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Mark Scheme (Results)

Summer 2022

Pearson Edexcel International GCSE
In English Language (4EA1)
Paper 01 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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Placing a mark within a level

- 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.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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: • '(the) novelty' (1) • '(the avalanche of) information' (1) • '(the) busyness' (1) • 'I was good (at it)' (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 the writer's thoughts and feelings, in own words where possible, up to a maximum of **four** marks. For example: • the writer feels that the girls at school look down on her • she is unhappy that her mother, Win, supports her classmates' views about her winning the poetry prize • she thinks that her mother deliberately wants to stop her feeling too proud • she believes that her mother can never simply congratulate her • the writer thinks that her mother intuitively knows where she lacks confidence and can make her feel even more insecure • she realises that her brother, David, does not get on as well at school as she does • she is astounded at her mother's disappointment that Deborah is more successful than her brother and that she believes that doing well at school is less important for girls than for boys • she is so taken aback by her mother's opinions that she cannot respond • she feels that her mother's views are hurtful and very unjust, not just to her on a personal level but to every girl 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 description of the argument between the writer and her parents, up to a maximum of **five** marks. For example: • the row about whether the writer should go away to university lasts a long time: 'The arguing went on and on' • the writer's mother, Win, seems to speak on behalf of both parents, using the pronouns 'we' and 'us' • Win expresses the view, still common at the start of the 1960s, that a single woman should live at home ''until you're married'' and thinks that Deborah should attend a local university • the writer protests that she wants to get away from home and does not understand her mother's stance: ''You've been telling me how much you hate it all your life'' • Win's 'Pursed lips' clearly show that she is unhappy/angry with Deborah's refusal to conform • Win expresses her points forcefully in short sentences • when Deborah points out that Win seems rather hypocritical as ''You didn't stay with your family'', she is told ''I moved where my husband wanted to go. That's what wives do'' • Win tells Deborah that she is not allowed to leave home: ''Your father and I forbid you'' as ''You are still a child'' • Deborah is defiant: ''You can't forbid me'' • Win ends the argument thinking she has successfully enforced her will and refuses to discuss it further: ''That's an end to it'' 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 8 to come to an overall judgement. Responses may include some of the following points: • the end of the first paragraph, in which the writer ponders whether the end of term might be 'in my case perhaps the end of school forever', causes the reader to wonder why Adeline does not know this fact and what the alternative might be • the use of foreshadowing in the fact that 'The radio warned of a possible typhoon' may suggest to the reader that there could be some upheaval to come for the writer • the girls are playing Monopoly but Adeline's statement that she 'threw the dice' may convey a sense of risk or uncertainty about her future • Adeline's worry about leaving school is described with the simile 'throbbed at the back of my mind like a persistent toothache', giving the reader the sense that she is in continual pain and discomfort • Ma-mien Valentino speaks to Adeline in a series of short, peremptory sentences, three of which end in an exclamation mark, conveying a sense of haste and urgency • alliteration in the phrase 'Full of foreboding' emphasises the apprehension felt by both Adeline and the reader • use of the simile 'as in a nightmare' to describe Adeline's dash down the stairs further conveys the fear she is experiencing • Adeline is curious to know 'who had died this time', making the reader wonder why she assumes this to be the only explanation for the summons • the chauffeur's nonchalant and offhand attitude delays the revelation of why Adeline has been called home but leads to her trepidation increasing; she becomes 'full of dread' and 'wondered what I had done wrong', arousing the reader's curiosity and concern • the new house is only a 'short drive' away, but Adeline appears unfamiliar with it and the reader may question why this is so • the fact that Adeline has 'never been invited' to her father's room seems odd and the Biblical description of it as 'the Holy of Holies' implies that he is a God-like presence to her • the monosyllabic question 'Why?' followed by ellipsis shows her bewilderment as to why her father wants to see her • the fronted adverbial 'Timidly' intensifies the anxiety that Adeline is feeling at the thought of seeing her father and the reader is in a state of anticipation • the two rhetorical questions regarding her father's motives show Adeline's lack of trust in him and the reader is intrigued by her fear that it may be 'a giant ruse on his part to trick me'

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	• the one-sentence paragraph made up of three short questions in the present tense – 'Is it possible? Am I dreaming? Me, the winner?' – shows a swift change in Adeline's mood to one of disbelief and excitement • that Adeline's father 'For once' expressed his pride in her demonstrates to the reader that his good opinion of her is unexpected • her extreme delight that she has pleased her father is conveyed to the reader using hyperbole: 'all the joy in the world'; 'I only had to stretch out my hand to reach the stars' • the repetition of the noun 'heaven' to describe England leads the reader to infer that Adeline cannot imagine a better place to go • the use of direct speech in the exchange between Adeline and her father demonstrates the power differential and the verbs and adverbs employed reveal how mercurial he is, as his mood can swiftly move from 'he laughed approvingly' to 'he scoffed' • after her father's scathing dismissal of Adeline's desire to study literature, the single-line paragraph 'I waited in silence. I did not wish to contradict him' creates suspense as the reader, with Adeline, awaits his decision • Father's repeated use of the simple future tense ''you will'' reveals his traditional patriarchal attitude that will brook no discussion, but Adeline's humble response shows that she is very grateful to be allowed to attend university even if she is not permitted to choose her course of study. 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 11 to come to an overall judgement. Responses may include some of the following points: • both extracts are first-person accounts that focus on the complex relationship between a teenage girl and a parent • both of the writers enjoy their time at school: in Text One the writer states that 'I loved school so much' and in Text Two the thought of leaving school is so painful to the writer that she says it 'throbbed ... like a persistent toothache' • both of the authors win a writing competition: in Text One Deborah wins 'a prize for poetry' and in Text Two Adeline wins 'first prize in the International Play-writing Competition' • each writer wants praise from their parent but describes how the parent seems surprised that their daughter has won a prize. In Text One 'Win seemed puzzled' and in Text Two Father asks ''How come *you* won?'' • both writers describe their desire to leave home to continue their education at university • both writers describe how their parents are domineering, wanting to make decisions for them and expecting their will to be obeyed. In Text One Win states ''Your father and I forbid you from going'' and in Text Two Father declares ''you will go to medical school'' • the parents in each text have very rigid thoughts about careers that are suitable for their daughter. In Text One Win tells Deborah that teaching is ''A good job for a woman. For a mother'' and in Text Two Father states that a career in obstetrics is ''a foolproof profession for you'' • both texts include the use of direct speech to create a sense of immediacy and give the reader the sense that they are present at the encounters • in both texts the parent seems scornful of their daughter's ambition. In Text One Win warns Deborah that she ''wouldn't be able to keep up with'' the other students at university and in Text Two Father claims that if Adeline tries to become a writer she will ''starve'' • both writers experience a range of emotions: in Text One the writer expresses disappointment, resentment and anger and in Text Two these include fear, foreboding and joy • in both texts the parent speaks in short, emphatic sentences to indicate a forceful attitude • Text One covers a time span of several years, whereas Text Two describes the events of just one day • Text One is set in Scotland in the 1970s and Text Two is set in China in the 1950s; although the settings are two decades apart, the parents express similar views

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	• the writer of Text Two uses more descriptive and figurative language throughout her account • in Text Two the writer has friends at school, whereas in Text One the writer feels that the other girls, who are 'sneering and shaking their little heads', look down on her • in Text One, the writer's main interaction is with her mother, who appears to speak on behalf of both parents, but in Text Two the writer meets only with her father as her stepmother is 'out playing bridge' and appears to take little interest in Adeline • in Text One the writer's parents do not want her to leave home to attend university, telling her ''your place is at home with us'', but in Text Two the writer has been sent away to boarding school and her father is happy for her to go to university in another country • in Text One the writer stands up to her parents, declaring ''You can't forbid me'', and feels free to argue with them, whereas in Text Two the writer defers to her father, stating 'I did not wish to contradict him' • in Text One the writer finds it 'deflating' that her mother cannot show pride in her daughter's achievements, whereas in Text Two the writer's 'whole being vibrated with all the joy in the world' when her father expresses pride • Text Two does not give any perspective from the writer as an adult but Text One includes some retrospective reflection on her relationship with her mother: 'I failed to get to know my mother very well'; 'years later, I started to realise there were respects in which she hadn't mothered well at all' • in Text One the writer refers to her parents by name, 'Win' and 'John', suggesting a less deferential relationship, while in Text Two the writer refers to her father respectfully as 'Father' and seems nervous about his reactions • Text One ends on a note of defiance with the writer asserting 'for all their talk Win and John couldn't stop me', whereas Text Two concludes with the writer expressing respectful gratitude to her father: 'Thank you very, very much.' 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 a leaflet – informative and advisory. **Audience:** parents/carers of teenagers. The focus is on communicating advice to parents/carers about how to help and guide teenagers. 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 like pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion. **Responses may:** • consider what issues teenagers may face in their lives such as school/college; friendships; relationships with family members and/or partners; health; body-image; stress; peer-pressure • offer advice on the different ways in which parents/carers can best support teenagers • suggest what parents/carers should **not** do • include statistics, quotations, anecdotes, 'expert' opinion to support points • adopt a serious or more 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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Question Number	Indicative content
7	**Purpose:** to write a speech – informative, discursive and persuasive. **Audience:** school or college leavers and their parents/carers. The focus is on communicating ideas about the options open to those leaving school or college. A range of approaches could be employed to engage and influence the audience. **Form:** the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion. **Responses may:** • consider the different options that are available to school/college leavers for example: taking a gap year; travelling; going to university; taking up an apprenticeship or internship; starting paid employment • explore the factors that should be taken into consideration when reaching a decision about what option to choose • look at where leavers can access information and advice • include statistics, quotations and anecdotes to support points • employ a personal or more general 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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