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Mark Scheme (Results)

January 2022

Pearson Edexcel International GCSE In English Language (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 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.

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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: • 'respect' (1) • 'appreciation' (1) • 'fame' (1) • '(and, well, a lot of) money' (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 Willard Wigan's childhood, in own words where possible, up to a maximum of **four** marks. For example: • Willard Wigan lived in Birmingham during the 1960s • he could not read / and as a result his teachers and fellow pupils made fun of him • nobody realised that he had a problem as the idea of dyslexia was not understood • his teachers told him that he was not clever • at school he was informed in front of his class that he would never be successful at anything • when he was five, as an escape from school, Willard Wigan went to his garden shed / and started to make little sculptures • he made friends with ants • he constructed very small homes for ants • he also made minuscule clothes for the ants • because his teachers belittled him, he made tiny models of them so they too would look small 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.	Mar
3	Accept any reasonable explanation of what we learn about Willard Wigan and his work, up to a maximum of **five** marks. For example: • Willard Wigan managed to overcome his dyslexia: 'he turned his teachers' taunts into a challenge' • he was praised by the Prince of Wales who called his sculptures '"phenomenal"' and gave him an award • being recognised for his talent after years of being told he was a failure is very important: '"a moment like that means everything"' • his work is so impressive that it has been called '"The eighth wonder of the world"' • his work is difficult and can be 'a frustrating challenge' • Willard Wigan takes pride in the positive reaction that his sculptures provoke: 'he likes to see the look of awe in their faces' • his work goes beyond art as his skill in 'working microscopically' can help 'people in the technology and medical fields' • experts in other areas struggle to comprehend what he is able to do: 'Scientists are often baffled at Wigan's ability to sculpt at the microscopic level' 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 and engage 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 some of the following points: • the opening clause, 'As a child I suffered', evokes immediate sympathy from the reader; the conjunction 'but' then introduces a sense of positivity and the reader is intrigued to know how Zephaniah was able 'to turn dyslexia to my advantage' • the use of parallel structuring and reference to respected professions in the second sentence suggests how creative and constructive people with dyslexia can be: 'We are the architects, we are the designers' • the personal pronoun 'we' connects the writer with his readers • the list of three negative phrases in 'no compassion, no understanding and no humanity' emphasises how harshly the writer was treated at school • the metaphor 'the past is a different kind of country' highlights how attitudes have altered; this is further supported by the fact that, whilst he now realises he was being stereotyped, at the time he was 'happy' when the teacher told him, ''We can't all be intelligent, but you'll end up being a good sportsperson'' • Zephaniah includes anecdotes to bring his experiences to life for the reader; we learn how teachers were dismissive of his ideas, creating sympathy – and perhaps empathy – with the writer • the use of direct speech might shock the reader by demonstrating how students were treated harshly and shown no respect by their teachers: '"Shut up, stupid boy."', '"How dare you challenge me?"' • he talks of the 'hard work' of reading, which clarifies how something that many people take for granted was difficult for him • time markers are employed to trace his development so that the reader has a clear idea of the chronology: 'when I was 10 or 11', 'When I was 13', 'At 21' • Zephaniah shows how dyslexia and his consequent struggles had a negative impact on his life: 'I got thrown out of a lot of schools' and he was subsequently sent to borstal • he explains how, against the odds, he has avoided prison and offers the opinion that this is 'about conquering your fears and finding your path in life' • he feels that he has perhaps been lucky by contrasting his experiences to those of others: 'opportunities opened for me and they missed theirs' • a light-hearted approach is used to show how when he first found out he was dyslexic at 21, he still had no idea what it was and asked: '"Do I need an operation?"'

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	• the reader may feel admiration for Zephaniah when he lists his achievements: 'I wrote more poetry, novels for teenagers, plays, other books and recorded music' • he describes his success in life to give reassurance to others that problems can be overcome: 'Brunel University offered me the job of professor of poetry and creative writing' • practical examples of how he copes with his dyslexia are given: 'I have to draw something to let me know what the word is', 'When I go to literary festivals, I always get an actor to read it [extracts from his novels] out for me' • he links the prejudice against dyslexics with racial prejudice but shows no self-pity and simply says, 'It's not my problem, it's theirs' • the tone throughout is confident and reassuring to those who might also be dyslexic and Zephaniah addresses them directly through the use of the second-person pronoun: 'If you're dyslexic and you feel that there's something holding you back, just remember: it's not you'. The colon causes the reader to pause before the final strong, brief statement • the writer gives advice to the parents of anyone with dyslexia through the imperative 'don't think of it as a defect' with its increased impact through the repeated 'd' sound, and offers the optimism of 'you may have a genius on your hands' • the repetition in the final paragraph of "'we are the architects. We are the designers'" acts as an emphatic refrain of the writer's message • the use of many simple sentences throughout and informal language serve to clarify the writer's views and form a close relationship with his audience • the concluding rhetorical question "'Bloody non-dyslexics … who do they think they are?'" may cause the reader to ponder the answer. Reward **all** valid points.

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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. • 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 ways in which the writers present their ideas and perspectives about the experiences described. 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 some of the following points: • both texts convey a positive message about British men overcoming dyslexia and achieving creative success • both men were treated badly by their teachers: in Text One Willard Wigan was 'ridiculed by teachers' and in Text Two Benjamin Zephaniah was told to '"Shut up"' • both men were labelled as 'stupid' by their teachers • both men were 'written off' as young boys: in Text One Willard Wigan was presented to the class as '"an example of failure"' and in Text Two Benjamin Zephaniah was told that, ''We can't all be intelligent'' • both Willard Wigan and Benjamin Zephaniah were creative from a young age: 'at just 5 years old' Wigan began his micro sculpting and when Zephaniah 'was 10 or 11' he composed poems that his sister would write down for him • both writers show how dyslexia was not really known about or understood in the past: in Text One the writer states 'No one talked about dyslexia in those days', and in Text Two Zephaniah tells the reader, 'I'm of the generation where teachers didn't know what dyslexia was' • both writers make reference to the unkindness with which people with dyslexia were treated in the past: in Text One Wigan was 'ridiculed by teachers and peers alike', and in Text Two Zephaniah says of the education system 'that there was no compassion, no understanding and no humanity' • both writers show how the men, when young, wanted some kind of revenge on their teachers: in Text One Wigan made micro versions of his teachers as '"They made me feel small, so I wanted to make them look small"', and in Text Two Zephaniah 'stole his [teacher's] car and drove it into his front garden' • both texts show how the men were failed by the traditional education system: in Text One Wigan had a 'lack of schooling and reading and writing skills', and in Text Two Zephaniah left school 'unable to read and write, with no qualifications' • both writers show how people with dyslexia may see the world differently: in Text One the writer asserts that 'Many dyslexics have a remarkable ability to think outside the box', and in Text Two Zephaniah tells us that he learned 'to see the world more creatively'

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	• both of the men are shown to have achieved wide recognition for their talents: in Text One we are informed that Wigan was awarded an MBE and in Text Two Zephaniah was invited to become 'professor of poetry and creative writing' at Brunel University • Text One is written in the third person whilst Text Two is a much more personal first-person narrative in which the writer directly addresses the reader at times • the purpose of Text One is primarily to inform whereas Text Two also offers advice and reassurance • in Text One Wigan 'began to seek refuge from school' and withdrew, but in Text Two Zephaniah was more confrontational and was 'expelled partly because of arguing with teachers' • in Text One the reader is given a lot of information about what and how Wigan sculpts, whereas in Text Two we learn nothing of Zephaniah's subject matter and just a little about the process of writing • in Text One we are told that Wigan's work is 'gruelling' to produce, but in Text Two Zephaniah says he has an actor read from his novels in public 'Otherwise all my energy goes into reading the book' • the language used in Text One is always quite formal, but in Text Two Zephaniah often uses colloquial phrases 'We've got it going on', 'don't be heavy on yourself', where the use of pronouns helps to form a close relationship with the readers • in Text One we learn how Wigan worked in a factory for 'two decades' before finding success with his art, however in Text Two we do not hear of Zephaniah doing any other work • the tone of Text One is admiring, whereas the tone of Text Two is more lively and, although always confident, is also at times light-hearted, celebratory and reassuring • in Text One it is made clear that Wigan's skill is unique and has the potential to be utilised in other fields such as 'technology and medical' to help people; Zephaniah inspires children with dyslexia who seem 'proud to be like me' and his fame may have played a part in changing attitudes to dyslexia. Reward **all** valid points.

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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. • 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 the text of a leaflet – informative and advisory. **Audience:** school students. The focus is on communicating ideas and advice about how to cope with bullying. There should be an attempt to engage and influence the audience. **Form:** candidates may use some stylistic conventions of a leaflet 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:** • explain the different forms that bullying behaviour may take, for example verbal insults, online harassment, physical intimidation, social exclusion, coercive control, etc. • offer advice and strategies for combating bullying behaviour • include 'case studies' and 'statistics' • refer to personal experiences (which could be real or imagined). *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 formal letter – informative and explanatory **Audience:** a museum director. The focus is on communicating ideas about what items should be displayed in a new exhibition entitled 'Life in the Twenty-First Century'. A range of approaches could be employed. **Form:** the response should be set out effectively as a formal letter, using organisational features. Candidates do not have to include postal addresses but should include an appropriate salutation and valediction. There should be a clear introduction, development of points and a conclusion. **Responses may:** • recommend a range of different items that the writer thinks should be displayed, for example laptops, smartphones and watches, other electronic equipment, modes of transport, medical innovations, examples of art, clothing, printed documents, swipe cards, photographs, etc. • explore the writer's reasons for choosing the items • explain what the items reveal about modern life • adopt a serious or light-hearted approach. *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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