



Mark Scheme (Results)

January 2013

International GCSE English Language A  
(4EA0)  
Paper 1

Level 1 / Level 2 Certificate in English  
Language (KEA0)  
Paper 1

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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

### A02

- (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 reward only the answer:  Medford	<b>1</b>

Question number	Answer	Mark
<b>2</b>	Examiners should reward all valid responses to the passage, one mark per point up to a maximum of three marks: <ul style="list-style-type: none"> <li>• (the edge of the town is) slummy</li> <li>• chaotic</li> <li>• litter</li> <li>• mobs</li> <li>• (it began) abruptly</li> <li>• dubious-looking clinics</li> <li>• (The town was ...) meaner-looking</li> </ul> <p><b>Do not</b> accept 'larger' or 'fuller'.</p>	<b>3</b>

Question number	Answer	Mark
<b>3</b>	Examiners should reward all valid responses to the passage, one mark per point up to a maximum of four marks: <ul style="list-style-type: none"> <li>• He compares the school buildings now to what it was like then to develop his own feelings of abandonment and loss</li> <li>• He compares his house to what it had been like in order to develop feelings of being overwhelmed by his experience and profound disappointment</li> <li>• A comparative link is made between the weather and his feelings of sadness</li> <li>• The Roseveares, the school founders, are compared to ghosts to develop feelings of futility</li> <li>• The weeds are used to represent the decline of the school and to develop ideas of decay</li> </ul>	<b>4</b>

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 difference between what he expects and the reality he finds:</b></p> <ul style="list-style-type: none"> <li>• the revelation that the writer had spent "years" thinking of his return builds anticipation</li> <li>• the second sentence builds high expectations in the reader in its description of "delicious anticipation"</li> <li>• use of the phrase "homecoming more important" indicates the emotional investment of the writer</li> <li>• the word "abruptly" signals the shift in atmosphere</li> <li>• the squalid conditions of Limbe prefigure the writer's experience at the school</li> <li>• the atmosphere of impending doom is momentarily lifted by the hope inspired by the good quality road to Soche</li> <li>• a wide range of emotive vocabulary creates an atmosphere of dereliction and neglect: "semi-derelict"; "battered buildings"; "poorly maintained"</li> <li>• the only people he meets do nothing constructive, but just stand around "gaping"</li> <li>• the well-tended garden is now "scrappy"</li> <li>• instead of the orderly garden the wilderness represented by elephant grass has almost overwhelmed everything and there is a hostile suggestion that it will soon take over the house as it is now "pressed" against the walls</li> <li>• the firewood is further evidence of a lack of order as it is "thrown" against the wall, emphasised by the phrase "higgledy-piggledy"</li> <li>• the classrooms, where one expects a greater sense of order, are worse than the other buildings</li> <li>• he expects to return to a place where he had volunteered, demonstrating his generosity of spirit, but returns to find that "nobody cares" creates an atmosphere of dejection</li> </ul> <p><b>the description of the weather:</b></p> <ul style="list-style-type: none"> <li>• the writer sets off in a "fine, chilly and drifting mist," which begins to develop a cold and unwelcoming atmosphere</li> </ul>	12

- the weather is seen as being responsible for some of the damage, "rain-stained mildewed walls and sagging roofs", directly adding to the atmosphere of neglect
- the repetition of "mildewed" refers to the persistence of damp weather and develops the atmosphere of decay and neglect
- the wet weather is responsible for creating "green slime" which adds to the sense of the place being taken over by nature as the walls themselves succumb to the slime
- the weather is directly connected to the creation of an overwhelming mood of "melancholy" and regret
- the writer's use of pathetic fallacy

**particular words, phrases and techniques:**

- the structure of the passage takes the reader steadily downhill from obsessive and delicious anticipation of the start to the overwhelming disillusion leading to the commitment in the final sentence that he will not be back
- some short sentences for effect making deliberate use of simple, basic vocabulary, "But I was wrong", "No one cares."
- use of rhetorical questions, "But how much does a broom cost?"
- use of emotive language, "sacrifice"
- extended metaphor of spectres and haunting to emphasise how insubstantial their legacy is
- metaphor of education as one of planting seeds, which have since died
- extensive use of compound sentences that pile up images of decay and dereliction for emphasis

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> </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**

- (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. <b>There are many aspects to this leaflet which candidates may choose to emphasise and examiners must reward all valid points that show engagement and insight.</b></p> <p>Candidates may refer to some of the following points:</p> <p><b>Throughout the whole text</b></p> <ul style="list-style-type: none"> <li>• use of strongly contrasting colour throughout for emphasis</li> <li>• the colour blue represents water throughout; yellow represents the sun and sand and red is used as a colour of warning and alarm</li> <li>• the pages are linked by the wave motif that forms part of the background image or colour of each section. This also represents the dangerous element of the sea that the RNLi helps to protect the public from</li> <li>• relative size of images – the largest images on top are those of happy families and as such are a direct appeal to the target audience. The largest image used as a background is that of the RNLi boat and lifeguard, thus linking the public and the RNLi through the relative image size</li> <li>• the order in which the texts appear illustrates the good work that the RNLi performs, before the final section appeals for money as a deliberate structuring intended to garner the most support</li> <li>• repetition throughout of the words “Lifeguard” and “RNLi” in text and in image for emphasis</li> </ul> <p><b>On the Beach</b></p> <ul style="list-style-type: none"> <li>• use of images – the boy and girl playing in the surf appeal to a family audience and represent safe play in the sea, the jet ski in the background broadens the appeal</li> <li>• use of repetition - The RNLi logo is repeated and represents a fluttering flag, patriotically, red, white and blue</li> <li>• use of emotive language, “fun”</li> </ul> <p><b>True story</b></p> <ul style="list-style-type: none"> <li>• the mother and son image broadens the family appeal</li> <li>• the text here is notably different as a narrative text, written in the first person</li> </ul>	<b>10</b>



- text layout – the one line paragraph creates tension and suspense for the reader
- use of emotive language throughout – “makes me cry”; “mum”; “terrifying”; “shock”; “eternally grateful”
- final paragraph contains the lesson learnt, “I’ll certainly always go to a lifeguard patrolled beach in future.” The reader connects with the first person narrative and through this also connects with the moral of the tale
- rips – makes use of layout features of bold subheadings and bullet points to highlight key messages; also makes use of cartoon style imagery for instruction. The image style is intended to appeal to a younger audience

### **Know your flags**

- background colour is yellow which may represent the sun and sand associated with watersports
- background image is of the lifeguard flag and of surfboarders entering the water, thereby connecting the potential person needing help with the agency that provides it
- use of shape – the triangle device is familiar as a road sign that indicates warning
- the exclamation mark is used on signs to indicate an unknown hazard
- use of second person to instruct the reader, “Know your flags”
- use of bold text for emphasis, “ **Never** go in the water ...”
- deliberately short, often ungrammatical structure to emphasise directness

### **Swimming, Surfing and Bodyboarding**

- background colour is a darker yellow, and the image is of a surfboarder leaving the water and walking in the opposite direction to the left hand page. This represents the bright sunrise and beginning activity on the left and the coming sunset and safe departure from the water on the right
- use of the second person for directness throughout
- very positive about watersports in order to bond with the reader and avoid the appearance of seeming to only see the negative aspects of the activities, which could undermine the effectiveness of the advice given, “Swimming is one of the best all round activities”; “Surfing and bodyboarding are the most fantastic fun”
- use of a polite tone, “We suggest”
- layout features use of bold subheadings and bullet points to highlight key messages

### **The RNLI**

- use of colour – blue represents water on the page that explains what the RNLI does
- red is used as a warning colour throughout the leaflet
- use of text colour and style for emphasis such as in the

	<p>“Beaches Need Lifeguards” section which focuses the reader on the word “Life” which emphasises the intended outcome of the work of the RNLI</p> <ul style="list-style-type: none"> <li>• the text makes use of statistics to explain the work of the RNLI and presents them as busy and successful in saving lives</li> <li>• scale of need is represented by the RNLI doubling its coverage</li> <li>• use of emotive language to appeal for support – “lifesavers”; “vital”; “charity”</li> <li>• the scale of emotive language increases in the red segment - “when someone is drowning in the surf”; “a child swept out to sea”. This is where the text appeals for money and support and provides contact details</li> <li>• direct connection with the audience – the family audience through the text and surfers through the image which depicts a teenage/young adult surfer being rescued</li> <li>• use of direct appeal – “will you help us meet that need?”</li> </ul>	
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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**

**AO3**

- (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 which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling</li> </ol> <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></p> <p>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>

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 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****A03**

- (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, in this case a speech. Writing is marked against three skills areas which assess the Writing Assessment Objectives and which require candidates to demonstrate their ability to:</p> <ol style="list-style-type: none"> <li>1. communicate clearly and imaginatively, using and adapting forms for different readers and purposes</li> <li>2. organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features</li> <li>3. use a range of sentence structures effectively, with accurate punctuation and spelling.</li> </ol> <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></p> <p>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>

Level	Mark	<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 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>
<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 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> </ul>

		<ul style="list-style-type: none"><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**

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