



Mark Scheme (Results)

Summer 2018

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.
- 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.

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 Mrs. Mallard (Louise). Responses may include the following points about Mrs. Mallard's thoughts and actions in the passage: • Mrs. Mallard is presented as unlike other women in her actions: 'She did not hear the story as many women have heard the same' • the writer uses the description of a usual reaction to the death of a loved one in order to show the contrast with her actions: 'with a paralyzed inability to accept its significance' • the writer describes Mrs. Mallard's response to the news as overdramatic and exaggerated: 'She wept at once, with sudden, wild abandonment' • she is shown to be solitary: 'she went away to her room alone' and 'would have no one follow her' • there is a sense that she feels exhausted and empty after the news: 'pressed down by a physical exhaustion' • the writer shows that Mrs. Mallard is alone with her thoughts and has a heightened awareness of her senses: 'She could see', 'some one was singing reached her faintly', 'There were patches of blue sky showing here and there through the clouds' • her grief is shown to be spent and she moves quickly into a postcrying sob like a child: 'as a child who has cried itself to sleep continues to sob in its dreams' • her physical appearance contrasts with her actions as she is 'young, with a fair, calm face' but has a gaze that 'rather indicated a suspension of intelligent thought' • her repetition of the words "'free, free, free!'" helps her to accept her feelings: 'The vacant stare and the look of terror that had followed it went from her eyes' • her 'clear and exalted perception' shows a sharp sense of positivity about her independence: 'she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely' • she thinks about her new-found freedom: 'she would live for herself', "'Free! Body and soul free!'" she kept whispering' • Mrs. Mallard refuses to acknowledge her sister's support and tells her to go away, demonstrating her solitary nature and sense of living for herself • her behaviour when coming out of her room shows that she feels triumphant and victorious: 'There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory'.

Responses may include the following points about **Mrs. Mallard's relationships with her husband and her sister**:

- Mrs. Mallard has a heart condition which means that her family break the news to her 'as gently as possible'
- Mrs. Mallard weeps when she hears the news; a reaction driven by her understanding of her sister's expectations
- her need to be solitary suggests that she is not close to her sister: 'She would have no one follow her'
- she recognises that the feelings she has are not ones she should have. She is fearful that she is going to feel "'free, free, free!'" when she should be grieving for her husband
- the writer shows that Mrs. Mallard knows that she will grieve again: 'she would weep again when she saw the kind, tender hands folded in death'
- she demonstrates that she has felt trapped and controlled in her relationship: 'There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature'
- the writer shows that she is conflicted about her feelings for her husband: 'And yet she had loved him--sometimes. Often she had not. What did it matter!'
- the feelings of 'self-assertion' are more significant to her in this time than her relationships
- Mrs. Mallard refuses her sister's support: her sister reinforces the sense that her family see her as helpless and fragile by saying 'you will make yourself ill' while she is considering the strong independent life she will have
- it is ironic that she does not die 'of the joy that kills' but from the loss of the idea of a new life without her husband: the shock and disappointment kill her.

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

- the writer uses language to suggest uncertainty in the news of the death: 'in broken sentences', 'veiled hints', 'assure himself of its truth'
- the use of punctuation in the 'list of "killed"' shows some uncertainty in death
- language is used to suggest the fragility of Mrs. Mallard: 'afflicted', 'great care', 'as gently as possible'
- the description of her reactions when hearing the news shows a violent response: 'sudden, wild abandonment'
- the use of metaphor shows the reaction of the character to the death: 'storm of grief', 'pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul'
- positive language is used to show (new) life and cleansing and this reflects the character's thoughts on her new life: 'aquiver with the new spring life', 'delicious breath of rain', 'sparrows were twittering in the eaves'
- the writer creates a sense of peace and tranquillity in the description of the setting, showing her peace and calm in facing the future
- the use of prepositional phrases creates a sense of relationships between people and feelings: 'moment of illumination', 'possession of self-assertion', 'strongest impulse of her being!'
- range of sentence types shows extreme emotion and a range of feelings: 'What was it?', 'What did it matter!', "'Body and soul free!'"
- the use of adverbs demonstrates the range of feelings that she is experiencing: 'fearfully', 'tumultuously', 'absolutely', 'unwittingly'
- the use of coordinated sentences suggests events moving at a pace: 'Fixed and gray and dead', 'Spring days, and summer days, and all sorts of days'
- short sentences create a sense of tension: 'Often she had not', 'What did it matter!', "'Go away'"
- the writer repeats the phrase 'life might be long' to show the contrast in her feelings from before and after the death
- the writer uses a simile to show the change in Mrs. Mallard: 'like a goddess of Victory'.

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 when a person was successful. 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 story as inspiration • give reasons why the experience was successful and the impact on the person having the experience and 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. <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 Surprise Visitor’. 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 an example of a surprise visitor: this could be interpreted in many different ways • give examples of what happened when this visitor arrived and why it was surprising • 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 did not have time for this’. 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.

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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	- 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.

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.

