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# Mark Scheme (Results)

June 2017

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



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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.

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# Paper 1

## Section A

**AO2 Reading**
(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 |
|---|---|---|
| **1** | Examiners should reward any one of the following:<br><br>• "It was still early"<br>• "The sky was just beginning to grow light"<br>• any other form of wording which suggests early morning. | **1** |

| Question number | Answer | Mark |
|---|---|---|
| **2** | Examiners should reward the identification of words or phrases that show an understanding of how the writer shows it is very cold and should only reward the following.<br><br>One mark for each word or phrase identified, up to three marks for:<br><br>• "(white) frost"<br>• "I stuck my hands in the pockets of my coat to keep warm"<br>• "the cold iron railings"<br>• "people's breath making small clouds of steam"<br>• "(the) freezing (air)".<br><br>NOTE: do **not** accept 'it was cold'. | **3** |

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| Question number | Answer | Mark |
|---|---|---|
| **3** | Examiners should reward all valid responses to the passage up to four marks. Look to reward the quality of explanation rather than simply counting the number of features or phrases that have been identified:<br><br>• he is a young boy/child (who is being taken to the railway station)<br>• he does not know where they are going and his mother refuses to tell him<br>• he has the natural curiosity of a child<br>• although the country seems to be at war the writer does not understand where the soldiers are going<br>• he is close to his grandmother and holds her hand to keep him safe / not his mother<br>• he is too young to have been left at home while his mother and grandmother go to the station<br>• he is interested and excited by the memorable events that unfold.<br>• he is observant and is able to recognise the change in mood / sadness<br>• he is bored / observant – he passes the time watching people's breath<br>• he is imaginative / creative – he describes the train as a living creature | **4** |

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| Question number | Indicative content | Mark |
|---|---|---|
| **4** | Examiners should refer to the following bullet points and then to the table on page 8 to reach an overall judgement.<br><br>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.<br><br>Candidates may refer to some of the following points:<br><br>**The description of what happens at the station:**<br>• the importance of the event is indicated by the large number of people who have come to the station<br>• the great size of the crowd is indicated by the manner in which they "shoved their way around us", "I felt a bit crushed"<br>• the crowd is physically separated from the soldiers by barriers erected by the police<br>• the writer vividly captures the movement, sound and actions: "both platforms were packed with soldiers milling around… waving… calling"<br>• the writer emphasises the size and sound of the "monstrous steam-powered railway engine" as it "thundered into view"<br>• the solitary tenor voice is poignant as is the manner in which the crowd join in with the singing<br>• the use of contrast to describe how the crowd falls silent as the train departs whilst the soldiers sing "We'll meet again"<br>• the writer's description at the end of the passage emphasises the silence of the crowd in contrast to the earlier "babble": "alone with their thoughts, everyone made their way home".<br><br>**The reactions of the crowd and the soldiers:**<br>• he describes the "hush of expectancy", which creates suspense and tension as to what will follow<br>• the noise of the single child crying could be seen as emblematic of the suffering being felt by all of those present<br>• the crowd's reaction is described as "feverish," indicating the level of passion exhibited by them<br>• the extent of the crowd's suffering is so strong it can be felt as a physical entity<br>• the crowd are described as "impassioned"<br>• the "anguish" and noise are replaced by a second | **12** |

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|---|---|---|
| | expectant "hush," creating further suspense and emotion<br>• the tension is broken by the soldier's song; the crowd and soldiers are briefly united as they join in with the singing<br>• the singing of the songs makes the crowd deeply sad as they realise the potential loss of their loved ones "in this hateful war"<br>• the soldiers' "hopeful" and "defiant" song "gradually petered out" as the train disappears<br>• the final paragraph is strongly emotive as the crowd wipe away their tears and the noise is replaced by "reverential calm"<br>• the writer seems to have no direct connection to any one particular soldier, and describes the reactions of the crowd and the soldiers rather than focusing upon the reactions of any one individual.<br><br>**Particular words, phrases and techniques:**<br><br>• the passage opens and ends referencing "home", which is important to the meaning behind the passage<br>• deliberate adoption of a simple sentence style and basic vocabulary to recreate the voice of the child<br>• the voice of the child in dialogue has a deliberately simple sentence construction and basic vocabulary<br>• use of simile to create strong visual and aural imagery of the train: "It belched clouds of steam and groaned and hissed its way into the station like a giant living thing"<br>• use of dynamic contrast to create and relieve tension: the quiet, still start, the crush of the crowd, the hush following the train's arrival, the singing and then the lonely and quiet ending<br>• use of onomatopoeia: "hush", "roaring", "belched", "groaned", "hissed", "babble"<br>• repetition for emphasis and emotion in the song: "don't know where, don't know when"<br>• use of powerfully emotive vocabulary: "desperation", "pervading sadness", "reverential", "grim-faced", "heartache"<br>• use of symbolism in the handkerchiefs, which are the symbol of the departure and also of the crowd's sorrow when the handkerchiefs are used to wipe away tears<br>• the handkerchiefs are "pressed into service", which may parallel the soldiers who have also been conscripted into service<br>• winter and "the grey light" are symbolic of the death of the year and of the soldiers who may be going to their deaths<br>• use of ellipsis suggests the unfinished song, which | |

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|---|---|---|
| | is interrupted at the line about meeting on a sunny day, symbolic and strongly contrasting to the day of their departure<br>• use of repetition: "finally" suggests the possible future of the soldiers<br>• the structure of the passage moves from the single family to the crowds and the soldiers and returns to calmness as every individual leaves the station "alone with their thoughts". | |

**Question 4**

| Level | Mark | AO2 (i)/(ii)/(iii) |
|---|---|---|
| 0 | | No rewardable material. |
| **Level 1** | 1 - 3 | • Basic understanding of the text is evident in the response<br>• Engagement with the text is basic, with little development in the response<br>• Interpretations are developed with limited success<br>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas. |
| **Level 2** | 4 - 6 | • Some understanding of the text is evident in the response<br>• Engagement with the text is generally apparent, with some development in the response<br>• Interpretations are developed with some success<br>• Some evaluation of how writers use linguistic and structural devices to create effect, with some use made of appropriate examples to support ideas. |
| **Level 3** | 7 - 9 | • Sound understanding of the text is evident in the response<br>• Assured engagement with the text, with thorough development in the response<br>• Interpretations are thoroughly developed and sustained<br>• Assured evaluation of how writers use linguistic and structural devices to create effect, with use made of thoroughly appropriate examples to support ideas. |
| **Level 4** | 10 - 12 | • Perceptive understanding of the text is evident in the response<br>• Discriminating engagement with the text, with perceptive development in the response<br>• Interpretations are perceptively developed and sustained<br>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with discriminating use made of appropriate examples to support ideas. |

**TOTAL FOR SECTION A: 20 MARKS**

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**Section B, part 1**

**AO2 Reading**
(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 |
|---|---|---|
| **5** | **There are many aspects to this guide which candidates may choose to emphasise and examiners must recognise that it is not necessary to write about the whole guide. However, examiners must reward all valid points that show engagement and insight.**<br><br>Examiners should refer to the following bullet points and then to the table on page 12 to come to an overall judgement.<br><br>Candidates may refer to some of the following:<br><br>**Throughout the whole guide**<br>• use of strongly contrasting colour throughout for emphasis<br>• the colour blue represents water throughout; yellow represents the sun and sand and red is used as a colour of warning and alarm<br>• the pages are linked by the wave motif that forms part of the background image or colour of each section. This also represents the dangerous element of the sea from which the RNLI helps to protect the public<br>• the relative size of images – the largest image on top is that of happy children and as such is a direct appeal to the target family audience. The largest image used as a background is that of the RNLI boat and lifeguard, thus linking the public and the RNLI through the relative image size<br>• the order in which the texts appear illustrates the good work that the RNLI performs, before the final section appeals for money as a deliberate structuring intended to garner the most support<br>• repetition throughout of the words "Lifeguard" and "RNLI" in text and in image for emphasis.<br><br>**ON THE BEACH**<br>• use of images – the boy and girl playing in the surf appeal to a family audience and represent safe play in the sea, the jet ski in the background broadens the appeal<br>• use of repetition - the RNLI logo is repeated and | **10** |

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|---|---|---|
| | represents a fluttering flag, red, white and blue<br>• use of emotive language: "fun".<br><br>**TRUE STORY**<br>• the mother and teenage son image broadens the family appeal<br>• the text here is notably different as a narrative text, written in the first person<br>• text layout – the one-line paragraph creates tension and suspense for the reader<br>• use of emotive language throughout: "makes me cry"; "mum"; "terrifying"; "shock"; "eternally grateful", "my boys would have drowned"<br>• final paragraph contains the lesson learnt: "I'll certainly always go to a lifeguard-patrolled beach in future." The reader connects with the first person narrative and through this also connects with the moral of the true story<br>• "RIPS" – makes use of layout features of bold subheadings and bullet points to highlight key messages; also makes use of cartoon-style imagery for information and instruction. The simple image style is intended to appeal to a wider audience.<br><br>**KNOW YOUR FLAGS**<br>• this section is densely informative<br>• background colour is yellow, which may represent the sun and sand associated with water sports<br>• background image is of the lifeguard flag and of surfboarders entering the water, thereby connecting the potential person needing help with the agency that provides it<br>• use of shape – the triangle device is familiar in the UK as a road sign to inform people of potential hazards<br>• the exclamation mark is used on signs to indicate an unknown hazard<br>• use of second person to instruct the reader: "KNOW YOUR FLAGS"<br>• use of bold text for emphasis, "**Never** go in the water …"<br>• deliberately short, often ungrammatical structure to emphasise directness.<br><br>**SWIMMING, SURFING & BODYBOARDING**<br>• this section contains much advice<br>• background colour is a darker yellow, and the image is of a surfboarder leaving the water and walking in the opposite direction to the left-hand page. This represents the bright sunrise as the activity begins. The right hand page represents the coming sunset and safe departure from the water | |

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|---|---|---|
| | • use of the second person to give direct advice throughout<br>• this section of the guide is very positive about water sports in order to bond with the reader and avoid the appearance of seeming to only see the negative aspects of the activities, which could undermine the effectiveness of the advice given: "Swimming is one of the best all-round activities"; "Surfing and bodyboarding are the most fantastic fun"<br>• use of a polite tone: "We suggest"<br>• the guide uses a range of layout features, use of bold subheadings and bullet points to highlight key information and advice.<br><br>**THE RNLI**<br>• this is section is more informative than advice-giving<br>• use of colour – blue represents water on the page that explains what the RNLI does<br>• red is used as a warning colour throughout the leaflet, however on this page it is also used as a strong contrast<br>• use of text colour and style for emphasis such as in the "BEACHES NEED LIFEGUARDS" section which focuses the reader on the word "LIFE", which emphasises the intended outcome of the work of the RNLI<br>• the text makes use of statistics to explain the work of the RNLI and presents them as busy and successful in saving lives<br>• the scale of need is represented by the RNLI doubling its coverage<br>• use of emotive language to appeal for support: "LIFESAVING", "vital", charity"<br>• the scale of emotive language increases in the red section: "When someone is drowning in the surf"; "a child swept out to sea." This is where the text appeals for money and support and provides information in the form of contact details<br>• there is a direct connection with the audience, the family audience, throughout the text<br>• it also connects with the surfer audience through the image of a teenager/young person being rescued<br>• use of direct, second person appeal: "will you help us meet that need?". | |

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**Question 5**

| Level | Mark | AO2 (i)/(ii)/(iii) |
|---|---|---|
| 0 | | No rewardable material. |
| **Level 1** | 1 - 3 | • Basic understanding of the text is evident in the response<br>• Engagement with the text is basic, with little development in the response<br>• Interpretations are developed with limited success<br>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas<br>• *Where response requires consideration of two or more features, limited balance is evident.* |
| **Level 2** | 4 - 7 | • Generally sound or sound understanding of the text is evident in the response<br>• Mostly clear or clear engagement with the text, with development in the response<br>• Interpretations are developed and sustained with some success<br>• 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<br>• *Where response requires consideration of two or more features, clear balance is evident.* |
| **Level 3** | 8 - 10 | • Perceptive understanding of the text is evident in the response<br>• Discriminating engagement with the text, with development in the response<br>• Interpretations are perceptively developed and sustained<br>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with assured use made of appropriate examples to support ideas<br>• *Where response requires consideration of two or more features, a perceptive balanced approach is evident.* |

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**Section B, part 2**

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

**AO3 Writing**
(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** | Markers should use the grid below to award marks for this writing activity.<br><br>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.<br><br>Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.<br><br>*The best-fit approach*<br>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 **corresponds most closely** to the overall quality of the response. | **10** |

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**Question 6**

| Level | Mark | **AO3 (i)/(ii)/(iii)** |
|---|---|---|
| 0 | | No rewardable material. |
| **Level 1** | 1 - 3 | • Communication is at a basic level, and limited in clarity<br>• Little awareness is shown of the purpose of the writing and the intended reader<br>• Organisation is simple with limited success in opening and development<br>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used<br>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects<br>• Spelling is basic in accuracy, with many slips which will hinder meaning |
| **Level 2** | 4 - 7 | • Communicates clearly<br>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown<br>• 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<br>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used<br>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response<br>• Spelling is mostly accurate, with some slips which do not hinder meaning |
| **Level 3** | 8 - 10 | • Communication is perceptive and subtle with discriminating use of a full vocabulary<br>• Task is sharply focused on purpose and the expectations/requirements of the intended reader<br>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices<br>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used<br>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed<br>• Spelling is consistently accurate |

**TOTAL FOR SECTION B = 20 MARKS**

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## Section C: Writing

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

**AO3 Writing**
(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 |
|---|---|---|
| **7** | The writing triplet assessed on this question is writing to inform, explain and describe.<br><br>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.<br><br>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.<br><br>Markers should allocate about a **third** of the total marks for accuracy in spelling, punctuation and grammar.<br><br>*The 'best-fit' approach*<br>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 **corresponds most closely** to the overall quality of the response. | **20** |

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**Question 7**

| Level | Mark | **AO3 (i)/(ii)/(iii)** |
|---|---|---|
| 0 | | No rewardable material. |
| **Level 1** | 1 - 4 | • Communication is at a basic level, and limited in clarity<br>• Little awareness is shown of the purpose of the writing and the intended reader<br>• Organisation is simple with limited success in opening and development<br>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used<br>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects<br>• Spelling is basic in accuracy, with many slips which will hinder meaning |
| **Level 2** | 5 - 8 | • Communicates in a broadly appropriate way<br>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader<br>• Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices<br>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used<br>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response<br>• Spelling is sometimes accurate, with some slips which may hinder meaning |
| **Level 3** | 9 -12 | • Communicates clearly<br>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown<br>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices<br>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used<br>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response<br>• Spelling is mostly accurate, with some slips which do not hinder meaning |

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|---|---|---|
| **Level 4** | 13 - 16 | • Communicates effectively<br>• A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown<br>• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs<br>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used<br>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed<br>• Spelling is almost always accurate, with occasional slips |
| **Level 5** | 17-20 | • Communication is perceptive and subtle with discriminating use of a full vocabulary<br>• Task is sharply focused on purpose and the expectations/requirements of the intended reader<br>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices<br>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used<br>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed<br>• Spelling is consistently accurate |

**TOTAL FOR SECTION C: 20 MARKS**

**TOTAL FOR PAPER: 60 MARKS**

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