www.dynamicpapers.com



Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE

In English Language (4EA1)

Paper 01: Non-fiction Texts and Transactional Writing

www.dynamicpapers.com

Edexcel and BTEC Qualifications

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

Pearson: helping people progress, everywhere

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

January 2023

P71972

Publications Code 4EA1_01_2301_MS

All the material in this publication is copyright

© Pearson Education Ltd 2023

www.dynamicpapers.com

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

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

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

www.dynamicpapers.com

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.

www.dynamicpapers.com

Section A: Reading

Question Number	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	Accept any of the following, up to a maximum of **two** marks: • 'pitbull (s)/dogs ' (1) • 'rats' (1) • '(flocks of) gulls' (1) • 'pigeons' (1) • '(a fleet of) raptors' (1) • 'other birds' (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 thoughts and actions, in own words where possible, up to a maximum of **four** marks. For example: • the writer looks intently at the magpie • it seems to him that the bird is very clever • he feels that the bird is reciprocating his close examination of it • the writer fears that things may go badly • he believes he possesses negative qualities (which may make it hard to look after the magpie) • the magpie, to his mind, is behaving like a small child • he thinks that the magpie is fragile /but gaining in strength each day • the writer does whatever the magpie seems to demand • he collects food for the bird • his whole life is devoted to looking after the bird, which wears him out Reward **all** valid points.	**(4)**

www.dynamicpapers.com

Question Number	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable explanation of what we learn about the magpie, up to a maximum of **five** marks. For example: • the magpie is getting larger as it 'outgrows its box' • it moves in a lively way – 'scrabbles energetically' – and demands to be carried • it is keen to investigate its surroundings and 'explore the world of our bedroom' • some of its movements seem ungainly: 'pattering steps and clumsy leaps' • the magpie's body seems too large for its delicatelooking legs • it eagerly explores potentially dangerous areas of the house • it now looks attractive: 'quite a handsome fellow' • it has a confident demeanour, carries itself like royalty and looks as if it is wearing luxurious clothes • the magpie likes to climb all over the writer: 'I seem to be his tree now' • it nips the writer with its beak and makes loud noises • the writer feels that the magpie is 'looking up to me' Reward **all** valid points.	**(5)**

www.dynamicpapers.com

Question Number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to present the two birds. 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: • in the opening sentence the adjective 'rare' suggests that these birds are unusual and therefore special • the writer is meeting her bird for the first time and the reader shares the gradual reveal of what is within the box; it is not possible for the writer or the reader to tell what is in the box as the man 'squinted into its dark interior' • the onomatopoeic noun 'thump' is used to convey a sense of the power of the first bird, emphasised further by the use of italics and repetition of the word • the fact that the man 'frowned' because the hawk has managed to remove its hood suggests that it is perhaps both powerful and scared • the time immediately before the first bird is seen is described using the metaphor of 'The last few seconds before a battle', leading the reader to infer that the bird may be aggressive • the onomatopoeia used in the phrases 'whirring, chaotic clatter of wings and feet and talons' and 'high-pitched twittering' conveys a sense of wild noise and confusion, suggesting that the bird may be frightened or panicking • the repetition of the adjective 'enormous' with use of italics emphasises the size of the first bird • the short sentences containing a range of striking metaphors to describe the writer's initial impressions of the first bird give contrasting, and possibly confusing, images of what it looks like and show how hard it is for the writer to convey its exact appearance and effect; the simile 'like gold falling through water' suggests something very precious • in contrast to the images of beauty, the writer recounts in apparent horror how 'For one awful, long moment she is hanging headdownward' and the simile 'like a turkey in a butcher's shop' suggests that the bird might even be dead • the writer seems to adopt the perspective of the first bird as she uses asyndeton to convey the incredible precision of the bird's vision: 'the point-source glitter on the waves, a diving cormorant a hundred yards out; pigment flakes under wax on the lines of parked cars; far hills and the heather on them' • the writer contrasts the power of the bird now with its vulnerability as a 'lumpen, fluffy chick' • the description of the bird's 'alien brain fizzing and fusing with terror', with its use of alliteration and half-rhyme, gives a strong impression of how frightening this experience must be for the bird • the single-line paragraph five with its four short blunt sentences stating at the start that 'It was the wrong bird' powerfully conveys the writer's shock and, as with the first bird, the reader is introduced with the writer to the second bird

	• the monosyllabic exclamation '*Oh*', italicised and isolated on the page, momentarily suspends the movement of the narrative, creating a pause before the description of the writer's horrified reaction to the second hawk • the writer states bluntly that 'Everything about this second hawk was different'; the use of comparatives – 'larger, older… smokier and darker' – highlights key differences • the dark, Gothic images of the second hawk, seen in the simile 'like a Victorian melodrama' and the metaphor 'A sort of madwoman in the attack', insinuate something exaggeratedly menacing and sinister about the bird • the first bird was described as 'enormous, *enormous*' but the second one is 'much, much bigger'; the repetition of the modifier adds emphasis to the idea of its size • the writer continues to show the different impressions she has of the two birds by saying of the second bird, 'instead of twittering, she wailed' and describing its noise as 'like a thing in pain'; these serve to enhance the contrast with the first bird and convey the sense that both the bird and the writer are unhappy • the close positioning in one line of the three words 'blank', 'crazy', 'madness' suggests dangerous and unpredictable qualities in the second hawk • the writer's statement that 'I didn't recognise her' indicates that she feels no connection with this second bird • the use of italics in the antithetical short statements '*This is my hawk*', '*This isn't my hawk*', '*But this isn't my hawk*' and the repetition within the final two sentences draw attention to the writer's feelings of disbelief and dread, highlighting her reluctance to accept the bird. Reward **all** valid points.

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.

www.dynamicpapers.com

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.

www.dynamicpapers.com

Question Number	Indicative content
5	Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives. 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 written in the first person, allowing the reader to understand the writers' feelings and experience events with them • both writers describe meeting a bird, or birds, for the first time but in Text One it is by chance and in Text Two it is a planned meeting • both extracts make reference to the bird arriving in a box: in Text One, this is simply described as a 'cardboard box' but Text Two spends longer describing the box, built of 'thin plywood' with 'hinges of carefully tied string', and the moment of opening it • the loud noises made by the birds are described in both extracts: in Text One the bird 'screams right in my earhole'; in Text Two the first bird makes 'a high-pitched twittering' and the second bird 'wailed' • both writers express an unwillingness to accept care of a bird: in Text One this is because 'Things just seem to fall apart in my hands and this bird is all too breakable' and in Text Two because the second bird horrifies her • both writers suggest that the bird is precious: in Text One, Gilmour refers to 'flight feathers flashing like jewels' and in Text Two, Macdonald describes the first hawk as 'like gold falling through water' • both writers convey their feelings about their experiences. The writer of Text One recounts how his initial reluctance to look after the fragile baby bird changes as he cares for it, whereas in Text Two the feelings range from her initial anticipation and awestruck reaction to the first bird to her panicked response to the second bird • both writers describe the colour of a bird's eyes: in Text One, the magpie's eyes are 'mineral-blue' and 'pale gemstone' and in Text Two the first bird's eyes are 'the colour of sun on white paper' • both writers use imagery to help the reader picture the bird or birds: in Text One the bird has 'something princely in the way it struts...in its cape of black silk and snowy ermine fur', whereas the first bird in Text Two is described lyrically with the metaphors 'a conjuring trick', 'A reptile', 'A fallen angel', 'A griffon' and 'A broken marionette' and the second bird is 'a sort of madwoman in the attack' • both writers employ a simile to describe the bird's behaviour: in Text One Gilmour says, with a touch of humour, how the magpie is 'as demanding and unreasonable as a toddler in a sweet shop' and in Text Two, Macdonald describes her horror at the second bird which 'came out like a Victorian melodrama'

www.dynamicpapers.com

	• both writers are honest about what they see as their own shortcomings: Gilmour confesses 'I am chaos' and Macdonald admits to 'saying stupider things' in her panic • both writers describe gazing at a bird that is looking back at them: in Text One, Gilmour believes there is 'an intelligence that is scrutinising me just as intensely as I am it', but in Text Two Macdonald tells how with the second hawk, 'I looked into her eyes and saw something blank and crazy in her stare' • in Text One the writer, who is a novice with birds, tells of the unexpected rescue and nurture of a baby magpie, whereas in Text Two the writer, who is knowledgeable about birds of prey, is acquiring a bird to train and writes about the two birds she encounters • the writer of Text One sets the scene at the start with a description of the magpie's fall from the nest and the urban environment where it takes place; Text Two opens in medias res in the middle of Macdonald's meeting with the hawk-seller • the bird in Text One is very small and fragile when the writer first sees it – 'A black and white ball of fluff the size of a child's fist' – whereas the birds in Text Two are large and seem powerful • the writer of Text Two creates a powerful tension by gradually revealing the first bird so that the reader shares a sense of anticipation alongside her, whereas in Text One there is little suspense and the bird is seen almost immediately • Text One recounts the writer's developing relationship with the bird over the space of two weeks, but the events of Text Two take place over a short period of time • the tone of Text One is quiet and reflective, whereas that of Text Two starts off calmly but becomes tense and dramatic • Text One is written in the present tense but the writer of Text Two varies verb tenses to heighten the sense of drama • Text One concludes with the writer expressing how he feels the magpie is attached to him and 'watching and waiting for me to show him how to be', whereas Text Two ends on a dramatic cliffhanger leaving the reader wondering whether the writer will be granted her wish. Reward **all** valid points.

www.dynamicpapers.com

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.

www.dynamicpapers.com

SECTION B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.

Question Number	Indicative content
6	**Purpose:** to write a letter – informative, discursive and advisory. **Audience:** readers of a magazine. The focus is on informing teenagers of the future about what life is like now and offering advice. **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:** • present a range of information about life nowadays perhaps looking at world events, the influence of technology, recent inventions, popular music, films, books, celebrities, sport, education • give thoughts and opinions about how life might be the same or different for teenagers of the future • offer advice to future teenagers • take a serious or light-hearted approach • write from a general perspective or from the point of view of a teenager or adult. *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.

www.dynamicpapers.com

Question Number	Indicative content
7	**Purpose:** to write a speech – informative and discursive. **Audience:** not specified in the question so could be a general audience or candidate may specify. The focus is on communicating ideas about role models. 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:** • explore reasons why celebrities might be considered good role models and look at specific examples • consider reasons why celebrities might not be considered good role models and look at specific examples • describe other people who could be regarded as good role models • explain why we need role models and what we might learn from them • 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.

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.

www.dynamicpapers.com

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.

www.dynamicpapers.com

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.

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