Pearson Edexcel

Mark Scheme (Results)

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Pearson Edexcel International GCSE
in English Language (4EA1) Paper 02

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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.

- 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.

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SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer tries to interest the reader. Responses may include the following points about **how the narrator of the story is presented:** • the narrator is alone at night: 'During the night…I had lain reading' • the narrator reflects on the weather and this demonstrates his feelings of vulnerability: the wind 'increased greatly in force' and is a 'gale' that is 'roaring across the open marsh' • the way the narrator describes the house mirrors his feelings: 'quite alone and exposed' • the narrator is moved to reminisce 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 present feelings of fear • memories of the narrator's childhood move him to a hypnotic state: 'I lay back and slipped into that pleasant, trance-like state'. This suggests that the narrator is perhaps not in control of his thoughts and feelings • the narrator is described as having very clear memories: 'recalling the past and all its emotions and impressions vividly' • his memory of the nursery at home leads him to consider the 'mysterious nursery' in Eel Marsh House • the suggestion that he is in a trance makes the reader doubt the narrator's sense of reality and question if he really hears the cry of a child • 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' • his 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'. Responses may include the following points about **how the events are described:** • the setting of the events creates a sense of mystery: it starts 'During the night' and the wind 'increased greatly in force' • it seems as if the house is being treated violently: it is 'battered by the gale', 'Windows were rattling everywhere' and it 'seemed to rock at the impact' • the setting is shown to be desolate and lonely, as seen in the use of a list of types of weather: 'gales and driving rain and sleet and spray' • the narrator's description of the 'howling darkness' shows how the timing of events affects how mysterious they are • his feelings about being safe as a child at home help to emphasise the 'desperation and anguish' of the child's cry he believes he hears • the conditions are described as isolated and extreme: 'howling', 'ill-fitting', 'tremendous', 'mysterious'

- the events are set in a typically Gothic tableau: 'pitch blackness' and 'howling darkness'
- the chaos of the storm is juxtaposed with ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air'
- the narrator thinks about doing normal, everyday activities to distract himself from the mysterious events: 'I would go down into the kitchen and make myself a drink'
- two events happening together creates a sense of panic in the narrator: he feels someone going past him and 'the lights went out'
- the event of the door to the nursery opening is described in a mysterious way: 'whose door had been so firmly locked and then, inexplicably, opened'
- the narrator attempts to create a rational set of events to explain what is happening: 'Had Mrs Drablow harboured some reclusive old sister or retainer, had she left behind her a mad friend that no one had known about?'

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

- short sentence structures create a sense of fear and tension from the beginning of the extract: 'During the night the wind rose', 'No light came on', 'The torch had broken', 'No. But what *was* 'real'?'
- adverbs are used to emphasise the confused feelings of the narrator: 'abruptly', 'nostalgically', 'vividly', 'inexplicably', 'desperately'
- verbs used to describe the intensity of the weather create a feeling of lack of control and chaos: '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 narrator uses alliteration to emphasise the impact of the weather: 'bearing the brunt'
- repetition also shows the extreme conditions: 'winter after winter'
- use of questions suggests the narrator's 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 use of coordinated sentences suggests confusion and a lack of coherence caused by being alone
- 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'
- 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'
- the noises of the weather are described in human or animal terms: 'roaring', 'moaning', 'like a lion', 'like a banshee' reminding the reader of the child crying: 'child's terrible cry borne on the gusts towards me'.

Reward **all** valid points.

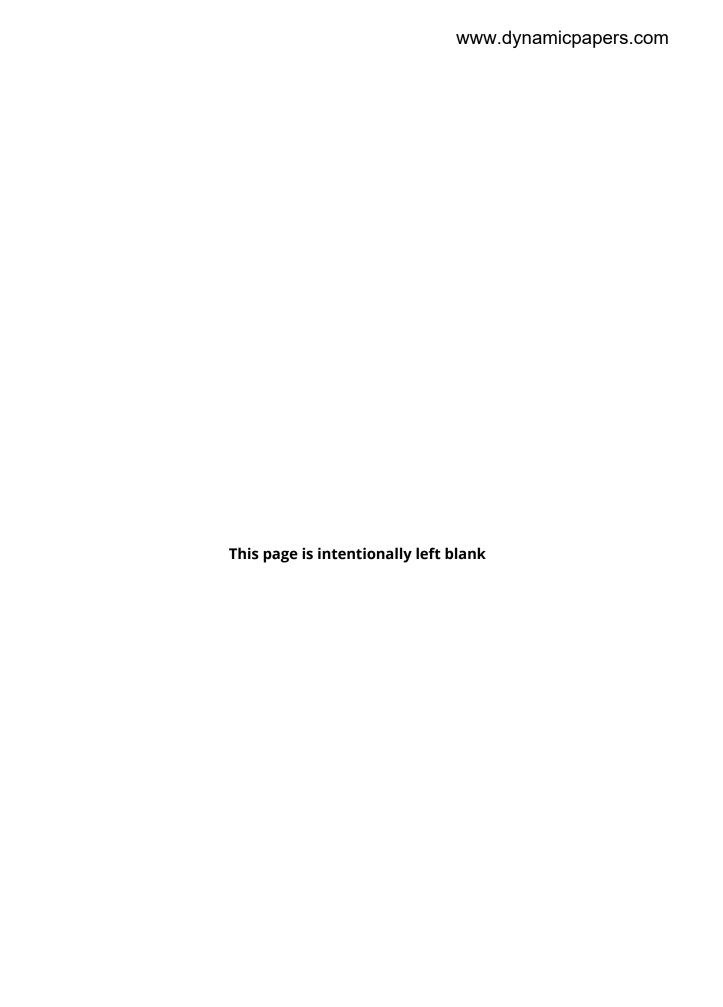| Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. (12 marks) AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects. (18 marks)
	0	No rewardable material.
Level 1	1-6	• Basic understanding 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 visited a new place. 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 what the place was, where it was 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. *The best-fit approach* 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 'The Storm'. 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 storm: this could be an environmental storm with extreme weather or a metaphorical storm with extreme emotion • give examples of the impact of the storm: destruction of or damage to property, flooding, chaos or confusion • 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. *The best-fit approach* 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 ends 'I decided to get on with it.' 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. *The best-fit approach* 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.