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Mark Scheme (Results)

Summer 2023

Pearson Edexcel International GCSE
In English Language (4EA1)
PAPER 1: Non-fiction Texts and Transactional Writing

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Summer 2023
Question Paper Log Number P72856
Publications Code 4EA1_01_2306_MS
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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	*It stems partly from the desire to use my knowledge as a surgeon to help people and partly from the thrill of just being in those terrible places, of living in a zone where most people have neither been nor want to go.* Accept any of the following, up to a maximum of **two** marks: • '(the) desire' (1) • ('to use) my knowledge (as a surgeon)' (1) • '(to) help (people)' (1) • '(the) thrill (of just being in those terrible places)' (1) • 'living in a zone where most people have neither been (nor want to go)' (1)	**(2)**

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Question Number	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	*Suddenly, the door of the operating theatre flew open. It was the hospital security manager.* *'We've got intel that says the hospital's going to be attacked by shelling in five minutes. Everyone out.'* *Everybody else in the room began making a beeline for the door, joining the rest of the staff heading out of the hospital as fast as they could.* *By this time, the little girl was asleep, and on the ventilator. She was a pitiful sight. The time she had left to live could be counted in minutes, not hours, whether there was an airstrike or not.* *Lots of things went through my mind. The most burning thought was that I could not leave this little girl to die on her own. She was an innocent child and did not deserve such a fate. I had thought I might die during the shell attack on the safe house the previous evening. But maybe* this *was the moment it ended. And if it was, did I need to save myself? The answer, of course, was no.* *I was on my own in the world, with no parents, no siblings, no wife, no children. I made a conscious decision to stay.* Accept any reasonable description of what happens, in own words where possible, up to a maximum of **four** marks. For example: • the manager responsible for safety bursts into the operating theatre • the staff are warned that the hospital will be bombed and told that they must leave • the other people make their way out as quickly as possible • the little girl who is a patient has been anaesthetised and is near death • David Nott thinks that he cannot abandon the child who is a blameless victim of war • he thinks that he might die in the attack on the hospital • he questions whether he should ensure his own safety but knows he could not do so • as he has no dependants, Nott decides to stay with the little 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	*I went to see her every day after that, and got to know her family well. Her name is Aysha and the photograph I have of me standing by her hospital bed, both of us smiling, says it all.* *Perhaps it had been irresponsible of Mauro and me to stay, but I felt in that moment that the girl's welfare took priority. It wasn't a logical decision, it was based purely on emotion – compassion for her, and anger at the forces of war ranged against her. I was so sick of seeing badly injured children that I could not bear to see another one and stand idly by. Staying with her was a pointless act of defiance against the warmongers, but it would have been impossible to do otherwise. I was prepared to die, and I would rather have died than lived with myself knowing I'd left her alone.* Accept any reasonable explanation of David Nott's thoughts and actions, up to a maximum of **five** marks. For example: • David Nott shows a caring attitude towards his patient: 'I went to see her every day' • he becomes friendly with the little girl and her family • he is happy that he was able to save her: 'the photograph I have of … us smiling, says it all' • although some people might think he was 'irresponsible' to stay, his patient came first: 'the girl's welfare took priority' • David Nott knows that he followed his heart rather than his head: 'It wasn't a logical decision, it was based purely on emotion' • he is very angry at the effect of war on children • it has been hard to witness many wounded children and he felt he had to help this little girl: 'I could not bear to see another one and stand idly by' • although he knew his act would make no difference to those waging war, he felt he had no choice but to help • he was willing to risk his life rather than abandon the child: 'I would rather have died than … left her alone' 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 shock 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 writer shocks the reader through use of the number 'a thousand', which shows how widespread is the suffering that he has witnessed • the list of negative adjectives emphasises the hardships faced by the people: 'hungry, lean, scared and betrayed' • the fact that 'the aid agencies had yet to reach' Gufgaduud highlights how remote the region is and how the people have no support • stating that 'What might have appalled us when we'd started our trip … no longer impressed us much,' shocks the reader: the juxtaposition of responses shows how quickly the writer and his colleagues have become desensitised to what they observe • the metaphor 'ghost village' is suggestive of death and abandonment and links to the description of 'the ghoulish manner of journalists', which suggests that they make their living through reporting on the misery of others • the metaphor 'on the hunt' used to describe how journalists seek out a story makes them sound like predators • the powerful simile 'The search for the shocking is like the craving for a drug' implies that the journalist is thinking of his own needs, rather than the plight of those he observes • the matter-of-fact tone in which the writer informs the reader that 'This sounds callous, but it is just a fact of life' might seem unfeeling to the reader but shows how the writer's reactions towards the horrors he sees have become dulled • that Amina is searching for 'wild, edible roots' draws attention to the lack of food and might lead the reader to compare this with their own circumstances • the writer supplies Amina's daughters' names and ages which highlights the shocking fact that young children are dying because of the famine • the brevity and bluntness of the three-word sentence, 'Habiba had died', convey how this event was commonplace and might be thought to imply a lack of sensitivity • the information that the old lady has suffered a terrible gunshot injury because 'the retreating army … took revenge on whoever it found in its way' conveys the cruelty of war, further heightened by the fact that she has been 'abandoned by relations who were too weak to carry her'

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	• the parallel construction of the sentence 'It was rotting; she was rotting' implies that the old woman's wound has almost consumed her • the references to the sense of smell in 'decaying flesh', 'putrid air' and sense of touch in 'wipe your hands … after you've held the clammy palm of a mother who has just cleaned vomit' reveal the horror and distaste the writer feels • the use of an implied conversation with the reader in a short two-word sentence 'Yes, revulsion' emphasises the reader's assumed shock at the brutal honesty of his reactions • the writer describes in powerful detail the people's physical suffering: 'festering wound'; 'struggling breath'; 'the degeneration of the human body'; 'excretion of fluids'; 'vomit'; 'shrivelled body' • the repetition of the term 'feeding centre' serves to emphasise the dehumanisation of the people who are there • the use of the rhetorical question 'How could it be?' to dismiss the idea that the man's smile was one of joy starkly reminds the reader that there is no happiness in the lives of the people in Gufgaduud • the fact that the man gives 'the feeble smile that goes with apology' is shocking as he is a victim and has nothing to be ashamed or embarrassed about • the connection with the man causes the writer to question his relationship with his 'subjects'; the listing and parallel structure of 'between me and him, between us and him, between the rich world and the poor world' draw in the readers as well and might lead them to reflect on the differences in their situations • it is only in the latter part of the text that more compassionate emotions are expressed by the writer as he speaks of his 'one regret' and learns some humility from his 'brief encounter' with the man. Reward **all** valid points.

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Question 4		
Level	**Mark**	**AO2** Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
Level 1	1–2	• Basic identification and little understanding of the language and/or structure used by writers to achieve effects. • The use of references is limited.
Level 2	3–4	• Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. • The selection of references is valid, but not developed.
Level 3	5–7	• Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	8–10	• Thorough understanding and exploration of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	11–12	• Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

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Question Number	Indicative content
5	Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives. Examiners should refer to the following bullet points and then to the table on page 12 to come to an overall judgement. Responses may include some of the following points: • both texts are first-person accounts, written in the past tense, that describe significant incidents which occurred in the writers' lives whilst working in a war-torn country • both texts tell of the hardships and suffering inflicted on ordinary people by war: in Text One Nott talks of how 'It was a dire situation for the civilians on both sides' and in Text Two Alagiah describes more specifically how the people are 'hungry, lean, scared and betrayed' • both writers describe young girls who are innocent victims of war and close to death • both writers use the noun 'search' to show how they actively pursue their work in difficult situations: Nott 'travelled the world in search of trouble' and Alagiah refers to the 'search for the shocking' • both writers give numbers to show how widespread the suffering is that they describe: Nott tells how it was 'quite normal to receive something like 60 or 70 patients' in a day and Alagiah 'saw a thousand' starving people whilst in Somalia • both writers employ the language of drug use to describe their work: Nott says that his travel to war-torn countries 'is a kind of addiction' and Alagiah tells how the need of journalists to find ever-more horrifying stories is 'like the craving for a drug' • both writers talk in general of how the people they come across are suffering, but then focus in on the cases of individuals to highlight exactly how ordinary people are affected • both writers make occasional use of colloquial language, which helps to emphasise a key point for the reader: in Text One Nott says his decision to go to Gaza City was a 'no-brainer' and in Text Two the account ends with Alagiah's direct address to the unknown man: 'I owe you one' • the purpose of both texts is to inform and enlighten readers about the suffering of people in war-torn countries and in so doing perhaps arouse feelings such as pity or anger • both writers describe a significant look that they exchange with another person. In Text One, as Nott and Mauro Torre risk their lives, they lock eyes with 'a mixture of regret, respect and farewell' and in Text Two Alagiah describes how 'a fleeting meeting of eyes' with a man affects him deeply

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	• both writers may surprise or shock the readers with some of their statements about their work: Nott talks of the 'thrill of just being in those terrible places' and Alagiah refers to 'the ghoulish manner of journalists' • both writers express strong feelings. In Text One, Nott feels pity for the victims and anger towards the warmongers; in Text Two, Alagiah moves from what seems to be a rather 'callous' disregard for those who are suffering, to feeling disgust, pity and a final determination to inform the public about the situation he has witnessed • there is a similarity in the writers' interactions with others: Nott has a proactive role in the operating theatre and Alagiah states 'The journalist is active, the subject is passive' • both writers ask questions of themselves and their actions: in Text One Nott wonders 'did I need to save myself?' and in Text Two Alagiah deliberates 'how should I feel to be standing there so strong and confident?' • the writer of Text One is a doctor who has a 'desire to use my knowledge as a surgeon to help people', whereas the writer of Text Two is a journalist who 'observes' • in Text One the writer describes the experience of working in a hospital during a time of war in Gaza City in 2014, whereas in Text Two the writer is reporting on the terrible long-term consequences of warfare in 'the back of beyond' in Somalia in 1992 • the writer of Text One helps people practically by operating and saving lives; the writer of Text Two realises the best way that he can help those he saw suffering is to 'write the story of Gufgaduud with all the power and purpose I could muster' • the writer of Text Two knows the names of some of the people he encounters, but his 'one regret' is 'that I never found out what the man's name was'; the writer of Text One not only knows the name of his patient but 'went to see her every day … and got to know her family well' • in Text One, Nott makes use of direct speech at key dramatic moments, but in Text Two the writer relies on a translator and so is unable to communicate directly with the people he meets • Text One is quite a brisk narrative, whereas Text Two includes more detailed reflection of the writer's role as a journalist • the writer of Text One has the detached view of a medical professional towards a damaged human body but the writer of Text Two expresses disgust and 'revulsion' at its 'degeneration' • Text One ends with Nott's declaration that he has no doubts about the 'irresponsible' decision he made to stay, whereas Text Two ends with Alagiah's 'one regret' that he did not find out the man's name. 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 guide – informative and persuasive. **Audience:** young people. The focus is on suggesting ways in which they might help other people. A range of approaches could be employed. **Form:** candidates may use some stylistic conventions of a guide such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion. **Responses may:** • offer suggestions as to the different people who might be helped, for example: family, friends, neighbours, younger students at school, the elderly, the homeless, people with special needs, charities • give ways in which young people might help, for example: visit care homes, offer to do shopping for people, act as a mentor or 'buddy' to new students • explore how helping other people can also be of benefit to the helpers • consider how helping other people can improve communities • include such details as 'facts', 'figures' and 'case studies'. *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 an article for a magazine – informative and descriptive. **Audience:** general readership of a magazine. The focus is on describing people, places or things that the writer will never forget. There should be an attempt to engage and influence the audience. **Form:** candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as pictures or hyperlinks. There should be a clear organisation with an introduction, development of points and a conclusion. **Responses may:** • describe anything that the writer will never forget, for example: people, places, events, experiences, possessions • explain what makes these people, places or things so memorable • suggest what the writer may have gained or learned from the things described • adopt a persona that is not the candidate's own or describe people, places or things that are 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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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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