



Mark Scheme (Results)

November 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.
- 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.

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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 of the following, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • ('I was) excited' (1) • ('then I) panicked' (1) • ('then I was) thrilled' (1) • ('then I was) terrified' (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 interpretation of what the writer thinks about storytelling, in own words where possible, up to a maximum of four marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • storytelling has become very popular • stories can be found in many different places • although there is a danger in telling a single story, it is a good thing that there are so many stories being told • you can find stories using technology very easily • you can hear about the experiences of people from places such as India and Australia • stories can provoke strong emotions such as love • they can lead to many positive outcomes such as helping to end arguments and bringing people together • despite the good things that stories can lead to, this does not always mean that stories improve the world. <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 how the writer reacts to the theft of her bike, up to a maximum of five marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer is shocked and upset: 'I'm crying' • she feels indignant and angry 'because I saved a lot of money for that bike' • she does not want the thief to get away with her bike and shouts in Swahili to attract attention: 'I start screaming "Mwizi, mwizi!"' • it appears to be acceptable to her that the crowd has apprehended the thief: 'so mob justice in action. Right?' • the writer realises that the young boy is not really sorry for taking her bike as it is the people who have caught him 'who make him give me my bike back, and they also make him apologize' • she understands that he is resentful of her and 'doesn't like me simply because of what I represent' • the whole incident teaches her 'a hard lesson that he didn't like me, but you know what, he was right' • the opinion of the writer towards the young boy who takes her bike changes as she realises how fortunate she is compared to him: 'I had a bike, and he barely had food' • she draws a message from the incident that we cannot ignore the stories of people whom we do not like and can learn from them. <p>Reward all valid points.</p>	(5)

Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to convey her thoughts and opinions.</p> <p>Examiners should refer to the following bullet points and then to the table on page 9 to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> • the short opening sentence announces the writer/speaker as ‘a storyteller’ and so establishes her credentials • the second sentence introduces the theme of the speech and the use of the second-person pronoun ‘you’ involves the audience • the use of the noun ‘danger’ in the phrase “the danger of the single story” is unexpected and intrigues the reader • the writer uses memories of her childhood and anecdotes from her later life to illustrate her ideas about storytelling • the writer adopts a humorous and, at times, self-deprecating tone, for example when referring to the stories she wrote as a child that ‘my poor mother was obligated to read’ • juxtaposed and antithetical lists of images convey the differences between the characters in the stories she read and the life that she lived: ‘they played in the snow, they ate apples, and they talked a lot about the weather’; ‘We didn’t have snow, we ate mangoes, and we never talked about the weather’. The parallel structures of the sentences serve to further emphasise the contrast • emotive adjectives, ‘impressionable’, ‘vulnerable’, convey how easily influenced a reader may be by a story and the use of the first-person plural ‘we’ links the audience and the writer/speaker • use of the conjunction ‘But’ at the start of the fifth paragraph leads into the ‘mental shift’ the writer underwent when she ‘discovered African books’ • by stating how she ‘loved those American and British books I read’, the writer is careful not to criticise them or pass negative judgements which might alienate some of her audience • in relating the anecdote of Fide, the writer uses ethos to show that she is as guilty as anyone else of making false judgements, thus giving credibility to her message • the colon in line 27 draws attention to the main clause that follows and emphasises what the discovery of African books meant to the writer • the verb ‘saved’ links to the idea of the ‘danger’ mentioned earlier and further highlights the seriousness of the writer’s message • many audience members would recognise the statements in the mother’s direct speech and so this provides a further connection with the writer and her experiences

- the single short sentence paragraph 'She assumed that I did not know how to use a stove' draws attention to the ignorant and limiting judgements about others that people unwittingly make
- the parallel construction in 'a single story of Africa: a single story of catastrophe' deliberately links the two final words to show how deleterious people's assumptions can be
- in line 49, the repetition of the phrase 'single story' and the use of it as a metaphor for wider issues such as racial stereotyping reinforce the key message of the speech
- the use of emotive abstract nouns such as 'pity' and 'guilt' and adjectives such as 'guilty' and 'ashamed' in the speech enhance the sense of the strong and powerful feelings that are evoked by single stories
- the verbs used in the asyndetic listing of phrases to describe the stereotyped qualities of Mexican people ('fleecing', 'sneaking', 'being arrested') serve to further show how damaging single stories can be
- towards the end of the speech, the tone becomes more positive and the consecutive short repetitive sentences 'Stories matter. Many stories matter' show how the writer is keen to emphasise the good points about stories
- negative impacts of stories -'used to dispossess and to malign'- are followed by their antitheses -'can also be used to empower and humanize'- in a parallel construction with the lingering emphasis being on their positive qualities
- the anecdote about the renowned author, Alice Walker, lends further credibility to the writer's argument through the use of logos
- the writer uses time markers to show how it has taken years for her to learn and refine her thoughts and opinions
- the speech, as a whole, is an accumulation of thoughts and arguments supported by personal anecdotes and use of ethos and pathos which builds to a powerful climax
- the final single sentence paragraph offers the members of the audience words of wisdom and advice to 'reject the single story', and use of the first-person plural pronoun provides a strong link between them and the speaker
- with the idea that if we follow this advice we can 'regain a kind of paradise', the metaphor within the concluding phrase provides us with an image of innocence and purity.

Reward **all** valid points.

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 ways in which the writers present their ideas and perspectives about storytelling.</p> <p>Examiners should refer to the following bullet points and then to the table on page 12 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 from speeches • both writers/speakers are African female authors and both use the phrase 'I'm a storyteller' to establish their credentials • both give their views about the positive power of storytelling: in Text One 'They heal rifts and they bridge divides' and in Text Two 'stories can also be used to empower and to humanize' • both also refer to how stories are not always a force for good: in Text One 'stories don't necessarily make the world a better place' and in Text Two 'Stories have been used to dispossess and to malign' • both writers refer to their privileged childhoods: in Text One the writer describes herself as 'a middle-class kid living in a poor country' and in Text Two the writer states 'I come from a conventional, middle-class Nigerian family' • both writers include an anecdote (about a young boy) from their childhood to illustrate the lesson that they learned: in Text One the writer narrates the story of the theft of her bike when she was 14 and in Text Two the writer tells of her experience of visiting Fide's village when she was eight • both speakers make reference to respected authors who have influenced them: in Text One it is Chimamanda Ngozi Adichie 'who always has interesting things to say' and in Text Two it is 'because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature' • both writers deliver passionate speeches about what they have learned in life: in Text One, which is inspired by Text Two, it is that readers should not make swift judgements and should take greater action for good as a result of what they read and in Text Two it is that people should avoid stereotyping others and making sweeping and ill-informed judgements • both writers structure their speeches with an accumulation of points and arguments leading to clearly-signalled conclusions: in Text One the final paragraph begins 'So, a few concluding thoughts' and in Text Two the final paragraph begins 'I would like to end with this thought'

- both end with messages and advice to the audience: in Text One that audiences should be 'more curious' and 'support a cause your storyteller believes in' and in Text Two 'to reject the single story'
- both speeches have a purpose to inform, educate and persuade
- both speeches have a serious message but the writers also use humour at times to lighten the tone
- the writer of Text One directly addresses the audience at times, for example, 'How many of you know who that is?', 'Right?' but the writer of Text Two does not
- the writer of Text Two makes greater use of the first person plural pronoun 'we', suggesting a closer link between her and her audience than the writer of Text One, who uses the second person pronoun, 'you', more frequently
- when narrating the theft of the bike in Text One, colloquial language is used - 'there's this kid'- and an informal manner of speaking but the style of Text Two is consistently formal
- the writer of Text Two uses more emotive language than the writer of Text One, for example 'pity', 'patronizing', 'shame', to convey how passionately she feels about her topic
- the writer of Text Two uses a greater range of examples to exemplify and support her views than the writer of Text One.

Reward **all** valid points.

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 speech - informative and explanatory.</p> <p>Audience: the writer's peers. The focus is on communicating ideas about the lessons in life that the writer has learned. There should be an attempt to engage and influence the audience.</p> <p>Form: the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • explain how lessons have been learned and what they are; these may be practical, academic, philosophical or emotional • explore how the writer has been affected or influenced by these lessons • consider the people from whom certain lessons may have been learned, for example family members, teachers, religious leaders, celebrities, strangers, fictional characters • look at how the lessons may have an impact on the writer's life in the future. <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 a leaflet for a local/school library – informative and persuasive.</p> <p>Audience: general readership but could be aimed at young people or at their parents/carers. The focus is on communicating ideas about the benefits to young people of reading. A range of approaches could be employed. There should be an attempt to engage and influence the audience.</p> <p>Form: candidates may use some stylistic conventions of a leaflet such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like pictures or columns. 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"> • look at the different ways in which reading can benefit or help people, for example it can relax, entertain, educate and inform • consider the reasons why some young people may not spend much time on reading, for example the widespread use of technology and social media, pressure of school work, not viewing reading as a pleasurable activity • explore the idea that reading need not only be of printed materials • include some persuasive features such as statistics and first-hand experiences. <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>

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Please turn over for the assessment grids**

Writing assessment grids for Questions 6 and 7

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.

Questions 6 and 7		
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.

