



# Mark Scheme (Final)

January 2020

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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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**

<b>Question Number</b>	<b>AO1</b> Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	<b>Mark</b>
<b>1</b>	<p>Accept any reasonable words or phrases, up to a maximum of <b>two</b> marks, for example:</p> <ul style="list-style-type: none"> <li>• battled (out by up to) / six jockeys (1)</li> <li>• 'over three laps of a track' (1)</li> <li>• '(the riders have to) change horses every lap' (1)</li> <li>• 'handlers (for each horse)' (1)</li> <li>• '(creates an) uproar (of 18 horses and 24 people)' (1)</li> </ul>	<b>(2)</b>

<b>Question Number</b>	<b>AO1</b> Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	<b>Mark</b>
<b>2</b>	<p>Accept any reasonable explanation of what we learn about Kendall Old Horn, in own words where possible, up to a maximum of <b>four</b> marks.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Kendall Old Horn has been involved in Indian Relay for nearly 37/many years</li> <li>• he was once a rider in Indian Relay races</li> <li>• after over 21/many years away from the sport, he now owns a team</li> <li>• at one time he spent five years in the Marine Corps</li> <li>• Kendall Old Horn is full of enthusiasm for Indian Relay and finds it extremely exciting</li> <li>• in his opinion, not many people in America know about the sport of Indian Relay</li> <li>• he is a Native American based in Montana</li> <li>• horses have always been a part of his life</li> <li>• it is his belief that horses can relieve stress</li> </ul> <p>Reward <b>all</b> valid points.</p>	<b>(4)</b>

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	<p>Accept any reasonable description of the documentary film called "Indian Relay" made by Charles Dye, up to a maximum of <b>five</b> marks.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• the film has raised greater awareness of the sport</li> <li>• the documentary 'takes an in-depth look' at the sport of Indian Relay</li> <li>• it also features people involved in the sport e.g. Carol Murray and Kendall Old Horn</li> <li>• making the film 'was a labor of love' for Charles Dye</li> <li>• it took 'four years' to complete the film</li> <li>• before he could make the film, Charles Dye had to spend the first year 'trying to gain the trust' of the Native American communities involved in the sport</li> <li>• he 'managed to get a true insight' into the lives of the people involved in the sport</li> <li>• the communities shown in the film 'are often very poor', with high unemployment</li> <li>• Dye followed teams from different Native American nations</li> <li>• the film 'became less about the sport' and ended up being more about the communities involved and 'the rural west'</li> <li>• it does, however, convey the excitement of the sport and 'the madness of the racing'</li> </ul> <p>Reward <b>all</b> valid points.</p>	(5)

Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to present Yaqoob and Iqbal.</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 some of the following points:</p> <ul style="list-style-type: none"> <li>• the noun 'lads' emphasises their youth</li> <li>• both Yaqoob and Iqbal are enthusiastic: 'they loved the idea' of joining in the race</li> <li>• direct speech is used to show how they try to be helpful and suggest how the writer can get the best view of the race: "We'll open the car boot, you climb inside"</li> <li>• when asked if they will try to get to the front of the race, they reply "Oh yes, that's no problem", showing their willingness to oblige</li> <li>• the writer shows a change in their attitude to the race by contrasting how they 'had never been interested in this Karachi sport' but 'were suddenly fired up'; the verb 'fired' suggests a sudden burst of fervour</li> <li>• the writer frequently employs the first-person plural pronoun 'we' to show how she feels Yaqoob and Iqbal are working with her</li> <li>• for the first three paragraphs 'the lads' are not differentiated or referred to by name but the focus then moves to the driver, Yaqoob, with Iqbal only mentioned briefly in the penultimate paragraph</li> <li>• the fact that Yaqoob 'revved up the engine' reveals his enthusiasm to get involved in the race</li> <li>• the writer admires his skill as she states that he 'chose exactly the right moment' to join in the chase</li> <li>• the verbs 'edge out' and 'swerve' suggest a mix of caution and recklessness in Yaqoob's driving</li> <li>• the use of alliteration in the phrase 'the perfect place' emphasises how well the writer thinks Yaqoob has positioned the car</li> <li>• the writer employs the terminology of evolutionary theory to explain that, for the car drivers, following the race 'was survival of the fittest'; the superlative suggests Yaqoob is superior to other drivers</li> <li>• his proficiency is further conveyed through the list of the skills required: 'the ability to cut in front of a vehicle', 'quick reflexes', 'nerves of steel'</li> <li>• the short sentence 'Yaqoob loved it' briefly sums up the thrill he experiences</li> <li>• Yaqoob seems quite impatient, as is shown when the writer describes how his language grows 'more colourful' when other drivers cut in front of him</li> </ul>

- at the end of the race, both Yaqoob and Iqbal are 'nervous', the adjective demonstrating their awareness of the possible danger of the situation
- although they are young, they take charge and try to protect the writer by 'ordering' her to stay in the car
- the revelation near the end of the passage that Yaqoob does not have a driving licence 'because I'm underage!' shows his casual attitude and reveals just how young he must be; the exclamation mark helps to emphasise the writer's shock which is shared by the reader
- both Yaqoob and Iqbal find the fact that he has been driving underage 'hilarious', the adjective displaying their immaturity
- the two adjectives 'inexperienced, underage' highlight the foolhardiness of Yaqoob driving in such a chaotic situation
- in the final understated words of the passage, the reader is left with a sense of Yaqoob's cavalier attitude as it 'could have caused problems'

Reward **all** valid points.

<b>Assessment grid for Question 4</b>		
<b>Level</b>	<b>Mark</b>	<b>AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.</b>
	0	No rewardable material.
<b>Level 1</b>	1-2	<ul style="list-style-type: none"> <li>• Basic identification and little understanding of the language and/or structure used by writers to achieve effects.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	3-4	<ul style="list-style-type: none"> <li>• Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	5-7	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	8-10	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	11-12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The selection of references is discriminating and clarifies the points being made.</li> </ul>

Question Number	Indicative content
5	<p>Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives about the sports they describe.</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 some of the following points:</p> <ul style="list-style-type: none"> <li>• both texts are about a sport involving animals racing</li> <li>• both are about unusual sports that not many people know about</li> <li>• both texts include an outsider trying to learn more about the sport: in Text One, it is the film-maker, Charles Dye, and in Text Two it is the writer herself, Emma Levine</li> <li>• both writers describe how the sport creates scenes of mayhem: in Text One Majendie states that Indian Relay 'is pure, unadulterated and unpredictable chaos' and in Text Two Levine compares the donkey race to 'a city-centre rush hour gone anarchic'; both writers refer to the 'uproar' created by the races</li> <li>• both writers convey the fast pace of the race: in Text One Indian Relay is described as 'rider and animal moving at full pelt' and in Text Two the writer says of the donkeys 'there was no denying their speed'</li> <li>• both writers present the sport as hazardous: in Text One Majendie refers to 'the danger element' of Indian Relay and in Text Two Levine's description of the race as being 'Formula One without rules' and the fact that the race ends with 'a near pile-up' suggest danger; in neither sport do the racers wear any protective gear</li> <li>• both writers include comment on the enthusiastic reaction of the spectators to the sport: in Text One Majendie reports Carol Murray saying how 'everyone's just so involved' and in Text Two, Levine describes how those watching 'all cheered and shouted'</li> <li>• although both writers employ the noun 'trouble', in Text One the sport is shown to prevent problems as 'without Indian Relay some of the young kids would fall into trouble', whereas in Text Two, the race creates problems as at the end 'the trouble began'</li> <li>• both writers mention money: in Text One Majendie reveals how the prize money is 'relatively small', but in Text Two, whilst there is no reference to a prize, Levine tells how 'a hundred punters had all staked money on the race'</li> <li>• Text One is written in the third person, giving a detached viewpoint, whereas Text Two is a first-person account providing a more personal tone</li> <li>• Text One is written in the present tense and provides a general account of the sport of Indian Relay, whereas Text Two focuses on one particular donkey race and is written in the past tense</li> </ul>

- Text One is an article written to inform the readers about a little-known sport but Text Two is more of a personal narrative written both to inform and entertain
- Text One has a serious tone throughout, whereas Text Two is more light-hearted at times, for example the reference to the 'villager on a wobbly bicycle'
- admiration is expressed for Indian Relay in Text One as it is referred to as "magical", whereas the term "Wacky Races" used to describe the donkey race in Text Two suggests that it is not regarded very seriously
- Text One is about a traditional Native American sport and Text Two describes a local sport in Karachi, Pakistan
- in Text One, the men racing are on horseback, but in Text Two the 'jockeys perched on top of the tiny carts' which are pulled by the donkeys
- in Text One the races involve 'up to six jockeys', who each have three horses, and take place on a track, whereas in Text Two the race involves just two donkeys and their jockeys and takes place on a 'main road'
- in Text One the writer includes quotations and views of a number of people directly involved in the sport but Text Two only gives the perspective of the writer as an observer
- in Text Two the spectators, rather than being merely observers as in Text One, pursue the donkey carts and the writer states how 'there were two races'
- in Text One we learn how the Indian Relay racers are revered by their communities and "treated like rock stars" but we are not informed how the jockeys are regarded in Text Two.

Reward **all** valid points.

<b>Assessment grid for Question 5</b>		
<b>Level</b>	<b>Mark</b>	<b>AO3</b> Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>The response does not compare the texts.</li> <li>Description of writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The use of references is limited.</li> </ul>
<b>Level 2</b>	5-8	<ul style="list-style-type: none"> <li>The response considers obvious comparisons between the texts.</li> <li>Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p><b>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</b></p>
<b>Level 3</b>	9-13	<ul style="list-style-type: none"> <li>The response considers a range of comparisons between the texts.</li> <li>Explanation of writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	14-18	<ul style="list-style-type: none"> <li>The response considers a wide range of comparisons between the texts.</li> <li>Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts and fully support the points being made.</li> </ul>
<b>Level 5</b>	19-22	<ul style="list-style-type: none"> <li>The response considers a varied and comprehensive range of comparisons between the texts.</li> <li>Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts; they are discriminating and fully support the points being made.</li> </ul>

**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><b>Purpose:</b> to write a letter – informative and discursive.</p> <p><b>Audience:</b> the readers of a national or local newspaper. The focus is on communicating ideas about competitive sport and its effect on children’s participation. There should be an attempt to engage and influence the audience.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• agree or disagree with the statement and give reasons</li> <li>• explore what might be the advantages and/or disadvantages of competitive sport</li> <li>• consider alternatives to competitive sport</li> <li>• write from a general perspective or include personal experiences.</li> </ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

Question Number	Indicative content
7	<p><b>Purpose:</b> to write a guide - informative and advisory.</p> <p><b>Audience:</b> teenagers. The focus is on road safety. There should be an attempt to engage and influence the audience.</p> <p><b>Form:</b> candidates may use some stylistic conventions of a guide such as heading, sub-heading or occasional use of bullet points. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• consider why roads are becoming more dangerous nowadays</li> <li>• explain what some of the dangers on the roads might be</li> <li>• give advice to a range of different road users such as drivers, cyclists and pedestrians</li> <li>• adopt either a serious or more light-hearted approach.</li> </ul> <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 <b>corresponds most closely</b> 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.
<b>Level 1</b>	1-5	<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>• Little awareness of form, tone and register.</li> </ul>
<b>Level 2</b>	6–11	<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>• Straightforward use of form, tone and register.</li> </ul>
<b>Level 3</b>	12-17	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader.</li> <li>• Appropriate use of form, tone and register.</li> </ul>
<b>Level 4</b>	18–22	<ul style="list-style-type: none"> <li>• Communicates successfully.</li> <li>• A secure realisation of purpose and the expectations/requirements of the intended reader.</li> <li>• Effective use of form, tone and register.</li> </ul>
<b>Level 5</b>	23–27	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle.</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li> <li>• Sophisticated use of form, tone and register.</li> </ul>

<b>Level</b>	<b>Mark</b>	<b>AO5</b> Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>Expresses information and ideas, with limited use of structural and grammatical features.</li> <li>Uses basic vocabulary, often misspelt.</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	4-7	<ul style="list-style-type: none"> <li>Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li> <li>Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	8-11	<ul style="list-style-type: none"> <li>Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear.</li> <li>Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>Uses accurate and varied punctuation, adapting sentence structures as appropriate.</li> </ul>
<b>Level 4</b>	12-15	<ul style="list-style-type: none"> <li>Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li> <li>Uses a wide, selective vocabulary with only occasional spelling errors.</li> <li>Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.</li> </ul>
<b>Level 5</b>	16-18	<ul style="list-style-type: none"> <li>Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> <li>Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.</li> <li>Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>

