



Mark Scheme (Results)

January 2019

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

Paper 2

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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 2

Question 1

Reading AO2:

All students will be required to demonstrate an ability to:

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretation 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
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> • how the writer presents Swami's fears • using textual evidence to substantiate the points made • the writer's presentation and use of techniques, including use of language. <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p> <p>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p>	15

Swami's relationship with his father at the beginning of the story	
<ul style="list-style-type: none"> • Swami's father introduces the story of a frightening incident 	"The paragraph described the fight the boy had with the tiger and his flight up a tree, where he stayed for half a day till some people came that way and killed the tiger"
<ul style="list-style-type: none"> • Swami is frightened of sleeping alone because he is afraid of the dark, but his father insists on it 	"A frightful proposition. He had always slept beside his granny in the passage, and any change in this arrangement kept him trembling and awake all night"; "Can I have a lamp burning in the room?"; "You must learn not to be afraid of darkness"
<ul style="list-style-type: none"> • Swami tries to cover up his fears from his father 	"tried to change the subject"; "he said very loudly with a great deal of enthusiasm"
<ul style="list-style-type: none"> • Swami tries to delay his father's plans 	"From the first of next month I'll sleep alone, Father"

<ul style="list-style-type: none"> Swami fears his father will discover he is sleeping next to his granny 	<p>"Swami made wild gesticulations to silence his granny, but that good lady saw nothing."</p>
<ul style="list-style-type: none"> Swami's father appears as a frightening figure 	<p>"He looked like an apparition in the semi-darkness of the passage, which was lit up by a cone of light from the hall"</p>
<ul style="list-style-type: none"> Swami is compliant but his body language indicates his feelings 	<p>"Swami slunk behind him with bowed head"</p>

What happens to Swami during the night	
<ul style="list-style-type: none"> Swami's fear affects him physically 	<p>"his heart beat faster"; "He was faint with fear"; "He sweated with fright"</p>
<ul style="list-style-type: none"> Swami vividly remembers frightening stories 	<p>"He remembered all the stories of devils and ghosts he had heard in his life"</p>
<ul style="list-style-type: none"> Swami's senses are heightened because of his fear 	<p>"Through the stillness all kinds of noises reached his ears – the ticking of the clock, rustle of trees, snoring sounds, and some vague night insects humming"</p>
<ul style="list-style-type: none"> Swami cannot escape his fears, even in sleep 	<p>"sleep was racked with nightmares"; "the nightmare continued. It threatened to continue forever"</p>
<ul style="list-style-type: none"> Swami's mounting sense of fear as he becomes aware of the devil/intruder 	<p>"Something was moving down. He lay gazing at it in horror. His end had come"</p>
<ul style="list-style-type: none"> Swami's physical encounter with real danger and how he deals with it 	<p>"As it came nearer he crawled out from under the bench, hugged it with all his might and used his teeth on it like a mortal weapon..."</p>
<ul style="list-style-type: none"> Despite Swami's fears he does something very brave and bites the burglar 	<p>"the burglar who lay amidst the furniture with a bleeding ankle ..." "one of the most notorious housebreakers of the district"</p>

The events of the following day and night	
<ul style="list-style-type: none"> Swami is treated as a hero, which could indicate that he has overcome his fears 	<p>"Congratulations were showered on Swami next day. His classmates looked at him with respect, and his teacher patted his back"</p>

<ul style="list-style-type: none"> It is indicated that Swami has the courage of his own convictions 	<p>“though he had quite made up his mind to be an engine driver, a railway guard, or a bus conductor later in life”</p>
<ul style="list-style-type: none"> Swami’s father thinks that his son has not overcome his fears, despite the encounter with the burglar 	<p>“Sleeping beside his granny again!” Father said. “No wonder he wanted to be asleep before I could return home – clever boy!”</p>
<ul style="list-style-type: none"> Swami’s mother acknowledges the very real danger that Swami faced 	<p>“You needn’t risk his life again...”</p>
<ul style="list-style-type: none"> Swami’s relief that his father will not confront him about this fear again 	<p>“Swami, following the whole conversation from under the blanket, felt tremendously relieved to hear that his father was giving him up”</p>

The use of language	
<ul style="list-style-type: none"> Lexical emphasis on fear and related ideas 	<p>“coward”, “frightful”, “trembling”, “slunk”, “afraid”, “fear”, “crouched”, “desperately”, “despair”. “desperate”, “fright”, “horror”</p>
<ul style="list-style-type: none"> Short sentences to indicate Swami’s fear 	<p>“Something was moving down. He lay gazing at it in horror. His end had come”</p>
<ul style="list-style-type: none"> Use of onomatopoeia, heightening the atmosphere of fear 	<p>“he could hear its claws scratch the ground...scratch, scratch, and then a light thud...”; “what was this rustling?”</p>
<ul style="list-style-type: none"> Use of imagery featuring ghosts and demons, presenting Swami’s fears 	<p>“an apparition in the semi-darkness”, “stories of devils and ghosts”, “devil in the banyan trees”, “devil near the river’s edge”, “he expected the devils to carry him away”, “carried off by a ghost”, “A tiger was chasing him”, “the devil would presently pull him out”</p>
<ul style="list-style-type: none"> Use of irony 	<p>There is a central irony in the story about the meaning of heroism</p>
<ul style="list-style-type: none"> Structural features 	<p>The story takes place from one evening until the following evening, mostly within Swami’s own home; at the beginning and end of the story there are family conversations within which conflicts are revealed; these set up and reflect on the central episode respectively; the central episode focuses entirely on Swami’s point of view; the narrative features regular contrasting ideas about what constitutes fear and courage.</p>

The 'best-fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark 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 range which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> Engagement with the text is limited, examples used are of limited relevance little understanding of language, structure and form and how these are used to create literary effects limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 2	4-6	<ul style="list-style-type: none"> Some engagement with the text is evident, examples used are of partial relevance some understanding of language, structure and form and how these are used to create literary effects some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 3	7-9	<ul style="list-style-type: none"> Sound engagement with the text is evident, examples used are of clear relevance clear understanding of language, structure and form and how these are used to create literary effects sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 4	10-12	<ul style="list-style-type: none"> Sustained engagement with the text is evident, examples used are thoroughly relevant thorough understanding of language, structure and form and how these are used to create literary effects sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 5	13-15	<ul style="list-style-type: none"> Assured engagement with the text is evident, examples used are discriminating perceptive understanding of language, structure and form and how these are used to create literary effects perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

Question 2

Writing AO3:

All students will be required to demonstrate an 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
2(a)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a letter though the candidate’s interpretations of what is appropriate may vary. • The structure and expression of the letter should show an awareness of the intended readership. A text which simply reads like an essay would be less effective. • Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure. • Candidates should use examples and evidence to support their ideas. • Examiners should remember that it is the quality of expression which is being judged, not the content. <p>Weaker answers are likely to be brief and undeveloped and show little awareness of the context of a letter.</p> <p>More successful answers will be strong in terms of register, content and style.</p>	15

Question number	Indicative content	Mark
2(b)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none">• The chosen style and form should reflect the specified audience of teenagers. The audience and task may imply a degree of informality but a more formal style is equally acceptable.• A response which reads like an essay rather than a talk would be less successful.• The tone should show awareness of the audience, but it is important not to be over-prescriptive in this respect.• It is difficult to give indications of typical content as much of this is likely to be student-specific.• Examiners should remember that it is the quality of expression which is being judged, not the content. <p>Weaker answers are likely to be straightforward and give brief points in an uncertain structure with a limited grasp of context.</p> <p>Stronger answers will make a good range of aptly chosen points and show an effective command of an appropriate register for the suggested audience and task.</p>	15

Question number	Indicative content	Mar
2(c)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The story should illustrate the question, or relate to it, in a clear way. • In the case of responses which are only loosely appropriate to the task, the first paragraph in each band of the marking grid relating to 'effectiveness of communication' can be helpful. • Examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing 'learnt' stories, or write stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on. • The reader's interest should be engaged by the story, or by particular aspects of it, for instance characterisation, suspense, dramatic situations and so on. • Any genre of story is acceptable. • It is also impossible to be prescriptive about style. The consistency with which a candidate maintains his or her adopted style may well be important in defining the overall success of the response. • An effective beginning and ending are also critical factors. <p>Weaker answers may be superficially relevant, brief, with little development of plot, character or situation, and written in a way which does not engage the reader.</p> <p>More successful answers will have a strong sense of purpose and audience, and will develop character and plot in a way which fully reflects the question. Responses will be expressed in a style which is engaging and entertaining.</p>	15

Level	Mark	AO3 (i)/(ii)/(iii)
	0	No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity • little awareness is shown of the purpose of the writing and the intended reader • organisation is simple with limited success in opening and development • sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.
Level 2	4 - 6	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way • shows some grasp of the purpose and of the expectations/requirements of the intended reader • some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices • sentences show some attempt to structure and control expression and meaning. Variety of sentence structures used • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.
Level 3	7 - 9	<ul style="list-style-type: none"> • Communicates clearly • generally clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown • organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices • sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used • generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. Spelling is mostly accurate, with some slips which do not hinder meaning.

Level 4	10 -12	<ul style="list-style-type: none"> • Communicates effectively • a sound realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown • organisation is secure, text structure is well-judged; effective paragraphing as appropriate and/or a range of cohesive devices between and within paragraphs • sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used • thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.
Level 5	13 - 15	<ul style="list-style-type: none"> • Communication is perceptive and subtle with discriminating use of a full vocabulary • task is sharply focused on purpose and the expectations/requirements of the intended reader • sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices • sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.