



# Mark Scheme (Results)

January 2019

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

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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

- (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
1	Examiners should only reward the single correct answer <ul style="list-style-type: none"> <li>• [Queen] Victoria</li> </ul>	1

Question number	Answer	Mark
2	Examiners should reward the identification of words or phrases that describe the hillside where Lady Hester lived and should only reward the following.  One mark for each word or phrase identified, up to three marks: <ul style="list-style-type: none"> <li>• 'Far away from England'</li> <li>• 'in the shadow of Mount Lebanon'</li> <li>• 'the hum of cicadas'</li> <li>• 'suffocating'</li> <li>• 'heat-distorted haze'</li> <li>• 'a handsome grove of olive trees'</li> <li>• 'peals of bells'</li> <li>• '[renowned as] ancient cemeteries'</li> <li>• 'warrens of tombs'</li> <li>• 'crammed with sarcophagi'</li> <li>• [crammed with] 'hidden treasures invisible to the eye'.</li> </ul>	3

Question number	Answer	Mark
3	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: <ul style="list-style-type: none"> <li>• he was an important official from Beirut</li> <li>• he travels on horseback</li> <li>• he is determined – it has taken him many hours of difficult travel</li> </ul>	4

	<ul style="list-style-type: none"> <li>• he is brave and intrepid as he journeys to the house in the dark, despite the dangers from snakes and other animals</li> <li>• despite his rank it is he who must investigate the death because of her family connections</li> <li>• he is knowledgeable and well aware of the financial and personal affairs of Lady Stanhope</li> <li>• he has strong opinions of his own and is aware of Lady Stanhope's reputation and some may see him as uncaring</li> <li>• he knows about her presumed mental health, her awkwardness and her infamous reputation.</li> </ul>	
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Question number	Indicative content	Mark
4	<p>Examiners should refer to the following bullet points and then to the table on page 7 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 way the setting is described:</b></p> <ul style="list-style-type: none"> <li>• the passage opens with a very precise temporal setting, with an emphasis upon the British monarchy</li> <li>• the setting is remote from the writer's British standpoint: 'Far away from England'</li> <li>• there is an implied contrast between the isolated hillside and the expectations of 'reasonable' Victorian society</li> <li>• there is an emphasis upon heat and stillness: 'suffocating afternoon'</li> <li>• Lady Stanhope's dwelling is presented as impressive and strong, to keep others out, later described as a 'fortress'</li> <li>• the peal of bells from the monastery adds atmosphere</li> <li>• the writer gives us a historical viewpoint, associating the hillside with death for many thousands of years and across different cultures</li> <li>• there is a contrast between the natural setting and the group of household servants who 'scurried' down the hillside</li> <li>• the arrival of Niven Moore informs the reader that the setting is wild and dangerous and a guide is needed to find a way to the house.</li> </ul>	12

**What we learn about Lady Stanhope:**

- some may see Lady Stanhope as an isolated character, dying alone, except for her servants, some of whom quickly deserted her
- others may see Lady Stanhope as an independent free-spirited woman, breaking away from the rigid constraints of Victorian England
- her death presents her in quasi-religious terms, surrounded by candles and with incense smouldering
- her younger self is presented as exciting with a magnetic personality that attracts the glittering lights
- she was a person of emotional extremes as can be seen through the use of 'craved' and 'exhilarating'; above all she was a vivid and vital person
- her later life is a contrast and has been characterised by quiet and privacy, as she spent time with her animals rather than friends or family
- she travelled and led an interesting life and understood French, Arabic and English
- as a younger woman she was vibrant and 'unrestrained'; once again she is described in quasi-religious terms with her hair glowing like a halo around her
- she held all of the promise of youth and influence, because of her relationship with the Prime Minister
- she did not leave behind a legacy and everything that she had built and grown will fall into decay
- we later learn that she led a scandalous life, running up debts, and was the subject of gossip
- the final word of the passage, 'notorious', sums up her free-spirited life which did not meet the approval of Victorian England.

**Particular words, phrases and techniques:**

- an interesting feature of this passage is its structure, moving the reader from the time of her death, back to her youth and forward again to the arrival of Niven Moore after her death
- the heat is emphasised through the use of alliteration: 'stirred in the suffocating afternoon', 'hover in the heat-distorted haze'
- use of lists to indicate the random collection of things that the servants have taken, hoping they were of value: 'a collection of mares, donkeys and goats, the sturdiest saddled with hastily-packed bags and whatever furniture could be lashed into place, such things of value they hoped would compensate for unpaid wages'

	<ul style="list-style-type: none"><li>• use of imagery to emphasise that she is dead and to contrast her appearance now with the flowing hair of her youth: 'skull-cropped grey hair'</li><li>• the passage moves back and forth in time, filling in the story for the reader: 'more than a quarter of a century earlier', 'Now her body lay on coarse blankets', 'These last few nights'</li><li>• use of hyphenated words to indicate the incomplete nature of her memories: 'half-dreams, half-memories'</li><li>• use of a rhetorical question to emphasise the potential she had as a younger woman: 'What could she not have achieved, had she set her mind to it?'</li><li>• use of a simile, 'her long dark chestnut hair like an aureole', emphasising her other-worldly quality and her connection to light</li><li>• use of inverted commas to suggest an ironic tone: 'Moore was already well acquainted with the financial affairs of 'Her Ladyship''.</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

- (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
5	<p>Examiners should refer to the following bullet points and then to the table on page 9 to come to an overall judgement. Examiners must reward all valid points that show engagement and insight.</p> <p><b>Some candidates may choose to write about Joe and Simon separately; others may adopt a more mixed response.</b></p> <p>Candidates may refer to some of the following points:</p> <ul style="list-style-type: none"> <li>• the choice of two different first-person accounts is crucial in understanding their respective thoughts and feelings</li> <li>• Joe's writing is direct, emotive and simpler than Simon's, such as his description of the physical impact of the collision: 'a shattering blow'</li> <li>• Joe opens with a simple, establishing sentence that immediately plunges the reader into the action whilst Simon is more measured throughout his piece</li> <li>• Joe's vocabulary choice is emotive rather than technical: 'My knee exploded'</li> <li>• Joe repeats a number of simple words: 'screamed'</li> <li>• many sentences by both men begin with a personal pronoun, 'I', to emphasise the closeness to the action</li> <li>• Joe uses repetition for emphasis: 'building and building'</li> <li>• Joe uses short sentences and punctuation for effect: 'My leg! My leg!'</li> <li>• Joe uses ellipsis to mirror his fractured thought process and to create tension</li> <li>• use of direct speech by Joe for immediacy</li> <li>• use of present tense by both men for immediacy</li> <li>• use of rhetorical questions by Joe: 'Left here?', 'Alone?'</li> <li>• Joe uses a variety of sentences: short, simple sentences followed by complex – 'Left here? Alone? ... For an age I felt overwhelmed at the notion of being left; I felt like screaming, and I felt like swearing, but stayed silent. If I said a word, I would panic. I could feel myself teetering on the edge of it.'</li> <li>• use of modal verbs to speculate about a possible bleak future: 'I would never get over it. Simon would not be able'</li> </ul>	10

	<ul style="list-style-type: none"> <li>• initially Joe lacks clarity and he fails to connect the distorted leg with the searing pain in the groin</li> <li>• later, Joe’s clarity of thought belies the enormity of the statements made: ‘Simon would be ripped off the mountain. He couldn’t hold this.’ This prepares us for the directness of Simon’s account</li> <li>• Joe’s writing has a deliberate emotional sense of loneliness as he realises that Simon will have to leave him there</li>   <li>• Joe’s writing exhibits a growing sense of panic, barely repressed</li> <li>• Simon explicitly states that his ‘immediate thought came without any emotion’, as a direct contrast to Joe</li> <li>• Joe recognises his situation, but Simon is more able to articulate it</li> <li>• Simon uses a form of triple repetition to emphasise his clarity of thought and his understanding of the situation: ‘You’ve had it ... You’re dead...no two ways about it’</li> <li>• despite the fact that Joe’s injury might evoke an emotive response, Simon responds unpleasantly: ‘He looked pathetic’</li> <li>• use of the word ‘dispassionately’ sums up Simon’s response</li> <li>• Simon’s language displays a cold, hard logic that Joe would die and he would survive</li> <li>• Simon selfishly wishes that Joe would fall to his death</li> <li>• the passage finishes with a series of short, simple sentences of dispassionate logic from Simon: ‘I could get down. If I tried to get him down I might die with him’.</li> </ul>	
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Question 5		
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>
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## Section B, part 2

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

### A03 Writing

- (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 on page 11 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 which 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>10</b>

<b>Question 6</b>		
<b>Level</b>	<b>Mark</b>	<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 which 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 which 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

- (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
7	<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 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>	20

Question 7		
Level	Mark	AO3 (i)/(ii)/(iii)
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 which 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 which 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 which do not hinder meaning</li> </ul>

<p><b>Level 4</b></p>	<p>13 - 16</p>	<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 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>
<p><b>Level 5</b></p>	<p>17-20</p>	<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**



