



Mark Scheme (Results)

June 2019

Pearson Edexcel International GCSE
in English Language (4EA1) 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.

AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

Section A: Reading

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	<p>Accept any of the following, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • '(much) short(er)' (1) • '(bore a) stern (expression)' (1) • 'came straight up(to me)' (1) • 'took hold of (one of my skinny arms)' (1) • '(She) looked me up and down' (1) 	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<p>Accept any reasonable description of the walk to the station, in own words where possible, up to a maximum of four marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer's grandmother came with them • they had to go at a slow pace because her grandmother could not walk quickly • the walk was along uneven narrow paths • people in the village spoke to her grandmother/she spoke to them • her grandmother proudly introduced her son and explained why he was there • she did not introduce her daughter-in-law • the walk seemed to take a long time • her father seemed pleased to see people he used to know • he talked to the people he met • while on the walk, the writer thinks about her points grandmother's feelings <p>Reward all valid points.</p>	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	<p>Accept any explanation of how the writer feels about leaving her life in Shitang, up to a maximum of five marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer feels very sad, even though her childhood had been unhappy: 'My heart felt so heavy' • the fact that her 'throat became tight' shows that she is unable to speak • she understands how distressed her grandmother is as she heard 'her trembling voice' • the feelings of 'indescribable fear and sadness' make her cry • she tries to control her weeping but 'couldn't bear it any longer' • she is overcome by the strength of her emotions and says 'It felt like the end of the world' • the writer feels 'scared' of her unknown future • she feels a lack of control as she is 'dragged from the only life I had ever known' • her description of the bus 'moving like a coffin' suggests that she feels her life is ending • she experiences 'an overwhelming sense of hopelessness' • as she stares back at her grandmother, she yearns for what she is leaving <p>Reward all valid points.</p>	(5)

Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to present her relationships with her family and other people.</p> <p>Examiners should refer to the following bullet points and then to the table on page 7 to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> • the reference to 'Four of us were playing Monopoly' suggests that Adeline has friends but they are not described in detail; only one is named which may suggest that the friendships are not close • Adeline is distracted whilst playing the game and the worry of leaving school is described using the simile 'throbbled... like a persistent toothache' yet she does not confide her fears to her friends • the one friend who is named, Mary, has only the selfish reason that she is winning the game for not wanting Adeline to leave • Adeline and the other girls demonstrate respect for Ma-mien Valentino by standing up when she enters. However, the teacher utters three short sentences to Adeline, two of which are peremptory exclamations, suggesting that she might be irritated that Adeline has not responded more swiftly • Adeline's thoughts that she is 'Full of foreboding' and 'full of dread' reveal that she is not looking forward to seeing her family and the repetition of 'full' shows that there is no room in her mind for anything else • the fact that she wonders 'who had died this time' shows that she is only ever sent for if something terrible has happened and not because her family miss her or want to see her • the chauffeur is not referred to by name, suggesting that Adeline does not really know him • Adeline's series of questions, "why are you taking me home?", "Where are we?" and "Where is everyone?", demonstrate the distant relationship she has with her family as no one has contacted her in advance of her visit and none of the family are awaiting her arrival or come to meet her when she gets home, showing their lack of interest in her • the new house is only 'a short drive' away but Adeline appears to have never visited although the family moved there 'a few months ago', which further shows their lack of warmth and affection • the adverb 'rudely' is used to show how the chauffeur talks to Adeline and his disparaging question, "Don't you know anything?", clearly shows a lack of respect for the daughter of his employer • the Biblical description of her father's room as 'the Holy of Holies' implies that he is god-like to her; the fact that she has 'never been invited' to enter it before shows that she could only go into the room if he permitted it • the question 'Why?...' with the subsequent ellipsis shows her bewilderment as to the reason why her father might possibly want to see her • the fronted adverbial 'Timidly' intensifies the sense of apprehension that Adeline is experiencing at the thought of seeing her father • the two rhetorical questions that Adeline asks herself, questioning her father's motives, show her lack of trust in him and fear that he might 'trick me'; the move into the present tense emphasises the immediacy and strength of her feelings

	<ul style="list-style-type: none"> the fact that she asks herself 'Dare I let my guard down?' shows her trepidation Adeline's father's command to "Sit down!" shows how he issues orders and reveals a lack of warmth Adeline's thought that 'For once' he was proud of her shows how rare an occurrence this is her joy at pleasing her father is expressed using hyperbole: 'all the joy in the world'; 'I only had to stretch out my hand to reach the stars' the use of direct speech in the exchange between Adeline and her father clearly demonstrates the power differential and the verbs and adverbs employed reveal how swiftly his attitude can move from 'he laughed approvingly' to 'he scoffed' if he does not get the answer he wants Father's repeated use of the simple future tense "you will" shows his traditional patriarchal attitude and implies that there will be no discussion with his daughter about what she wants to do; this is further reinforced when she says 'he had it all planned out' despite not being allowed by her father to choose her own university course, the use of repetition in "Thank you very, very much" shows how Adeline is extremely grateful to him. <p>Reward all valid points.</p>
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Assessment grid for Question 4		
Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Basic identification and little understanding of the language and/or structure used by writers to achieve effects. The use of references is limited.
Level 2	3-4	<ul style="list-style-type: none"> Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary. The selection of references is valid, but not developed.
Level 3	5-7	<ul style="list-style-type: none"> Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, including use of vocabulary and sentence structure. The selection of references is appropriate and relevant to the points being made.
Level 4	8-10	<ul style="list-style-type: none"> Thorough understanding and exploration of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	11-12	<ul style="list-style-type: none"> Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, including use of vocabulary, sentence structure and other language features. The selection of references is discriminating and clarifies the points being made.

Question Number	Indicative content
5	<p>Reward responses that compare the writers' childhood experiences and the ways in which they present their ideas and perspectives.</p> <p>Examiners should refer to the following bullet points and then to the table on page 10 to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> • both texts are first-person accounts of a young Chinese girl's experiences • in both texts the writers convey their feelings about members of their families • both writers have distant relationships with their parents: in Text One this is clearly stated as she describes them as 'strangers', whereas in Text Two it is revealed through the fact that she has never been to the family's new home and no one comes to meet her • both texts use direct speech to show how the writers are suddenly summoned home • both writers show how they have no control over what happens to them: in Text One Xiaolu is 'dragged from the only life I had ever known' and in Text Two Adeline's father will not allow her to choose her university course: "you will go to medical school" • both texts deal with the importance of education: in Text One the writer's parents have come to take her to school and in Text Two the writer has been successful at school and is dreaming of university • both writers show an interest in the arts as in Text One Xiaolu was 'watching a new opera' and in Text Two Adeline has achieved success through winning 'first prize in the International Play-writing Competition' • both writers experience feelings of fear and dread: in Text One Xiaolu describes how she 'was seized by such an indescribable fear' at the prospect of leaving home, and in Text Two Adeline states how she is 'Full of foreboding' at the idea of going home • both writers consider their futures in a positive way: in Text One Xiaolu is 'excited' to be told she has "a great life" ahead of her and in Text Two, Adeline thinks 'How marvellous it was simply to be alive' when she realises her father will allow her to go to university • in both texts a parent is shown to be proud: in Text One the writer's grandmother is 'visibly proud' of her son and in Text Two the writer's father 'was proud of me' • both writers make a symbolic reference to the weather: in Text One her grandmother's 'last words were carried away by a gust of dusty wind', emphasising Xiaolu's sense of isolation, and in Text Two 'The radio warned of a possible typhoon', foreshadowing the coming upheaval in Adeline's life • both writers make use of a negative simile to emphasise their feelings of fear and uncertainty about what might happen to them: in Text One Xiaolu describes how the bus taking her away 'was moving like a coffin' and in Text Two Adeline describes how the thought of leaving school 'throbbed at the back of my mind like a persistent toothache'

- in Text One the writer is only seven years old and has never left her village before, but in Text Two the writer is fourteen and has lived away from home at boarding school
- in Text One the writer seems to have a close relationship with her grandmother, who buys her 'sweets as a treat', but in Text Two Adeline does not seem close to any member of her family
- in Text One the writer is poor and when she packs to leave says how she 'didn't have much' but in Text Two the writer comes from a wealthy family who have a 'chauffeur' and a 'swimming-pool'
- in Text One the writer's grandmother, with whom she lives, is uneducated as she says her 'neighbours will read' Xiaolu's letters to her but in Text Two the writer's father is a 'prominent ... businessman' and her brothers are all already at university
- in Text One the writer's father seems kindly as he has 'a gentle look' and spoke in 'a friendly voice', whereas in Text Two the writer's father is distant and 'scoffed' when his daughter said she would like to be a writer
- in Text One the writer describes her mother as 'stern' and 'scary', but in Text Two the writer does not make any comment about her stepmother
- in Text One the writer is very direct in describing her thoughts and feelings about other people, whereas in Text Two the writer tends to reveal this by showing how the other people act and speak
- in Text One the writer seems sad to be leaving her grandmother, but in Text Two the writer is excited at the thought of moving to a different country away from her family
- Text One ends with the writer feeling 'an overwhelming sense of hopelessness', whereas Text Two concludes with the writer quoting Wordsworth to show her joy: *'Bliss was it in that dawn to be alive.'*

Reward **all** valid points.

Assessment grid for Question 5		
Level	Mark	AO3 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> • The response does not compare the texts. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references is limited.
Level 2	5-8	<ul style="list-style-type: none"> • The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is valid, but not developed. <p>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</p>
Level 3	9-13	<ul style="list-style-type: none"> • The response considers a range of comparisons between the texts. • Explanation of writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	14-18	<ul style="list-style-type: none"> • The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts and fully support the points being made.
Level 5	19-22	<ul style="list-style-type: none"> • The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. • References are balanced across both texts; they are discriminating and fully support the points being made.

SECTION B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.

Question Number	Indicative content
6	<p>Purpose: to write a speech - informative, discursive, persuasive.</p> <p>Audience: parents/carers and teachers. The focus is on communicating ideas about the ways in which boys and girls are raised and educated. A range of approaches could be employed to engage and influence the audience.</p> <p>Form: the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• agree or disagree with the statement and explain the writer's own views• explore the ways girls and boys are treated by parents/carers• look at whether parents/carers and teachers have different expectations of girls and boys• consider whether the education received by boys and girls should be the same or not• write the speech from a general or personal perspective. <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level 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 corresponds most closely to the overall quality of the response.</p>

Question Number	Indicative content
7	<p>Purpose: to write a magazine article – informative and descriptive.</p> <p>Audience: general readership of a magazine. The focus is on explaining what the writer’s personal or more far-reaching hopes and ambitions for the future are. There should be an attempt to engage and influence the audience.</p> <p>Form: candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • focus on the writer’s personal hopes and ambitions, perhaps relating to family, health, relationships, academic success or career • consider what hopes the writer holds for the wider world such as an end to poverty, a society with no gender or racial inequality, world peace • explore in some detail the reasons for the writer’s choices. <p><i>The best-fit approach</i> An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level 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 corresponds most closely to the overall quality of the response.</p>

Writing assessment grids for Questions 6 and 7

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-5	<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. • Little awareness of form, tone and register.
Level 2	6-11	<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. • Straightforward use of form, tone and register.
Level 3	12-17	<ul style="list-style-type: none"> • Communicates clearly. • Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	18-22	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	23-27	<ul style="list-style-type: none"> • Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated use of form, tone and register.

Level	Mark	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> • Expresses information and ideas, with limited use of structural and grammatical features. • Uses basic vocabulary, often misspelt. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4-7	<ul style="list-style-type: none"> • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. • Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	8-11	<ul style="list-style-type: none"> • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. • Uses a varied vocabulary and spells words containing irregular patterns correctly. • Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 4	12-15	<ul style="list-style-type: none"> • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. • Uses a wide, selective vocabulary with only occasional spelling errors. • Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	16-18	<ul style="list-style-type: none"> • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. • Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.