

# Edexcel IGCSE

## English Language A

Sample Assessment Material  
(SAMs)

Edexcel IGCSE in English Language  
(Specification A) (4EA0)

Issue 2

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examination June 2012.



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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, ie 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.

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel IGCSE**

# English Language (A)

## Paper 1

Sample Assessment Material

**Time: 2 hour 15 minutes**

Paper Reference

**4EA0/01**

**You do not need any other materials.**

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your responses. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling
- Copies of the Edexcel Anthology for IGCSE and Certificate Qualifications in English Language and Literature may not be brought into the examination.
- Dictionaries may **not** be used in this examination.

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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**Answer ALL Questions.**

**SECTION A: READING**

**You should spend about 45 minutes on this section.**

**Read the following text carefully and then answer the questions which follow.**

*Christy Brown was born with cerebral palsy and was severely disabled. Here he describes the first time he was able to communicate with his family.*

**My Left Foot**

I was now five, and still I showed no real sign of intelligence. I showed no apparent interest in things except with my toes – especially those of my left foot. I used to lie on my back all the time in the kitchen or, on bright warm days, out in the garden, surrounded by a family that loved me and hoped for me and that made me part of  
5 their own warmth and humanity. I was lonely, imprisoned in a world of my own, unable to communicate with others, cut off, separated from them as though a glass wall stood between my existence and theirs. I longed to run about and play with the rest, but I was unable to break loose from my bondage.

Then, suddenly, it happened! In a moment everything was changed, my future life  
10 moulded into a definite shape, my mother's faith in me rewarded and her secret fear changed into open triumph.

Inside, all the family were gathered round the big kitchen fire that lit up the little room with a warm glow and made giant shadows dance on the walls and ceiling.

In a corner Mona and Paddy were sitting huddled together. They were writing down  
15 little sums on to an old chipped slate, using a bright piece of yellow chalk. I was close to them, propped up by a few pillows against the wall, watching.

It was the chalk that attracted me so much. It was a long, slender stick of vivid yellow. I had never seen anything like it before and I was fascinated by it as much as if it had been a stick of gold.

20 Suddenly I wanted desperately to do what my sister was doing. Then – without thinking or knowing exactly what I was doing, I reached out and took the stick of chalk out of my sister's hand – with my left foot.

I held it tightly between my toes, and, acting on impulse, made a wild sort of scribble with it on the slate. Then I looked up and became aware that everyone had  
25 stopped talking and they were staring at me silently. Nobody stirred. Mona stared at me with great big eyes and open mouth. Across the open hearth, his face lit by flames, sat my father, leaning forwards, hands outspread on his knees, his shoulders tense. I felt the sweat break out on my forehead.

My mother came in from the pantry with a steaming pot in her hand. She stopped  
30 midway between the table and the fire, feeling the tension flowing through the room. She followed their stare and saw me, in the corner. Her eyes looked from my face down to my foot, with the chalk gripped between my toes. She put down the pot.

35 Then she crossed over to me and knelt down beside me, as she had done so many times before.

"I'll show you what to do with it, Chris," she said.

Taking another piece of chalk from Mona, she hesitated, then very deliberately drew, on the floor in front of me, the single letter 'A'.

"Copy that," she said, looking steadily at me. "Copy it, Christy."

40 I tried again. I put out my foot and made a wild jerking stab with the chalk which produced a very crooked line and nothing more. Mother held the slate steady for me.

"Try again, Chris," she whispered in my ear. "Again."

I did. I stiffened my body and put my left foot out again, for the third time. I drew one side of the letter. I drew half the other side. Then I felt my mother's hand on my shoulder. I tried once more. Out went my foot. I shook, I sweated and strained every muscle. My hands were so tightly clenched that my fingernails bit into the flesh. I set my teeth so hard that I nearly pierced my lower lip. But – I drew it – the letter 'A'. There it was on the floor before me. Shaky, with awkward, wobbly sides and a very uneven centre line. But it was the letter 'A'. I looked up. I saw my mother's face for a moment, tears on her cheeks. Then my father stooped down and hoisted me on to his shoulder.

I had done it! I had started – the thing that was to give my mind its chance of expressing itself. True, I couldn't speak with my lips, but now I would speak through something more lasting than spoken words – written words.

55 That one letter, scrawled on the floor with a broken bit of yellow chalk gripped between my toes, was my road to a new world, my key to mental freedom.





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**TURN OVER FOR QUESTION 3**





## SECTION B: READING AND WRITING

**You should spend about 45 minutes on this section.**

Remind yourself of the text, *Touching the Void*, from the Edexcel Anthology for IGCSE English and IGCSE English Literature, and then answer Questions 4 and 5.

### ***Touching the Void***

*Joe and Simon are mountain-climbing in the Andes, when Joe has a terrible accident. Here are two accounts by Joe and Simon of what happened.*

#### **Joe's account**

I hit the slope at the base of the cliff before I saw it coming. I was facing into the slope and both knees locked as I struck it. I felt a shattering blow in my knee, felt bones splitting, and screamed. The impact catapulted me over backwards and down the slope of the East Face. I slid, head-first, on my back. The rushing speed of  
5 it confused me. I thought of the drop below but felt nothing. Since we were roped together, Simon would be ripped off the mountain. He couldn't hold me. I screamed again as I jerked to a sudden violent stop.

Everything was still, silent. My thoughts raced madly. The pain flooded down my thigh – a fierce burning fire coming down the inside of my thigh, seeming to ball in  
10 my groin, building and building until I cried out at it, and breathing came in ragged gasps. My leg! My leg!

I hung, head down, on my back, left leg tangled in the rope above me and my right leg hanging slackly to one side. I lifted my head from the snow and stared, up across my chest, at a grotesque distortion in the right knee, twisting the leg into a strange  
15 zig-zag. I didn't connect it with the pain which burnt in my groin. That had nothing to do with my knee. I kicked my left leg free of the rope and swung round until I was hanging against the snow on my chest, feet down. The pain eased. I kicked my left foot into the slope and stood up.

A wave of nausea surged over me. I pressed my face into the snow, and the sharp  
20 cold seemed to calm me. Something terrible, something dark with dread occurred to me, and as I thought about it, I felt the dark thought break into panic: "I've broken my leg, that's it. I'm dead. Everyone said it ... if there's just two of you a broken ankle could turn into a death sentence ... if it's broken ... if ... It doesn't hurt so much, maybe  
25 I've just ripped something."

I kicked my right leg against the slope, feeling sure it wasn't broken. My knee exploded. Bone grated, and the fireball rushed from groin to knee. I screamed. I  
30 looked down at the knee and could see it was broken, yet I tried not to believe what I was seeing. It wasn't just broken, it was ruptured, twisted, crushed, and I could see the kink in the joint and knew what had happened. The impact had driven my lower leg up through the knee joint.

I dug my axes into the snow, and pounded my good leg deeply into the soft slope until I felt sure it wouldn't slip. The effort brought back the nausea and I felt my head spin giddily to the point of fainting. I moved and a searing spasm of pain cleared  
35 away the faintness. I could see the summit of Seria Norte away to the west. I was not

far below it. The sight drove home how desperately things had changed. We were above 19,000 feet, still on the ridge, and very much alone. I looked south at the small rise I had hoped to scale quickly and it seemed to grow with every second that I stared. I would never get over it. Simon would not be able to get me up it. He would  
40 leave me. He had no choice. I held my breath, thinking about it. Left here? Alone. For an age I felt overwhelmed at the notion of being left; I felt like screaming, and I felt like swearing, but stayed silent. If I said a word, I would panic. I could feel myself teetering on the edge of it.'

### **Simon's account**

45 'Joe had disappeared behind a rise in the ridge and began moving faster than I could go. I was glad we had put the steep section behind us at last. I felt tired and was grateful to be able to follow Joe's tracks instead of being in front.

I rested a while when I saw that Joe had stopped moving. Obviously he had found an obstacle and I thought I would wait until he started moving again. When the rope  
50 moved again I trudged forward after it, slowly.

Suddenly there was a sharp tug as the rope lashed out taut across the slope. I was pulled forward several feet as I pushed my axes into the snow and braced myself for another jerk. Nothing happened. I knew that Joe had fallen, but I couldn't see him, so I stayed put. I waited for about ten minutes until the tautened rope went slack on  
55 the snow and I felt sure that Joe had got his weight off me. I began to move along his footsteps cautiously, half expecting something else to happen. I kept tensed up and ready to dig my axe in at the first sign of trouble.

As I crested the rise, I could see down a slope to where the rope disappeared over the edge of a drop. I approached slowly, wondering what had happened. When  
60 I reached the top of the drop I saw Joe below me. He had one foot dug in and was leaning against the slope with his face buried in the snow. I asked him what had happened and he looked at me in surprise. I knew he was injured, but the significance didn't hit me at first.

He told me very calmly that he had broken his leg. He looked pathetic, and my  
65 immediate thought came without any emotion. You've had it, matey. You're dead ... no two ways about it! I think he knew it too. I could see it in his face. It was all totally rational. I knew where we were, I took in everything around me instantly, and knew he was dead. It never occurred to me that I might also die. I accepted without question that I could get off the mountain alone. I had no doubt about that.

70 Below him I could see thousands of feet of open face falling into the eastern glacier bay. I watched him quite dispassionately. I couldn't help him, and it occurred to me that in all likelihood he would fall to his death. I wasn't disturbed by the thought. In a way I hoped he would fall. I had no idea how I might help him. I could get down. If I tried to get him down I might die with him. It didn't frighten me. It just seemed a  
75 waste. It would be pointless. I kept staring at him, expecting him to fall ...'

**You must answer both questions, 4 and 5.**

**4** Simon feels powerful emotions and yet reaches calm logical conclusions.

How does the writer present both these aspects of his experience?

You should refer closely to the text to support your answer.

**(10 marks for Reading)**

A series of horizontal dotted lines for writing the answer.

(Question 4 continued)

A series of horizontal dotted lines for writing.

**(Total for Question 4 = 10 marks for Reading)**

**5** Imagine that you have witnessed an accident or an exciting rescue.

Write a report for your local newspaper describing what you saw.

**(10 marks for Writing)**

A series of horizontal dotted lines for writing.







(Question 6 continued)

A series of horizontal dotted lines for writing.

(Question 6 continued)

A series of horizontal dotted lines for writing.



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# Sample mark scheme

## Paper 1

### Section A: Reading

Question Number	Answer	Mark
1	<p>There are many points to be made, some direct and others inferential. Credit all valid responses.</p> <p>One mark for any four of the following:</p> <ul style="list-style-type: none"><li>• he is part of a close and loving family (1)</li><li>• he feels frustrated at not being able to communicate (1)</li><li>• he felt frustrated by his inability to run and play (1)</li><li>• an encouraging family that believes in him (1)</li><li>• although not able to join he is always included - propped on pillows on the floor, or out in the garden (1)</li><li>• the family gather round the big kitchen fire, suggesting that this may be their only heating, perhaps they are poor, or the story is set in the past (1)</li><li>• they have a slate floor, which Christy writes upon, again suggesting simple living conditions (1)</li><li>• he is part of a traditional family in which mother is in the kitchen whilst father sits in the living room (1)</li><li>• his life was one of loneliness (1)</li><li>• his life is unexciting (1)</li></ul> <p style="text-align: right;">(4x1)</p>	4

Question Number	Answer	Mark
2	<p>Give credit to the quality and depth of explanation. Credit all valid responses.</p> <p>One mark for any four of the following:</p> <ul style="list-style-type: none"><li>• he was unable to communicate his thoughts or feelings in any way (1)</li><li>• the family are not aware of his internal, mental awareness or his intelligence (1)</li><li>• he felt frustrated by his inability to run and play (1)</li><li>• he was lonely (1)</li><li>• he is placed close to his brother and sister but is unable to play any part in their activity (1)</li><li>• he was unable to escape from his situation (1)</li></ul> <p style="text-align: right;">(4x1)</p>	4

Question Number	Indicative Content	Mark
3	<p>Examiners should refer to the following bullet points and then to the table to reach an overall judgement. There are many features in the passage that are worthy of comment and it is likely that candidates will focus upon different aspects of it. 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.</p> <p>Candidates may refer to some of the following points:</p> <p><b>Tension and language</b></p> <ul style="list-style-type: none"> <li>• the piece begins calmly</li> <li>• the sentences in the first paragraph are mainly long and complex, producing a slow, contemplative pace at the start</li> <li>• the extent of his isolation is highlighted through a vivid simile - "As though a glass wall stood between my existence and theirs"</li> <li>• the first sentence ends in an exclamation mark - builds excitement after the languid opening</li> <li>• Despite the fact that the piece is in the past tense and the reader must assume that everything turned out well, tension is built by suggesting something momentous but withholding detail</li> <li>• Use of dashes for parenthetical insertions that helps to build suspense</li> <li>• The manner in which mother "whispers" builds intensity and is a contrast to the reactions that follow</li> <li>• Deliberate use of short sentences and punctuation for effect - "Again. I did" "I had done it!"</li> </ul> <p><b>The writer</b></p> <ul style="list-style-type: none"> <li>• He uses imagery of imprisonment to describe his feelings</li> <li>• He recognises the love and closeness of the family</li> <li>• He has a strong relationship with his mother who is the most encouraging and constructive</li> <li>• He describes his sense of frustration</li> <li>• He describes his desire to be involved as "desperation"</li> </ul> <p><b>Family reactions</b></p> <ul style="list-style-type: none"> <li>• His family surround him with warmth and love and hope that things will improve for him</li> <li>• They treat him normally like the other children, he is taken into the garden, he sits on the floor like the others</li> <li>• Mother is singled out as having a secret fear that perhaps Christy would never be able to communicate, and that she always had faith in him</li> <li>• Despite appearing to be poor and having few possessions, the family are close - they all sit together in the kitchen</li> </ul>	12

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas.</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Some understanding of the text is evident in the response</li> <li>• Engagement with the text is generally apparent, with some development in the response</li> <li>• Interpretations are developed with some success</li> <li>• Some evaluation of how writers use linguistic and structural devices to create effect, with some use made of appropriate examples to support ideas.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Sound understanding of the text is evident in the response</li> <li>• Assured engagement with the text, with thorough development in the response</li> <li>• Interpretations are thoroughly developed and sustained</li> <li>• Assured evaluation of how writers use linguistic and structural devices to create effect, with use made of thoroughly appropriate examples to support ideas.</li> </ul>
<b>Level 4</b>	10 - 12	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with perceptive development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with discriminating use made of appropriate examples to support ideas.</li> </ul>

Section B: Reading and Writing

Question Number	Indicative content	Mark
4	<p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Examiners must reward all valid points that show an engagement with the text and an insight into the writer’s technique. Marginal comments and a brief final comment should be made to indicate where credit has been awarded.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• by Joe - the use of simple sentences to indicate an apparent objective clarity of thought that belies the enormity of the statements made, “Simon would be ripped off the mountain. He couldn’t hold me.” This prepares us for Simon’s character</li> <li>• Simon explicitly states that his “immediate thought came without any emotion”</li> <li>• Joe recognises his situation, but Simon is more able to articulate</li> <li>• Simon uses a form of triple repetition to emphasise his understanding of the situation - “You’ve had it ...You’re dead ...No two ways about it”</li> <li>• Despite the fact that Joe’s expression is designed to evoke an emotive response, “Pathetic”, Simon responds without emotion</li> <li>• Use of slang that oddly juxtaposes the informal and friendly with the cold calculation that indicates Joe’s impending death, “You’ve had it, matey.”</li> <li>• Use of the word “dispassionately”</li> <li>• The cold, hard logic of Joe would die, Simon would survive</li> <li>• Simon wishes that Joe would fall to his death is presented as wishing the best for him in the circumstances</li> <li>• The passage finishes with a series of short, simple sentences of dispassionate logic, “I could get down. If I tried to get him down I might die with him etc”</li> </ul>	10

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, limited balance is evident.</i></li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the text is evident in the response</li> <li>• Mostly clear or clear engagement with the text, with development in the response</li> <li>• Interpretations are developed and sustained with some success</li> <li>• 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</li> <li>• <i>Where response requires consideration of two or more features, clear balance is evident.</i></li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with assured use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, a perceptive balanced approach is evident.</i></li> </ul>

Question Number	Indicative content	Mark
5	<p>The audience for this piece is clear as is the form and purpose. Markers should use the grid below to award marks for this writing activity.</p> <p>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 and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling</li> </ol> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i></p> <p>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 <b>corresponds most closely</b> to the overall quality of the response.</p>	10

Level	Mark	AO3 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Organisation is simple with limited success in opening and development.</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• 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.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used. Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. Spelling is mostly accurate, with some slips which do not hinder meaning</li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary.</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li> <li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.</li> </ul>

Section C: Writing

Question Number	Indicative content	Mark
6	<p>The writing triplet assessed on this question is writing to inform, explain and describe. The audience and the form of writing have not been specified and examiners should be open to a variety of acceptable responses to this task.</p> <p>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.</p> <p>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 and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling.</li> </ol> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best fit' approach</i></p> <p>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 <b>corresponds most closely</b> to the overall quality of the response.</p>	20



Level	Mark	A03 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1 - 4	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Organisation is simple with limited success in opening and development.</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
<b>Level 2</b>	5 - 8	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.</li> <li>• Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices.</li> <li>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>Level 3</b>	9 - 12	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used. Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. Spelling is mostly accurate, with some slips which do not hinder meaning</li> </ul>
<b>Level 4</b>	13 - 16	<ul style="list-style-type: none"> <li>• Communicates effectively.</li> <li>• A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</li> <li>• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</li> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used. Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.</li> </ul>

<b>Level 5</b>	17-20	<ul style="list-style-type: none"><li>• Communication is perceptive and subtle with discriminating use of a full vocabulary.</li><li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li><li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</li><li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.</li></ul>
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Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel IGCSE**

# English Language (A)

## Paper 2

Sample Assessment Material

**Time: 1 hour 30 minutes**

Paper Reference

**4EA0/02**

**You do not need any other materials.**

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 30.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication will be taken into account in the marking of your responses. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling
- Copies of the Edexcel Anthology for IGCSE and Certificate Qualifications in English Language and Literature may not be brought into the examination.
- Dictionaries may **not** be used in this examination.

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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## Question 1 – Reading

**You should spend about 45 minutes on Question 1.**

Remind yourself of the poem *Refugee Blues* from the Edexcel Anthology for IGCSE English Language and IGCSE English Literature, and then answer Question 1 which is printed on page 3.

## **Refugee Blues**

Say this city has ten million souls,  
Some are living in mansions, some are living in holes:  
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,  
5 Look in the atlas and you'll find it there:  
We cannot go there now, my dear, we cannot go there now.

In the village churchyard there grows an old yew,  
Every spring it blossoms anew:  
Old passports can't do that, my dear, old passports can't do that.

10 The consul banged the table and said,  
"If you've got no passport you're officially dead":  
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;  
Asked me politely to return next year:  
15 But where shall we go to-day, my dear, where shall we go to-day?

Came to a public meeting; the speaker got up and said:  
"If we let them in, they will steal our daily bread":  
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;  
20 It was Hitler over Europe, saying, "They must die":  
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,  
Saw a door opened and a cat let in:  
But they weren't German Jews, my dear, but they weren't German Jews.

25 Went down the harbour and stood upon the quay,  
Saw the fish swimming as if they were free:  
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;  
They had no politicians and sang at their ease:  
30 They weren't the human race, my dear, they weren't the human race.

Dreamed I saw a building with a thousand floors,  
A thousand windows and a thousand doors:  
Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;  
35 Ten thousand soldiers marched to and fro:  
Looking for you and me, my dear, looking for you and me.

W. H. Auden



(Question 1 continued)

A series of horizontal dotted lines for writing.

(Question 1 continued)

A series of horizontal dotted lines for writing.



(Question 1 continued)

A series of horizontal dotted lines for writing.



## Question 2 – Writing

You should spend about 45 minutes on Question 2.

2 Write on **ONE** of the following:

(a) "If I ruled the world..."

If you had absolute power, what would you do to improve life on earth?

(15)

Or

(b) Imagine you are a person who is settling into a new country.

Write **two** entries for your diary.

One should be about your arrival, beginning "Today was my first day in ...". The second diary entry should be about how things are a year later, beginning "I have now been here a year and ...".

(15)

Or

(c) A charity has a fund of money, which is intended to help young students with their education.

Write a letter to this charitable organisation persuading them to give you a grant from this fund. In your letter, you should write about why you deserve the money and how you would use it.

(15)

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: **Question 2(a)**  **Question 2(b)**  **Question 2(c)**

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(Question 2 continued)

A series of horizontal dotted lines for writing.

(Question 2 continued)

A series of horizontal dotted lines for writing.

(Question 2 continued)

A series of horizontal dotted lines for writing.

(Question 2 continued)

Dotted lines for writing.

**(Total for Question 2 = 15 marks)**

**TOTAL FOR PAPER = 30 MARKS**

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**BLANK PAGE**

# Sample mark scheme

## Paper Two

### Section A: Reading

Question Number	Indicative content	Mark																				
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> <li>evaluating the way in which the poem conveys the speaker’s feelings of being alone and mistreated</li> <li>using textual evidence to substantiate the points made</li> <li>the writer’s presentation and use of techniques, including use of language</li> </ul> <p>Tick valid points, which show a sound grasp of the text and of the requirements of the question.</p> <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p> <p><b><u>The problems the couple face at the start of the poem</u></b></p> <table border="1" data-bbox="260 1102 1161 1375"> <tbody> <tr> <td>Nowhere to live...</td> <td><i>There’s no place for us</i></td> </tr> <tr> <td>They are stateless</td> <td><i>Once we had a country... “We cannot go there now, my dear</i></td> </tr> <tr> <td>They have no valid passport</td> <td><i>Every spring it blossoms anew: Old passports can’t do that ..</i></td> </tr> <tr> <td>They have no official identity</td> <td><i>“...you’re officially dead...”</i></td> </tr> </tbody> </table> <p><b><u>The way people react to the couple</u></b></p> <table border="1" data-bbox="260 1429 1161 1973"> <tbody> <tr> <td>The consul shows no sympathy</td> <td><i>...banged the table...“You’re officially dead...”</i></td> </tr> <tr> <td>The committee makes no serious attempt to help</td> <td><i>Asked me politely to return next year</i></td> </tr> <tr> <td>Politicians reject and demonized them</td> <td><i>“If we let them in, they will steal our daily bread”</i></td> </tr> <tr> <td>They become political scapegoats and victims</td> <td><i>It was Hitler over Europe saying “They must die”</i></td> </tr> <tr> <td>Animals are treated better</td> <td><i>Saw a poodle in a jacket fastened with a pin, Saw a door opened and a cat let in</i></td> </tr> <tr> <td>At the end they are hunted</td> <td><i>Ten thousand soldiers...Looking for you and me</i></td> </tr> </tbody> </table>	Nowhere to live...	<i>There’s no place for us</i>	They are stateless	<i>Once we had a country... “We cannot go there now, my dear</i>	They have no valid passport	<i>Every spring it blossoms anew: Old passports can’t do that ..</i>	They have no official identity	<i>“...you’re officially dead...”</i>	The consul shows no sympathy	<i>...banged the table...“You’re officially dead...”</i>	The committee makes no serious attempt to help	<i>Asked me politely to return next year</i>	Politicians reject and demonized them	<i>“If we let them in, they will steal our daily bread”</i>	They become political scapegoats and victims	<i>It was Hitler over Europe saying “They must die”</i>	Animals are treated better	<i>Saw a poodle in a jacket fastened with a pin, Saw a door opened and a cat let in</i>	At the end they are hunted	<i>Ten thousand soldiers...Looking for you and me</i>	
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**The settings, including the use of nature**

They are in a vast city which still has no accommodation for them	<i>Not one of them was ours</i>
trees in churchyards blossoming in Spring contrasted with their unrenewable documents which condemn them to non existence	<i>. . .an old yew, Every spring it blossoms anew...</i>
The freedom and comfort of animals is contrasted unfavourable with their situation	<i>Saw the fish swimming as if they were free ...birds...sang at their ease...</i>
Presented as isolated in a vast winter landscape	<i>Stood on a great plain in the failing snow</i>

**The use of language**

Direct conversational register	<i>Say this city ...my dear</i>
Contrasts of vast size/numbers and the isolated couple	<i>Ten million souls...a thousand windows...ten thousand soldiers/ you and me</i>
Repetition in each verse for emphasis	<i>We cannot go there...we cannot go there</i>
The last lines always bring the couple back into focus	
Symbolism - eg political storms	<i>...thunder rumbling in the sky...</i>
Ironic natural images that suggest nature has more rights than the couple	<i>The birds in the trees...sang at their ease</i>
Simple rhymes suggest a song/ballad	<i>Pin/in; floors/ doors</i>
Language with religious connotations - the couple become iconic figures	<i>Ten thousand soldiers marched to and fro: Looking for you and me...</i>

15

### The 'best fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark 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 range which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>Engagement with the text is limited, examples used are of limited relevance</li> <li>Little understanding of language, structure and form and how these are used to create literary effects</li> <li>Limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>Some engagement with the text is evident, examples used are of partial relevance</li> <li>Some understanding of language, structure and form and how these are used to create literary effects</li> <li>Some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>Sound engagement with the text is evident, examples used are of clear relevance</li> <li>Clear understanding of language, structure and form and how these are used to create literary effects</li> <li>Sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>Sustained engagement with the text is evident, examples used are thoroughly relevant</li> <li>Thorough understanding of language, structure and form and how these are used to create literary effects</li> <li>Sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>
<b>Level 5</b>	13-15	<ul style="list-style-type: none"> <li>Assured engagement with the text is evident, examples used are discriminating</li> <li>Perceptive understanding of language, structure and form and how these are used to create literary effects</li> <li>Perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li> </ul>

Question Number	Indicative content	Mark
2(a)	<p><b>Range of writing:</b> <i>argue, persuade, advise</i></p> <p><b>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</b></p> <ul style="list-style-type: none"> <li>• <b>It is important not to have preconceptions of what is appropriate or not</b>, particularly in terms of ideas or the expression of them.</li> <li>• <b>Each answer will need to be judged on its merits</b>, and the skill and effectiveness with which the candidate answers the question.</li> <li>• <b>Examiners must be alert to unusual, perhaps original approaches</b> (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, <b>and reward these positively.</b></li> </ul> <p><b>In this question, the effective and logical development of a reasoned argument in support of the candidate’s ideas is a key discriminator.</b></p> <ul style="list-style-type: none"> <li>• No specific audience or context is given. The form is also left to the candidate, though most will opt for an essay.</li> <li>• The subject lends itself both to a serious and a light hearted approach. Hence the style adopted could be either formal or informal, though an over casual, colloquial approach is likely to be self limiting. The consistency with which the candidate sustains the style should be a key discriminator.</li> <li>• The argument should be developed logically, with ideas linked by verbal devices.</li> <li>• Candidate should use examples and evidence to support their ideas.</li> <li>• Typical content will depend on the candidate. Aspects targeted for improvement could include political, religious and moral issues, including war and terrorism; pollution and global warming; disease; corruption and so on. The question’s emphasis is on solutions; these should form a clear part of the content.</li> </ul> <p><b>NOW REFER TO THE ASSESSMENT OBJECTIVE GRID</b></p>	15

Question Number	Indicative content	Mark
2(b)	<p><b>Range of writing:</b> <i>explore, imagine, entertain</i></p> <p><b>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</b></p> <ul style="list-style-type: none"> <li>• <b>It is important not to have preconceptions of what is appropriate or not</b>, particularly in terms of ideas or the expression of them.</li> <li>• <b>Each answer will need to be judged on its merits</b>, and the skill and effectiveness with which the candidate answers the question.</li> <li>• <b>Examiners must be alert to unusual, perhaps original approaches</b> (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, <b>and reward these positively.</b></li> </ul> <p><b>The focus of assessment is the quality of the writing and the key discriminator is the degree to which the candidate engages and sustains the reader’s interest.</b></p> <ul style="list-style-type: none"> <li>• It is impossible to be prescriptive about the correct approach to this topic, but the candidate should attempt to engage the reader’s interest both in terms of content and style.</li> <li>• Style will depend on the character adopted. As the diary form is personal, a significant degree of informality is acceptable, but not to the extent that clarity of communication is lost. An important element in success will also be the consistency with which the candidate sustains a convincing voice. Examiners will also need to be open minded about structure, including the use (or non-use) of paragraphs.</li> <li>• The diary form provides opportunities for stronger candidates to vary tenses, sentence structures and phrasing to convey changes of mood and situation.</li> <li>• No length is specified for the two entries; there may be imbalances. Candidates should not have marks deducted for writing more or less than two entries - such approaches are likely to be self penalising.</li> </ul> <p><b>NOW REFER TO THE ASSESSMENT OBJECTIVE GRID</b></p>	15

Question Number	Indicative content	Mark
2(c)	<p><b>Range of writing:</b> <i>argue, persuade, advise</i></p> <p><b>In all answers to writing questions, the examiner’s focus should be on the quality of the writing.</b></p> <ul style="list-style-type: none"> <li>• <b>It is important not to have preconceptions of what is appropriate or not</b>, particularly in terms of ideas or the expression of them.</li> <li>• <b>Each answer will need to be judged on its merits</b>, and the skill and effectiveness with which the candidate answers the question.</li> <li>• <b>Examiners must be alert to unusual, perhaps original approaches</b> (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</li> </ul> <p><b>The focus of assessment is the quality of the writing. In this instance the clarity and the effectiveness with which a persuasive argument is developed are also key discriminators.</b></p> <ul style="list-style-type: none"> <li>• The answer needs to show a sense of form and audience, though there is no single approved way of setting out a letter. There should, however, be an opening which is clearly addressed to the charity (Dear Sir) and an appropriate conclusion (Yours sincerely/faithfully).</li> <li>• A clear structure is likely to be reflected in an ordered sequence of linked paragraphs, with an opening which establishes the context and a conclusion which seals the argument.</li> <li>• Given the context of a charity, the style should be relatively formal. Clear expression, should be rewarded positively, in contrast to the inappropriate use of slang or street language.</li> <li>• Credit should be given to candidates who attempt to shape the response of the reader by use of language which is deliberately designed to persuade.</li> <li>• Typical content should include a clear statement of how the money would be used and for an educational purpose. There may be references to career or academic ambitions, the need for special equipment relating to these (e.g. computers, sport etc.), travel (stronger answers are likely to address travel in terms of learning about different cultures rather than simply tourism and holidays.)</li> <li>• ‘Charity’ could be interpreted in a number of ways; give considerable latitude to the candidate in this respect.</li> </ul> <p><b>NOW REFER TO THE ASSESSMENT OBJECTIVE GRID</b></p>	15



Level	Mark	A03 (i)/(ii)/(iii)
0		No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Organisation is simple with limited success in opening and development.</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way.</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.</li> <li>• Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices.</li> <li>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown.</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices.</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used. Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>• Communicates effectively.</li> <li>• A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown.</li> <li>• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices between and within paragraphs.</li> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used. Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.</li> </ul>

<b>Level 5</b>	13-15	<ul style="list-style-type: none"><li>• Communication is perceptive and subtle with discriminating use of a full vocabulary.</li><li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li><li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices.</li><li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.</li></ul>
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