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Pearson Edexcel

Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE
In English Language (4EA1)
Paper 1R: 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: • ('crowd) struggles to control' (1) • 'a number of' (1) • 'stocky' (1) • 'short-legged' (1) • '(wearing scarlet pom-pom) hats' (1) • 'garlands (round their necks') (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 Prince Malik, in own words where possible, up to a maximum of **four** marks. For example: • Prince Malik lives in a big house/is wealthy/is an important figure • he is hospitable as he has arranged a meal for his guests • he talks about his life • he is unhappy that traditions are being lost/ is old-fashioned • he prefers country life to urban life • the Prince enjoys the pastimes of the countryside and goes riding every day • he feels that he is part of a dying breed of people/ some one who likes to arrange activities for people • he invites his visitors to a bull race; this could indicate that he is kind or wants to show them a local sport • the writer feels Prince Malik would not allow them to refuse his invitation which suggests he is forceful 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 bull race, up to a maximum of **five** marks. For example: • many people struggle to fit the yoke onto the bulls: 'dozens of people grapple to get the *joot* onto the two sets of shoulders' • the bulls move in a frantic manner in order not to be engaged in the race: 'the bulls …duck and weave … in a desperate attempt to avoid being involved in the racing' • the bulls have to be forced to the starting line, to which they are 'dragged unceremoniously' • they are then manoeuvred into place by the outriders who 'heave them into position' • the rider anxiously holds a flag and prepares to leap onto the board when the bulls are freed from restraint • the timing of the bulls being released and the jockey getting onto the board is very important • the rider has to maintain his balance as the bulls run off • at first, the outriders move beside the bulls to keep them on course • when the outriders drop away, the rider is dragged across the rough ground 'hanging on for dear life' • one pair of bulls breaks away and charges at the people watching • another pair of bulls run off the racetrack after 'taking out the flag' 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 create a sense of excitement and danger. Examiners should refer to the following bullet points and then to the table on page 10 to come to an overall judgement. Responses may include some of the following points: • the reference in the first sentence to trying to find 'the best viewing spot' demonstrates that the writer is extremely keen to see the race • the writer's use of the term ''Wacky Races'', referencing the American cartoon series, implies that the race is likely to be chaotic and unpredictable • the use of direct speech from 'the lads' gives a sense of immediacy; their direction to Levine to ''climb inside'' the boot of the car in order to ''point your camera towards the race'' gives the impression of a potentially dangerous situation • the writer's request that they ''try and get to the front'' displays an eagerness to be fully involved in the spectacle • Yaqoob and Iqbal are described as 'suddenly fired up with enthusiasm' for the race; the metaphor 'fired up' suggests a sudden burst of fervour and excitement • although poised ready for action, 'We waited for eternity'; the use of hyperbole (at this point the wait has been less than an hour) shows the writer's frustration at the delay and her avid desire for the race to happen • the metaphor describing how the writer is 'perched in the boot' suggests a precarious position. The verb 'perched' is later repeated twice in the extract: once to describe how the jockeys are positioned on their carts and secondly to describe how some spectators are placed on lorries • just as the writer is on the verge of giving up hope, she describes how she can see two carts coming towards them but almost obscured by 'a cloud of fumes and dust'; this imagery gives a clear sense of the smells and noise created by the 'fifty vehicles' behind them and creates a scene of anticipation and excitement • the noise and sense of potential danger are enhanced by the use of onomatopoeia and zoomorphism as the vehicles are 'roaring' • the speed of the donkeys is stated – 'looked close' to '40 kph' –and this adds to the sense of danger and excitement • the cacophony created by the racegoers is emphasised through the writer's listing of different noises: 'horns tooting, bells ringing, and the special rattles used just for this purpose'; the use of onomatopoeia and the present participle enhance the feeling of exhilaration felt by the onlookers and their elation is further conveyed through their vocal contributions to the noise levels as they 'all cheered and shouted' • the desire of the spectators to view the race leads them to adopt hazardous viewing spots which are listed to create a sense of the people's excitement: 'Men standing on top of their cars and vans, hanging out of taxis and perched on lorries'

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- the personification employed in the clause 'vehicles jostled to get to the front of the convoy' implies that the excitement extends to the cars and vans
- the writer employs the terminology of evolutionary theory to explain that, for the car drivers, following the race 'was survival of the fittest'; the superlative suggests that lesser-skilled drivers could be injured and so adds to the dangerous nature of the race
- the descriptions of the race as 'without rules', 'anarchic' and 'a complete flouting of every type of traffic rule and common sense' combine to deliver a view of the race as uncontrolled and unpredictable, adding to the tension and danger
- the skills needed on the part of a successful driver – 'quick reflexes' and 'nerves of steel' – give an idea of the risky nature of the race
- the revelation that this all takes place on 'a main road' and that 'oncoming traffic … had to dive into the ditch' further highlights the lack of safety
- the writer tells us how Yaqoob 'relished' and 'loved' the race which implies that the danger did not dent, and perhaps increased, his feelings of excitement
- the fact that there was a 'near pile-up' at the end of the race shows how perilous the race has been
- the short opening sentence to paragraph 9 'And then the trouble began' introduces a further sense of apprehension and threat which is heightened by the use of the conjunction at the start
- the tricolon 'Voices were raised, fists were out and tempers rising' suggests that there is a real risk of violence erupting
- the revelation near the end of the passage that 'the lads' are 'nervous' and the situation 'volatile' and ''starting to get nasty'' shows how the situation has become menacing.

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 ways in which the writers present their ideas and perspectives about their experiences. Examiners should refer to the following bullet points and then to the table on page 13 to come to an overall judgement. Responses may include some of the following points: • both extracts are about animal races in Pakistan, (bulls in Text One and donkeys in Text Two) • both extracts are first-hand accounts by a writer who is involved in filming the race whilst travelling • both writers adopt a narrative approach and set out to entertain the readers as well as to inform them about an unusual sport • both Palin and Levine 'set the scene' before the race: in Text One we are introduced to Prince Malik the day before the race and the scene at the racecourse is described; in Text Two Levine describes the extended anticipation as she waits for the racers • both writers describe scenes of mayhem: in Text One Palin describes how one team of bulls 'plunge headfirst into the crowd' and in Text Two Levine compares the donkey race to 'a city-centre rush hour gone anarchic'; both writers refer to the 'uproar' created by the races • both races seem to be very male-dominated • in both texts the jockeys seem to be in precarious positions: in Text One a rider 'stands, as best he can, on ... a glorified tin-lid' and in Text Two they are 'perched on top of the tiny carts' • both writers use present participles to convey the loud noise made by the racegoers: in Text One Palin states that there was 'a relentless squealing of pipes and thumping of drums' and in Text Two Levine tells of 'horns tooting, bells ringing' • both writers present the sport as hazardous: in Text One Palin describes how the jockey is 'hanging on for dear life' and in Text Two Levine's description of the race as being 'Formula One without rules' and the fact that the race ends with 'a near pile-up' suggest danger; in neither sport do the racers wear any protective gear • both writers are accompanied by local people: in Text One Palin is a guest of the wealthy Prince Malik and in Text Two the two 'lads', Yaqoob and Iqbal, assist Levine • both writers introduce elements of humour: in Text One the writer suggests one of the bulls kicks out 'maybe in protest at having to wear a scarlet pom-pom hat' and in Text Two she describes how, as they wait, 'the only action was a villager on a wobbly bicycle' • both writers appear to have a rather casual attitude towards the wellbeing of the animals: in Text One Palin states that the bulls 'are dragged unceremoniously to the starting line' and in Text Two Levine notes that the jockeys are 'using their whips energetically, although not cruelly'

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both writers make reference to gambling on animal races: in Text One Prince Malik tells the writer ''quail racing is where the big money goes'' and in Text Two, Levine tells how 'a hundred punters had all staked money on the race'

both writers use the same verb to show how there are near-collisions in the races: in Text One the cameramen have to 'dive for cover' and in Text Two 'oncoming traffic … had to dive into the ditch'

both writers include some direct speech with use of exclamation marks to bring added life to the narrative and give a clear idea of the characters. In Text One we see how Prince Malik shouts orders – ''Walk round the side!'', ''Right! Start now!'' – and in Text Two we learn of Yaqoob's casual attitude to driving illegally, "I don't even have my licence yet because I'm underage!"

Text One is written in the present tense which helps to provide a sense of immediacy, whereas Text Two is written in the past tense

Palin in Text One feels compelled by Prince Malik to accept the invitation to the race, as he states ''we can't say no. He wouldn't let us", whereas Levine in Text Two injects Yaqoob and Iqbal 'who had never been interested in this Karachi sport' with her own enthusiasm to see the race

in Text One the writer is merely a spectator of the bull race, whereas in Text Two she becomes a participant in the second race 'of motorised spectators' chasing after the racing donkeys

in Text One the race, although chaotic, does take place on, 'a course ... marked by red flags', whereas in Text Two the race takes place on a 'main road'

Palin gives the reader information about the race and describes the bulls, but Levine gives little detail of the donkeys and their actual race beyond stating that 'the Kibla donkey is said to achieve speeds of up to 40 kph'

in Text Two the spectators, rather than being merely observers as in Text One, pursue the donkey carts and the writer states how 'there were two races'

Palin in Text One describes how the 'racing is drawing to a close' peacefully, but in Text Two 'The race was over' suddenly 'And then the trouble began'.

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 speech - informative and discursive. **Audience:** the writer's peers. The focus is on communicating ideas about sports involving animals. There should be an attempt 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:** • describe the different types of sports which involve animals • explore reasons why it may be acceptable to use animals in sports, for example: tradition; animals enjoy the sport; raises money; animals are well cared for • explore reasons why it may not be acceptable to use animals in sports, for example: cruel treatment; removing an animal's freedom; some sports are dangerous • express strong views • write from a general or personal perspective. *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 magazine article – informative and discursive. **Audience:** general readership but the writer could specify. The focus is on communicating ideas about whether it is better to live in a city or in the countryside. A range of approaches could be employed. There should be an attempt to engage and influence the audience. **Form:** candidates may use some stylistic conventions of a magazine article 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:** • consider the advantages of living in a city, for example: a range of museums, theatres, music venues; diverse population; range of shops; range of employment opportunities; good public transport • look at the disadvantages of living in a city, for example: traffic and pollution; crowds; high costs; smaller living spaces; higher crime rates; loneliness • consider the advantages of living in the countryside, for example: fresh air; plenty of space; safer environment for children; nature and wildlife; close communities • look at the disadvantages of living in the countryside, for example: lack of jobs; few entertainment facilities; need for own form of transport; may have to travel long distances for shops, schools/colleges and other facilities • write from a general or personal perspective. *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 andideas ; 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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