www.dynamicpapers.com



# Mark Scheme (Results)

## January 2022

Pearson Edexcel International GCSE
In English Language (4EA1)
Paper 1R: Non-fiction Texts and Transactional Writing

www.dynamicpapers.com

**Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

**Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

January 2022

Question Paper Log Number P66371A
Publications Code 4EA1_01R_2201_MS
All the material in this publication is copyright
© Pearson Education Ltd 2022

www.dynamicpapers.com

**General Marking Guidance**

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

**Specific Marking Guidance**

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

www.dynamicpapers.com

| | |
|---|---|
| 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. |

www.dynamicpapers.com

**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:<br>• '(grass) cracks' (1)<br>• '(grass) swishes' (1)<br>• '(my) chest vibrates' (1)<br>• 'rumble / of heavy feet moving fast' (1)<br>• '"Quickly, quickly!" / Hemanta / whispers' (1) | **(2)** |

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mark |
|---|---|---|
| **2** | Accept any reasonable explanation of what we learn about the people and animals of Nepal's Chitwan National Park, in own words where possible, up to a maximum of **four** marks.<br><br>For example:<br><br>• Hemanta has been a guide in the park for many years<br>• walking in the park can be dangerous<br>• 14 villagers lost their lives after being attacked by animals in the park in 2017<br>• an elephant, which they called Ronaldo, has killed 15 local people<br>• the local people do not seek revenge on the animals who kill, so Ronaldo has not been shot - this would probably have happened elsewhere<br>• Ronaldo recently destroyed part of a hotel<br>• the local people's attitude towards the damage and death caused by the animals is very tolerant, perhaps because they believe in the natural cycle of life<br>• the guides in the park do not carry guns and only have bamboo sticks to ward off the animals<br>• there is a sign in the park warning people not to scare the animals<br><br>Reward **all** valid points. | **(4)** |

www.dynamicpapers.com

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mar |
|---|---|---|
| **3** | Accept any reasonable description of the encounter with the rhinoceros, up to a maximum of **five** marks.<br><br>For example:<br><br>• the writer and his companions meet the rhino suddenly at the end of the day: 'The sun is fading when we turn a corner and come face to face with it'<br>• the rhino had been walking around but has stopped and is watching them: he 'is stock still now, his head turned pointedly in our direction'<br>• the rhino is a large male: 'weighs more than a jeep', 'stands over 6ft at the shoulder'<br>• given the speed that he can run, is scarily close: 'he's only 50 metres away'<br>• Hemanta leads the men back to try to hide behind a small tree<br>• the rhino does not take his eyes from them and 'stares us down'<br>• the writer observes the rhino closely and describes his appearance in detail: 'Ribs show like hoops in a wooden barrel'<br>• the rhino uses his senses to decide what to do next: he 'sniffs hard' and 'takes gummy gulps of air'<br>• the men try to make themselves look smaller as they wait to see what the rhino will do<br>• after what seems like a very long time – 'an eternity later' – the rhino moves away<br><br>Reward **all** valid points. | **(5)** |

www.dynamicpapers.com

| Question Number | Indicative content |
|---|---|
| **4** | Reward responses that explain and analyse how the writer uses language and structure to create tension and suspense.<br><br>Examiners should refer to the following bullet points and then to the table on page 8 to come to an overall judgement.<br><br>Responses may include some of the following points:<br><br>• the passage begins as a narrative recount, drawing the readers into the story<br>• as a build-up to the hunt, time markers are used to show how the watchers are waiting and observing the approach of the narwhal pods: 'Two hours after', 'Within an hour'<br>• the poetic description of the narwhal spray 'catching the light in a spectral play of colour' adds a mystical quality to the description, with the adjective 'spectral' making it sound ghostly<br>• the adverbs used to describe the narwhal moving 'slowly, methodically' create a sense of anticipation, and the contrast with the manner in which the writer is 'Scrambling back' highlights her excitement; the writer's 'sharp intake of breath' indicates her sense of anticipation as to what may happen<br>• the utter stillness of the scene, and the fact that the hunters appeared close enough to touch the narwhal but 'never moved', add to a sense of tension<br>• 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 and overwhelmed by the beauty of the landscape. There is a dreamlike quality to the description reinforced by the metaphor of the 'kingdom'<br>• the writer muses on whether the narwhal might be 'mischievous tricks of the shifting light', which gives them an ethereal quality<br>• the juxtaposition of the nouns 'man and whale' leads the reader to anticipate a confrontation of epic proportions<br>• the use of the plural pronoun in 'we sat at the lookout' shows how the writer feels connected to the other women who are watching; the fact that they need binoculars shows how they are too distant to do anything but watch as events unfold<br>• the atmosphere of suspense is lifted in the third paragraph where the writer moves away from describing the build-up to the hunt and adopts a very factual tone; the present tense is used to expound on how the Inughuit benefit from the narwhal<br>• the use of the adjective 'essential' to explain how the narwhal is necessary for 'the survival of the hunters' highlights the importance of the hunt to the community; this is reinforced further on in the passage with the adjectives 'crucial', 'staple' and 'much-needed', leading the reader to consider what the consequences of a failed hunt might be<br>• the writer returns to the hunt in the fourth paragraph, starting with a long complex sentence that moves from all the women to |

www.dynamicpapers.com

| | |
|---|---|
| | 'each woman focusing on her husband'; in this way the intensity of the experience for each individual is expressed<br>• the fact that the women are described as 'occasionally spinning round at a small gasp or jump' shows how on edge they are and conveys the taut atmosphere<br>• the connection between each wife and her husband, whom she watches 'intently', stresses the significance of the hunt to every family<br>• the use of the analogy 'it was like watching a vast, waterborne game' allows the reader to link to their own (possibly tense) experiences of spectating a sport<br>• the danger that each man faces is emphasised through the fact that he is 'so brave' and in a 'flimsy' kayak 'miles from land'. The information that he has 'only one harpoon', that the narwhal are 'huge' and that the exercise is 'foolhardy' (as he 'could easily be capsized and drowned') conveys a sense of vulnerability<br>• the silence and lack of movement as 'the hunters had to sit so very still' because of the narwhal's acute hearing, and then the manner in which the hunter 'gently picked up his harpoon and aimed', leave the writer and the reader holding their breath<br>• the way in which the writer says how 'in that split second my heart leapt for both hunter and narwhal' shows her intense physical reaction to what she witnesses<br>• the use of longer, multi-clause sentences in the penultimate paragraph conveys the mounting tension of the scene<br>• the use of the tricolon of infinitive verbs urging the narwhal 'to dive, to leave, to survive', with its rhythm and rhyme, engages the reader in the writer's powerful and conflicted feelings about the hunt and we want to know what the outcome will be<br>• the final paragraph returns to a calmer tone and the impersonal statement 'one cannot afford to be sentimental in the Arctic' contrasts with the immediacy and pace of the previous paragraph.<br><br>Reward **all** valid points. |

www.dynamicpapers.com

| **Assessment 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.<br>• 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.<br>• 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.<br>• 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.<br>• 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.<br>• The selection of references is discriminating and clarifies the points being made. |

www.dynamicpapers.com

| Question Number | Indicative content |
|---|---|
| **5** | Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives.<br><br>Examiners should refer to the following bullet points and then to the table on page 11 to come to an overall judgement.<br><br>Responses may include some of the following points:<br><br>• both texts are written in the first person and describe the writers' experiences of observing wild animals in their natural habitat<br>• in both texts, the animals studied are very large and the writers provide some mention of measurement to help us imagine the size: in Text One we are told that the rhino has a 'vast head', 'weighs more than a jeep' and is 'over 6ft', and in Text Two the narwhal are 'huge' and their single tusks 'can grow up to six feet in length'<br>• both the animals are shown to have heightened senses: in Text One the rhino 'sniffs hard…tasting the scent of us', and in Text Two the narwhal's 'hearing is particularly developed'<br>• both writers make reference to distance: in Text One the rhino is 'only 50 metres away' and in Text Two, although the narwhal appear 'very close', the hunt is in fact 'miles from land' and the wives watch though binoculars<br>• both writers create a sense of danger: in Text One we are told that '"a startled rhino will charge'" and that 'Fourteen villagers were killed by wild animals in 2017'; in Text Two the hunters 'could easily be capsized and drowned'<br>• in both texts the humans seem ill-equipped against the might of the animals and forms of the same adjective are used to portray vulnerability: in Text One their only protection is 'bamboo hiking sticks' which 'look flimsier than they did before', and in Text Two the hunter is in a 'flimsy kayak'<br>• both writers build up to the moment of encounter<br>• both writers create moments of tension. In Text One the writer uses a very short sentence 'This time' to show how they have had a narrow escape as the rhino has 'bolted in the other direction', and the inclusion of Hemanta's whispered '"Quickly, quickly!'" with its repetition and exclamation mark gives a sense of urgency; in Text Two there are many examples<br>• both texts include facts: in Text One the writer gives information about the numbers of rhinos on the planet and in Nepal, and in Text Two the writer tells the reader about the ways in which the Inughuit make use of the different parts of the narwhal<br>• in both texts man goes into the habitat of the animals: in Text One the writer says how he has never been 'so conscious of being an outsider in the domain of another', but in Text Two there is no sense that the hunters feel out of place |

www.dynamicpapers.com

| | |
|---|---|
| | • both writers show how at times they have a physical reaction to events: in Text One the writer states that 'Heartbeats fill my head' as he thinks the rhino may be close; in Text Two the writer tells us that her 'heart leapt for both hunter and narwhal'<br>• Text Two describes the landscape in poetic terms, e.g. 'glittering kingdom', and sets a stunning scene for the hunt; in Text One the description is briefer and we are just told that the action takes place on 'a trail through a forest, a passage hemmed in by straight-trunked *sal* trees'<br>• in Text Two the atmosphere seems always to be one of stillness and silence. In Text One, however, whilst Hemanta 'raises a hand for silence' and 'whispers', we learn of a range of sounds in the park, e.g. onomatopoeia is used to describe the sound of the grass, which 'cracks and swishes'; 'there's a thrashing in the branches'; 'a jungle fowl crows like a cockerel'; 'crows start to caw' and 'a fish eagle cackles'<br>• Text One includes dialogue and names other people involved in the scene, but in Text Two there is no direct interaction with any of the other people<br>• in Text One, the writer simply hopes to see a rhinoceros whereas in Text Two the writer is witnessing a hunt<br>• in Text One the animals pose a threat to humans and cause 'grief and destruction', but in Text Two it is the humans who attack the narwhal<br>• Text Two is serious and reflective in tone, whereas Text One has moments that seem light-hearted, e.g. the writer's response, 'Fat chance', to the sign warning people not to frighten the animals and the description of the four men trying to hide from the rhino 'like cartoon burglars behind a lamppost'<br>• in Text One the men do not have very effective weapons, as 'Guides carry sticks, not guns', whereas in Text Two, although the hunter 'had no rifle', he had 'one harpoon with two heads'<br>• in Text One it is made clear that 'Chitwan was declared a national park in 1970 specifically to conserve' the single-horned rhinos, but in Text Two the writer emphasises how the Inughuits' survival depends on hunting narwhal<br>• in Text Two the focus is entirely on the narwhal, but in Text One a number of other animals such as various birds, monkeys, elephants and deer are mentioned<br>• in Text Two the writer explains her 'dilemma' about the hunt, but in Text One the writer faces no such conflict<br>• Text Two has a clear conclusion with the main message of the piece that 'Hunting is still an absolute necessity in Thule', whereas Text One ends on a moment of suspense with Hemanta declaring '"Tiger!"'<br><br>Reward **all** valid points. |

www.dynamicpapers.com

| **Assessment 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.<br>• Description of writers' ideas and perspectives, including theme, language and/or structure.<br>• The use of references is limited. |
| **Level 2** | 5–8 | • The response considers obvious comparisons between the texts.<br>• Comment on writers' ideas and perspectives, including theme, language and/or structure.<br>• The selection of references is valid, but not developed.<br>**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.<br>• Explanation of writers' ideas and perspectives, including theme, language and/or structure.<br>• 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.<br>• Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.<br>• 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.<br>• Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.<br>• References are balanced across both texts; they are discriminating and fully support the points being made. |

www.dynamicpapers.com

**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 speech – informative and persuasive.<br><br>**Audience:** not specified in the question so could be a general audience or candidate may specify. The focus is on communicating ideas about the best qualities a person can have. There should be an attempt to engage and influence the audience.<br><br>**Form:** the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.<br><br>**Responses may:**<br><br>• agree or disagree with the statement given<br>• cover a range of different qualities; these may focus on a love for all living creatures but may include other qualities such as generosity, tolerance, kindness, patience etc.<br>• describe people whom the writer knows, or about whom they have learned, who possess the qualities they admire<br>• cover some of the qualities that the writer does not admire.<br><br>*The best-fit approach*<br>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. |

www.dynamicpapers.com

| Question Number | Indicative content |
|---|---|
| **7** | **Purpose:** to write a magazine article - informative and advisory.<br><br>**Audience:** a general readership but the candidate may aim it at a more specific group, e.g. young people. The focus is on whether taking a risk is acceptable or dangerous. There should be an attempt to engage and influence the audience.<br><br>**Form:** candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion.<br><br>**Responses may:**<br><br>• consider occasions when taking a risk might be a good idea, e.g. a new/ change of job; taking a trip to an unusual destination; trying a new sport; moving to a new home; trying to help someone in trouble; attempting to conquer a personal fear such as speaking in public; trusting someone new<br>• look at the kind of risks that could be considered too dangerous or foolhardy such as extreme sports; solo travel to unknown places; investing money; activities that might harm others such as driving too fast<br>• agree strongly with one or other of the statements or take a more balanced view<br>• explore the consequences, good and/or bad, of taking a risk.<br><br>*The best-fit approach*<br>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. |

www.dynamicpapers.com

## Writing assessment grids for Questions 6 and 7

| **Questions 6 & 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.<br>• Little awareness is shown of the purpose of the writing and the intended reader.<br>• Little awareness of form, tone and register. |
| **Level 2** | 6–11 | • Communicates in a broadly appropriate way.<br>• Shows some grasp of the purpose and of the expectations/ requirements of the intended reader.<br>• Straightforward use of form, tone and register. |
| **Level 3** | 12-17 | • Communicates clearly.<br>• Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader.<br>• Appropriate use of form, tone and register. |
| **Level 4** | 18–22 | • Communicates successfully.<br>• A secure realisation of purpose and the expectations/requirements of the intended reader.<br>• Effective use of form, tone and register. |
| **Level 5** | 23–27 | • Communication is perceptive and subtle.<br>• Task is sharply focused on purpose and the expectations/ requirements of the intended reader.<br>• Sophisticated use of form, tone and register. |

www.dynamicpapers.com

| **Questions 6 & 7** | | |
|---|---|---|
| **Level** | **Mark** | **AO5** Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation. |
| | 0 | No rewardable material. |
| **Level 1** | 1-3 | • Expresses information and ideas, with limited use of structural and grammatical features.<br>• Uses basic vocabulary, often misspelt.<br>• 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.<br>• Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.<br>• 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.<br>• Uses a varied vocabulary and spells words containing irregular patterns correctly.<br>• 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.<br>• Uses a wide, selective vocabulary with only occasional spelling errors.<br>• 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.<br>• Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.<br>• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |

www.dynamicpapers.com

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom