



Mark Scheme (Results)

November 2020

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 1R: Non-fiction Texts and Transactional
Writing

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2020

Publications Code 4EA1_01R_2011_MS

All the material in this publication is copyright

© Pearson Education Ltd 2020

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	A01 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	Accept any of the following, up to a maximum of two marks: • 'a sight (to behold)' (1) • 'Three feet square' (1) • '(constructed from) heavy (ply)' (1) • 'bound every six inches' (1) • 'thick bands of steel' (1)	(2)

Question Number	A01 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	Accept any reasonable description of what happens when the writer takes Cuthbert, the bird, out of the box, in own words where possible, up to a maximum of four marks. For example: • when the writer puts Cuthbert on the floor, the bird attacks her savagely and bites her arm • Cuthbert eats the piece of flesh she has torn from the writer and seems to really enjoy it • the writer is stunned by this and she and the bird stare at each other • the writer believes the bird will attack her again and cautiously leaves the room • she returns with a towel and the two circle each other almost like opponents in battle • the bird walks around the room in a threatening manner • the noise of the boiler causes Cuthbert to turn away • the writer throws the towel over the bird's head and grabs her Reward all valid points.	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	Accept any reasonable explanation of how Cuthbert behaves, up to a maximum of five marks. For example: • by raising or lowering her crest, Cuthbert clearly conveys her feelings: 'leaving me in no doubt whatsoever about her mood' • she can be bad-tempered as is shown by 'her red face would flush yellow' • she displays her anger by making a loud, harsh sound: 'her strident voice expressed her displeasure' • Cuthbert 'frequently threw what can only be described as tantrums', further demonstrating how ill-tempered she can be • she conveys anger in a physical way by 'throwing herself off the glove and spinning upside down, snapping as she rotated' • as Cuthbert can be so aggressive, 'it was not safe to handle her without long sleeves' • in contrast to her fierce and violent attitude, like others with a similar personality, 'she could be charming company' when she chose • at times the bird is peaceful and passive and will gaze trustingly into my eyes with an expression of 'kindly friendliness' • the writer realises eventually that Cuthbert is 'not really hostile' but it is in her nature to use her sharp beak to try 'different tastes' Reward all valid points.	(5)

Question Number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to build up suspense and tension. Examiners should refer to the following bullet points and then to the table on page 8 to come to an overall judgement. Responses may include some of the following points: • foreshadowing is used when the man states, “Don’t want you going home with the wrong bird” • the gradual reveal of what is within the box serves to build tension; it is not possible for the writer or the reader to tell what is in the box as the man ‘squinted into its dark interior’ • the onomatopoeic noun ‘thump’ is used to convey a sense of the power of the first bird, emphasised further by the use of italics and repetition of the word; the writer hears this sound before she sees the bird, which contributes to the suspense • the fact that the man ‘frowned’ because the hawk has managed to remove its hood suggests all is not as it should be • the short opening minor sentences at the start of the third paragraph slow the pace of events and the abstract nouns ‘Concentration’ and ‘caution’ convey how delicate the situation is • the time immediately before the bird is seen is described using the metaphor of ‘The last few seconds before a battle’ suggesting there may be conflict • the phrase ‘whirring, chaotic clatter of wings and feet and talons’, that employs both listing and onomatopoeia, conveys a sense of wild noise, confusion and possible danger • the clause ‘it’s all happening at once’, with its switch into the present tense, indicates the speed and rush with which events seem to be unfolding and provides a sense of immediacy to the reader • the writer’s description of her strong reaction - ‘My heart jumps sideways’- implies a sense of apprehension, fear, excitement or uncertainty • the short sentences containing a range of metaphors to describe the first bird give contrasting, and possibly confusing, images of what it looks like and show how hard it is for the writer to convey its exact appearance and effect; the simile ‘like gold falling through water’ suggests something very precious • the writer recounts in apparent horror how ‘For one awful, long moment she is hanging head-downward’ and the simile ‘like a turkey in a butcher’s shop’ suggests that the bird might even be dead • the tone of the extract becomes more measured and the pace slows at the start of the fourth paragraph, which serves to reflect the ‘calm’ professionalism of the man, although there is still an element of tension in the adverb ‘tautly’, used to express how the man speaks and the fact that there is ‘concern in his face’

- the single-line paragraph five with its four short blunt sentences powerfully conveys the writer's apprehension and dawning realisation that this is not the right bird
- the monosyllabic exclamation '*Oh*', italicised and isolated on the page, momentarily suspends the movement of the narrative, leaving the reader to wonder what might follow
- the dark, Gothic images of the second hawk seen in the simile 'like a Victorian melodrama' and the metaphor (play on words) 'A sort of madwoman in the attack' insinuate something exaggeratedly menacing and sinister about the bird
- the contrast of the second bird's sound with the first 'instead of twittering, she wailed' and the fact that it creates noise 'like a thing in pain' highlight the downward turn of events and cause the reader to consider the awful and unexpected predicament in which the writer finds herself
- the close positioning in one line of the three words 'blank', 'crazy', 'madness' suggests dangerous and unpredictable qualities in the second hawk and heightens the sense of the writer's panic
- the writer's declaration of despair that 'it was all I could do to breathe' conveys the severe physical impact of the shock that she has received
- the use of italics in the antithetical statements '*This is my hawk*', '*This isn't my hawk*', '*But this isn't my hawk*' and the repetition within the final two sentences draw attention to the writer's feelings of disbelief and dread
- the torrent of questions and fragmented sentences in the writer's desperate appeals to the man build up further tension
- the extract finishes on a high moment of suspense as, following the noise and 'crazy barrage of incoherent appeals', 'There was a moment of total silence' and the reader is left to ponder on the outcome.

Reward **all** valid points.

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	• 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	• 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	• 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	• 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	• 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	Reward responses that compare the writers' experiences and the ways in which they present their ideas and perspectives. Examiners should refer to the following bullet points and then to the table on page 11 to come to an overall judgement. Responses may include some of the following points: • both extracts are written in the first person by women • both writers have experience in training birds of prey and both write about meeting a new female bird, or birds, for the first time • both extracts focus at the start on a box containing a bird and the moment of opening it • the boxes are described in some detail in both extracts: in Text One the emphasis is on how sturdy it is, 'constructed from heavy ply' with 'thick bands of steel', implying the strength of the bird it contains, whereas in Text Two the box appears more flimsy as it is built of 'thin plywood' with 'hinges of carefully tied string', which could suggest a more fragile creature within, or the possibility that it could break free • both writers convey a sense of apprehension: in Text One, the direct question 'What terror could be lurking within it?' is posed, whereas in Text Two the feeling is developed with greater subtlety and immediacy through describing the loud sounds ('thump') coming from within the box • the noise made by the bird inside the box is described in both extracts: in Text One the bird makes 'a raucous yell', that could be interpreted as a harsh and intimidating call, but in Text Two it is 'a high-pitched twittering', which could imply that the bird is nervous • both writers use the specialist word 'jesses', reminding the reader that these birds are to be professionally trained • in both texts birds are presented as being antagonistic towards humans, perhaps because they feel threatened • in Text One the writer is alone, opens the box herself and deals with the bird in an assured and determined manner, but in Text Two it is the man who opens the box and handles the hawk; the way in which the writer needs his support throughout the text suggests some lack of confidence on her part • the writer of Text Two creates a powerful tension by gradually revealing the first bird so that the reader shares a sense of anticipation alongside her, whereas in Text One there is little suspense and the bird is seen almost immediately • both writers include a detailed description of what the bird looks like and there are some similarities: both make reference to the size of the birds' eyes (in Text One they are 'large' and in Text Two 'enormous'), the feathers of both birds are 'barred' and they both have 'yellow legs'

- both writers use imagery to help the reader picture the bird or birds: in Text One the bird has 'the appearance of a clown' and has feet that 'were as harmless as a chicken's', creating an almost comical impression, whereas the first bird in Text Two is described more lyrically with the metaphors 'a conjuring trick', 'A reptile', 'A fallen angel', 'A griffon' and 'A broken marionette' and the second bird is 'a sort of madwoman in the attack'
- in an imaginative leap, the writer of Text Two considers how the first hawk might be reacting to her new surroundings and the effect on 'her entirely astonished brain' whereas Text One only ever gives the writer's perspective
- the writer of Text One has a down-to-earth attitude reflected in a fairly prosaic lexical choice, whereas the writer of Text Two has a more theatrical approach and poetical descriptive language
- Text One recounts the training of the caracara over some period of time and the writer's developing relationship with the bird, which she names, but the events of Text Two take place over a short amount of time and the reader is left not even knowing which hawk the writer will take home
- the writer of Text One includes factual information about the unusual bird she has acquired and seems very knowledgeable about the caracara's normal habitat and habits but the writer of Text Two does not educate the reader in this way
- both writers convey their feelings about their experiences. In Text Two these are very intense, ranging from her initial anticipation and awe-struck reaction to the first bird to her panic and desperation at the sight and sounds of the second bird. The writer of Text One describes her amazement at the appearance of her bird, her 'shock' at its aggression and her surprise at how quickly the bird can be trained. Generally, she has a far more calm and detached view and although 'visitors adored watching' the bird, we do not get this strength of feeling from the writer herself
- the tone of Text One is generally more light-hearted than that of Text Two, even when detailing the apparently antagonistic nature of the bird
- the writer of Text Two employs a wider variety of sentence structures and punctuation than Text One and varies verb tenses to heighten the drama of the account
- Text One concludes with a 'crowd convulsed with laughter' at Cuthbert's antics, whereas Text Two ends on a dramatic cliffhanger leaving the reader wondering whether the writer will be granted her overwhelming desire to swap birds.

Reward **all** valid points.

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	- 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	- 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. NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2
Level 3	9-13	- 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	- 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	- 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	Purpose: to write an article for a magazine competition – informative, descriptive and explanatory. Audience: magazine readers. The focus is on communicating ideas about the importance of animals in our world. A range of approaches could be employed. 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 pictures or hyperlinks. There should be clear organisation and structure with an introduction, development of points and a conclusion. Responses may: • explore the different ways in which various animals contribute to the world, for example supplying food, working on farms, providing emotional/physical support to people, contributing to the health of the planet • explain the importance of animals to the writer on a personal level, for example as a pet • take a personal, local, national or international view • look at how humans treat animals and offer some opinions about this • consider the historical importance of animals to the world. <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.

Question Number	Indicative content
7	Purpose: to write the text of a leaflet - informative and persuasive. Audience: the general public. The focus is on communicating information about a charity and encouraging people to support it. There should be an attempt to engage and influence the audience. Form: candidates may use some stylistic conventions of a leaflet such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion. Responses may: • provide information about the charity, for example its aims and the nature of its work: this may be a real charity or an imagined organisation • explain why support is needed • suggest ways in which people could help the charity, for example: donating money; holding fund-raising events; volunteering help; spreading awareness • include some persuasive features such as statistics, first-hand experiences, emotive appeal to the reader. <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.

Writing assessment grids for Questions 6 and 7

Questions 6 and 7		
Level	Mark	A04 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-5	• 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	• 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	• 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	• 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	• 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.

Questions 6 and 7		
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	- 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	- 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	- 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	- 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	- 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.

