

# Mark Scheme (pre-standardisation) Summer 2016

Pearson Edexcel International GCSE  
in English Language A (4EA0)  
Paper 01R

## **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](http://www.edexcel.com) or [www.btec.co.uk](http://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](http://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](http://www.pearson.com/uk)

Summer 2016

4EA0\_01R\_1606\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2016

## 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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## Paper 1

### Section A

#### AO2 Reading

All students will be required to demonstrate the ability to:

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretations of writers' ideas and perspectives
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Question number	Answer	Mark
<b>1</b>	Examiners should only reward any one of the following: <ul style="list-style-type: none"> <li>• watermelon(s)</li> <li>• melon(s)</li> <li>• fruit.</li> </ul>	<b>1</b>

Question number	Answer	Mark
<b>2</b>	Examiners should reward the identification of words or phrases that show an understanding of the differing reactions and should only reward the following.  Up to two marks for: <ul style="list-style-type: none"> <li>• "the driver struggled to gather them up"</li> <li>• "the driver stuck his head in the window of each car"</li> <li>• "urging us to take some of the melons."</li> <li>• urged</li> <li>• struggled</li> <li>• realising it was futile</li> </ul>	<b>2</b>

Question number	Answer	Mark
<b>3</b>	<p>Examiners should reward all valid responses to the passage, up to five marks. Look to reward the quality of explanation rather than simply counting the number of features or phrases that have been identified:</p> <ul style="list-style-type: none"><li>• he is insulting as he compares the other drivers to "donkeys"</li><li>• he is impatient as he screams and shouts at the other drivers</li><li>• he is bossy as he simply tells the other drivers what to do</li><li>• he is reckless; he drives too fast with his children in the car and hardly uses his brakes on dangerous corners</li><li>• he is either a bad driver or distracted, as he drives into a large hole</li><li>• he is angered or frustrated at driving into the large hole and puts his head on the steering wheel</li><li>• he is desperate to secure help</li><li>• he is resourceful as he manages to secure the help</li></ul>	<b>5</b>

	<p>of the soldiers</p> <ul style="list-style-type: none"> <li>• he shows little care for his children as he sends them to cross the busy road alone</li> <li>• he is foolhardy as he lies with his face in front of the approaching wheel</li> <li>• he is disorganised and he does not think ahead as he fails to anticipate the problems he would face on the Chaloos road and how long the journey would really take.</li> </ul>	
--	---	--

Question number	Indicative content	Mark
<b>4</b>	<p>Examiners should refer to the following bullet points and then to the table to reach an overall judgement.</p> <p>There are many features in the passage that are worthy of comment. Examiners must reward all valid points that show an engagement with the text and an appreciation of the writer's technique, rather than have a set agenda of items that they are looking for. Examiners must reward all valid points that address the question and show a clear grasp of the writer's technique.</p> <p>Candidates may refer to some of the following points:</p> <p><b>What happens on the journey:</b></p> <ul style="list-style-type: none"> <li>• the watermelon incident is used to show the father's impatience, which is in stark contrast to the reaction of some of the other motorists</li> <li>• use of simile: "cars and trucks strung like colourful beads around the mountain". This paints a vivid picture of how far she can see, how many vehicles are queuing to come down the mountain. In the writer's imagination they are transformed into beads</li> <li>• the sense of fun in this part of the journey is shown in the writer's use of the word "scampered", which indicates speed but also a playful, adventurous quality</li> <li>• the writer creates highly visual imagery throughout the journey, with the "ragged explosion of scarlet"</li> <li>• the fact that the father "wrestled" with the car indicates his speed</li> <li>• structurally the journey is divided into contrasts: the harsh opening is followed by the light-hearted joking; the violent driving is replaced by sleep and the almost hypnotic sight of Tehran in the early morning is followed by the violence of the crash into the hole</li> <li>• the writer sums up the journey in a repetitive and complex sentence: "how fast we'd driven, how much time the watermelons had taken...", this</li> </ul>	<b>12</b>

	<p>shows a child-like reflection on the journey.</p> <p><b>The ways in which the family's relationships are presented:</b></p> <ul style="list-style-type: none"> <li>• the writer and her brother seem close and join together in collecting melons, and this gives them a shared sense of happiness</li> <li>• the children join together in an activity, counting the wrecked cars and lorries on the Chaloos road</li> <li>• we deduce that the writer is the elder sibling as she stays awake to protect them all, chattering away to her father, whilst Cameron falls asleep. This presents her as protective and unusually mature within the family relationship in the car, almost as if she is the only one with genuinely adult sensibilities</li> <li>• we do not know where the mother has been and why she has not taken any of her children with her but there is a strong suggestion of a parental separation, as we know that she has been unhappy and that she fought with her husband in the past</li> <li>• the father shows no concern for the safety of the children as he leaves them to dodge "between the rushing cars", in the dark, leaving the writer in sole charge of her younger sibling</li> <li>• the writer shows genuine concern for her father who might be hurt in rescuing the car, whilst Cameron is only concerned with the car being back on the road</li> <li>• throughout the passage there is a strong sense of anticipation at meeting mother, suggesting that the children love and miss their mother</li> <li>• after meeting with her mother it is clear that the writer defends her father and initially excuses his actions</li> <li>• at this stage she regards him as "brave" and heroic as he triumphs over adversity</li> <li>• there are no reported interactions between the two parents so we must surmise everything from what the writer says</li> <li>• the mother's irritation is suggested through her facial expression as she, "pressed her lips together"</li> <li>• it seems that she only expresses her irritation after some time of listening to her daughter explain how father had overcome so many difficulties. We see this in the use of the word, "finally". This suggests that she was trying to protect her daughter from hearing about their parental disagreements</li> <li>• father is uncaring or unloving, as he is late to meet his wife at the airport</li> <li>• father is unloving as it is clear that he neither</li> </ul>	
--	---	--

	<p>bought flowers or stocked the fridge for his wife's return</p> <ul style="list-style-type: none"> <li>• the final paragraph shows a recognition by the daughter of the father's shortcomings and a realisation of why mother is so unhappy being married to him</li> <li>• finally, there is an emotional journey that takes place and a journey of maturity as the writer comes to realise truths about her father and her parents' relationship she had been unaware of earlier in the passage.</li> </ul> <p><b>Particular words, phrases and techniques:</b></p> <ul style="list-style-type: none"> <li>• the passage has a dramatic opening with a short and strong command: "Get a move on..." whose effect is heightened by the use of the exclamation mark</li> <li>• use of powerful verbs to express emotion and activity: "scowled", "scampered"</li> <li>• use of exclamation for effect – the father only speaks three times and in two of those utterances exclamation marks are used</li> <li>• use of metaphor "lorry skeletons and car carcasses" to heighten the emotional impact of the potential danger on the Chaloos road</li> <li>• use of layout features for emphasis: the one sentence paragraph "As usual, my father had left too late" highlights where the tale is heading in terms of the writer's final realisation</li> <li>• use of "mummy" and "daddy" throughout emphasises the age and naivety of the children</li> <li>• the description of Tehran is highly evocative and makes use of visual and aural imagery: "long-eared goats, bells around their necks clinking and clanking"</li> <li>• use of onomatopoeia and alliteration: "clinking and clanking"</li> <li>• use of sentence variety, including rhetorical questions, complex sentences using a connecting colon, dialogue and short sentences for emphasis such as "Let's go!"</li> <li>• use of repetition and list sentences to indicate the child-like thought processes of the writer: "I wondered..."</li> <li>• the passage ends with a paragraph consisting solely of questions that indicate the scale of the writer's reassessment of her father and the relationship that her parents have.</li> </ul>	
--	---	--



<b>Question 4</b>		
<b>Level</b>	<b>Mark</b>	<b>AO2 (i)/(ii)/(iii)</b>
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas.</li> </ul>
<b>Level 2</b>	4 - 6	<ul style="list-style-type: none"> <li>• Some understanding of the text is evident in the response</li> <li>• Engagement with the text is generally apparent, with some development in the response</li> <li>• Interpretations are developed with some success</li> <li>• Some evaluation of how writers use linguistic and structural devices to create effect, with some use made of appropriate examples to support ideas.</li> </ul>
<b>Level 3</b>	7 - 9	<ul style="list-style-type: none"> <li>• Sound understanding of the text is evident in the response</li> <li>• Assured engagement with the text, with thorough development in the response</li> <li>• Interpretations are thoroughly developed and sustained</li> <li>• Assured evaluation of how writers use linguistic and structural devices to create effect, with use made of thoroughly appropriate examples to support ideas.</li> </ul>
<b>Level 4</b>	10 - 12	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with perceptive development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with discriminating use made of appropriate examples to support ideas.</li> </ul>

**Total for Section A: 20 Marks**

## Section B, part 1

### AO2 Reading

All students will be required to demonstrate the ability to:

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretations of writers' ideas and perspectives
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Question number	Indicative content	Mark
<b>5</b>	<p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Examiners must reward all valid points that show engagement and insight.</p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• the passage begins as a narrative recount, drawing the readers into the story but ends with a consideration of the ethical issues of hunting</li> <li>• initial concentration on visual imagery – "spectral play of colour", "plumes of spray" as she depicts the beauty of her experience</li> <li>• there is an emphasis on brightness, to emphasise the snowy environment – "glittering kingdom"</li> <li>• narwhals are so elusive the writer ponders if they actually exist at all, adding to a growing sense of wonder</li> <li>• excitement is developed by the writer "Scrambling" and by the "sharp intake of breath."</li> <li>• paragraph three contains technical language, "mattak", "vitamin C", which shows the writer to be scientific and precise and which undercuts the earlier near-mystical language</li> <li>• the writer appreciates that there is an emphasis on a long-term relationship between hunter and hunted</li> <li>• the writer stresses how much value a narwhal has in terms of food to the people, introducing a strongly pragmatic element to the passage</li> <li>• the writer experiences the excitement of the hunt; in paragraph four she develops tension describing the women – "spinning round at a small gasp or jump"</li> <li>• she emphasises the importance of the hunt to the whole community by using a short sentence: "Every hunter was on the water."</li> <li>• the writer uses a double simile to paint a powerful visual picture: "like watching a vast...spread like a net"</li> <li>• the writer's viewpoint changes from that of the observers to that of the narwhal themselves, thus</li> </ul>	<b>10</b>

	<p>building tension and encouraging us to recognise them as intelligent and sentient beings, not simply meat to be captured</p> <ul style="list-style-type: none"><li>• the writer wishes to change the focus in the penultimate paragraph to the hunters</li><li>• a complex sentence is used to emphasise the admirable qualities of the hunters, "so close, and so brave" and all so far from home in such a "flimsy kayak"</li><li>• the writer has "respect" for the hunters and what they do and demonstrates this through her use of emotive and powerful vocabulary</li><li>• the dilemma she experiences is reinforced by mirroring the language used about the narwhal when she describes the hunter: she "urged the man on" and also, "urged the narwhal"</li><li>• use of three infinitive verbs for emphasis, "to dive, to leave, to survive." These summarise the writer's strong feelings of sympathy for the narwhal</li><li>• the sentence structure of the final paragraph is used to carefully present opposing points of view, showing how the writer's final thoughts are not taken up with the beauty or the danger, but with a consideration of practical and ethical concerns</li><li>• the final sentence with its use of a very strong qualifier, "absolute necessity", gives the writer's final thoughts on her experiences of the hunt, the people and their lifestyle.</li></ul>	
--	---	--

<b>Question 5</b>		
Level	Mark	AO2 (i)/(ii)/(iii)
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Basic understanding of the text is evident in the response</li> <li>• Engagement with the text is basic, with little development in the response</li> <li>• Interpretations are developed with limited success</li> <li>• Limited evaluation of how writers use linguistic and structural devices to create effect, with little use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, limited balance is evident.</i></li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the text is evident in the response</li> <li>• Mostly clear or clear engagement with the text, with development in the response</li> <li>• Interpretations are developed and sustained with some success</li> <li>• Mostly sound or sound evaluation of how writers use linguistic and structural devices to create effect, with clear use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, clear balance is evident.</i></li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text is evident in the response</li> <li>• Discriminating engagement with the text, with development in the response</li> <li>• Interpretations are perceptively developed and sustained</li> <li>• Perceptive evaluation of how writers use linguistic and structural devices to create effect, with assured use made of appropriate examples to support ideas</li> <li>• <i>Where response requires consideration of two or more features, a perceptive balanced approach is evident.</i></li> </ul>

## Section B, part 2

**Range of writing: explore, imagine, entertain; argue, persuade, advise; inform, explain, describe**

### A03 Writing

All students will be required to demonstrate the ability to:

- (i) communicate clearly and appropriately, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
<b>6</b>	<p>Markers should use the grid below to award marks for this writing activity.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas that assess the Writing Assessment Objectives.</p> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The best-fit approach</i> An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 that <b>corresponds most closely</b> to the overall quality of the response.</p>	<b>10</b>

<b>Question 6</b>		
Level	Mark	<b>AO3 (i)/(ii)/(iii)</b>
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader</li> <li>• Organisation is simple with limited success in opening and development</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects</li> <li>• Spelling is basic in accuracy, with many slips that will hinder meaning</li> </ul>
<b>Level 2</b>	4 - 7	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• Organisation is sound or mostly sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips that do not hinder meaning</li> </ul>
<b>Level 3</b>	8 - 10	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate</li> </ul>

**TOTAL FOR SECTION B = 20 MARKS**

## Section C: Writing

**Range of writing: inform, explain, describe**

### AO3 Writing

All students will be required to demonstrate the ability to:

- (i) communicate clearly and appropriately, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
<b>7</b>	<p>The writing triplet assessed on this question is writing to inform, explain and describe.</p> <p>Weaker answers may be fragmentary or lack coherence. Candidates may lack the ability to explain themselves or may assume understanding that the reader does not have. A useful discriminating factor will be the extent to which the writer is able to engage the interests of the reader by using a variety of techniques.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which that assess the Writing Assessment Objectives.</p> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best-fit' approach</i> An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band 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 <b>corresponds most closely</b> to the overall quality of the response.</p>	<b>20</b>

<b>Question 7</b>		
<b>Level</b>	<b>Mark</b>	<b>AO3 (i)/(ii)/(iii)</b>
0		No rewardable material.
<b>Level 1</b>	1 - 4	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader</li> <li>• Organisation is simple with limited success in opening and development</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects</li> <li>• Spelling is basic in accuracy, with many slips that will hinder meaning</li> </ul>
<b>Level 2</b>	5 - 8	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader</li> <li>• Some grasp of text structure, with opening and development and some appropriate use of paragraphing and other sequencing devices</li> <li>• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response</li> <li>• Spelling is sometimes accurate, with some slips that may hinder meaning</li> </ul>
<b>Level 3</b>	9 -12	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader shown</li> <li>• Organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips that do not hinder meaning</li> </ul>
<b>Level 4</b>	13 - 16	<ul style="list-style-type: none"> <li>• Communicates effectively</li> <li>• A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</li> <li>• Organisation is secure, text structure is well-judged; effective paragraphing and a range of cohesive devices</li> </ul>



		<p>between and within paragraphs</p> <ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with occasional slips</li> </ul>
<b>Level 5</b>	17-20	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• Sophisticated control of text structure, skilfully sustained paragraphing, assured application of a range of cohesive devices</li> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate</li> </ul>

**TOTAL FOR SECTION C: 20 MARKS**

**TOTAL FOR PAPER: 60 MARKS**

