



# Mark Scheme (Results)

## Summer 2014

Pearson Edexcel International GCSE  
in English (4EA0)  
Paper 01R

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

**Section A****AO2**

- (i) read and understand texts with insight and engagement  
(ii) develop and sustain interpretations of writers' ideas and perspectives  
(iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects

Question number	Answer	Mark
<b>1</b>	<p>Examiners should reward any two valid responses that identify what the writer loves about nature and one that makes him feel sad, up to a maximum of three marks.</p> <p>Happy</p> <ul style="list-style-type: none"> <li>• the (green) outdoors</li> <li>• the trees</li> <li>• the wood herbs</li> <li>• the live things that leave tracks</li> <li>• (wonderful) birds</li> <li>• (brilliant) flowers</li> <li>• bird song</li> </ul> <p>Sad</p> <ul style="list-style-type: none"> <li>• The sense of loss when the bird flies away</li> </ul>	<b>3</b>

Question number	Answer	Mark
<b>2</b>	<p>Examiners should reward the identification and explanation of those aspects of life that the writer sought to develop. Look to reward the quality of explanation rather than simply counting the number of features that have been identified.</p> <p>To develop:</p> <ul style="list-style-type: none"> <li>• physical fitness</li> <li>• aspects of personal and moral character through such characteristics as courtesy, loyalty, obedience</li> <li>• a love of the outdoor life</li> <li>• skills of camping and wilderness living</li> <li>• a knowledge of the physical and natural world such as astronomy, plant and animal life e.g. an ability to name birds by sight and song, an ability to identify tracks</li> <li>• a selfless character that seeks to help others first</li> </ul>	<b>5</b>

Question number	Indicative content	Mark
3	<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. 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. Examiners must reward all valid points that address the question and show a clear grasp of the writer's technique.</p> <p>Candidates may refer to some of the following points:</p> <p>The different experiences that the writer has of nature</p> <ul style="list-style-type: none"> <li>• he describes himself as living in an area that was little developed, "rough farms"</li> <li>• his experience is characterised by powerful emotions – "wild with love", "wishes to know so much"</li> <li>• he experiences nature but does not understand it – he is "puzzled" by its "mystery"</li> <li>• his experience of nature is joined with nostalgia for the outdoors life lived by his grandfather's generation</li> <li>• the outdoors is depicted as harsh and uncomfortable and one must "win comforts from the relentless wilderness"</li> <li>• his experience of nature is also romantic and takes place in his imagination through tales of courage and heroism</li> </ul> <p>His recognition of what he has been missing</p> <ul style="list-style-type: none"> <li>• he lacks knowledge in all forms - he cannot recognise the birds producing the birdsong or the animal tracks</li> <li>• he lacks a friend or companion to teach him about the natural world</li> <li>• his lack of a guide is a physical pain to him that "gnawed without ceasing"</li> <li>• he lacks practical skills of camping and living an outdoor life</li> <li>• he has been living a mundane life and longs for a life of heroism and adventure</li> <li>• he has lacked the combination of personal and practical skills that would lead to success in life</li> </ul> <p>particular words, phrases and techniques</p> <ul style="list-style-type: none"> <li>• the passage begins with a fairytale-style opening sentence, making the experiences seem timeless and giving the passage an opening simplicity</li> <li>• deliberate attempts at simplicity continue, "He knows now he was simply a normal boy"</li> <li>• some aspects of language are archaic, adding to its</li> </ul>	12

	<p>sense of being an archetypal tale, "He had neither book nor friend"; "As years went by"</p> <ul style="list-style-type: none"> <li>• the writer unusually writes of himself in the third person for much of the passage, which tends to universalise rather than individualise his experience</li> <li>• powerful and emotive language connected with nature, "wild with the love", "wonderful bird", "tremble with excitement"</li> <li>• emotive language "he was alone and helpless"</li> <li>• the writer appeals persuasively to the male reader by including him in the emotions of the writer through, "What he wanted - what every boy wants"</li> <li>• at line XX steps out of the narrative form to address the reader directly and to conflate the identities of the writer and the boy of the story</li> <li>• throughout there is a sense of an older, wiser and more experienced reader addressing young (male) readers, "Young Scouts", "He thought himself peculiar in those days"</li> <li>• appeals directly to a sense of belonging; the boy goes from being alone, without a guide, to becoming part of "the big broad work we call Scouting"</li> <li>• there is a extensive use of rhetorical questions, some may see this as over-use</li> <li>• use of alliteration combined with metaphor for a final flourish, "heart hungry"</li> <li>• strong emphasis and repetition of an intended audience of boys, for a boy only organisation, could appeal to boys who wanted to be seen as more masculine or, as young teenagers, were looking to define their own sense of manliness</li> </ul>	
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<b>Level</b>	<b>Mark</b>	<b>AO2 (i)/(ii)/(iii)</b>
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas.</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Some understanding of the text is evident in the response</li> <li>• Engagement with the text is generally apparent, with some development in the response</li> <li>• Interpretations are developed with some success</li> <li>• Some evaluation of how writers use linguistic and structural devices to create effect, with some use made of appropriate examples to support ideas.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Sound understanding of the text is evident in the response</li> <li>• Assured engagement with the text, with thorough development in the response</li> <li>• Interpretations are thoroughly developed and sustained</li> <li>• Assured evaluation of how writers use linguistic and structural devices to create effect, with use made of thoroughly appropriate examples to support ideas.</li> </ul>
<b>Level 4</b>	10 - 12	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with perceptive development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with discriminating use made of appropriate examples to support ideas.</li> </ul>

**Total for Section A: 20 Marks**

## Section B

### AO2

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretations of writers' ideas and perspectives
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects

Question number	Indicative content	Mark
4	<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 engagement and insight.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• powerful opening sentence immediately gains attention</li> <li>• adjectives emphasise their poverty, "hungry, lean, scared"</li> <li>• the use of the connective "But" produces a form of narrative hook that engages the reader</li> <li>• strongly emotive vocabulary throughout the passage</li> <li>• opening one-sentence paragraph is a framing device for the story that begins at paragraph two</li> <li>• extended metaphor of ghosts and spectres used to describe his feelings and associations with death linking paragraphs two and three, "a ghost village", "ghoulish manner"</li> <li>• lack of feelings strongly emphasised, "callous"</li> <li>• they are like predators, "on the hunt"</li> <li>• use of simile to explain thoughts on his search for shocking news stories, "search for the shocking is like the craving for a drug"</li> <li>• tone is calm and matter-of-fact, oddly lacking in emotion</li> <li>• use of names throughout, until the mystery of the final identity, personalises the story and the suffering of the people</li> <li>• short sentences add to the simple stating of facts, lacking drama, "Habiba had died"</li> <li>• passage makes full use of sensory experiences: sight throughout; sound, "No rage, no whimpering"; smell, "the smell of decaying flesh"; touch, "wipe your hands on the back of your trousers after you've held the clammy palm of a mother who has just cleaned vomit from her child's mouth"</li> <li>• quotes his own dispatch, further distancing himself from the actual suffering, a vision of, 'famine away from the headlines, a famine of quiet suffering and lonely death'</li> <li>• topic sentence continues the simple, almost list style</li> </ul>	10

	<p>suggesting that she was one of many, a representative in this story of wider suffering, "There was the old woman who lay in her hut"</p> <ul style="list-style-type: none"> <li>• powerful image of suffering and deformity: "The shattered leg had fused into the gentle V-shape of a boomerang"</li> <li>• single-sentence paragraph reorientates the reader away from the overwhelming pain and suffering and back to the opening hook, "And then there was the face I will never forget."</li> <li>• use of implied conversation in a short, two-word sentence, with the reader emphasises their surprise in his reaction to the suffering, "Yes, revulsion"</li> <li>• use of repetition for emphasis, "To be in a feeding centre "</li> <li>• line 41, more compassionate and positive emotions introduced through more emotive vocabulary, "pity", "dignity" – represented through two poignant images of people the writer has seen</li> <li>• the smile is enigmatic and puzzling and these feelings are emphasised by the use of rhetorical questions: "how could it be?", "What was it about that smile?"</li> <li>• the powerful language of extreme feelings is replaced by the vocabulary of gentler feelings, "embarrassed", "feeble smile"</li> <li>• thoughts on the role of the journalist are powerfully portrayed in two sentences that echo one another and are themselves constructed of polarised halves: "The journalist observes, the subject is observed. The journalist is active, the subject is passive."</li> <li>• use of idiomatic language, "turned the tables", represents his feelings of surprise</li> <li>• rhetorical question used to express the key journalist's dilemma at the heart of this passage, so emphasising his uncertainty and discomfort, "If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?"</li> <li>• alliteration used to give an emphatic tone of certainty, "resolved there and then that"</li> <li>• final sentence expresses the reversal in roles that has occurred in the passage, with the image of the writer being the one in someone else's debt</li> <li>• last sentence has an uplifting, informal tone that is at variance with the rest of the passage</li> </ul>	
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Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, limited balance is evident.</i></li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the text is evident in the response</li> <li>• Mostly clear or clear engagement with the text, with development in the response</li> <li>• Interpretations are developed and sustained with some success</li> <li>• Mostly sound or sound evaluation of how writers use linguistic and structural devices to create effect, with clear use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, clear balance is evident.</i></li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with assured use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, a perceptive balanced approach is evident.</i></li> </ul>

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

**AO3**

(i) communicate clearly and appropriately , using and adapting forms for different readers and purposes

(ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features

(iii) use a range of sentence structures effectively, with accurate punctuation and spelling

Question number	Indicative content	Mark
5	<p>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"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling</li> </ol> <p>Markers should allocate about a <b>third</b> 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 <b>corresponds most closely</b> to the overall quality of the response.</p>	10

Level	Mark	AO3 (i)/(ii)/(iii)
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader</li> <li>• Organisation is simple with limited success in opening and development</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects</li> <li>• Spelling is basic in accuracy, with many slips which will hinder meaning</li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• Organisation is sound or mostly sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning</li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate</li> </ul>

## Section C: Writing

**Range of writing: inform, explain, describe**

### AO3

- (i) communicate clearly and appropriately, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling

Question number	Indicative content	Mark
6	<p>The writing triplet assessed on this question is writing to inform, explain and describe.</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, in this case a speech. 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"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling.</li> </ol> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i> 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 <b>corresponds most closely</b> to the overall quality of the response.</p>	20

Level	Mark	AO3 (i)/(ii)/(iii)
0		No rewardable material.
<b>Level 1</b>	1 - 4	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader</li> <li>• Organisation is simple with limited success in opening and development</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects</li> <li>• Spelling is basic in accuracy, with many slips which will hinder meaning</li> </ul>
<b>Level 2</b>	5 - 8	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader</li> <li>• Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices</li> <li>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning</li> </ul>
<b>Level 3</b>	9 -12	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning</li> </ul>
<b>Level 4</b>	13 - 16	<ul style="list-style-type: none"> <li>• Communicates effectively</li> <li>• A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</li> </ul>

		<ul style="list-style-type: none"> <li>• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs</li> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with occasional slips</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate</li> </ul>

**Total for Section C: 20 Marks**

**Total for Paper: 60 Marks**

