Mark Scheme (Results)

Summer 2018

Pearson Edexcel International GCSE in English Language A (4EA1)

Paper 1 Non-fiction Texts and Transactional Writing

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.

- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.

- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

- All the marks on the mark scheme are designed to be awarded.

- Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response

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: • 'small' (1) • 'sufficient only for a few score fishing boats (and pleasure craft)' (1) • 'well defended (against the Atlantic Ocean to the east)' (1) • 'little protection from the westerly breeze' (1)	**(2)**

Question number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	Accept any reasonable interpretation of the writer's thoughts and feelings about what he sees, in own words, up to a maximum of **four** marks, for example: • enjoyed watching/ fascinated by the penguins chasing/ catching the fish • thought there would be more penguins as there were so many fish • horrified / disgusted to see so many dead penguins • the sight made him feel ill / depressed / sad • very concerned about the world's future • thinks a world where such things happen is not civilised • blames humans for allowing such a terrible event to happen • angry • shocked	**(4)**

Question number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable description of how and why the writer catches the bird, up to a maximum of **five** marks, for example: • wondered if the penguins might just be 'resting, recovering' and so could be rescued • felt a 'surge of hope' that he could help it • believed it might be saved if it was cleaned • felt he had to give the bird an opportunity to survive • felt cautious about approaching the bird • gathered 'flotsam and jetsam' from the beach to aid the capture • approached the bird 'gladiator-like' with a fishing net • distracted the penguin and 'dropped the net over its head' • pinned it down • pushed it over with a stick • put his hand inside a bag and 'grabbed its feet'	
		(5)

Question number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to interest and engage the reader. Examiners should refer to the following bullet points and then to the table on page 8 to come to an overall judgement. Responses may include: • use of pronouns: 'we' at the start to show togetherness but 'I' to show the writer's personal feelings and involvement with each of the hawks • use of onomatopoeia: 'thump' to create a sense of immediacy and anticipation; 'whirring, chaotic clatter of wings' to give a sense of the noise and frenzy as the bird comes out of the box • alliteration/sibilance of 'syrupy, slow' emphasises how time is stretched out during the wait • metaphor of 'a battle' shows that the initial meeting will be a confrontation • repetition of 'enormous' adds impact to the size of the bird • metaphor of 'a great flood of sunlight drenches us' creates interest with the suggestion of positivity through the pathetic fallacy. Also a sense of the unusual/out of the ordinary as 'drenches' generally refers to soaking with water, not sunlight • metaphors and contrasting descriptions of the first bird engage the reader: 'a conjuring trick', 'A broken marionette', 'everything is brilliance and fury', 'A fallen angel', 'A griffon from the pages of an illuminated bestiary' • the simile 'like gold falling through water' conveys a sense of speed, weightlessness and something precious • the writer uses varied paragraphs, changing the pace and tone to interest the reader. The long third paragraph creates slow suspense as the hawk is revealed before ending with an almost empathetic account of what the hawk will now be able to see. The fourth paragraph is calmer in tone, but the fifth paragraph consists of four short sentences which help to show the shock that it is the 'wrong bird' • the single exclamatory word '*Oh*' is powerful in its ability to suggest a number of different emotions as the writer realises the mistake • the description of the second hawk evokes fear and horror through such images as 'like a Victorian melodrama', 'a madwoman in the attack' (shades of *Jane Eyre*) • the use of comparatives: 'younger' and 'smaller' highlight key differences between the hawks and intensify the sinister impression of the second hawk: 'smokier', 'darker' • the verb 'wailed' gives a feeling of the second hawk's despair and misery and the harsh alliteration in the phrase 'great awful gouts of sound' and the usual association of 'gouts'

		with blood enhance the feelings of horror
		• the semantic field of words of instability ('blank', 'crazy', 'madness') connected to the second hawk shows the writer's panic
		• the use of italics and repetition for '*This is my hawk', 'This isn't my hawk', 'But this isn't my hawk'* emphasise the writer's feelings of disbelief and dread
		• 'a monstrous breach of etiquette' reveals how far the writer is willing to break the rules of accepted behaviour
		• the use of direct speech, ellipsis and rhetorical questions show her sense of urgency and anxiety
		• the final paragraph includes a description of the writer in the third person, showing how the man would have seen her and the reader is invited to pity the woman alongside him
		• the verb 'pleading' and the alliteration used to describe and emphasise her dramatic gesture of 'hands held out' convey her desperation
		• the reference to herself as the tragic figure of Medea gives some idea of the lengths she might be prepared to go to and gives a dramatic visual image to the reader
		• the last sentence leaves the reader in suspense, wondering whether the writer is allowed to swap the hawks and receive the one she really wants.

Mark grid for Question 4		
Level	**Mark**	**AO2** Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
Level 1	1-2	• 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 how the writers present their ideas and perspectives about their experiences. Examiners should refer to the following bullet points and then to the table on page 11 to come to an overall judgement. Responses may include: • both texts are written in the first person, allowing the reader to understand the writers' feelings and experience events with them • both texts describe meeting a bird/birds for the first time but Text One is by chance and Text Two is a planned meeting • both writers are going to be looking after a bird in response to a tragic event: in Text One the writer responds to an immediate crisis and in Text Two the writer responds to bereavement • in both texts birds are described as being fierce and aggressive as they feel threatened • both texts include a sense of a 'battle' between the writer and bird • each text describes a significant moment in the life of the writer • both texts have a calm opening tone which changes as the passage progresses • Text One opens with a description of the harbour and 'sets the scene' for the meeting, whereas Text Two starts in media res with the two people about to open the box containing the first bird • human interaction with birds is different in the two texts: hawks have traditionally been trained by their keepers to hunt but it is unusual for humans to have direct contact with a penguin • in Text One the writer has to make all decisions himself but in Text Two the writer needs the support and help of another person • both writers describe their feelings in the passages: in Text One it is a range of horror, anger and hope and in Text Two it is anticipation, amazement, horror, panic and desperation • both writers compare themselves to very different characters from Greek mythology: in Text One to Achilles (a warrior hero) and in Text Two to Medea (a character who experiences overwhelming despair) • both texts contain descriptions of the birds but the descriptions in Text Two are more detailed/vivid/poetic • both writers describe some doubt about what they intend to do but some may consider the feelings of the writer of Text Two to be more intense • Text One includes the writer's feelings about pollution and a world that allows it but Text Two just focuses on her

	thoughts about the hawk
	• Text One describes the writer's attempt to rescue the penguin but in Text Two the writer is buying the hawk to train it
	• the writer of Text One is clearly a novice with birds but the writer of Text Two is knowledgeable
	• both texts feature an element of choice: the decision to take the bird home in Text One is made on the spur of the moment but, although the writer of Text Two has planned to take a bird home, the reality of 'her' bird horrifies her and she chooses the other bird
	• both texts end with some element of uncertainty but the sense of drama and suspense is stronger in Text Two
	• the language of Text One is generally calmer than the fraught and emotive nature of that in Text Two
	• Text One has a narrative approach, whereas Text Two is more descriptive, with some use of direct speech.

Mark grid for Question 5		
Level	**Mark**	**AO3** Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
Level 1	1-4	• 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 newspaper article - informative and persuasive. **Audience:** newspaper readers. Candidates may choose which newspaper they are writing for and some may adopt a more informal style. The focus is on communicating ideas about the importance of hobbies and interests. This may involve a range of approaches. **Form:** candidates may use some stylistic conventions of an article such as a heading, sub-headings or occasional use of bullet points. Candidates should not 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:** - describe the candidate's own hobbies and interests or those of other people - explain the benefits generally or specifically of hobbies and interests - consider the pressures and busy nature of modern-day life (perhaps compared with that of earlier generations) and why hobbies and interests are particularly important in today's society - comment that every age has had its pressures and that hobbies and interests are no more important now than they have ever been. *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 speech - informative and persuasive. **Audience:** general (young people or adults). The focus is on communicating ideas about the different kinds of harm or damage that might be caused to the planet and what might be done to try to improve matters. There should be an attempt to engage and influence the audience; this is a topic about which some candidates may feel very strongly. **Form:** the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion. **Responses may:** • agree with the statement and describe the different kinds of harm inflicted on the planet, for example: pollution through emissions; the problems of litter; damage to the ozone layer; problems with landfill sites/sewage plants; pollution of rivers and oceans; endangered species losing their habitats • disagree with the statement and give reasons • explain what is being done to improve the situation or suggest what could be done, for example: stricter laws on pollution and harsher penalties for those who break them; improved education about the dangers of harming the environment; greater commitment to saving wildlife • make reference to what the candidate knows about local issues. *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.

Writing assessment grids for Questions 6 and 7 - continued

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.