Mark Scheme (Results)

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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

Assessment objectives

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.

IGCSE English Language - Paper 1 Mark scheme 4EA1/01

Section A: Reading

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	Accept any of the following, up to a maximum of **two** marks: • '(little) procession' (1) • 'wended its way' (1) • talked 'excitedly' (about a 'water-mamma') (1) • 'large' (1) • 'shouting' (1) • '(trailing) behind us' (1) • 'crowd' (1)	**(2)**

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	Accept any reasonable description of how the crowd reacts to the attempted capture of the manatee, in own words where possible, up to a maximum of **four** marks, for example: • the crowd is amazed and impressed by the huge size of the manatee • some people are very keen to help Narian's assistants • they are very excited at the prospect of capturing the manatee • they ignore Narian's anger and warnings about his net • they pull in the net quickly and do not show any concern that it might break • they create a noisy and chaotic scene • there is a great sense of determination • people are impatient and desperate to capture the manatee	**(4)**

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable interpretation of what we learn about Narian, up to a maximum of **five** marks, for example: • Narian is annoyed that his net has been broken and is 'grumbling loudly' • he has no respect for his helpers and calls them 'mad men' • he has a great deal of pride in his net which was expensive: '"he worth a hundred dollar"' • as English is not necessarily his first language, he uses non-standard forms: '"he worth"'; '"I going"' • he feels confident about his new plan: tying the rope around the manatee's tail will mean '"she *can't* escape"' • he no longer trusts any of the others to help him • he is skilful in the way he finds the manatee 'with his feet' and 'groped in the water' to tie the rope around it; some may see this as ill treatment of the animal • he is clearly not intimidated by the size of the manatee • he does not lose control or seem bothered when the manatee pulls him over and simply gets up and 'spat out the muddy water' • he feels triumphant as he 'happily brandished the end of the rope' and wants everyone to know that '"I still got her"'.	**(5)**

Question Number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to show her thoughts and feelings about watching the hunt. Examiners should refer to the following bullet points and then to the table on page 10 to come to an overall judgement. Responses may include: • the passage begins as a narrative recount, drawing the readers into the story but ends with a consideration of the ethical issues of hunting • time markers are used to show how the watchers are waiting and observing the approach: 'Two hours after'; 'Within an hour' • there is poetic description of the narwhal spray 'catching the light in a spectral play of colour' which adds a mystical quality to the description • the contrast between the adverbs used to describe the narwhal moving 'slowly, methodically' and the writer 'Scrambling back' serves to highlight her excitement • the writer's 'sharp intake of breath' indicates her sense of anticipation • the men are always called 'the hunters', which both anonymises them and emphasises how they are defined by this role • the role of the women seems to be as observers and supporters • the visual imagery with its references to light in 'glittering kingdom' and 'The evening light was turning butter-gold' show how the writer was awed by the beauty of the landscape. However, this also leads at the end of the first paragraph to her wondering if the narwhal were merely 'mischievous tricks of the shifting light' • the juxtaposition of 'man and whale' supplies an epic quality to the confrontation • the use of the plural pronoun as in 'we sat at the lookout' shows how the writer feels connected to the other women who are watching • the third paragraph provides a detailed explanation, using more factual language ('mattack', 'tupilaks'), of why the Inughuit hunt the narwhal, moving away from the writer's direct experience but providing a justification of the hunt and expounding on how the Inughuit benefit from the narwhal • the writer returns to the hunt in the fourth paragraph, starting with a long complex sentence which moves from all the women to 'each woman focusing on her husband' and thus conveys the intensity of the experience for the observers • the use of the adjectives 'crucial', 'staple', 'much-needed' reinforces the significance of a successful hunt

		•	the use of the analogy 'It was like watching a vast, waterborne game' is undercut by the simile of 'the hunters spread like a net' which reminds the reader of their purpose and intent
		•	the danger that each man faces is emphasised through the reference to the 'flimsy kayak' and the fact that he has 'only one harpoon'
		•	the penultimate paragraph highlights the writer's mixed feelings about the hunt: her admiration for the 'intelligent creatures' and her respect for the hunters
		•	the use of longer, multi-clause sentences in this paragraph allows the writer to build up the tension of the hunt
		•	the contrast between how she 'urged the man on in my head' but 'my heart also urged the narwhal to dive' with the repetition of the verb shows her conflicted and contradictory feelings
		•	the use of the tricolon of infinitive verbs urging the narwhal 'to dive, to leave, to survive' with its rhythm and rhyme conveys the writer's intense emotional response to the animal
		•	despite the beauty of much of the description, the writer has a deep understanding of the 'harshness of life in the Arctic' for the Inughuit
		•	the final paragraph returns to a calmer tone, with phrases such as 'I understand' and the use of the impersonal 'one cannot afford to be sentimental in the Arctic' contrasting with the immediacy and pace of the previous paragraph
		•	the final single-clause sentence, with its use of an intensifier, sums up her thoughts in a strong and unarguable statement: 'Hunting is still an absolute necessity in Thule.'

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	• 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	• 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	• 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	• 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	• 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	Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives.
	Examiners should refer to the following bullet points and then to the table on page 13 to come to an overall judgement.
	Responses may include:
	• both texts are written in the first person but in Text Two the writer expresses her thoughts and feelings throughout, whereas the writer of Text One provides a more detached view
	• both writers describe the hunt for huge sea mammals but in Text One the manatee is wanted for a zoo and in Text Two the narwhal are essential to the Inughuits' survival
	• both writers are observers of the events that they describe but in Text One he is very close to the action and in Text Two the hunt is 'miles from land'
	• both texts aim to inform the reader: Text One about the nature and appearance of a manatee and Text Two about a traditional way of life in North Greenland
	• both writers build up a sense of tension through their narratives but this is broken at times in Text One, e.g. when the first attempt to catch the manatee fails
	• both writers describe how onlookers 'gasp' at what they see but in Text One this is about the size of the manatee and in Text Two it is from a mix of anxiety and anticipation
	• both writers describe an animal being tracked down but in Text One the actual capture is described, whereas Text Two stops before the final confrontation
	• both writers show concern for the animals: in Text One he says how he 'worried that she had been injured during her capture' and in Text Two she wants the narwhal 'to dive, to leave, to survive'
	• the writer of Text One does not express any doubt about catching the manatee and taking it back to be kept in a zoo, whereas the writer of Text Two examines her mixed emotions about hunting, whilst stating that 'one cannot afford to be sentimental'
	• Text One includes dialogue and description of an individual person, Narian, but in Text Two there is no direct interaction with any of the other people
	• in Text One the onlookers get involved in the hunt but in Text Two there is a clear division between the men who are the hunters and the women who watch and wait

| | the writer of Text One is blunt about the manatee's unattractive appearance saying 'she was not a pretty sight' and describing her in detail, whereas in Text Two the writer seems overawed by the narwhal, at one point even wondering if they are 'mischievous tricks of the shifting light' and simply mentions their 'beauty' Text Two describes the stately movements of the narwhal 'slowly, methodically passing each other by' whereas in Text One the manatee appears less graceful with the use of verbs like 'arched' and 'thrashed' Text Two shows the women as observers of the hunt but Text One does not explicitly state whether there are any women in the crowd Text One can be considered light-hearted in tone and there is humour in some of the description, whereas Text Two is more serious and reflective in outlook Text One shows the capture of the manatee as a choice, whereas Text Two shows that hunting the narwhal is an 'absolute necessity' for the Inughuit and a long-held tradition in Text One the first attempt to capture the manatee is described as a noisy, chaotic failure in which the net used is broken, but in Text Two the hunters work silently and skilfully together and they themselves are 'spread like a net' in Text One the manatee is eventually captured by just one man with a rope but in Text Two there are many hunters each with a 'harpoon' Text Two makes the hunt seem like an epic battle between two equals - 'man and whale' - whereas in Text One there is no threat from the animal and no sense of imminent danger Text Two describes the landscape in poetic terms e.g. 'glittering kingdom' and sets a beautiful scene for the hunt, whereas Text One has much more simple description: 'The lake was wide and muddy, but fortunately it was not deep' Text Two employs more of a range of different language types (poetic, technical) than Text One in Text Two the writer shows a deep awareness of the community and its way of life which is not evident in Text One. |

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	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	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. **NB: candidates who have considered only ONE text may** **only achieve a mark up to the top of Level 2**
Level 3	9-13	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	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	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	**Purpose:** to write a magazine article - discursive and persuasive. **Audience:** magazine readers. Candidates may choose which magazine they are writing for and some may adopt a more informal style. The focus is on communicating ideas about the advantages and disadvantages of zoos. **Form:** candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates do not have to include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion. **Responses may:** • agree with the first statement and provide reasons in support of zoos • agree with the second statement and argue for the rights of animals • consider both points of view and produce a balanced discourse • include candidates' own experiences of visiting zoos. ***The best-fit approach*** 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.

Question number	Indicative content
7	**Purpose:** to write a review - informative **Audience:** the general public. The focus is on describing an exciting or interesting event and providing opinions and/or judgements about it. A range of approaches could be employed to engage and influence the audience. **Form:** the response should be set out effectively as a review, using organisational features. There should be a clear introduction, development of points and a conclusion. **Responses may:** • describe any kind of exciting or interesting event: this could be attending, for example, a concert, festival, play, musical, sporting event, family occasion, or witnessing an extreme weather event or dramatic rescue • include descriptions of what happened, the people involved, the audience/bystanders, the setting • provide personal thoughts and opinions or more detached judgements. ***The best-fit approach*** 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.

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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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.