

# Mark Scheme (pre-standardisation) Summer 2016

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

Edexcel Certificate in English Language  
(KEA0)  
Paper 01

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Summer 2016

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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.
- 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 the single correct answer however the central idea is expressed. <ul style="list-style-type: none"> <li>• the pathway was too narrow for a car</li> </ul>	<b>1</b>

Question number	Answer	Mark
<b>2</b>	Examiners should reward the identification of words and phrases that show an understanding of the writer's positive reactions on her arrival at the Boat House. You should reward the identification of up to <b>three</b> of the following: <ul style="list-style-type: none"> <li>• "a clump of daisies radiated their whiteness"</li> <li>• "bushes and hanging plants clung to the cliff-face like flags waving a greeting"</li> <li>• "(It looked) heavenly"</li> <li>• "where we would be living forever"</li> <li>• "a wall protecting us from the wilds ..."</li> <li>• "... of the friendly estuary beyond"</li> <li>• "(We had fallen upon) paradise."</li> <li>• "a place to explore" / "run around in"</li> </ul>	<b>3</b>

Question number	Answer	Mark
3	<p>Examiners should reward all valid responses to the passage up to <b>four</b> 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>• she shows little awareness of what her daughter really wants to do, which is to run down the hill to the river</li> <li>• she strides energetically ahead, leaving her daughter behind</li> <li>• we learn that she is an `Olympic-level walker`, who makes no concessions for her young daughter, showing that she is uncompromising</li> <li>• some may interpret her refusal to call the dog by name as unloving towards it</li> <li>• her language towards the dog, that the writer loves, reveals the contrast between them she leaves her young daughter in the street while she goes into the public house</li> <li>• mother is the disciplinarian as even the father asks the mother to control the daughter's behaviour, rather than doing it himself</li> <li>• some may include that the mother has to take responsibility for the daughter and the father</li> <li>• a love of nature</li> <li>• some may interpret her as lacking in warmth.</li> </ul>	4

Question number	Indicative content	Mark
4	<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>The descriptions of the house and the landscape:</b></p> <ul style="list-style-type: none"> <li>• the house is set in an unconventional place, secluded, down a footpath and hemmed in by the river</li> <li>• the writer is strongly affected by the white of the daisies, which were powerful enough to stop time for her</li> <li>• the seclusion is emphasised by the plants, which are “overhanging bushes” and “hanging plants”</li> <li>• her impressions of the house are those of a child, focus on child-like activities and are expressed with child-like exaggeration, “a place to explore, to run around, where we would be living forever.”</li> <li>• her impressions of the place are strongly positive throughout: “In my memory it hardly ever rained that season.” and “There was sun on the water.”</li> <li>• whilst she is out with her mother, the description of nature is darker and initially a little less positive</li> <li>• the farm is another indication of her sense of freedom as the ducks and geese “wandered free”</li> <li>• the landscape of the town is characterised by buildings rather than plants: the factory, the castle and the Cross House Inn</li> <li>• Laugharne is a place where everybody knows everybody’s business, unlike the countryside which is depicted as wild and free</li> <li>• the final image is one of her outside and enjoying the open landscape.</li> </ul>	12

	<p><b>Her relationship with her father:</b></p> <ul style="list-style-type: none"> <li>• the writer quotes the father’s response to the Boat House, so we can appreciate that he shares the same sense of rapture and wonder as she does</li> <li>• like her, the father expresses himself in extremes and absolutes, “never thank her enough” and “every word will be my thanks to you”</li> <li>• the father is like the writer in that neither of them can keep up with the writer’s mother</li> <li>• the writer shows concern for her father and asks whether he has eaten lunch</li> <li>• he is clearly not a disciplinarian and has to ask his wife to maintain order; he later waves a “weak finger” to symbolise his lack of authority</li> <li>• the writer seeks recognition from her father and will get it in any way that she can. The moment when he responds to her ringing and singing is when we see her at her most elated as this was “all I wanted” and she goes “yelling away down the hill”. Some may interpret this as her being lonely or neglected, others may see it as a special link that she has with her father.</li> </ul> <p><b>Particular words, phrases and techniques:</b></p> <ul style="list-style-type: none"> <li>• the passage sets the scene with a simple, factual sentence</li> <li>• extensive use of adjectives and adjectival phrases to create strong descriptions, “an old iron gate”, “the trees a dark arch overhead with light flickering in long, thin tongues through the branches”</li> <li>• tone is initially one of breathless wonder, “We had fallen upon paradise.”</li> <li>• repeated image of heaven: “It looked heavenly”, “We had fallen upon paradise.”</li> <li>• use of lists by the writer and her father (Dylan Thomas), which gives a sense of the expanse of the new property and its perfection: “It had balconies, stepped gardens, a large boat shed and a wall” and “the place, the house, the workroom, the time”</li> <li>• pathetic fallacy used, as the complete absence of rain, is representative of the writer’s overwhelming sense of happiness</li> <li>• use of the language of child-like extremes: “where we would be living forever.” and “fields of green never seen since.”</li> <li>• use of repetition of “In my memory” to give the passage a slight distance, as everything is viewed through rose-tinted spectacles</li> <li>• change of imagery to represent character; unlike the radiant flowers and sunshine of the earlier passage, the section dealing with her mother depicts images of darkness and initially of</li> </ul>	
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	<p>enclosure: "the trees a dark arch overhead with light flickering in long, thin tongues through the branches". The reference to serpents and the tongues of light creates an atmosphere of threat and tension or of romantic excitement</p> <ul style="list-style-type: none"><li>• use of repetition of "Come on" to depict the mother as impatient</li><li>• contrast between the mother and father: Dylan writes like a poet in terms of his structure and grammar, Caitlin uses single, strong words and issues orders to the daughter using the imperative</li><li>• use of italics to emphasise that the father is not a disciplinarian, as we see from the daughter's ringing of bells etc. when he is trying to work</li><li>• use of simile: "plants hung to the cliff-face like flags waving a greeting" and "the balcony that ran round the cottage like a midriff".</li></ul>	
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<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 symbolism of green, being part of the organisation's name and as a colour on the web page, is used to represent untainted nature and, in a political sense, those who are interested in actively protecting the environment</li> <li>• the letter style at the top of the page is repeated on the side of the boat</li> <li>• the capital letters in the name add impact, the facsimile handwriting style represents the organisation as not being concerned with image as it has more important business in hand</li> <li>• the 'UK' after Greenpeace's name indicates it has a global presence</li> <li>• layout – the central text makes use of two bold subheadings to structure its argument</li> <li>• image – the main image, placed at the top of the page for emphasis, shows the Greenpeace ship and its logo of the dove, which represents peace, and the rainbow, which represents the organisation's appeal to all nations and races</li> <li>• some may refer to the biblical reference to the story of Noah: the dove flies after God has destroyed the Earth as a result of mankind's actions, showing how Greenpeace is trying to save man from himself</li> <li>• the main image is that of a melting iceberg, indicating the effect that our actions are having on the planet</li> <li>• text – the passage opens with a simple, short sentence for impact: "The world is warming up." This sentence makes use of alliteration for additional emphasis</li> <li>• the next two sentences make use of numbers as a persuasive technique, compiling a range of seemingly incontrovertible facts through statistics</li> </ul>	<b>10</b>

	<p>“within 50 years...face extinction”</p> <ul style="list-style-type: none"> <li>• “Already” places the text in the present followed by the modal “could”, which speculates on future consequences for mankind</li> <li>• the second paragraph opening connective, “But”, creates textual cohesion</li> <li>• use of extreme and emotive language throughout: “extinction”, “catastrophic”, “chaos”</li> <li>• there is a use of pronouns, “We” and “our” creates assumed agreement in the conclusions that are cited by the writer</li> <li>• the use of the hyphens on “ready-to-go” shows that the technology needed to save the planet is already available</li> <li>• the third paragraph directly attacks the then Labour Government for its inaction. It uses a number of powerfully emotive words to make its attack – “cowardice”, “failing”</li> <li>• “What you can do” makes use of the second person to create a direct appeal to the reader</li> <li>• there is a single use of bold text on “can” within the passage for emphasis, to show how achievable Greenpeace’s agenda is</li> <li>• use of repetition for emphasis – this final section repeats “action” and its key sentence, “The government needs to put in place meaningful policies etc”</li> <li>• there is a use of a single line, single sentence paragraph, which emphasises the key idea of the need to act</li> <li>• the passage ends with a flourish – the penultimate sentence sees the writer directly appeal to the reader; the final sentence sees them joined with the word “Together”</li> <li>• after the earlier speculative language, the final sentence is simple, emphatic and clear in its assertion</li> <li>• alliteration on “climate chaos” is used for emphasis and is also strongly emotive</li> <li>• the use of the three tabs below the text further emphasises Greenpeace’s central point, that something can be done. This is shown through the use of all capitals on the arresting green on orange tab, which once again repeats the key word, “action.” The other two tabs indicate the problem but also that there is a solution</li> <li>• the sidebars – on the left we see further use of green to establish the corporate identity of the organisation and we see further repetition of the key point: “What you can do”</li> <li>• right sidebar – further use of repetition, this time of “TAKE ACTION”, all in capitals and also echoing the orange background of the tab at the bottom of</li> </ul>	
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	<p>the central passage</p> <ul style="list-style-type: none"> <li>• the Heathrow section makes use of second person and the imperative: "Add your voice", which is repeated later in the same sidebar for emphasis</li> <li>• use of a rhetorical question, "Serious about climate change?", which engages the reader and pricks at their conscience, commitment and their resolve to take action</li> <li>• the Climate News section makes use of white text on a blue background, as blue is the colour of the sea and the sky and it therefore represents the natural world</li> <li>• it refers to actions in a number of countries, showing the influence and concern of Greenpeace as being genuinely global</li> <li>• "more" strongly suggests that the organisation has many more instances to share with the reader that prove its point about mankind's failure to act to save the planet.</li> </ul>	
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<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>A03 (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>Less successful 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 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>20</b>



<b>Question 7</b>		
<b>Level</b>	<b>Mark</b>	<b>A03 (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> </ul>

		<ul style="list-style-type: none"> <li>• Organisation is secure, text structure is well judged; effective paragraphing and a range of cohesive devices between and within paragraphs</li> <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**

