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# Mark Scheme (Results)

June 2017

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

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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
<b>1</b>	Examiners should only reward the single correct answer, however it is expressed. <ul style="list-style-type: none"><li>• the (Golden) Gate had been sealed up.</li></ul>	<b>1</b>

Question number	Answer	Mark
<b>2</b>	Examiners should reward the identification of <b>two</b> words or phrases that show an understanding of how the writer shows his positive attitude towards Istanbul and should only reward the following: <ul style="list-style-type: none"><li>• 'Our spirits rose (at the thought of seeing Istanbul)'</li><li>• '(it sounded) romantic'</li><li>• '(we had been) looking forward to it (all the way across Europe)'.</li></ul>	<b>2</b>

Question number	Answer	Mark
<b>3</b>	Examiners should reward all valid responses to the passage up to five marks. Look to reward the quality of explanation rather than simply counting the number of features or phrases that have been identified: <ul style="list-style-type: none"><li>• his arrival is not welcomed as the writer and Wanda hoped that Hugh's flight would be late</li><li>• Hugh is enthusiastic to make an early start</li><li>• he is very healthy-looking</li><li>• he is fresh and washed</li><li>• he is organised and methodical</li><li>• he carries the appropriate paperwork for the trip</li><li>• his clothes are stylish</li><li>• his dress sense suggests he is a young adventure seeker</li><li>• he is unsympathetic and intolerant</li><li>• his manner is brisk, he is keen to move on</li><li>• Wanda and the writer are scared to tell Hugh what they truly feel, as they know in advance what his reaction will be.</li></ul>	<b>5</b>

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 description of the journey and arrival in Istanbul:</b></p> <ul style="list-style-type: none"> <li>• some candidates may interpret the initial description of their lonely and windswept arrival in Istanbul as grim and depressing</li> <li>• other candidates may interpret the initial description of the solitary fishing boat as a symbol of Istanbul, which is at odds with the exploitative, sinister and fetid reality that they find</li> <li>• their planned romantic arrival in Istanbul is spoilt by their failure to arrive in daylight and their poor research about the Golden Gate</li> <li>• the reality of Istanbul with its commercialism and 'interminable bypass' is grubby and disappointing</li> <li>• we later learn how physically arduous their journey has been as they compare it to surviving an 'artillery bombardment'</li> <li>• the quality of the roads they have travelled is made clear in the metaphorical phrase 'spine-shattering'</li> <li>• their journey has been difficult and unpleasant: 'stripped by customs officials'; natural disasters such as floods and hailstones and encounters with mosquitoes</li> <li>• the writer downplays the horrific nature of the journey as 'tedious mishaps' and 'rather a long drive', which some candidates may see as understatement, others as ironic and humorous.</li> </ul> <p><b>The writer's experiences in Istanbul:</b></p> <ul style="list-style-type: none"> <li>• the writer meets with people who attempt to exploit and coerce the writer and his partner</li> <li>• the journey to the Star Hotel with the physically mismatched brothers is strange and threatening</li> <li>• amidst the threatening confusion there is a moment of comedy as the taxi only travels yards</li> </ul>	12

	<p>before reaching its destination</p> <ul style="list-style-type: none"> <li>• the Star Hotel is located in a 'bad place' and lives up to its reputation</li> <li>• the manner in which the writer and Wanda are escorted by the brothers is threatening</li> <li>• the 'nightmare room' is disgusting, containing human hair, clothing belonging to someone else and the imprint of someone else already on the 'nearly clean' sheets of the bed</li> <li>• the writer appeals to senses of sight, touch and sound in his graphic description of the room: 'something slimy growing on it', 'a tap which leaked', 'a fun-fair was testing its apparatus'</li> <li>• even the Pera Palace, a much better hotel, has a room in which the view is obscured by another building.</li> </ul> <p><b>Particular words, phrases and techniques:</b></p> <ul style="list-style-type: none"> <li>• use of irony in the title as Istanbul proves to be a nightmare</li> <li>• use of repetition in dialogue indicating the insistent nature of the gatekeeper: 'clean hotel, cheap hotel'</li> <li>• use of simile: 'like a miasma' to indicate the ubiquitous nature of the smell, or 'Like survivors of an artillery bombardment' to create a strong visual image of how physically gruelling the drive had been</li> <li>• the writer creates further unease with the description of the room: 'something slimy growing', 'Somewhere nearby', 'indefinable additions'</li> <li>• use of emotive language: 'deep gloom', 'melancholy'</li> <li>• use of metaphor for emphasis: 'a coma of fatigue'</li> <li>• use of hyphens to create powerful imagery: 'spine-shattering'</li> <li>• use of lists to emphasise the hardships of the journey, which some may see as deliberately comic</li> <li>• use of short sentences to indicate Hugh's decisiveness: 'I shall drive. You two can rest'.</li> </ul>	
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## QUESTION 4

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

### 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
<b>5</b>	<p>Examiners should refer to the following bullet points and then to the table on page 10 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 opening game of Monopoly sets a tone of foreboding, with the use of pathetic fallacy to indicate the possibility of a coming storm</li><li>• use of simile: 'like a persistent toothache'</li><li>• use of emotive language to add to the atmosphere and represent her feelings: 'foreboding', 'nightmare', 'dread'</li><li>• the writer is further discomfited by the casual rudeness of the driver</li><li>• the writer slips into the present tense to emphasise the immediacy and strength of her worry about meeting her father</li><li>• use of rhetorical questions increases the sense of anxiety</li><li>• use of repetition indicates impatience or vigour. The triple rhetorical questions are all written in the present tense, all emphasising the writer's confusion and disbelief</li><li>• the writer is deferential to her father and dismissive of her own talents as a mark of respect</li><li>• use of cliché indicates, perhaps unwittingly, her naivety: 'reach for the stars', 'now or never'</li><li>• her first reaction on hearing her father wants to see her is to be 'overwhelmed', which is a strong indicator of the distance between them</li><li>• she refers to her father's room as 'the Holy of Holies' suggesting somewhere at once uniquely special, a place to be revered, an inner sanctum to which few if any are admitted, which suggests how she is in awe of her father</li><li>• she knocks 'timidly', indicating her trepidation</li><li>• she finds her father commanding rather than warm or welcoming or even loving</li><li>• her father is proud of her, which comes as a surprise to the writer, suggesting a lack of understanding on her part</li><li>• incongruously the father is in bathrobe and slippers, suggesting perhaps that her potential fears and the reality are not one and the same</li></ul>	<b>10</b>



	<ul style="list-style-type: none"><li>• her suspicion at her father's kindness is indicative of a lack of warmth and trust between them</li><li>• clearly she is desperate to please her father and her reaction to his pleasure is overwhelming: 'My whole being vibrated with all the joy in the world'</li><li>• her timidity is emphasised by the fact that to ask him is considered bold</li><li>• despite being refused the opportunity to be a writer and being told by her father what her future career will be, she is still very grateful. This further emphasises her distant relationship with her father whom she is desperate to please but also scared and wary of</li><li>• use of simple repetition emphasises this: 'very, very'.</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>

## Section B

**Range of writing: explore, imagine, entertain; argue, persuade, advise; 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
<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.</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>

## QUESTION 6

Level	Mark	<b>AO3 (i)/(ii)/(iii)</b>
0		No rewardable material.
<b>Level 1</b>	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Organisation is simple with limited success in opening and development.</li> <li>• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>• Spelling is basic in accuracy, with many slips 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
<b>7</b>	<p>The writing triplet assessed on this question is writing to inform, explain and describe.</p> <p>Weaker answers may be fragmentary or lack coherence. Candidates may lack the ability to explain themselves or may assume understanding that the reader does not have. A useful discriminating factor will be the extent to which the writer is able to engage the interests of the reader by using a variety of techniques.</p> <p>The assessment of writing involves a judgement about a writer's ability to construct and convey meaning in written language, matching style to audience and purpose. Writing is marked against three skills areas which assess the Writing Assessment Objectives.</p> <p>Markers should allocate about a <b>third</b> of the total marks for accuracy in spelling, punctuation and grammar.</p> <p><i>The 'best-fit' approach</i> An answer may not always satisfy every one of the assessment criteria for a particular band in order to receive a mark within that band range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The 'best-fit' approach should be used to determine the mark which <b>corresponds most closely</b> to the overall quality of the response.</p>	<b>20</b>

## 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>

<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> <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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