



Mark Scheme (Final)

January 2020

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 1: 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

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	<p>Accept any reasonable words or phrases, up to a maximum of two marks, for example:</p> <ul style="list-style-type: none"> • 'ten-hour (journey)' (1) • '(across a) perilous (stretch of water)' (1) • '(more than) 100 nautical miles (wide)' (1) • '(felt like a real) adventure' (1) • '(sailed straight into) a storm' (1) 	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<p>Accept any reasonable explanation of what we learn about what the writer is thinking and feeling, in own words where possible, up to a maximum of four marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer is confused: he thinks that he should be afraid or feeling panic but feels nothing/is numb • he wonders whether he is in a state of shock • the situation he is in seems so ridiculous that he becomes hysterical • he feels helpless • time seems to him to be passing very slowly • he wonders what drowning or death might be like • in his imagination, he can see his friends and wishes he was with them • he tries to reassure himself that his friends will realise what has happened and come back and rescue him • he thinks about how long he might have to wait for them to return • the wind is so loud that the writer thinks it sounds like the roaring of a large crowd <p>Reward all valid points.</p>	(4)

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 writer's encounters with the sea creatures, up to a maximum of five marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer feels 'A sharp pain' and 'hundreds of needle-like stings' when the jellyfish attack • the jellyfish 'congregate around my neck', continuing to sting and so the writer starts 'thrashing about to disperse them' • he fears that he is 'going to be stung to death' but they suddenly disappear 'as quickly as they arrived' • he describes what the sea creatures look like (many examples) • a shark attacks the writer by 'walloping into my back' • the writer believes he can "'take this guy'" and manoeuvre it into taking him to shore • he worries that his plan is dangerous but tells himself 'I may lose an arm, but at least I'll be towed to land' • by shouting "'C'mon buddy'" at the shark, he hopes to encourage it to approach him • his ploy fails as the shark 'cruises past' and he feels 'crushing disappointment' <p>Reward all valid points.</p>	(5)

Question Number	Assessment Grid for Question 4	Mark
4	<p>Reward responses that explain and analyse how the writer uses language and structure to convey the difficulties that he faces.</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"> • the use of the present tense throughout the extract conveys a sense of immediacy and so heightens the reader's awareness of the difficulties the writer faces • measurements are given right at the start of the extract to show the difficulty of the drop-off and calculates the height 'maybe eleven or twelve feet high' • the adjective 'claustrophobic' emphasises how cramped the space is • the contrast of verbs in 'Instead of the walls widening...or opening' and 'here the slot narrows' serves to enhance just how unusually tight the space is • explaining that the techniques that might be used to cross the gap are 'Sometimes' 'possible' suggests his uncertainty as to whether they will work in this instance • the use of a colloquial analogy when likening the size of the chockstone to 'the size of a large bus tire' ensures that readers get a sense of just how big the boulder is • employing the verb 'teeters' to indicate how the chockstone moves under his weight conveys how precarious his situation is • describing his descent as 'akin to climbing down the roof of a house' means that non-experts can understand the hazardous nature of the situation • the assonance in the phrase 'scraping quake' and the alliteration of the harsh sound highlight the noise and movement of the stone and imply danger • the placement of the abstract nouns 'Fear' and 'My only hope' at the start of sentences shows how these are his primary thoughts • the references to the slowing down of time and the alliteration used to link how it 'dilates' and his reactions consequently 'decelerate' help to convey the sense of horror • the long complex sentence beginning 'In slow motion...', with its multiple clauses, seems to mimic the actual slow motion of the event and enhances the sense of panic • an idea of the formidable force of the rock which hits the writer is given by the selection of powerful verbs used to describe the 	

	<p>action: 'smashes', 'yank', 'ricochets', 'crushes', 'ensnares', 'tearing'</p> <ul style="list-style-type: none"> • the use of the short sentence 'Then silence' concludes the sixth paragraph, providing a stark contrast with the noise and action of the accident and highlights the writer's isolation • the apparent impossibility of being able to release himself is clearly established by the description of his arm 'vanishing into an implausibly small gap' • the phrases 'flaring agony' and 'searing-hot pain', with their connotations of fire and flames convey the extent of the pain he is experiencing • the alliteration of the verbs in 'I grimace and growl' suggests that he is almost animal-like in his response to the extreme pain • the penultimate paragraph ends with a short sentence for impact and to create a pause, just as the previous paragraph did: 'But I'm stuck.' This blunt statement shows the predicament in which he finds himself • the repeated use of ellipsis after 'I grimace and growl ...' and 'I cry out ...' reflects the pause in the writer's thoughts as he tries to work out his plan of escape • the list of verbs 'shove', 'heaving', 'pushing', 'lifting' followed by 'brace' and 'thrust' emphasises the extreme physical effort he employs in trying to shift the stone • the use of direct speech and an exclamation mark as he exhorts himself to "'Come on...move!'" stress how he is alone and has no one he can call on for help • the extract ends on a strong note of finality with the single word sentence 'Nothing.' This underlines the terrible situation he is in. <p>Reward all valid points.</p>	(12)
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Assessment grid for Question 4		
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 some of the following points:</p> <ul style="list-style-type: none"> • both extracts are first-person accounts of an accident, one at sea and one on land • both writers use a serious tone throughout • both extracts have moments of high drama: Text One with the account of falling overboard, the jellyfish and shark encounters, the near-rescue and the hallucination; Text Two with the boulder trapping the writer's arm and the fact that he cannot escape • both writers describe their feelings of being in pain: Text One 'A sharp pain' and Text Two 'flaring agony' • both writers find themselves alone and with no immediate help • they both try to work out how to help themselves: Text One 'An idea forms' and Text Two 'My mind commands my body' • both writers use analogies with everyday objects to describe aspects of their experiences in a way that every reader can relate to: Text One 'tumbling, as if I were in a washing machine' and Text Two 'akin to climbing down from the roof of a house' • both writers talk to themselves for encouragement and motivation: Text One 'Hang on, Brett' and Text Two 'Come on...move' • both include some reference to time: Text One throughout with the sub-headings and Text Two when describing how time slows down during the accident • both writers employ emotive verbs to describe the shocking impact of their accidents: Text One describes how the waves 'swamp my face, flood my nose and wash down my throat,' and Text Two tells how the falling rock 'smashes my left hand' and 'crushes my right hand' • both use short sentences for dramatic impact: Text One 'Please be there', 'I start sinking' and Text Two 'Then silence', 'But I'm stuck' • both writers experience feelings of fear, panic, desperation and determination • both writers describe the physical toll of their accident: Text One 'My eyes are swelling up', 'My legs have gone numb' and Text Two 'crushes my right hand', 'tearing the skin off' • both writers use religious language to convey the strength of their feelings: Text One 'No, God, no' and 'Please, God, they must see me' and Text Two 'Good God, my hand' • both extracts conclude with a short sentence but Text One ends positively with the writer's rescue "We've got you" whilst Text Two ends on a negative note with the writer still trapped and unable to release himself: 'Nothing' • Text One is divided into small sections using the number of hours in the sea as sub-headings, making it almost diary-like in style, whilst Text Two is structured as a conventional narrative using paragraphs

- although the first two paragraphs of Text One are written in the past tense, the main part of the extract is, like Text Two, narrated in the present tense, helping to increase the dramatic tension
- Text One provides some background information to the accident and is a complete story, whereas Text Two begins in media res and tells only part of the story
- Text One provides a chronology of events over 29 hours, whereas Text Two describes events that take place over just a short amount of time
- the writer of Text Two is an experienced hiker and climber who takes time to inform the reader about techniques climbers use, whereas the writer of Text One simply describes the accident and his attempts to survive
- the writer of Text One almost loses consciousness at one point and begins to hallucinate, whereas the writer of Text Two remains alert at all times.

Reward **all** valid points.

Assessment grid for Question 5		
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 explanatory.</p> <p>Audience: a travel agent. The focus is on communicating experiences, which may be positive or negative, about a recent holiday.</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"> • explain what the writer’s expectations of the holiday were • describe the actual holiday, which might have been better or worse than expected • be positive or negative in tone • include a request for some kind of response - for example an explanation or compensation <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
7	<p>Purpose: to write a magazine article - informative and descriptive.</p> <p>Audience: the readers of the magazine. The focus is on communicating ideas about friendship or other great gifts in life. 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"> • agree or disagree with the statement that is the title of the article • describe experiences of being a friend and/or having friends • consider what else might be considered great gifts in life, for example: family, good health, faith, education, a particular skill or talent • write from a personal or general point of view <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 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.

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