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Mark Scheme (Results)

November 2023

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 first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

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 was so nearly a fatal move. I skidded backwards, landing on my back and banging my head before spinning and sliding down the mountain at a rapidly increasing speed. Metre after metre passed by in a blur.* Accept any of the following, up to a maximum of **two** marks: • 'skidded (backwards)' (1) • 'spinning' (1) • 'sliding (down the mountain)' (1) • 'at (a rapidly increasing) speed' / 'rapidly' (1) • 'Metre after metre passed by' (1) • 'in a blur' (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	*When judged against the expertise of a lot of high-altitude mountaineers, I probably seemed fairly green. I'd started operating above 8,000 metres only a few years previously, but I'd quickly become a beast at high altitude and much of that, I'd believed, had to do with my freakish physiology[3]. Once I'd started climbing into the Death Zone, I found it relatively easy to move quickly at great heights, taking seventy steps before pausing for breath, whereas other mountaineers were only able to make four or five.* *My powers of recovery were also impressive. I often descended from peaks at speed, partying through the night in base camps and moving onto my next expedition the following morning. This was mountaineering, Nims-style: the relentless pursuit of excellence under brutal conditions. Nothing could hold me back, no matter the circumstances.* Accept any reasonable explanation of what we learn about Nims Purja, in own words where possible, up to a maximum of **four** marks. For example: • Nims does not have as much experience of high-altitude climbs as other expert mountaineers but this did not deter him • he only started climbing above 8,000 metres in recent years • he displayed confidence and soon became very skilled at climbing in the high zones • Nims has an unusual/strong/good physiology/physical make-up • he does not find it hard to climb with speed at high levels • after the exertion of climbing, he can regain his strength efficiently • he was able to come down mountains quickly • Nims would celebrate at base camps after an expedition • the next day he would be fit and ready for the next expedition • he has an ambitious attitude and strives to climb well at all times in difficult circumstances • he always demonstrates determination and perseverance/is unstoppable 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	*Another thirty or forty metres had raced by. As I fell, I had to find focus. Focus on my movement and increasing velocity; focus on the people fading into the clouds above me as I slipped further and further away. And focus on the techniques I needed to make an important self-arrest. Could I use my ice axe, digging it into the mountain to slow my fall? Yanking my axe underneath me, I held onto the head firmly, jamming the pick into the snow, but the drifts beneath were too soft, so I pushed again. Nothing. No hold.* *Any confidence I'd briefly felt in my ability to solve the problem was diminishing fast. My descent had increased in pace and I'd lost all control, when … there! Through the spray I'd spotted the fixed rope we'd been using to descend moments earlier. If I could reach for it with enough aggression, there was every chance I might be able to hang on. This was my last hope, and so I twisted, sticking out my arm and making a grab for the cord … Contact! Gripping hard, my palms burning, I pulled myself to a stop.* Accept any reasonable description of what happened, up to a maximum of **five** marks. For example: • Nims fell further down the mountain at great speed: 'Another thirty or forty metres had raced by' • he tried to focus on things (his movement, his speed, other people he could see, the methods he could use to stop himself) • he wondered if he could use his ice axe to slow his fall by 'digging it into the mountain' • he tried to force the axe into the snow but failed as 'the drifts beneath were too soft' • he made a further unsuccessful attempt to use the axe to stop himself from falling down the mountain • Nims was increasingly worried. His 'confidence' in his ability to save himself was 'diminishing fast' • the speed of his fall increased and he could not stop himself: 'I'd lost all control' • he saw the rope he had been attached to previously and realised this could help • knowing this was his 'last hope', Nims desperately stretched out for the rope • by holding on to the rope tightly he was able to end his fall: 'I pulled myself to a stop' 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 convey his thoughts and feelings about what happens in the canyon. 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 factual opening sentence sets a calm tone. As this is 'another drop-off' – an obstacle he has previously faced and overcome – the writer appears matter-of-fact and experienced; his use of technical terms adds to this • the use of the present tense throughout the extract conveys a sense of immediacy • the use of measurements in the first paragraph, for example that the drop-off is 'eleven or twelve feet high' and that the slot is 'a consistent three feet across', shows that he is carefully scrutinising his surroundings • the adjective 'claustrophobic' and the fact that 'the slot narrows' convey a sense of being enclosed and, although this could lead the reader to fear that the writer may become trapped, he does not sound concerned • in the fifth paragraph there is a change of tone: the assonance in the phrase 'scraping quake' and the onomatopoeia created by the hard 'c' sounds highlight the sound and movement of the stone and imply that the writer is in danger • the blunt statement 'Instantly, I know this is trouble' builds tension for the reader; the placement of the adverb at the start of the sentence highlights how quickly things have changed • the simple sentence 'Fear shoots my hands over my head' shows the reader how the writer is no longer in control and emphasises his powerlessness at that moment; the personification adds to the sense of menace and terror • the phrase 'My only hope' sums up the extremely serious nature of his predicament and conveys a sense of desperation • the references to the slowing down of time and the alliteration used to link how it 'dilates' with how he feels that he might be 'dreaming' and how his reactions 'decelerate' convey his fear of impending disaster • the long complex sentence beginning 'In slow motion …', with its multiple clauses seems to mimic the actual slow motion of the event and conveys the writer's sense of panic to the reader • the reader can gain an idea of the formidable force of the rock that hits the writer and the consequences of this through the selection of powerful verbs, many enhanced by onomatopoeia, used to describe the action: 'smashes', 'yank', 'ricochets', 'crushes', 'ensnares', 'tearing'

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	• the use of the short sentence 'Then silence' at the end of the sixth paragraph provides a stark contrast with the noise and action of the accident and highlights the writer's total isolation • the statements that 'My disbelief paralyzes me temporarily' and 'Anxiety has my brain tweaking' convey the writer's shock; the placement of the abstract nouns at the start of sentences emphasises how these feelings are overwhelming • the apparent impossibility of being able to release himself is clearly established by the description of his arm 'vanishing into an implausibly small gap' • the phrases 'flaring agony' and 'searing-hot pain', with their connotations of fire and flames, convey a sense of the writer's excruciating pain and create compassion in the reader • the alliteration of the verbs in 'I grimace and growl' suggests to the reader that he is almost animal-like in his response to the extreme pain • the repeated use of ellipsis after 'I grimace and growl …' and 'I cry out …' reflects the pause in the writer's thoughts as he tries to work out his plan of escape • the blunt brief sentences 'But I'm stuck', 'I'm frantic and I cry out' convey the writer's fear and panic • the writer's reference to 'My desperate brain' provides a strong contrast to his earlier calm calculations • the extreme physical effort needed to try to shift the stone is emphasised by the list of verbs: 'shove', 'heaving', 'pushing', 'lifting' followed by 'brace' and 'thrust' • the use of direct speech and an exclamation mark as the writer exhorts himself to "Come on…move!" stress how he is alone and has no one he can call on for help • the concluding single-word sentence 'Nothing' underlines the terrible situation that the writer is in; the reader is left wondering what might happen as the extract ends with what could be seen as both a literal and metaphorical cliffhanger. 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 13 to come to an overall judgement. Responses may include some of the following points: • both writers give a first-person account of how they had an accident, in Text One when mountaineering and in Text Two when canyoneering • both writers mention measurements to give a clear indication of setting and possible danger: in Text One Nims Purja is climbing a mountain that is 'over 8,000 metres' high, the gradient is 'around sixty or seventy degrees' and the distance he falls is shown in increasing distance; in Text Two the drop-off that Aron Ralston comes to is 'eleven or twelve feet high' • both extracts have moments of high drama: Text One with the speed and suddenness of his descent and the attempt to stop his fall; Text Two with the boulder falling and the fact that he cannot free his arm • both writers make mention of the accident happening in 'seconds': in Text One the writer is referring to the speed of his fall in 'those brief seconds', whereas in Text Two the writer is showing how time slows down and 'The next three seconds play out at a tenth of their normal speed' • both writers utter exhortations to themselves: in Text One he warns himself '*Brother, you don't have long to sort this'* and in Text Two he orders himself to "Get your hand out of there" • tension is created in both texts. In Text One this happens right at the start when the writer says that losing concentration was 'enough to nearly kill me'. In Text Two, however, the writer starts with a straightforward narrative but builds suspense with the account of the accident and its consequences • both writers use short sentences for dramatic impact: Text One 'I switched off', '*No way*', '*No hold*'; Text Two 'Then silence', 'But I'm stuck'. They both also use the single word sentence 'Nothing' to indicate their predicament: in Text One because he has no hold in the snow and in Text Two to show that his efforts cannot shift the boulder • both writers refer to the brain: in Text One Nims Purja says that he has 'calculated the moments', suggesting that he is able to think things through, whereas Aron Ralston's brain is 'tweaking' and 'desperate', implying a greater sense of panic • both writers make mention of the desperate hope that they experience: in Text One Nims Purja's (successful) attempt to grab the rope is 'my last hope' and in Text Two Aron Ralston's (unsuccessful) 'only hope' is to push the falling rock out of the way • both writers use a serious tone throughout but the writer in Text One seems more matter of fact, whereas the writer of Text Two sounds more panicked

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	• both writers employ a range of powerful verbs to convey their determined efforts to save themselves: in Text One Nims Purja describes 'Yanking', 'jamming', 'gripping' and in Text Two Aron Ralston also uses 'yank' along with 'shove', 'heaving', 'thrust' • Text One tells the complete story of the accident and concludes with the writer having saved himself, whereas Text Two begins in medias res and tells only part of the story • in Text One, although no one can help the writer when he falls, he is part of a team of climbers; in Text Two the writer is entirely on his own • the writer of Text One knows that he has undertaken a very dangerous expedition and accepts responsibility when he says 'I'd decided to smash all fourteen 'Death Zone' mountains', but the writer of Text Two gives no indication that he was doing anything unusually risky • the writer of Text One is falling rapidly down a mountainside and desperately tries to 'focus on the techniques I needed to make an important self-arrest', whereas the writer of Text Two is stuck and tries to 'free myself with brute force' • despite 'banging my head' the writer of Text One does not mention any lasting injury or pain, whereas the writer of Text Two describes the 'flaring agony' caused by the rock trapping his arm • the writer of Text One intersperses reflections on his life throughout his account of the incident, but the writer of Text Two focuses solely on the accident and his predicament • the writer of Text One talks of his 'self-belief' and likens himself to 'a lion' who 'refused to walk and talk with the rest', but the writer of Text Two does not give any analysis of his personality or motivation • the writer of Text One admits to his 'confidence … diminishing fast' but claims there is '*No way'* that he was 'scared of dying'; in Text Two the writer talks of his 'Fear', 'panic' and 'Anxiety', describing himself as 'frantic' and 'desperate' • the events of Text One are narrated using the past tense, but Text Two is written in the present tense, perhaps to create a greater sense of immediacy • Text One ends with the writer safe for now but reflecting on his own mortality with the short sentence '*Not today'*; Text Two, however, concludes with the writer still trapped as he starkly informs the reader in a single-word sentence that the result of his efforts to free himself is 'Nothing'. 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 an article for a website – informative and discursive. **Audience:** website readers. The focus is on communicating views and opinions about dangerous sports. A range of approaches could be employed 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 like pictures or hyperlinks. There should be clear organisation and structure with an introduction, development of points and a conclusion. **Responses may:** • consider the positive aspects of extreme sports such as: generating thrills and excitement, building confidence, improving fitness, increasing mental focus, giving a sense of achievement, enabling stress management • explore the negative aspects of extreme sports such as: risk of severe injury, the worry that can be caused to family and friends of participants, the fact that other people may have to face danger in order to assist or rescue someone who gets into trouble whilst doing an extreme sport • offer descriptions of certain sports • include 'statistics', the thoughts and opinions of 'experts' or people involved in extreme sports. *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, persuasive. **Audience:** the writer's peers. The focus is on communicating ideas and opinions about rules of behaviour that we should all try to follow in life. 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:** • offer suggestions as to what the rules might be, such as: honesty, tolerance, respect, helpfulness, politeness, generosity, kindness, caring e.g. for people, animals, the planet • explain why the suggested rules are so important/how they might benefit individuals and their relationships/society (some candidates may argue that rules are not important) • consider the possible consequences if people do not wish to live by certain rules of behaviour • adopt a personal or more general perspective • include 'statistics' and opinions of 'experts'. *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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