

---

**ENGLISH**

**0844/02**

Paper 2

**April 2016**

MARK SCHEME

Maximum Mark: 50

---

This document consists of **14** printed pages.

## Section A: Reading

Question number	1		
Tick (✓) <u>two</u> boxes that we know are <u>TRUE</u> from the passage.			
Part	Mark	Answer	Further Information
	2	Michael misses his family.  Michael does not want to upset Kensuke.	Award 1 mark for each correct tick/ unambiguous mark.  Boxes 1 and 3 should be ticked.  Award 0 for more than two ticks or unclear responses.
<b>Total</b>	<b>2</b>		

Question number	2		
How long does Michael take to make up his mind about sending the message?			
Part	Mark	Answer	Further Information
	1	Accept <b>one</b> of: <ul style="list-style-type: none"> <li>• some days</li> <li>• a few days</li> <li>• several days</li> </ul>	Do not accept responses that indicate a longer timeframe. e.g. a week  Do not accept responses that indicate a shorter timeframe. e.g. <ul style="list-style-type: none"> <li>• a day</li> <li>• a few hours</li> <li>• until nighttime</li> </ul> Do not accept vague answers: e.g. <ul style="list-style-type: none"> <li>• not long</li> <li>• a while</li> </ul>
<b>Total</b>	<b>1</b>		

Question number	3		
<b>At first, Michael hides the Coke bottle. Why?</b>			
Part	Mark	Answer	Further Information
	1	<p>Award 1 mark for <b>one or no more than two</b> of the following ideas:</p> <ul style="list-style-type: none"> <li>• so he has time to think (whether sending a message is the right thing to do)</li> <li>• he doesn't want Kensuke to see it / know about it / find it</li> <li>• because he wasn't sure if he really wanted to do it or not</li> <li>• He was wrestling with his conscience.</li> <li>• He was trying to justify/ justifying what he wanted to do.</li> <li>• He doesn't want to upset Kensuke / make him sad.</li> </ul>	<p>Do not accept direct quotes as this would have the wrong pronoun and not answer the question.</p> <p>Do not accept the whole of the first sentence as a direct quote.</p>
<b>Total</b>	<b>1</b>		

Question number	4		
<b>What lie does Michael tell Kensuke?</b>			
Part	Mark	Answer	Further Information
	1	Michael told Kensuke he was (shell) painting.	Accept: 'I had stayed behind to finish the shell painting – or so I told him', <b>but no more</b> .
<b>Total</b>	<b>1</b>		

Question number	5		
When Michael is on his way to send the message, does he meet Kensuke? Tick (✓) <u>one</u> box. Give a reason from the passage to support your answer.			
Part	Mark	Answer	Further Information
	1	<p>Accept 'no' as an answer with one/both of the following phrases/ideas:</p> <ul style="list-style-type: none"> <li>'I ran the entire length of the island keeping always to the forest.'</li> <li>'There was no chance that Kensuke could see where I was going (or what I was up to).'</li> </ul>	<p>There is no mark for the first part of the question.</p> <p>Do not accept answers where 'yes' has been ticked.</p> <p>Accept ideas that combine both bullets: e.g. 'He kept to the forest so there was no chance Kensuke could see him.'</p> <p>This could be a quote of the whole of the first sentence in the relevant paragraph.</p> <p>Do not however accept answers where the candidate quotes from 'The gibbons...' onwards.</p> <p>Do not accept vague answers:</p> <p>e.g.</p> <ul style="list-style-type: none"> <li>He tried to hide from Kensuke</li> <li>Because he went through the bush</li> </ul>
<b>Total</b>	<b>1</b>		

Question number	6		
Why does Michael hurl the bottle out to sea?			
Part	Mark	Answer	Further Information
	1	<p>Accept one or more of the following:</p> <p>so it won't be swept in again by the waves</p> <p>OR</p> <p>so it goes a long way</p> <p>OR</p> <p>so the bottle wouldn't smash against the rocks below</p>	<p>The focus of this question is about the <u>distance out to sea</u> and not about him sending the bottle in the hope that it would be found.</p> <p>Do not accept imprecise answers: e.g.</p> <ul style="list-style-type: none"> <li>• So that it will go far out to sea.</li> <li>• So his family will find it</li> <li>• Because he hoped it would be found.</li> </ul> <p><b>However</b>, if these are given alongside a correct response, they may be regarded as neutral.</p>
<b>Total</b>	<b>1</b>		

Question number	7			
Does Michael have mixed feelings after he has sent the message? Tick (✓) <u>one</u> box. Explain your answer in your own words.				
Part	Mark	Answer		Further Information
	2	<b>Explanation</b> 1 mark	<b>Quotation</b> 1 mark	<p>There is no mark for the first part of the question but answers must agree with the choice 'yes'.</p> <p>Do not accept answers where 'no' has been ticked.</p> <p>Award one mark for a suitable explanation mostly <b>in the candidate's own words</b>, that describes the mixed feelings.</p> <p>Award a further mark for a matching quote which must be accurate.</p> <p>A quote on its own is not creditworthy. However, an explanation on its own can gain credit.</p> <p>Important note: If, when giving a quote, some 'own words' are used, the selected words for the quotation must be within quotation marks or underlines, i.e. highlighted clearly.</p> <p>Allow one copying error in quotes.</p>
		<b>Yes:</b> He wants to go but doesn't want to upset Kensuke.	Any of these quotes can be used to support all of the explanations:	
		<b>Yes:</b> He feels guilty at what he has done, but still wants the bottle to reach his parents.	'I lay all night in deep torment, racked by guilt, (yet at the same time still hoping against hope that my bottle would be picked up.)'	
		<b>Yes:</b> He felt kind of relieved and guilty at the same time.	Or 'Whilst I wrestled with my conscience.'	
		<b>Yes:</b> He was guilty but still full of hope.	Or 'racked by guilt, yet at the same time still hoping' a <i>succinct version of the 1st quote</i>	
		<b>Yes:</b> because he was distressed, tortured and had hope		
		<b>Yes:</b> He misses his family and likes the old man.		
<b>Total</b>	<b>2</b>			

<b>Question Number</b>	<b>8</b>		
<b>Stella returns with the Coke bottle. Why is she 'pleased with herself'?</b>			
<b>Part</b>	<b>Mark</b>	<b>Answer</b>	<b>Further information</b>
	1	Accept <b>one</b> of: <ul style="list-style-type: none"> <li>• She thinks she has brought something special back.</li> <li>• She thought she was being clever / helping.</li> <li>• She thought it was a game / she thought it had been thrown for her (to collect).</li> <li>• She might have thought it was like a small animal.</li> <li>• A Coke bottle would be unusual on the island, so something of a 'find'.</li> <li>• She thought Michael wanted it.</li> </ul>	If more than one of the acceptable responses are given, the additional information is neutral.  A quote of any kind is not acceptable here.
<b>Total</b>	<b>1</b>		

<b>Question Number</b>	<b>9</b>		
<b>Does Kensuke know what is in the bottle? Select evidence from the passage to support your answer.</b>			
<b>Part</b>	<b>Mark</b>	<b>Answer</b>	<b>Further information</b>
	2	yes  Evidence:  'By the way he looked at me I was quite sure he knew at once what it was.'	Award 1 mark for 'Yes'. N.B. This <b>must</b> be focused on Kensuke.  Award a further mark for the evidence. N.B. evidence does not have to be a direct quote.  Do not accept: he knew there was something in the bottle – this just repeats the question.
<b>Total</b>	<b>2</b>		

<b>Question Number</b>	<b>10</b>			
<b>How does Kensuke feel about Michael's deception? Explain how you know.</b>				
<b>Part</b>	<b>Mark</b>	<b>Answer</b>		<b>Further information</b>
	<b>2</b>	<b>Answer</b>	<b>Explanation</b>	
		He feels hurt / pain / upset.	He was hurt to the soul. OR long and aching silence	Award 1 mark for Kensuke's feelings.
		He feels deep emotion.	He was hurt to the soul. OR long and aching silence	Award a further mark for supporting evidence.
		He feels distant / alienated.	They are <b>unnaturally</b> polite. OR not really like friends OR They are in separate cocoons. OR long and aching silence OR not together anymore	Accept verbatim quotations as evidence.  For both marks, answers and evidence must match.  Evidence on its own is not creditworthy. However, an answer from the first column on its own can gain credit.  Do not credit incomplete /vague answers: e.g: he knew he'd hurt Kensuke
<b>Total</b>	<b>2</b>			

<b>Question Number</b>	<b>11</b>		
<p>(a) Look at the underlined phrase. Tick (✓) <u>one</u> box to show what technique is being used here.          (b) Explain what you think the underlined phrase means.</p>			
<b>Part</b>	<b>Mark</b>	<b>Answer</b>	<b>Further information</b>
(a)	1	metaphor.	
(b)	2	<p>The two ideas here are:</p> <ul style="list-style-type: none"> <li>• (Michael's) guilt/ confusion</li> <li>• the anger / disapproval (of Kensuke)</li> </ul> <p>as shown by the animals of the forest.</p> <p>e.g.</p> <ul style="list-style-type: none"> <li>• The animals are/forest is showing disapproval (of Michael). (1 mark)</li> <li>• The loud noise of the animals/forest represents Michael's confusion/guilt. (1 mark)</li> <li>• The animals are/forest is making a lot of noise, showing that they are angry (with Michael). (1 mark)</li> <li>• The animals'/forest's loud noise describes Kensuke's feelings towards Michael. (1 mark)</li> <li>• Michael is feeling guilty and the loud noise makes him feel as if he's getting told off. (2 marks)</li> <li>• (It seems) Everything is against Michael. This makes him feel more guilty / adds to his confusion. (2 marks)</li> </ul>	<p>Award 1 mark for each of the two ideas.</p> <p>Award 2 marks for answers which combine both ideas</p>
<b>Total</b>	<b>3</b>		

Question Number	12		
<p>(a) From the evidence in this extract, which genre do you think the story is?          (b) Name <u>two</u> general features of the genre you chose for <u>12 (a)</u>.</p>			
Part	Mark	Answer	Further information
(a)	1	real life story	
(b)	2	<p>Features of real life stories include:</p> <ul style="list-style-type: none"> <li>• the characters <b>could</b> all be real people</li> <li>• the events <b>could</b> actually happen</li> <li>• the story has a contemporary setting</li> <li>• the plot is a familiar theme for a real life story</li> <li>• the setting <b>could</b> be in a real place.</li> </ul>	<p>Award 1 mark for each correct answer.</p> <p>Answers which are correct in addition to those suggested can be awarded the mark.</p> <p>If a wrong answer is given in <b>12 (a)</b>, award 1 mark for 2 appropriate features of the genre identified.</p> <p>Please note:          'features of the genre' does not mean from the story.          The story may <b>ONLY</b> be referred to as an example alongside a correct <b>general</b> feature.          Statements like:          'Characters <b>are</b> real' are not creditworthy as they need to be described as '<b>could</b> be real'.</p> <p>The same is true about events – '<b>could</b> take place' and settings – '<b>could</b> be familiar'</p> <p>Allow: Setting <b>can</b> exist/ events <b>can</b> or <b>may</b> happen.</p> <p>Do not accept: (it) can be real</p>
<b>Total</b>	<b>3</b>		

## Section B: Writing

- 13 Write a story in which there is a difficult decision involved. This story might include owning up to something, revealing the truth about a friend, making the decision to move to a different place or school. Such sorts of decisions will involve mixed feelings.**

Ideas to help you:

<b>Character</b>	<b>How many characters will you have? What will their role be in the story? Will you be writing as if you are the main character – that is, in the first person?</b>
<b>Setting</b>	<b>Has the place where the story is set got any significance? How will you bring it into the story?</b>
<b>Plot</b>	<b>Which part of the story will be the most exciting? How will you end it?</b>

Notes to markers

- Marking should always begin from the lowest mark in each column (i.e. from 1 mark and work upwards. Award 0 if 1 mark is not achieved).
- All the statements should be achieved for a student to achieve the mark (i.e. if there are two statements to describe a mark, both statements must be achieved before the mark can be given).
- Stop marking at the first statement in a column that the student fails to achieve and award the mark in the box below.

**NB: MARK SCHEME FOR WRITING IS SPREAD ACROSS 2 PAGES.**

CONTENT Wc	AUDIENCE Wa	TEXT STRUCTURE Wt	SENTENCE STRUCTURE Wn	PUNCTUATION Up	VOCABULARY UI	SPELLING Us
<p>Imaginative details developed using a variety of techniques e.g. imagery.</p> <p>During the course of the story, the development of the character(s) is shown through actions and <u>reactions</u>.</p> <p>5</p>		<p>Paragraphs are used to structure the narrative, e.g.: <i>they successfully signal the build up and resolution of the main event.</i></p> <p>Dialogue (if used) is laid out correctly, with new line for each speaker.</p> <p>5</p>	<p>Some complex sentences show control, including the position of clauses to focus attention.</p> <p>Range of connectives may be developed, e.g.: <i>'although', 'meanwhile'</i>.</p> <p>5</p>			
<p>Characters are well described with actions linked to key events.</p> <p>Suspense, or excitement, where used, is well built.</p> <p>The decision involved needs to have an element of difficulty expressed in terms of a dilemma / mixed feelings.</p> <p>4</p>	<p>A clear, consistent relationship between writer and reader is established and controlled, e.g.: <i>manipulation of language for effect.</i></p> <p>4</p>	<p>Paragraphs are used to help structure the narrative, e.g.: <i>signalling change of time, place and/or focus on a different character.</i></p> <p>There may be appropriate links between paragraphs, e.g.: <i>good use of time connectives.</i></p> <p>4</p>	<p>Some complex sentences used to <u>create effect</u> using expanded phrases and clauses to develop ideas; e.g.: <i>noun, adverbial, adjectival and verb phrases.</i></p> <p>A wider variety of connectives is used appropriately, e.g.: <i>'if', 'when', 'because'</i>.</p> <p>4</p>	<p>All end of sentence punctuation is used accurately, including speech punctuation.</p> <p>N.B. Actual layout is marked in TS.</p> <p>Clauses are nearly always marked accurately by commas.</p> <p>There may be some errors where certain more complex devices are used, e.g.: <i>colons, semi-colons, ellipses.</i></p> <p>4</p>		<p>Spelling is mostly accurate, including words with complex regular patterns.</p> <p>Allow plausible attempts at tricky polysyllables, e.g.: <i>realised, interesting, wonderful, position, immediately.</i></p> <p>4</p>

<p>Story shows a good balance of content, e.g.: <i>action, speech (not essential) and description.</i></p> <p>Narrative is established comfortably within the chosen genre, e.g.: <i>not given so needs to be an identifiable genre.</i></p> <p style="text-align: right;">3</p>	<p>The reader is engaged by the inclusion of appropriate detail (i.e. about a decision) with some control.</p> <p>Narrative viewpoint must be clear and consistent, e.g.: <i>narrator as onlooker (first or third person).</i></p> <p style="text-align: right;">3</p>	<p>Paragraphs sometimes used to sequence ideas but not consistently.</p> <p>Ideas are organised simply with a fitting opening and closing that are mostly logical.</p> <p style="text-align: right;">3</p>	<p>Some complex sentences are used to <u>extend meaning</u> but not always successfully.</p> <p>Use of past and present tense is generally consistent.</p> <p>Subject and verb generally agree.</p> <p style="text-align: right;">3</p>	<p>Sentences <u>nearly always</u> demarcated accurately including capitalisation.</p> <p>Commas are used in lists and sometimes to mark clauses.</p> <p>Speech marks, if used, are accurately placed around <u>words spoken</u>, although <u>other</u> punctuation may not be accurate.</p> <p style="text-align: right;">3</p>	<p>Writing is characterised by the use of adventurous and precise vocabulary, including the use of figurative language where appropriate.</p> <p>Vocabulary is used effectively to create a strong image, e.g.: <i>use of simile or metaphor.</i></p> <p style="text-align: right;">3</p>	<p>Correct spelling of polysyllabic words that confirm to a regular pattern, e.g.: <i>making, probably, clapped, possible, possibly.</i></p> <p style="text-align: right;">3</p>
<p>The story is well placed in its setting.</p> <p>At least one event is described.</p> <p style="text-align: right;">2</p>	<p>Some attempt to engage reader through establishment of mood and feeling.</p> <p>The writer gives sufficient information for a reader to <u>understand</u> contents /events described.</p> <p style="text-align: right;">2</p>	<p>Some attempt to sequence ideas logically, e.g.: <i>content clear</i></p> <p>Openings and closings sometimes evident.</p> <p style="text-align: right;">2</p>	<p>Some variation in sentence openings, e.g.: <i>not always starting with the same noun, pronoun or other word.</i></p> <p>Compound sentences are used but connectives are simple, e.g.: <i>'and', 'but', 'so'</i>, with generally grammatically correct clauses.</p> <p style="text-align: right;">2</p>	<p>All sentences <u>mostly</u> demarcated accurately with full stops, question and exclamation marks, i.e.: at least half of possible opportunities</p> <p>Speech marks, if used, may not be accurate.</p> <p>There may be the occasional capitalisation error.</p> <p style="text-align: right;">2</p>	<p>Some evidence of specific/expressive vocabulary choices used accurately. e.g. <i>powerful verbs</i></p> <p style="text-align: right;">2</p>	<p>Spelling of common words with more than one syllable, including compound words, is generally accurate, e.g.: <i>anything, something, yesterday.</i></p> <p style="text-align: right;">2</p>
<p>The story has a simple plot, i.e.: involving a (difficult) decision.</p> <p style="text-align: right;">1</p>	<p>The reader is given basic information that is <u>linked</u> to the narrative (even if it is not about a decision).</p> <p style="text-align: right;">1</p>	<p>Story ideas are evident.</p> <p style="text-align: right;">1</p>	<p>Simple sentences are generally grammatically correct.</p> <p>'and' may be used to connect clauses.</p> <p style="text-align: right;">1</p>	<p>Some demarcation of basic sentence structures evident, e.g.: <i>full stops, capital letters, question and exclamation marks.</i></p> <p style="text-align: right;">1</p>	<p>Simple generally appropriate vocabulary used – limited in range but <u>relevant</u>, i.e.: specific to the content of the story.</p> <p style="text-align: right;">1</p>	<p>Spelling of high frequency words is generally correct, e.g.: <i>because, there, their.</i></p> <p style="text-align: right;">1</p>

**Award 0 where performance fails to meet the lowest description.**

**Stop marking at the first statement in a column that the student fails to achieve and award the mark in the box below.**