumbled', 'dropped', 'spinning', 'fell', 'cursed' non-specific nouns and pronouns create a sense of isolation: 'no one', 'someone', 'another human being', 'a person', 'who', 'Whatever', 'whoever' short sentence structures create a sense of fear and tension: 'No light came on. The torch had broken.'; 'No. But what was 'real'?'' the narrator's reactions are described as almost child-like and this links him with the child he hears crying: 'crawling about on my hands and knees', 'weeping tears of despair', 'I drummed my fists upon the floorboards'.

Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Basic understanding of the text. • Selection and interpretation of information/ideas/perspectives is limited. • Basic identification and little understanding of the language and/or structure used by writers to achieve effects. • The use of references is limited.
Level 2	7–12	<ul style="list-style-type: none"> • Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. • The selection of references is valid, but not developed.
Level 3	13–18	<ul style="list-style-type: none"> • Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	19–24	<ul style="list-style-type: none"> • Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structures and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	25–30	<ul style="list-style-type: none"> • Perceptive understanding of the text. • Selection and interpretation of information/ideas/perspectives is apt and is persuasive in clarifying the points being made. • Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

SECTION B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking questions 2, 3 and 4.

Question number	Indicative content
2	<p>A04 (18 marks), A05 (12 marks)</p> <p>Purpose: to write a real or imagined piece about a time a person had an unexpected experience. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • be inspired by the reading extract • give reasons why the experience was unexpected and the impact on the person having the experience and others • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. • <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level 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>

Question number	Indicative content
3	<p>A04 (18 marks), A05 (12 marks)</p> <p>Purpose: to write a real or imagined story with the title 'Left Behind'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use an example of something or someone left behind: this could be physically (at the end of an event, an adventure or an expedition) or emotionally (something or someone old-fashioned, out-of-date, or useless in our day and time) • give reasons why the thing or person was left behind and whether the experience was positive or negative • describe ideas, events, settings and characters • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level 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>

Question number	Indicative content
4	<p>A04 (18 marks), A05 (12 marks)</p> <p>Purpose: to write a real or imagined story that begins 'I wanted to make my own decision'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing, creating a character and a decision about something or someone (candidates are not required to refer to or use the images) • describe ideas, events, settings and characters • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. • <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level 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>

Writing assessment grids for Questions 2, 3 and 4

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences
	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. • Little awareness of form, tone and register.
Level 2	4–7	<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. • Straightforward use of form, tone and register.
Level 3	8–11	<ul style="list-style-type: none"> • Communicates clearly. • Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	12–15	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • Effective use of form, tone and register.
Level 5	16–18	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated use of form, tone and register.

Level	Mark	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3–4	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Writes with some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5–7	<ul style="list-style-type: none"> Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structure as appropriate.
Level 4	8–10	<ul style="list-style-type: none"> Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	11–12	<ul style="list-style-type: none"> Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.