



Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 1R Non-fiction Texts and Transactional
Writing

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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.

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.
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

Section A: Reading

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	Accept any of the following, up to a maximum of two marks: <ul style="list-style-type: none"> • lifted people (into boats) (1) • connected families (through social media) (1) • flagged down rescuers (1) • coaxed people out of a flooding apartment house (1) 	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	Accept any reasonable description of how the reporters assisted people, in own words where possible, up to a maximum of four marks, for example: <ul style="list-style-type: none"> • (David Begnaud) helped people from a flooded house onto a rescue boat • (Jim Cantore) passed on advice from rescuers that people should leave their homes • 60 people did leave because they had seen him (Cantore) giving this message on television • (Cantore) helped lift a man who was recovering from two knee operations into the news network's vehicle • (Cantore) drove the vehicle to safety • (Mike Bettes) carried a rescued baby • (Mike Bettes) helped an evacuated family from a boat to the truck he had been reporting from 	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable interpretation of what we learn about the attitudes of Ed Lavandera and Matt Finn, up to a maximum of five marks, for example: <ul style="list-style-type: none"> • whilst they were reporting on the floods, both Lavandera and Finn helped people in trouble, showing their caring attitude • Lavandera's helpful attitude led him to rescue a family and he was filmed 'helping to lift the man into the boat' • Lavandera sees himself "'as an observer'" but in situations such as the flooding he feels "'there's only one choice'", which is to help people • Lavandera asked a rescued woman 'if she wanted to be interviewed on camera', which shows respect • Lavandera was sensitive to the fact that the rescued woman's mother was 'suffering from Alzheimer's disease' • Lavandera's supportive attitude was clearly appreciated as 'he later heard from grateful relatives' 	

	<ul style="list-style-type: none"> • Finn helped a struggling woman but did not want the camera to record him doing so, showing a genuine desire to help and not gain publicity for himself • Finn 'gave a ride to exhausted firefighters' but did not mention this in his report, again showing a thoughtful and sensitive approach • Finn believes in "not making myself the story" • Finn displays some modesty as he does not think that he is a hero, rather it is the police and fire officers who "are the heroes" 	(5)
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Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to show his reactions to the people he encounters in Somalia.</p> <p>Examiners should refer to the following bullet points and then to the table on page 7 to come to an overall judgement.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • in the opening sentence the writer moves from the general nature of the people he meets to the specific and the reference to 'the one I will never forget' hooks the reader • the use of the number 'a thousand' tells the reader how widespread the suffering is that the writer has witnessed • the tricolon of negative adjectives: 'lean, scared and betrayed' emphasises his realisation of the people's suffering • in stating how 'What might have appalled us when we'd started our trip...no longer impressed us much,' the writer shows how he has become desensitised to what he observes • the fact that some of the people are named personalises the account and creates a connection between the writer and the subject • the fact that Amina is searching for 'wild, edible roots' draws attention to the lack of food and the description of the 'dirt floor of their hut' shows the family's poverty • the writer supplies Amina's daughters' names and ages which highlights the shocking fact that young children are affected by the famine • the brevity and bluntness of the 3-word sentence, 'Habiba had died', convey how this event was commonplace and seem to imply a lack of sensitivity

- the references to the sense of smell in 'decaying flesh', 'putrid air' and sense of touch in 'wipe your hands...after you've held the clammy palm...of a mother who has just cleaned vomit' reveal the horror and distaste the writer feels
- he is brutally honest about his reactions, which include 'revulsion' to the people he sees and in so doing he admits he is breaking 'a taboo'
- the writer describes in powerful detail the people's physical suffering: 'festering wound'; 'struggling breath'; 'the degeneration of the human body'; 'excretion of fluids'; 'vomit'; 'shrivelled body'
- he also describes the 'pity' that he feels when he observes how the people 'aspire to a dignity that it is almost impossible to achieve'
- the brevity of his encounter with the man who smiled is emphasised through the references to time - 'a few seconds' and 'a fleeting meeting'- and further enhanced by the rhyme in the second phrase
- the frequent repetition of 'smile' and 'face' shows the impact that this unexpected gesture from an unknown man has on the writer
- the use of rhetorical questions: 'how could it be?'; 'What was it about that smile?' convey how intrigued the writer is
- the sentence structuring with 'Normally' and 'accustomed' at the start of clauses gives added weight to how the writer's 'unsettled' reaction to the smiling man is unique
- the connection with the man causes the writer to question his relationship with his 'subjects' and the listing in 'between me and him, between us and him, between the rich world and the poor world' draws in the readers as well
- the paragraph ends with the writer contrasting the embarrassment of the 'weakened' man with his 'strong and confident' stance and asking himself what he should be feeling
- in the penultimate paragraph he decides to report the suffering in Gufgaduud with 'all the power and purpose I could muster', the alliteration lending force to his resolve
- in the final paragraph the writer talks of 'his one regret' at not finding out the man's name and tells of how the encounter was 'a seminal moment' for him
- his final sentence is a direct address to the 'nameless friend', the noun expressing a degree of closeness, and the final clause 'I owe you one' with its colloquial phrasing expresses gratitude and a recognition of the influence that the man unwittingly had over the writer
- by the end of the passage the writer's attitude to those he observes has undergone a huge change and he has learned some humility.

Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • 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	3-4	<ul style="list-style-type: none"> • 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	5-7	<ul style="list-style-type: none"> • 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	8-10	<ul style="list-style-type: none"> • Thorough understanding and exploration 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 detailed, appropriate and fully supports the points being made.
Level 5	11-12	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
5	<p>Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives.</p> <p>Examiners should refer to the following bullet points and then to the table on page 10 to come to an overall judgement.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both texts are about reporters and their experiences • both texts describe hardships and suffering that reporters witness • the texts offer a very similarly worded definition of the role of a reporter: in Text One, a reporter says "I tend to view myself as an observer" and in Text Two the writer says 'the journalist observes, the subject is observed' • both deal with the issue of what a reporter could and should do when witnessing people in difficulty • both texts mention the reactions of the subjects of the reports: Text One says some are 'grateful' and agree to be interviewed whilst another 'cursed out' the reporter; in Text Two the writer has no direct interaction but states how the people he observes try to preserve their dignity and then focuses on the old man's 'embarrassed' smile • the purpose of both texts is to inform but in Text Two the writer's self-questioning also leads his readers to reflect on their own reactions to what they see • Text One is written in the third person whereas Text Two is written in the first person • Text One mentions the experiences and attitudes of several different reporters whilst Text Two is about just one • the writer of Text Two is reporting on the terrible long-term consequences of warfare in 'the back of beyond' in Somalia in 1992, whereas Text One is about reporting on the immediate effects of a natural disaster in Texas, U.S.A. in 2017 • in Text Two the reporter has to rely on a translator to find out more about what he sees and the people he meets and there seems to be a greater distance between him and those he is reporting on than is the case for the reporters in Text One • Text One focuses on how reporters have given practical help to those on whom they are reporting whereas the writer of Text Two thinks he can best help through his writing • Text One gives no details of the people who are rescued (candidates may feel that this is ironic) but Text Two gives names and additional information • Text One makes reference to the 'dire situations' that reporters have seen but gives few details whereas Text Two graphically describes the people's suffering • the tone of Text One is positive towards reporters whereas Text Two gives a more negative view with its reference to their 'ghoulish manner' and the analogy of how the constant 'search for the shocking is like the craving for a drug'

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| | <ul style="list-style-type: none">• Text Two is a detailed personal reflection by the writer on what he learned from his experiences whereas the writer of Text One does not comment on any personal experiences or present his own views• the language in Text Two is much more emotive and powerful than the language in Text One• whilst Text Two is clearly subjective, the writer of Text One is writing about fellow journalists and therefore may be biased in their favour• it has taken the encounter with the old man to make the writer of Text Two question his rather cold attitude but the reporters in Text One seem to want instinctively to get involved and one even asked a man she helped, “can I hug you?”• Text Two is more narrative in style and structure whereas Text One is more of a series of reports of different incidents• Text One addresses the contemporary issue of the public holding journalists ‘in low esteem’ and considering them as ‘enemies of the people’. |
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Level	Mark	AO3 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> • The response does not compare the texts. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references is limited.
Level 2	5-8	<ul style="list-style-type: none"> • The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is valid, but not developed. <p>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</p>
Level 3	9-13	<ul style="list-style-type: none"> • The response considers a range of comparisons between the texts. • Explanation of writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	14-18	<ul style="list-style-type: none"> • The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts and fully support the points being made.
Level 5	19-22	<ul style="list-style-type: none"> • The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts; they are discriminating and fully support the points being made.

SECTION B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.

Question Number	Indicative content
6	<p>Purpose: to write a letter - informative and persuasive.</p> <p>Audience: the editor of a local newspaper. The focus is on communicating ideas about why the newspaper should offer the writer a job as a trainee reporter. There should be an attempt to engage and influence the audience.</p> <p>Form: the response should be set out effectively as a formal letter, using organisational features. Candidates do not have to include postal addresses but should include an appropriate salutation and valediction. There should be a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • introduce the candidate and the reasons for applying • comment on what the qualities of a reporter should be • explain the candidate's own relevant skills and experience (which may be imagined) • state what aspects of the job would be interesting and what the candidate hopes to gain from the position. <p><i>The best-fit approach</i> 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
7	<p>Purpose: to write an article for a website competition - informative and explanatory.</p> <p>Audience: website readers. The focus is on communicating ideas about the person who has had the most influence on the candidate. A range of approaches could be employed.</p> <p>Form: candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like pictures or hyperlinks. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • describe the person whom the candidate has chosen to write about: this could be, for example, a teacher, coach, family member, writer, celebrity, historical figure, fictional character • consider the different ways in which the person has had an influence on the candidate • explore what the candidate has learned/gained from the person he/she is writing about. <p><i>The best-fit approach</i> 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 6 and 7

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	1-5	<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	6–11	<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	12-17	<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	18–22	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of purpose and the expectations/ requirements of the intended reader. • Effective use of form, tone and register.
Level 5	23–27	<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	AO5 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	1-3	<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	4-7	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Uses 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	8-11	<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 structures as appropriate.
Level 4	12-15	<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	16-18	<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.

