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|---------------------------------------------------------------------------------------------|--|---------------------------------|-------------|
| Please check the examination details below before entering your candidate information       |  |                                 |             |
| Candidate surname                                                                           |  | Other names                     |             |
| <b>Pearson Edexcel</b>                                                                      |  | Centre Number                   |             |
| <b>International GCSE</b>                                                                   |  | Candidate Number                |             |
| <b>Friday 5 June 2020</b>                                                                   |  |                                 |             |
| Morning (Time: 1 hour 30 minutes)                                                           |  | Paper Reference <b>4EA1/02R</b> |             |
| <b>English Language A</b><br><b>Paper 2: Poetry and Prose Texts and Imaginative Writing</b> |  |                                 |             |
| <b>You must have:</b><br>Extract 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.

Turn over ►

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**SECTION A: Reading****Answer the question in this section.****You should spend about 45 minutes on this section.**

**Remind yourself of *The Story of an Hour*, taken from the *Pearson Edexcel International GCSE English Anthology*, which is provided in the Extract Booklet.**

**1** How does the writer present marriage in *The Story of an Hour*?

In your answer, you should write about:

- Mrs. Mallard's thoughts and feelings about her husband and marriage
- Mrs. Mallard's thoughts and feelings about her future
- the use of language and structure.

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

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(Total for Question 1 = 30 marks)

TOTAL FOR SECTION A = 30 MARKS



**SECTION B: Imaginative Writing****Answer ONE question from this section.****You should spend about 45 minutes on your chosen question.****Begin your answer on page 10.****EITHER**

- 2**
- Write about a time when you, or someone you know, made an important decision.

Your response could be real or imagined.

*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.***(Total for Question 2 = 30 marks)****OR**

- 3**
- Write a story with the title 'A Future World'.

Your response could be real or imagined.

*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.***(Total for Question 3 = 30 marks)****OR**

- 4**
- Look at the images provided.

Write a story that starts 'I laughed out loud'.

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

*Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.***(Total for Question 4 = 30 marks)**

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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**



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**Source Information:**

Image 1: © Cavan Images/Alamy  
Image 2: © fabio formaggio/Alamy



**Pearson Edexcel International GCSE****Friday 5 June 2020**

Morning (Time: 1 hour 30 minutes)

Paper Reference **4EA1/02R****English Language A****Paper 2: Poetry and Prose Texts and  
Imaginative Writing****Extract Booklet****Do not return this Extract Booklet with the Question Paper.***Turn over* ►**P62601A**

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**Pearson**

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

***The Story of an Hour***

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed". He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message. 5

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. 10

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. 15

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. 20

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought. 25

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air. 30

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body. 35

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. 40

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. 45  
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. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him – sometimes. Often she had not. What did it matter! What 50  
could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for 55  
admission. “Louise, open the door! I beg; open the door – you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, 60  
and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood 65  
waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had 70  
been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease – of the joy that kills.

**Kate Chopin**

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