



Mark Scheme (Results)

Summer 2018

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

Paper 2R Poetry and Prose Texts and Imaginative
Writing

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Summer 2018

Publications Code 4EA1_02R_1806_MS

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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.

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
A04	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences
A05	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation

SECTION A: Reading

Question Number	Indicative content
1	<p>Reward responses that explain how the writer presents the importance of money and possessions.</p> <p>Responses may include the following points about how money and possessions are described:</p> <ul style="list-style-type: none"> • the writer indicates that Madame Loisel had ‘no dowry’, showing that she brought no property or money to the marriage and started with nothing • the writer describes the couple’s apartment in negative terms, reflecting Madame Loisel’s disgust with the lack of money and possessions: ‘rundown apartment they lived in, the peeling walls, the battered chairs, and the ugly curtains’, ‘round table spread with a three-day-old cloth’ • Madame Loisel’s dreams of what she should have are shown in the descriptions of possessions and space: ‘silent antechambers hung with oriental tapestries, lit by tall, bronze candelabras’, ‘elegant dinners, gleaming silverware, and tapestries which peopled the walls with mythical characters’ • the writer describes opulent meals: ‘exquisite dishes served on fabulous china plates’, ‘pink flesh of a trout or the wings of a hazel hen’ • the gift that Madame Loisel is given, the invitation to the Ministry Buildings, is dismissed, showing that possessions are more important to her than experiences: ‘she tossed the invitation peevishly onto the table’ • expensive possessions are shown to be important, as Madame Loisel tells her husband she ‘could get by on four hundred francs’, suggesting that this is only just enough • one possession is shown to lead to the need for another, as the dress leads to the ‘need’ for jewellery • Madame Forestier’s possessions are shown to be abundant and exciting: ‘bracelets, then a rope of pearls and a Venetian cross made of gold and diamonds’, but there is irony in the fact that the ‘magnificent diamond necklace’ Madame Loisel admires so much is, in fact, an imitation • the writer’s description of Madame Loisel at the reception suggests that her possessions are symbolic, making her feel more confident and popular: ‘She was the prettiest woman there, elegant, graceful, radiant, and wonderfully happy’ • the true cost of possessions is shown in the impact on the couple once they have to pay off the cost of just one necklace: it takes them ten years of ‘grim poverty...physical privation and mental torture’, ‘heavy domestic work and all kinds of ghastly kitchen chores’. It takes its toll on Madame Loisel: ‘She had turned into the battling, hard, uncouth housewife who rules working-class homes’

- Madame Loisel's pride at having paid off the debt without her friend knowing shows how much value she put in the necklace.

Responses may include the following points about **how the people in the story are affected by money and possessions**:

- Madame Loisel is presented as having to settle for 'second best' as 'she went along with a proposal made by a junior clerk' while she would have liked to marry 'some rich, important man'
- people in the story are presented as being defined by power and status:
 - 'very minor civil servants', 'some rich, important man', 'junior clerk',
 - 'the most famous and sought-after men'
- Madame Loisel is presented as unhappy whatever her position: 'being unable to afford anything better, but she was every whit as unhappy as any daughter of good family', 'She was unhappy all the time, for she felt that she was intended for a life of refinement and luxury'
- the writer suggests that money and possessions are insignificant to a woman's place in society, since 'Natural guile, instinctive elegance, and adaptability are what determines their place in the hierarchy'
- the image of the 'young Breton peasant girl who did the household chores' is ironic as it shows the couple can afford to employ staff, but Madame Loisel is ungrateful and would prefer 'two tall footmen in liveried breeches'
- Monsieur Loisel contrasts with his wife as he is happy with what he has: 'always lifted the lid of the soup-tureen and declared delightedly: "Ah! Stew! Splendid! There's nothing I like better than a nice stew..."'
- Madame Loisel is self-obsessed, initially connecting possessions with her self-worth by thinking that 'fine dresses' and 'jewellery' will make her 'popular, envied, attractive, and in demand' and saying, 'There's nothing so humiliating as to look poor when you're with women who are rich'
- Madame Loisel is shown to be jealous of those with money and possessions, as she has a rich friend 'on whom she never called now, for she was always so unhappy afterwards', and she tells her husband 'Give the invite to one of your colleagues with a wife who is better off for clothes than I am'
- Monsieur Loisel is aware of his wife's need for social recognition as he says 'You'll be able to see all the big nobs there'
- Monsieur Loisel is thrifty, saying his wife could get an outfit that is 'something suitable that would do for other occasions, something fairly simple', but although he is described as 'careful with his money' he also considers items of expenditure he would need: 'a gun and finance hunting trips the following summer'
- the writer presents Madame Loisel as being petulant about not having money and possessions, as she says 'I'd almost as soon not go to the reception'

- Madame Forestier is generous with her possessions, as she is willing to let her friend borrow anything: 'Choose whatever you like'; she also shows that she is not concerned with the value of possessions, otherwise she would not own 'an imitation necklace'
- Madame Loisel is proud enough to feel determined to pay the debt once the necklace is lost: 'quickly and heroically, she resigned herself to what she could not alter: their appalling debt would have to be repaid. She was determined to pay'.

Responses may include the following points about **the use of language and structure**:

- negatives and negative language are used to show Madame Loisel's negative feelings about her lack of money: 'no means of meeting', 'unable', 'sad, worried, anxious', 'she would weep tears of sorrow, regret, despair, and anguish' (list)
- the use of three is evident to show what Madame Loisel does not have: 'no dowry, no expectations, no means of meeting some rich, important man', 'no fine dresses, no jewellery, nothing'
- language is used to show simplicity and modesty of the couple who do not have money: 'simply', 'a modest, everyday coat, a commonplace coat', 'dressed like any working-class woman'
- alliteration is used to emphasise the importance of wealth: 'heavy heat of a stove', 'pretty little parlours, filled with perfumes'
- adverbs are used to contrast Madame Loisel's feelings about poverty ('peevisly', 'irritably', 'shortly', 'sadly') with her excitement at having possessions ('eagerly', 'extravagantly', 'wonderfully', 'ecstatically', 'wildly')
- the writer uses the phrase 'all the time' to show Madame Loisel's feelings about not having wealth and possessions
- the repetition of 'all' emphasises the complete and entire interest in wealth and possessions: 'all the time', 'desired by all women', 'all she cared about', 'All the men looked at her', 'all her glory'
- the writer uses coordinated structures to show abundance of possessions: 'refinement and luxury', 'elegant dinners, gleaming silverware, and tapestries'
- the use of lists shows the significance of Madame Loisel's interest in possessions and wealth, contrasting what she would like: 'exquisite dishes served on fabulous china plates, of pretty compliments whispered into willing ears', with what she does not have: 'no fine dresses, no jewellery, nothing'
- similes are used to show Madame Loisel's views of those who do not have possessions before the loss of the necklace ('I'll look like a church mouse') and to show her physical change after it is lost ('like any working-class woman')
- personification is used to show what poverty looks like or is: 'those aged nocturnal hackney cabs which only emerge in Paris after dusk, as if ashamed to parade their poverty in the full light of day', 'the grim poverty which stood ready to pounce'

	<ul style="list-style-type: none"> • short sentences create a sense of the impact of the loss of the necklace: 'He had found nothing', 'She wrote to his dictation', 'A week later they had lost all hope', 'They lived like this for ten years' • the writer uses language linked to debt and liability to show what happens when the necklace has to be replaced: 'borrowed', 'exorbitant rates of interest', 'moneylenders', 'mortgaged'.
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Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives (12 marks) AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects (18 marks)
	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 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	25–30	<p>Perceptive understanding of the text.</p> <p>Selection and interpretation of information/ideas/ perspectives is apt and is persuasive in clarifying the points being made.</p> <p>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.</p> <p>The selection of references is discriminating and clarifies the points being made.</p>
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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 felt disappointed. 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"> • use the story as inspiration • explain what the disappointment was, why it was disappointing and the impact on the person who was disappointed and on others • 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/or 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> 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
3	<p>Purpose: to write a real or imagined story with the title 'Lost'. 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 lost: this could be a lost possession, someone physically lost or emotionally lost (for example, feeling unsure or not in control) • give reasons why the item or person was lost and whether the experience was positive or negative • 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/or 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> 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
4	<p>Purpose: to write a real or imagined story that ends ‘He heard the door slam.’ 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 the images to inspire writing • create a character and a scenario about something or someone • 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/or 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> 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>

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Writing assessment grids for Questions 2, 3 and 4

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	1-3	<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. • 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	12-15	<ul style="list-style-type: none"> • Communicates successfully. • Secure realisation of purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	16-18	<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	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. 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	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 structures 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.