



Mark Scheme (Results)

November 2020

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 2: Poetry and Prose Texts and
Imaginative Writing

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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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.
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	Indicative content
1	Reward responses that explain how the writer presents the character of Lev. Responses may include the following points about Lev's thoughts and feelings about home: - the immediate description of how Lev is sitting suggests to the reader that Lev feels uncomfortable and sad about leaving home: 'chose a seat near the back and he sat huddled against the window, staring out at the land he was leaving' - Lev's cap is 'pulled low over his eyes' as if he does not want to see the home he is leaving - the writer uses the cigarettes as a symbol of Lev's solitary journey and connection with home as the first cigarette he puts between his lips 'was a companion – something to hold on to, something that had promise in it' - Lev's unwillingness to respond to Lydia's reprimand about smoking shows he wishes to remain isolated and alone at the start of the journey: 'all he could be bothered to do now was to nod, just to show the woman that he'd heard what she'd said' - at the start of the journey Lev thinks about how he will remain heart and soul in his home country: 'He would hold himself apart from other people...demonstrate that he didn't need to belong, that his heart remained in his own country', although the use of 'didn't need to' suggests that he does want to belong - the writer's descriptions of the journey and the coach make the reader feel that Lev is not happy to be leaving home: 'they would have to sit for fifty hours or more', 'the passengers would be able to clamber off, walk a few paces...would be herded back onto the coach', 'There would be times when the journey would seem to have no end', 'a fierce little light above her under the baggage rack' - Lev's isolation on the coach is made more poignant when he starts to remember his father, his daughter and his wife, as it seems as if he has not allowed himself to think of them until he is well into the journey: 'Often, Lev had slept on a rag rug beside his daughter's bed, when she was ill or afraid' - Lev's memories of his wife are triggered by Lydia's 'hard-boiled egg': 'The smell of the egg reminded Lev of the sulphur springs at Jor, where he'd taken Marina, just in case nature could cure what man had given up for lost', and only then does he allow himself to start a conversation with his fellow passenger - Lydia's feelings about staying in her job and how "'I began to imagine I would die seeing these things, and I didn't want this'" make Lev reflect on his past life at home and his reasons for leaving: "'Yes, I understand'" - the writer's description of how darkness falls shows that Lev's heart will remain at home, as he focuses on the familiar and what he feels secure with: 'darkness had always arrived in precisely the same way, from the same direction, above the same trees, whether early or late, whether in summer, winter or spring, for the whole of his life'

- Lev's feelings of sadness, loss and guilt are explored when he starts to tell Lydia about his home life: 'had worked in the Baryn sawmill until it closed two years ago, and since then he'd found no work at all', 'Since the death of Marina...what he always saw in it was his own guilt at still being alive'
- Lev's thoughts about leaving home are described at the end of the extract as 'hard and bitter'.

Responses may include the following points about **Lev's thoughts and feelings about the future:**

- the opening description reflects his mixed feelings about leaving home as it focuses on how the sunflowers are 'scorched by the dry wind' and how the garlic grows 'wild...at the edge of the road'
- at the start of the extract Lev is more focused on the journey and the past he is leaving behind. This focus is reflected in his negativity about the arrival, 'beginning a new life', the lack of communication and lack of real connection with the woman on the journey
- Lev's uncertainty about the future is seen in his view that England is 'a world in which he would break his back working – if only that work could be found'
- Lev's uncertainty about the future is also reflected in Lydia's uncertainty as she is travelling not with the promise of a job but with the opportunity of "some interviews in London for jobs as a translator"
- Lev's conversation with Lydia about her situation helps him to understand the need to start anew in England – although he questions why she would leave when she had a good job, he understands when she says "I began to imagine I would die seeing these things, and I didn't want this"
- the interaction where Lev asks Lydia her opinion on his English pronunciation shows he is more encouraged about the future life in England, although the past interrupts this as darkness falls
- the writer shows that Lev's English language knowledge is limited to what he will need as an immigrant in the country, suggesting a lack of permanence: "I am legal", "I am lost. I wish for an interpreter. Bee-and-bee"
- Lev's thoughts of England are limited to what he has heard and what he imagines, and there is a lack of positive imagery in these thoughts: 'in England vodka was too expensive to drink', 'with rain falling outside the window'
- although it appears Lev's thoughts of England lack positivity, his assertions that "I will do any work at all" and "England is my hope" show a determination to make this a future for the benefit of his daughter
- the images of the people on the 'brand new British twenty-pound note' Lev examines are reflective of his negative views of the country he is moving to for his future: 'the frumpy Queen, E II R', 'a man, some personage from the past, with a dark drooping moustache'
- the note also reflects his hopes and views of the potential wealth in his future, as he imagines Sir Edward Elgar to be a banker with 'no need to be afraid of anything except a little loss of capital in what Americans called the Crash', 'the angel's radiance had probably shone on this man's brow and on his fusty clothes, because it was known across the world: the English were *lucky*'

- the end of the extract leaves the reader with Lev's determination and optimism for the future, which triumph over his feelings of the past: 'I'm going to their country now and I'm going to make them share it with me: their infernal luck. I've left Auror and that leaving of my home was hard and bitter, but my time is coming'.

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

- the verbs used to describe Lev's actions at the start of the extract show his fear, discomfort and sadness about leaving: 'huddled', 'staring', 'clutched'
- the description of Lev's homeland at the start of the extract has some positivity in its use of colourful images, reflecting his feelings about it: 'fields of sunflowers', 'growing green'; this contrasts with his views of England in the images he sees on the bank note he examines: 'her face grey', 'dark drooping'
- the contrasting imagery of nature and industry is reflective of Lev's feelings about his new life. The views of nature are being destroyed by industry, reflecting how it has destroyed his career at home and forced him to move: 'see wild flowers on a verge, soiled paper among bushes, sun or rain on the road', 'the onrush of nature's light, look for a clover leaf, smoke and stare at the cars rushing by', 'the stink of another industrial zone, or the sudden gleam of a lake, for rain and sunset and the approach of darkness on silent marshes'
- Lev's clothing and looks are described using a polysyndetic list, showing his urgency to make a new life which contrasts with the length of the journey: '...and a leather cap...and his handsome face...and in his hands...and a dented...'
- the writer presents Lev as an incongruous mixture of young and old in his looks and clothing as he wears clothes that make him sound youthful ('a leather jacket and jeans and a leather cap') and is described as having a 'handsome face', although he is also 'grey-toned from his smoking' with an 'old red cotton handkerchief and a dented pack of Russian cigarettes', and 'thick grey hair'
- short sentences are used to create emphasis on Lev's situation and feelings: 'He would soon be forty-three' emphasises he is a mature man starting a long journey to a new life; 'He looked away', 'Lev drank again', '"I will do any work at all"', '"England is my hope"'
- the writer's use of language makes the reader aware of Lev's physical discomfort on the journey, reflecting his discomfort at leaving home: 'had tried to prepare himself mentally for the long agony of it', 'Sleeping upright was not something Lev was practised in', 'His longing for a cigarette had grown steadily...and now it was acute'
- the writer uses contrasting connectives to show images of past feelings and future hopes, for example the description of Lev and Lydia on the journey, 'side by side with their separate aches and dreams' suggests a contrast with past and future ('aches' of the past and 'dreams' of the future), 'like a married couple' suggesting new vows and promises, 'fearful or unafraid'
- the simile 'like a married couple' foreshadows the memories of Lev's wife and their past life

	- the writer uses images of weather to reflect Lev's feelings about England: 'rainy morning', 'with rain falling outside the window' - the description of the meagre rations both travellers carry shows their limited means: Lev has a packet of cigarettes and vodka, while Lydia has a hard-boiled egg, rye bread and salt - the writer's use of pronouns emphasises Lev's feelings that he belongs in his home, which contrasts with his feelings of the English people as alien to him: 'his own country', "'our country'", "'their history'", "'their past deeds'", 'their country', 'my home' - the writer uses dialogue to show Lev's thoughts and feelings. Lev's responses to Lydia when talking about himself are brief and negative, showing something lacking: "'But it isn't enough'", "'They ran out of trees'"; it is clear from their exchange that he does not feel as confident as she does or does not feel that he wants to open up - the writer uses language to build up the feeling of being trapped and desperate through the extract: 'the only stops the bus would make would be for gas', 'the driver's body tensed to the moods and alarms of the dark, unravelling road; his own aching for the comfort of nicotine or oblivion – and getting neither' - the writer uses the symbol of the 'brand new British twenty-pound note' Lev examines to reflect his new life; the man Lev imagines to be a banker is the composer of the original music that is now known as 'Land of Hope and Glory', which is symbolic of the hope Lev is moving for - the repetition at the end of the extract shows Lev's determination to succeed: 'I'm going to their country now and I'm going to make them share it with me'.
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Question 1		
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	• 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	• 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	• 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	• 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	• 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	Purpose: to write a real or imagined piece about a time a person went on a long journey. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques. Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. 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. Responses may: • use the extract as inspiration • explain the reasons for the journey, where the writer/narrator was coming from and going to, why it was a long journey and how the person and others felt about it • 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. <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
3	Purpose: to write a real or imagined story with the title 'A New Start'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques. Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. 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. Responses may: • describe the new start: this could be real or imagined, a move to a new place, a new school, college or job or a new relationship • give examples of the impact of the new start, positive or negative: excitement, nervousness, sadness, optimism, making plans • 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. <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
4	Purpose: to write a real or imagined story that begins ‘I tried to see what he was reading’. This may involve a range of approaches, including: description, anecdote, speech, literary techniques. Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. 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. Responses may: • 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. <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 2, 3 and 4

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	• 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	• 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	• 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	• Communicates successfully. • A secure realisation of purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	16-18	• 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 2, 3 and 4		
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	- 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	- 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	- 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	- 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	- 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.

