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Pearson Edexcel

Mark Scheme (Provisional)

June 2021

Pearson Edexcel International GCSE
In English Language (4EA1_01)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

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.

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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.

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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: • 'headlights' (1) • 'oncoming' (1) • 'monsters' (1) • 'grinds (up towards me)' (1) • '(passes in a) clattering/roar' (1)	**(2)**

Question Number	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	Accept any reasonable description of the writer's ride down the mountainside, in own words, up to a maximum of **four** marks. For example: • it is night-time and very dark • the road is very high up • there are no lights on the bike • the writer is not wearing anything that will reflect light and show where he is • he is using the lights of the lorries to show the way • he is unable to see anything in front of him • there is another journalist cycling ahead of him • it is a very dangerous situation in which he could be hurt or even die • the writer knows that he should stop, but for some reason that he does not understand he feels compelled to carry on • the bike is travelling very fast • there is the smell of diesel in the air • the lorries are emitting a lot of smoke Reward **all** valid points.	**(4)**

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Question Number	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable explanation of what the writer is thinking and feeling, up to a maximum of **five** marks. For example: • the writer feels that he is travelling very fast and possibly in danger: 'I am hurtling down, down, down' • he has some safety concerns and, although his clothing is not reflective, he is 'wearing a helmet' • he recalls that he has not 'encountered any traffic police' apart from in Thimphu • he is 'lost in the night', suggesting not only that he does not know where he is, but perhaps also that he is feeling 'lost' in or overwhelmed by the moment • he is 'genuinely worried' that he may have gone the wrong way and 'taken a wrong turning' • the writer is enjoying the darkness • despite knowing it is 'irresponsible', he is enjoying the difference between the uncertain situation he is in at this time and his normal life at home • he feels disconnected – 'as if a string has snapped' – from his existence in London • the situation is dangerous and he is 'in real jeopardy' but he feels 'alive' • the realisation hits him that the excitement of the moment is 'why I love to travel' Reward **all** valid points.	**(5)**

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Question Number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to interest the reader. Examiners should refer to the following bullet points and then to the table on page 9 to come to an overall judgement. Responses may include: • at the start of the text, the writer gives a vivid description of the mountainous landscape to help the reader to visualise it • the noun 'mountains' is repeated eight times in the first two paragraphs to emphasise how many there are and perhaps to indicate how impressed or overwhelmed the writer is by them • the analogy of 'a giant child' sculpting the landscape is used to engage the reader and further help them to imagine what it looks like • the powerful and precise verbs (some of which are alliterative), 'gathering', 'piling', 'pinching', 'knuckling', 'poking', are used to show how the landscape looks crafted • in the second paragraph's opening words – 'It is my first night in Thimphu' – use of the present tense gives a sense of immediacy and including the adjective 'first' shows how new this place is for the writer, leading the reader to feel as if they are experiencing it alongside her • the use of numbers in 'ninety-minute drive from the airport' and 'five different flights over four days' helps to give a sense of how remote Thimphu is and perhaps how isolated the writer feels • the use of a list at the start of the third paragraph – 'instant coffee, powdered milk, plasticky white bread and flavorless red jam' – conveys how unappetising and disappointing the hotel breakfast is • the fact that the girls she meets are introduced as 'two other Canadians' implies that she will not be alone and may have things in common with them • the descriptions of her new companions suggest they are pleasant and friendly, especially Lorna's 'ringing laughter' and Sasha's 'impish smile' • the fact that Lorna and Sasha are 'ecstatic' about Bhutan having 'traveled extensively' leads the reader to expect that the country has a lot to offer • the writer confesses that she 'is hoping to pick up some of their enthusiasm' leaving the reader to wonder if this will happen and assume that she is not feeling much excitement at the start of her stay

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	• the writer seems surprised at the size of Thimphu which 'seems even smaller' than she was led to believe: 'doesn't even have traffic lights' and there is just 'the occasional truck or landcruiser' • the fact that the traffic police are making 'incomprehensible' signals conveys how she is a foreigner and everything is different • the list of three – 'lotus flowers, jewels and clouds' – used to describe how the houses are decorated, makes them sound exotic and attractive • the long list of items sold by the shops illustrates how they all 'seem to be selling the same things' which might strike the reader as unusual • the writer conveys her surprise to the reader at the fact that 'There are more signs of the outside world than I had expected' and states that 'they are startling against the Bhutanese-ness of everything else' • to the writer, Thimphu 'looks very old' and she is very surprised to learn that it is 'actually new'; the use of the antonyms 'old' and 'new' highlights the difference between her assumptions and the reality • the writer uses three Bhutanese words in the text, *'dzong', 'gho' 'kira'*; these are all in italics to make them stand out but, as she gives their meanings, they also serve to show how the writer is learning a new language and the reader learns alongside her • the writer offers a full description of what the Bhutanese people look like and how they dress: the adjectives 'handsome', 'beautiful', 'aristocratic' and 'gentle' demonstrate her admiration for their looks and the list of nouns 'dignity, unselfconsciousness, good humor, grace' show how positively she views their qualities • in the penultimate paragraph, the writer describes how her 'first lessons, in Bhutanese history, are the most interesting' and goes on to share what she has learned with the reader • in the final paragraph there is an amusing account of how, in the 19th century, an Englishman, Ashley Eden, made a 'disastrous visit' to try to prevent the Bhutanese raiding British territory and was treated unceremoniously by them • the extract ends on an upbeat note with the writer expressing how she is 'full of admiration for this small country' and leaves the reader with a very positive impression. Reward **all** valid points.

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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.

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Question Number	Indicative content
5	Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives. Examiners should refer to the following bullet points and then to the table on page 12 to come to an overall judgement. Responses may include: • both texts are a first-person account of an experience in Bhutan • both writers make reference to the mountains: Text Two begins with the phrase 'Mountains all around' and goes on to provide more detail; Text One more briefly says they 'are the highest mountains in the world' • both writers use powerful verbs to try to convey a sense of the landscape of Bhutan: Text One describes how it is 'puckered and folded and pressed and contorted' and in Text Two she imagines 'a giant child…piling up rock, pinching mud into ridges…knuckling out little valleys and gorges, poking holes for water to fall through' • both writers use the present tense when describing their actions to give a sense of immediacy, and in Text One this also adds to the feeling of danger • both writers inform the readers of the old name of Bhutan 'Druk Yul' and its meaning 'Land of the Thunder Dragon'; in Text One the writer links this to the country's mythology and also uses the term to describe the large trucks, whereas in Text Two the writer goes on to provide more of the ancient names for the country • both writers make mention of the people they are with: in Text One Ross refers to 'Chris, another – faster – journalist' who had helped him up the mountain and Zeppa talks of Lorna and Sasha, 'two other Canadians who have signed on to teach in Bhutan for two years' • both writers state how a king of Bhutan has made an important ruling showing his power and influence: in Text One Ross informs the reader that 'in 1972, the then-king pronounced that economic progress had to be managed according to the country's Buddhist principles', and in Text Two Zeppa says how 'Before the sixties…the third king decided to make it [Thimphu] the capital' • in both texts references to traffic control in Thimphu are made: in Text One Ross says the only traffic police he has seen was a 'man directing matters at a crossroads in central Thimphu', and in Text Two, Zeppa describes in a little more detail how 'Blue-suited policemen stationed at two intersections along the main street direct the occasional truck or landcruiser using incomprehensible but graceful hand gestures' • both writers include description of an important building: in Text One it is 'Taktsang monastery – Bhutan's best-known site'

	and in Text Two it is 'Tashichho Dzong, the seat of the Royal Government of Bhutan' • both writers present information about the way of life in Bhutan: in Text One, Ross refers to the traditions and the relative newness of television and mobile phones, whereas in Text Two, Zeppa informs the reader at some length about Thimphu, the people, the buildings and shops and also some of the history of the country • both writers use the word 'journey' in a way that might be intended as both literal and metaphorical: in Text Two it is part of the title 'A Journey into Bhutan' and in Text One 'The journey is the happiness' • Text One focuses on just one night cycling in Bhutan, whereas Text Two gives a more general series of first impressions of the country • Text One is more dramatic with the writer's belief that he is in 'real jeopardy' but in Text Two she simply refers to being 'exhausted' and 'hoping to pick up some…enthusiasm' • in Text One Ross uses a chatty tone and at times questions the reader directly, 'Did I mention that I don't have any lights?', 'But you know what?'; Zeppa's tone is more detached • the writers are in Bhutan for different reasons: Jamie Zeppa has gone to Bhutan to live and work but Ben Ross is a journalist who 'had come to Bhutan intent on writing a story about a country...' and ended up taking part in a cycling race • in Text Two the writer describes the Bhutanese people but does not yet know any individual; Text One makes only a brief reference to one person but the writer gives his name – 'a man called Yarab' • in Text One Ross poses the rhetorical question, 'So what am I doing here?', suggesting an uncertainty about his actions, whereas in Text Two Zeppa shows no self-doubt • in Text One the writer's home-life in London is contrasted with his situation in Bhutan, but in Text Two Zeppa makes no reference to her life at home, although she does confess that 'Thimphu will never look like New York to me' • Text One begins in media res as Ross is racing down the mountain in the darkness, whereas Text Two begins with a description of the landscape • Text Two describes how she travelled to Bhutan but there is no mention of this in Text One • the writer's mood in Text One varies and includes excitement and humour; however, the writer's mood in Text Two seems more calm and reserved • the purpose of Text Two is to inform but Text One also sets out to entertain and provoke thought • Text Two concludes with what appears to be a summative comment expressing how the writer is 'full of admiration for this small country', whereas Text One leaves the reader with the philosophy he has learned that 'The journey is the happiness' and we do not know how his cycle trip ends. Reward **all** valid points.

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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.

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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 an article for a website competition – informative and descriptive. **Audience:** general readership of a website. The focus is on describing a most memorable journey. There should be an attempt to engage and influence the audience. **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 such as pictures or hyperlinks. There should be a clear organisation with an introduction, development of points and a conclusion. **Responses may:** • describe a memorable journey e.g. travel abroad; an everyday journey to school or a place of work; a journey back to a birthplace • consider a 'metaphorical' journey e.g. of self-discovery; educational; health-related; relationships • explain why the journey was so memorable • offer advice or guidance to the reader. *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.

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Question Number	Indicative content
7	**Purpose:** to write a guide – informative and persuasive. **Audience:** young people. The focus is on communicating ideas about the benefits of exercise. A range of approaches could be employed. **Form:** candidates may use some stylistic conventions of a guide such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion. **Responses may:** • focus on one or several different types of exercise; these may include team sports or individual pursuits • explore the physical benefits of exercise • consider the positive impact of exercise on mental health • look at how there can be a social/friendship aspect of exercise • include the contribution that PE at school can make. *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.

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Writing assessment grids for Questions 6 and 7

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.

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Questions 6 and 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. • 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.

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