

INTERNATIONAL GCSE

English Language (Specification A) (9-1)

SAMPLE ASSESSMENT MATERIALS

Pearson Edexcel International GCSE in English Language (Specification A) (4EA1)

For first teaching September 2016

First examination June 2018



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Edexcel, BTEC and LCCI qualifications

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Introduction

The Pearson Edexcel International GCSE (9-1) in English Language (Specification A) is designed for use in schools and colleges. It is part of a suite of International GCSE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.
- Candidates' responses need to provide evidence that meets the whole of the level, and preceding levels in a levels based mark scheme, before being considered against a higher level.

Marking guidance - specific

- The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- Examiners of International GCSE English Language should be mindful of the weighting of assessment objectives within the mark grid. The proportion of marks is represented in the indicative content and the levels-based mark scheme. Examiners must consider this when making their judgements.
- The mark grid heading identifies which Assessment Objective is being targeted by each bullet point within the level descriptors.
- Indicative content is exactly that – it includes factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Pearson Edexcel International GCSE

English Language A

Paper 1: Non-fiction Texts and Transactional Writing

Sample assessment material for first teaching
September 2016
Extracts Booklet

Paper Reference
4EA1/01

Do not return this Extracts Booklet with the question paper.

Turn over ►

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PEARSON

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SECTION A: READING

Read the following passages carefully and then answer Section A in the Question Paper.

Text one: *Ice Swimming in Tromsø*

In the passage, the writer describes an experience he had in Tromsø, north of the Arctic Circle.

By the time we've found the right beach, the fire is already lit and it's burning beautifully. There's no clubhouse, as it turns out, just a circle of stones on the beach with this glorious blaze in the middle and gathered around it are a small group of hearty Tromsø Ice Swimmers. There were two men and two women, all in late middle age, all in enviably good condition to be honest (is this down to the Ice Swimming?), and all hilarious. 'Welcome!' they shout mirthfully.



I feel like our son Rex looks before he's got an important line in a school assembly: all puffy-faced and grey (he's a pupil not a headmaster). I do quite a lot of laughing rather too loudly. Then, suddenly, all of the things that have stood between me and the Ice Swimming (the morning, the journey here, the walk to the beach, the banter) seem to have disappeared with shocking speed. Gone, all gone, and now the moment is cruelly upon us. The professional Ice Swimmers have all come in their swimwear under their outer clothes (which bear impressive national credentials like 'Norwegian Ice Swimming Team 2012'), so they are all ready in seconds, but I have to change right here on the snowy beach.

'What do I stand on while I'm getting ready?' I ask poignantly (does it really matter? I'm going Ice Swimming, after all). Someone takes pity on me and produces a small square of neoprene¹ that is actually a godsend; there is just room to perch on one foot at a time while I hop out of trousers, thermals, socks, etc. Then I'm ready. If I'm going to do this, then 'twere well it were done quickly.

We move heartily towards the waterline like an infantry regiment gathering below the lip of a trench. Strangely, being almost naked in that temperature (−4°C) already feels like quite a commitment to the world of cold, so what comes next seems to follow on uninhibitedly. The water is −1°C. ('Look, minus one!' shouts one of the swimmers, who's dutifully brought his water thermometer with him.) There's nothing for it but to push on and hope to be home by Christmas. I don't think anyone blows a whistle, but it wouldn't be entirely out of place if they did.

With a final instruction to watch out for sea urchins (!) we walk on into the water, adrenaline dulling the searing pain of the icy hit as the gun-metal-grey sea stretches ahead of us. We keep up a decent pace, so ankles, knees, crotch, waist (each of which used to be a milestone when we were little and easing ourselves into cold rivers, lakes or seas) all fall to the enemy advance in quick succession. The next and final cruelty, the moment when the wildebeest falls to the lions, is the shoulders-under moment. It happens in a blur and is followed by several involuntary spasms of frantic swimming (people watching from the beach worry that perhaps I'm going too far out – such is my mania to swim and keep moving) but I am IN.

Apparently six minutes is the longest time anyone has done, though a stout Russian lady they all know who can do twenty does get a respectful mention in dispatches.

Apparently you just have to get through the initial three minutes of hyperventilation² then the body adjusts, but you don't want to adjust too much because if you stop feeling the cold it's definitely time to get out. The danger point is when the blood leaves the extremities to concentrate on the core. I last little over a minute, after which I feel I can make for the bank without having to let myself down.

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It's not uncommon, I'm later told, for people to drown as a result of inhaling water while in the early throes of shock. 'Oh really?' I reply, sipping on hot coffee. This whole 'people dying' thing was rather downplayed in the pre-bathe pep talk.

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'So why do you do this?' seems a reasonable question to put to the group once we are safely gathered around the fire. 'There must be wonderful health benefits.'

'No' says the stouter of the two men, the one with what I now see is an impressively purple nose, 'not really. It's about doing something crazy, because we all need a bit of craziness in our lives.'

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It certainly feels good to be alive, standing on that snow-covered beach wrapped in towels and coats and fleeces. There is something faintly exciting (in a hot-curry, endorphin-rush kind of a way) about the pain I've just put myself through. After maybe two or three seconds of utter bafflement, you start to feel the rough jolting friction of so many urgent messages barrelling along so many neural pathways – there's no way this doesn't have a stimulating effect mentally. The only danger is that in your post-swim euphoria you stand about patting yourself on the back for too long with nothing on your feet and wonder why, two hours later, once the sensation has returned to every other part of you, your toes are still numb. But there's no time to hang around worrying about circulation; we've got to fly further north.

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¹ *neoprene* – protective rubber material

² *hyperventilation* – breathing very quickly

Text two: 127 hours – Between a Rock and a Hard Place

In the passage, the writer describes his experience of a rock-climbing accident.

I come to another drop-off. This one is maybe eleven or twelve feet high, a foot higher and of a different geometry than the overhang I descended ten minutes ago. Another refrigerator chockstone is wedged between the walls, ten feet downstream from and at the same height as the ledge. It gives the space below the drop-off the claustrophobic feel of a short tunnel. Instead of the walls widening after the drop-off, or opening into a bowl at the bottom of the canyon, here the slot narrows to a consistent three feet across at the lip of the drop-off and continues at that width for fifty feet down the canyon.

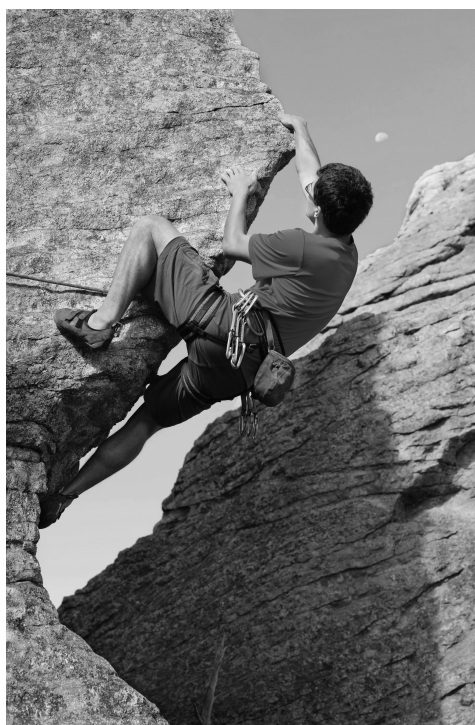
Sometimes in narrow passages like this one, it's possible for me to stem my body across the slot, with my feet and back pushing out in opposite directions against the walls. Controlling this counterpressure by switching my hands and feet on the opposing walls, I can move up or down the shoulderwidth crevice fairly easily as long as the friction contact stays solid between the walls and my hands, feet, and back. This technique is known as stemming or chimneying; you can imagine using it to climb up the inside of a chimney.

Just below the ledge where I'm standing is a chockstone the size of a large bus tire, stuck fast in the channel between the walls, a few feet out from the lip. If I can step onto it, then I'll have a ninefoot height to descend, less than that of the first overhang. I'll dangle off the chockstone, then take a short fall onto the rounded rocks piled on the canyon floor.

Stemming across the canyon at the lip of the drop-off, with one foot and one hand on each of the walls, I traverse out to the chockstone. I press my back against the south wall and lock my left knee, which pushes my foot tight against the north wall. With my right foot, I kick at the boulder to test how stuck it is. It's jammed tightly enough to hold my weight. I lower myself from the chimneying position and step onto the chockstone. It supports me but teeters slightly. After confirming that I don't want to chimney down from the chockstone's height, I squat and grip the rear of the lodged boulder, turning to face back upcanyon. Sliding my belly over the front edge, I can lower myself and hang from my fully extended arms, akin to climbing down from the roof of a house.

As I dangle, I feel the stone respond to my adjusting grip with a scraping quake as my body's weight applies enough torque to disturb it from its position. Instantly, I know this is trouble, and instinctively, I let go of the rotating boulder to land on the round rocks below. When I look up, the backlit chockstone falling toward my head consumes the sky. Fear shoots my hands over my head. I can't move backward or I'll fall over a small ledge. My only hope is to push off the falling rock and get my head out of its way.

The next three seconds play out at a tenth of their normal speed. Time dilates, as if I'm dreaming, and my reactions decelerate. In slow motion: The rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets; the boulder then crushes my right hand and ensnares my right arm at the



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wrist, palm in, thumb up, fingers extended; the rock slides another foot down the wall with my arm in tow, tearing the skin off the lateral side of my forearm. Then silence.

My disbelief paralyzes me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap between the fallen boulder and the canyon wall. Within moments, my nervous system's pain response overcomes the initial shock. Good God, my hand. The flaring agony throws me into a panic. I grimace and growl... My mind commands my body, "Get your hand out of there!" I yank my arm three times in a naive attempt to pull it out. But I'm stuck.

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Anxiety has my brain tweaking; searing-hot pain shoots from my wrist up my arm. I'm frantic, and I cry out... My desperate brain conjures up a probably apocryphal story in which an adrenaline-stoked mom lifts an overturned car to free her baby. I'd give it even odds that it's made up, but I do know for certain that right now, while my body's chemicals are raging at full flood, is the best chance I'll have to free myself with brute force. I shove against the large boulder, heaving against it, pushing with my left hand, lifting with my knees pressed under the rock. I get good leverage with the aid of a twelve-inch shelf in front of my feet. Standing on that, I brace my thighs under the boulder and thrust upward repeatedly, grunting, "Come on... move!" Nothing.

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Source information:

Text one adapted from *Ice Swimming in Tromsø*, Alexander Armstrong.

Text two adapted from *127 hours – Between a Rock and a Hard Place*, Aron Ralston.

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Write your name here

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Other names

**Pearson Edexcel
International GCSE**

Centre Number

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Candidate Number

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English Language A

Paper 1: Non-fiction Texts and Transactional Writing

Sample assessment material for first teaching
September 2016

Time: 2 hours 15 minutes
(includes 15 minutes reading time)

Paper Reference

4EA1/01

You must have:

Extracts Booklet (enclosed)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ALL** questions in Section A and **ONE** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 90.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication, including vocabulary, spelling, punctuation and grammar, will be taken into account in your response to Section B.
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear English and careful presentation in your answers.

Turn over ►

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SECTION A: Reading

Answer ALL questions in this section.

You should spend 1 hour 30 minutes on this section.

The following questions are based on Text One and Text Two in the Extracts Booklet.

Text One: *Ice Swimming in Tromsø*

1 From lines 1–10, select **two** words or phrases that describe the Tromsø Ice Swimmers.

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.....

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(Total for Question 1 = 2 marks)

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You may support your points with **brief** quotations.

(Total for Question 3 = 5 marks)

You should support your answer with close reference to the passage, including **brief** quotations.

(12)

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(Total for Question 4 = 12 marks)

(22)

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(Total for Question 5 = 22 marks)

TOTAL FOR SECTION A = 45 MARKS

SECTION B: Transactional Writing**Answer ONE question in this section.****You should spend 45 minutes on your chosen question.****Begin your answer on page 15.****EITHER**

- 6** 'There is no point in travelling when you can see everything and learn about places on television and the internet.'

Write an article for a magazine giving your views on this statement.

Your article may include:

- the advantages and disadvantages of travel
- the advantages and disadvantages of learning about places on television and the internet
- any other points you wish to make.

Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 6 = 45 marks)

OR

- 7** 'Schools and colleges have a duty to ensure their students keep fit.'

You have been asked to give a speech in which you express your views on this statement.

Your speech may include:

- who should have responsibility for the fitness of students
- whether extra time for physical education should be found in schools and colleges
- any other points you wish to make.

Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.

(Total for Question 7 = 45 marks)

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TOTAL FOR SECTION B = 45 MARKS
TOTAL FOR PAPER = 90 MARKS

Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Language A

Paper 1: Non-fiction Texts and
Transactional Writing

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, for example:</p> <ul style="list-style-type: none"> • small group (1) • hearty (1) • two men (1) • two women (1) • in late middle age (1) • in (enviably) good condition (1) • hilarious/mirthfully (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 interpretation of the writer's thoughts and feelings before he embarks on the swim, in own words, up to a maximum of four marks, for example:</p> <ul style="list-style-type: none"> • nervous • apprehensive (feels like his young son does before speaking at assembly) • unprepared • feels it is all happening very quickly • intimidated/impressed by professionalism of other swimmers • inexperienced • wants to get it over with (Macbeth reference) • determined 	(4)

Question number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives	Mark
3	<p>Accept any reasonable description of the dangers and difficulties of the swim, up to a maximum of five marks, for example:</p> <p>Dangers:</p> <ul style="list-style-type: none"> • 'sea urchins' • swimming away from the shore/'going too far out' • breathing too quickly/'hyperventilation' • the shock to the system of extreme temperatures • drowning through inhaling water due to shock <p>Difficulties:</p> <ul style="list-style-type: none"> • pain/agony/'searing pain of the icy hit' • dealing with extreme cold water • struggling to get whole body into the water • loss of physical control/'several involuntary spasms' • the problem of staying in the water long enough • adjusting to temperature but not too much 	(5)

Question number	Indicative content
4	<p>Reward responses that explain how the writer uses language and structure to create suspense and tension.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the passage starts with the suggestion of security that he has done this before: 'another drop-off' the use of measurement creates tension as it shows the expanse the writer is climbing in: 'eleven or twelve feet high, a foot higher and of a different geometry than the overhang I descended ten minutes ago' the use of the adjective 'claustrophobic' creates a feeling of pressure and anxiety large space and small space are contrasted, which creates a feeling of being closed in, for example 'here the slot narrows', 'narrow passages like this one' the phrase 'It supports me but teeters slightly' foreshadows that something ominous is going to happen references to time show the speed of events and create suspense: 'The next three seconds play out at a tenth of their normal speed' use of emotive language conveys the writer's feelings and physical pain: 'the rock slides another foot down the wall with my arm in tow, tearing the skin off the lateral side of my forearm', 'I'm frantic, and I cry out ... my desperate brain... ' religious language is used to express extreme emotion: 'Good God, my hand' use of punctuation shows tension as time slows down his reactions: 'In slow motion: the rock smashes... My disbelief paralyses me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap' the extract starts with confidence that Ralston knows what he is doing (the second paragraph shows words like 'controlling', 'solid'), but in the fifth paragraph he ends with a sentence beginning with 'My only hope', showing the building of suspense the use of short sentences emphasises the stressful situation and the physical pain: 'Then silence', 'Nothing.' lists are used to show how much action is happening: 'the rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets;... at the wrist, palm in, thumb up, fingers extended' the use of the analogy where the 'adrenaline-stoked mom lifts an overturned car to free her baby' shows the link to his desperate situation alliteration creates emphasis on tension and reaction, for example 'grimace and growl', 'full flood' there is an uncertain conclusion to the passage, leaving the reader wondering what will happen next: "'Come on...move!' Nothing.'

Level	Mark	A02 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 to achieve effects, including use of vocabulary, sentence structures 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 how the writers present their ideas about their experiences.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both texts describe a dangerous experience but Text Two describes things going wrong whereas all goes well in Text One • both texts are written in the first person but Text One includes the different perspective of the ice swimmers • both texts are written by someone who has chosen to venture into a potentially dangerous situation • Text One is written by someone who is a novice whereas Text Two is written by someone with experience • both texts use some emotive language but this is more developed and extensive in Text Two with its focus on pain and fear • Text One uses a lexicon of military language to describe the experience and there is a brief reference to <i>Macbeth</i>: 'twere well it were done quickly'. Text Two uses a recurrent metaphor of fire to describe the pain • Text One includes some instances of humour and has a light-hearted tone whereas Text Two is much more serious • Text One has some positive elements but Text Two does not • in Text Two there is a sense of isolation whereas in Text One the writer is not alone; Text One uses first and second person pronouns whereas Text Two uses first person • Text Two begins <i>in media res</i> but Text One gradually introduces the situation • Text One reaches a safe conclusion whereas Text Two leaves the reader unsure as to what may happen • Text One has a calmer tone; Text Two has a calm tone in the opening but builds up a sense of panic • both texts use punctuation for effect • Text One gives some explanation of why people choose to place themselves in a potentially dangerous situation • both texts give some description of the landscape • in Text One the writer says he is not as prepared as the more experienced ice swimmers, whereas the writer in Text Two is more prepared: Ralston checks the route before starting down • both focus on time: Text One 'happens in a blur' and talks about the safe time to be in the water and Ralston talks of how time seems to change as the accident happens: 'Time dilates, as if I'm dreaming' • both texts have some element of measurement to emphasise danger - Text One in the temperature and Text Two in the distance and expanse of space.

Level	Mark	A03 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 still 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 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 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 magazine article – informative and persuasive.</p> <p>Audience: magazine readers. Candidates may choose which magazine they are writing for and some may adopt a more informal style. The focus is on communicating ideas about real versus virtual travel. This may involve a range of approaches.</p> <p>Form: candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates do not have to 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">• comment on the various advantages of travel, such as: broadens the mind; makes people aware of other cultures, landscapes, climates; to maintain family ties; may increase independence, understanding, tolerance; some countries rely on money brought in by tourism• explain disadvantages of travel, such as: cost; pollution; increase in carbon footprint; disturbance to/destruction of natural habitats; discomfort; language difficulties• comment on the advantages of learning about different places on television and the internet, such as: can watch in comfort; can learn about remote places that would not be possible to visit; causes no environmental damage; can develop an extensive knowledge; instant access; cheap• explain the disadvantages of virtual travel, such as: lack of personal experience and ability to make own judgements; dull and unadventurous; no real sense of the wider world <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 corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
7	<p>Purpose: to give a speech – informative and persuasive.</p> <p>Audience: general (young people or adults) or specific (students and teachers). The focus is on communicating ideas about the importance of physical education in schools and colleges and who has responsibility for a young person’s physical fitness. There should be an attempt to engage and influence the chosen 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 with the statement and explain the importance of physical education; consider that not all students have the opportunity outside of school to play a sport or join a gym, for example • consider whether more time could be made available for physical education: extra-curricular activities, time taken from other subjects, extending the school/college day • disagree with the statement and give reasons why, for example physical fitness should be a personal issue; academic subjects should take priority; school/college days are long enough already <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 corresponds most closely to the overall quality of the response.</p>

A04	A04 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences	
Level	Mark	Descriptor
	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. • Generally shows 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 the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • 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 control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices.

A05	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation	
Level	Mark	Descriptor
	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. Writes with 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 structure 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.

Pearson Edexcel International GCSE

English Language A

**Paper 2: Poetry and Prose Texts and
Imaginative Writing**

Sample assessment material for first teaching
September 2016
Extracts Booklet

Paper Reference
4EA1/02

Do not return this Extracts Booklet with the question paper.

Turn over ►

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CONTENTS

Page

Whistle and I'll Come to You (from *The Woman in Black*)

3

Read the following passage carefully and then answer Section A in the Question Paper.

Whistle and I'll Come to You (from *The Woman in Black*)

During the night the wind rose. As I had lain reading I had become aware of the stronger gusts that blew every so often against the casements. But when I awoke abruptly in the early hours it had increased greatly in force. The house felt like a ship at sea, battered by the gale that came roaring across the open marsh. Windows were rattling everywhere and there was the sound of moaning down all the chimneys of the house and whistling through every nook and cranny. 5

At first I was alarmed. Then, as I lay still, gathering my wits, I reflected on how long Eel Marsh House had stood here, steady as a lighthouse, quite alone and exposed, bearing the brunt of winter after winter of gales and driving rain and sleet and spray. It was unlikely to blow away tonight. And then, those memories of childhood began to be stirred again and I dwelt nostalgically upon all those nights when I had lain in the warm and snug safety of my bed in the nursery at the top of our family house in Sussex, hearing the wind rage round like a lion, howling at the doors and beating upon the windows but powerless to reach me. I lay back and slipped into that pleasant, trance-like state somewhere between sleeping and waking, recalling the past and all its emotions and impressions vividly, until I felt I was a small boy again. 10 15

Then from somewhere, out of that howling darkness, a cry came to my ears, catapulting me back into the present and banishing all tranquillity.

I listened hard. Nothing. The tumult of the wind, like a banshee, and the banging and rattling of the window in its old, ill-fitting frame. Then yes, again, a cry, that familiar cry of desperation and anguish, a cry for help from a child somewhere out on the marsh. 20

There was no child. I knew that. How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?

'Rest in peace,' I thought, but this poor one did not, could not.

After a few moments I got up. I would go down into the kitchen and make myself a drink, stir up the fire a little and sit beside it trying, trying to shut out that calling voice for which I could do nothing, and no one had been able to do anything for... how many years? 25

As I went out onto the landing, Spider the dog following me at once, two things happened together. I had the impression of someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms, and, as a tremendous blast of wind hit the house so that it all but seemed to rock at the impact, the lights went out. I had not bothered to pick up my torch from the bedside table and now I stood in the pitch blackness, unsure for a moment of my bearings. 30

And the person who had gone by, and who was now in this house with me? I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep. I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor. Down the short narrow corridor that led to the nursery whose door had been so firmly locked and then, inexplicably, opened. 35

For a moment, I actually began to conjecture¹ that there was indeed someone – another human being – living here in this house, a person who hid themselves away in that mysterious nursery and came out at night to fetch food and drink and to take the air. 40

Perhaps it was the woman in black? Had Mrs Drablow harboured some reclusive old sister or retainer, had she left behind her a mad friend that no one had known about?

My brain span all manner of wild, incoherent fantasies as I tried desperately to provide a rational explanation for the presence I had been so aware of. But then they ceased. There was no living occupant of Eel Marsh House other than myself and Samuel Daily's dog. Whatever was about, whoever I had seen, and heard rocking, and who had passed me by just now, whoever had opened the locked door was not 'real'. No. But what *was* 'real'? At that moment I began to doubt my own reality.

The first thing I must have was a light and I groped my way back across to my bed, reached over it and got my hand to the torch at last, took a step back, stumbled over the dog who was at my heels and dropped the torch. It went spinning away across the floor and fell somewhere by the window with a crash and the faint sound of breaking glass. I cursed but managed, by crawling about on my hands and knees, to find it again and to press the switch. No light came on. The torch had broken.

For a moment I was as near to weeping tears of despair and fear, frustration and tension, as I had ever been since my childhood. But instead of crying I drummed my fists upon the floorboards, in a burst of violent rage, until they throbbed.

It was Spider who brought me to my senses by scratching a little at my arm and then by licking the hand I stretched out to her. We sat on the floor together and I hugged her warm body to me, glad of her, thoroughly ashamed of myself, calmer and relieved, while the wind boomed and roared without, and again and again I heard that child's terrible cry borne on the gusts towards me.

Susan Hill

¹ *conjecture*: an opinion formed on the basis of incomplete information

Source information:

'Whistle and I'll Come to You', from *The Woman in Black*, by Susan Hill

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Write your name here

Surname

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Pearson Edexcel
International GCSE

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English Language A

Paper 2: Poetry and Prose Texts and Imaginative Writing

Sample assessment material for first teaching
September 2016

Time: 1 hour 30 minutes

Paper Reference

4EA1/02

You must have:

Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ONE** question from each section.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Quality of written communication, including vocabulary, spelling, punctuation and grammar, will be taken into account in your response to Section B.
- Copies of the *Pearson Edexcel International GCSE English Anthology* may **not** be brought into the examination.
- Dictionaries may **not** be used in this examination.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear English and careful presentation in your answers.

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(Total for Question 1 = 30 marks)

TOTAL FOR SECTION A = 30 MARKS

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SECTION B: Imaginative Writing**Answer ONE question from this section.****You should spend 45 minutes on your chosen question.****Begin your answer on page 13.****EITHER**

- 2** Write about a time when you, or someone you know, had an unexpected experience.

Your response could be real or imagined.

(AO4 = 18, AO5 = 12)

(Total for Question 2 = 30 marks)

OR

- 3** Write a story with the title 'Left Behind'.

Your response could be real or imagined.

(AO4 = 18, AO5 = 12)

(Total for Question 3 = 30 marks)

OR

- 4** Look at the images provided.

Write a story that begins 'I wanted to make my own decision'.

Your response could be real or imagined. You may wish to base your response on one of the images.

(AO4 = 18, AO5 = 12)

(Total for Question 4 = 30 marks)

You may choose ONE image to prompt your response to Question 4.



Image 1

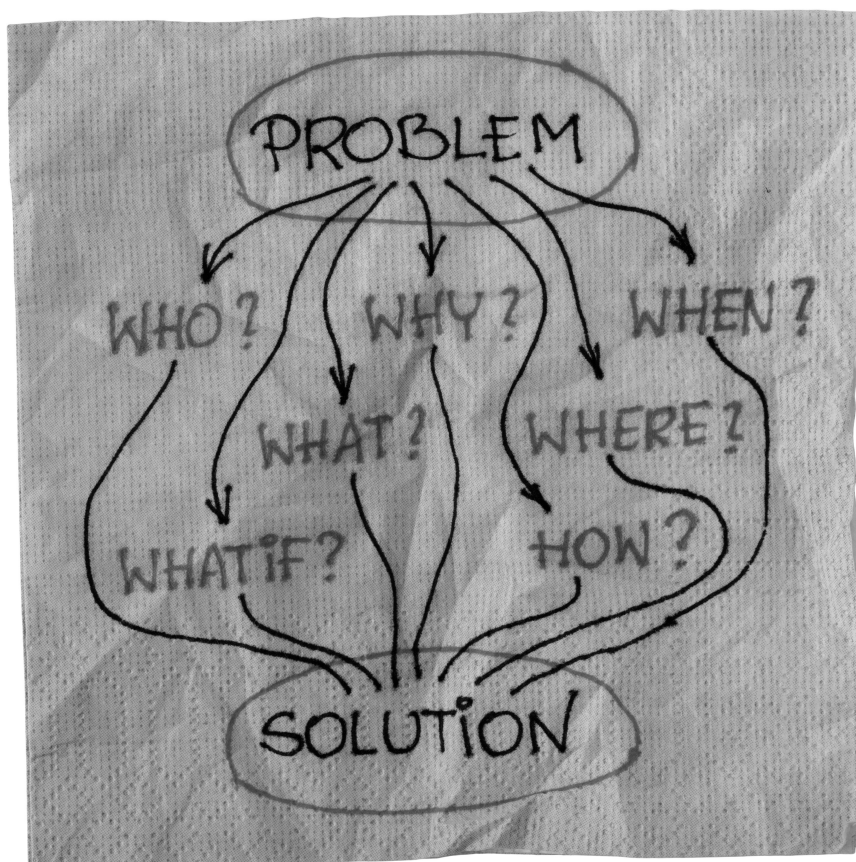


Image 2

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2 ☒

Question 3 ☒

Question 4 ☒

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Language A

Paper 2: Poetry and Prose
Texts and Imaginative Writing

SECTION A: Reading

Question number	Indicative content
1	<p>Reward responses that explain how the writer creates feelings of isolation in the passage.</p> <p>Responses may include the following points about the weather and setting:</p> <ul style="list-style-type: none"> the passage starts 'During the night' and the weather is windy the narrator says that the wind 'increased greatly in force' the house is being 'battered by the gale' and 'seemed to rock at the impact' the wind changes to being described as a 'gale' that is 'roaring across the open marsh' the verbs used to describe the sound and behaviour of the weather show how intense it is: 'increased', 'battered', 'roaring', 'rattling', 'boomed' a simile is used to describe how the house is moving because of the strength of the wind: 'The house felt like a ship at sea' the description of the house mirrors the narrator's isolation: 'quite alone and exposed' the narrator uses alliteration to emphasise the impact of the weather: 'bearing the brunt' repetition also shows the extreme conditions: 'winter after winter' the use of a list of types of weather shows how desolate the setting is: 'gales and driving rain and sleet and spray' adjectives are used to describe isolation and extreme conditions: 'howling', 'ill-fitting', 'tremendous', 'mysterious' the Gothic setting: 'pitch blackness' and 'howling darkness' the juxtaposition of the chaos of the storm and ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air' the claustrophobic setting: 'short narrow corridor' the noises of the weather are described in human or animal terms: 'roaring', 'moaning', 'like a banshee' and this links to the sound of the child crying: 'child's terrible cry borne on the gusts towards me'. <p>Responses may include the following points about the effect of the writer's childhood memories:</p> <ul style="list-style-type: none"> the narrator reminisces about childhood: 'I dwelt nostalgically' the narrator's memory of feeling safe in the 'warm and snug safety' of his childhood nursery contrasts with his feelings of vulnerability in Eel Marsh House he reflects on the safe nursery at home which leads into the contrast with the 'mysterious nursery' in Eel Marsh House his feelings about being safe as a child at home help to emphasise the 'desperation and anguish' of the child's cry he hears the wind in the nursery at home was 'powerless' and this makes the wind during the night seem fearful the memories of childhood create a hypnotic state in the narrator: 'I lay back and slipped into that pleasant, trance-like state'. This suggests that the narrator is perhaps not in control the suggestion he is in a trance makes the reader doubt his sense of reality and question if he really hears the cry of a child.

Question number	Indicative content
1 (contd.)	<p>Responses may include the following points about the use of language:</p> <ul style="list-style-type: none"> the structural use of questions by the narrator suggests that his isolation makes him unsure of what is happening: 'How could there be?', 'how many years?', 'and who was now in this house with me?' the use of language related to death creates fear: 'long-dead ghost?', 'Rest in peace' the writer uses language to suggest that the narrator is not alone in the house: 'I had the impression of someone who had just that very second gone past me' the narrator tries to make himself feel safe with the thought of home comforts: 'make myself a drink, stir up the fire a little' the narrator describes his thoughts as 'wild, incoherent fantasies' the use of coordinated sentences suggests confusion and a lack of coherence caused by being alone: 'The first thing I must have was a light...' the narrator uses negatives to suggest that he is unsure and disbelieving of what is happening: 'I had not bothered...', 'I had seen no one, felt nothing', 'I had not even heard a footstep' adverbs are used to emphasise the feelings of the narrator: 'absolutely', 'inexplicably', 'actually', 'desperately' the contrast between 'conjecture' and 'rational explanation' creates a sense of confusion for the narrator and reader the impact of the confusion created is seen in the use of verbs to describe negative or out-of-control actions: 'groped', 'stumbled', 'dropped', 'spinning', 'fell', 'cursed' non-specific nouns and pronouns create a sense of isolation: 'no one', 'someone', 'another human being', 'a person', 'who', 'Whatever', 'whoever' short sentence structures create a sense of fear and tension: 'No light came on. The torch had broken.'; 'No. But what was 'real'?'' the narrator's reactions are described as almost child-like and this links him with the child he hears crying: 'crawling about on my hands and knees', 'weeping tears of despair', 'I drummed my fists upon the floorboards'.

Level	Mark	A01 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives A02 Understand and analyse how writers use linguistic and structural devices to achieve their effects
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • Basic understanding of the text. • Selection and interpretation of information/ideas/perspectives is limited. • 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	7–12	<ul style="list-style-type: none"> • Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • 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	13–18	<ul style="list-style-type: none"> • Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • 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	19–24	<ul style="list-style-type: none"> • Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • Thorough understanding and exploration of language and structure and how these are used to achieve effects, including use of vocabulary, sentence structures and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	25–30	<ul style="list-style-type: none"> • Perceptive understanding of the text. • Selection and interpretation of information/ideas/perspectives is apt and is persuasive in clarifying the points being made. • 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.

SECTION B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking questions 2, 3 and 4.

Question number	Indicative content
2	<p>Purpose: to write a real or imagined piece about a time a person had an unexpected experience. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none">• be inspired by the reading extract• give reasons why the experience was unexpected and the impact on the person having the experience and others• use appropriate techniques for creative writing: vocabulary, imagery, language techniques• use a voice that attempts to make the piece interesting and believable to the chosen audience• be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <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 corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
3	<p>Purpose: to write a real or imagined story with the title 'Left Behind'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use an example of something or someone left behind: this could be physically (at the end of an event, an adventure or an expedition) or emotionally (something or someone old-fashioned, out-of-date, or useless in our day and time) • give reasons why the thing or person was left behind and whether the experience was positive or negative • describe ideas, events, settings and characters • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <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 corresponds most closely to the overall quality of the response.</p>

Question number	Indicative content
4	<p>Purpose: to write a real or imagined story that begins 'I wanted to make my own decision'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing, creating a character and a decision about something or someone (candidates are not required to refer to or use the images) • describe ideas, events, settings and characters • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <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 corresponds most closely to the overall quality of the response.</p>

Writing assessment grids for Questions 2, 3 and 4

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	1–3	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	4–7	<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	8–11	<ul style="list-style-type: none"> • Communicates clearly. • Generally clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	12–15	<ul style="list-style-type: none"> • Communicates successfully. • A secure realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown. • Effective use of form, tone and register.
Level 5	16–18	<ul style="list-style-type: none"> • Communication is perceptive and subtle with discriminating use of a full vocabulary. • Task is sharply focused on purpose and the expectations/requirements of the intended reader. • Sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices.

Level	Mark	AO5 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	1–2	<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	3–4	<ul style="list-style-type: none"> Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Writes with 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	5–7	<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 structure as appropriate.
Level 4	8–10	<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	11–12	<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.

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