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Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE

In English Language (4EA1)

Paper 02: 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 last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

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Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

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 presents the character of Madame Loisel. Responses may include the following points about **how Madame Loisel is presented before the loss of the necklace:** • at the start of the story the writer describes Madame Loisel in a positive way as 'one of those pretty, delightful girls' • the writer also suggests that she is, perhaps, disadvantaged by 'some error of Fate', as she is the daughter of one of the 'very minor civil servants' • the writer underlines that Madame Loisel had 'no dowry', showing that she brought no property or money to the marriage • Madame Loisel is presented as potentially unhappy in her marriage, as she 'went along with a proposal made by a junior clerk in the Ministry of Education', rather than marrying for love • while she is disadvantaged by birth, the writer says she has qualities that will help her be an equal to 'any society lady': 'Natural guile, instinctive elegance, and adaptability' • the writer describes Madame Loisel as unhappy and angry at her status and the couple's lack of 'refinement and luxury': 'She was unhappy all the time', 'She was made unhappy', 'all this … was torture to her and made her very angry' • the extensive description of Madame Loisel's dreams of what she should have shows her obsession with possessions, space and opulence: 'silent antechambers hung with oriental tapestries, lit by tall, bronze candelabras', 'elegant dinners, gleaming silverware, and tapestries which peopled the walls with mythical characters', 'exquisite dishes served on fabulous china plates', 'pink flesh of a trout or the wings of a hazel hen' • Madame Loisel not only feels that she wants fine and expensive things, she feels that she deserves these: 'she felt that God had made her for such things' • the writer shows that before the loss of the necklace Madame Loisel is only interested in how others see her: 'She would have given anything to be popular, envied, attractive, and in demand', ''There's nothing so humiliating as to look poor when you're with women who are rich'' • her reaction to the invitation to the Ministry Buildings is dismissive, showing that possessions are more important to her than experiences: 'she tossed the invitation peevishly onto the table', 'She looked at him irritably' • her irritation and anger turn to apparent sadness as she begins to cry, and then to calm herself - her changing emotions suggesting manipulation and guile: 'Making a supreme effort, she controlled her sorrows and, wiping her damp cheeks, replied quite calmly' • Madame Loisel tells her husband she ''could get by on four hundred francs'', showing her greed as she suggests that this is only just enough money

- she is beguiled by Madame Forestier's possessions: '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 she is boosted by possessions and symbolic wealth: 'Madame Loisel was a success', 'She was the prettiest woman there, elegant, graceful, radiant, and wonderfully happy', 'swept along on her victorious beauty and glorious success'.

Responses may include the following points about **how she is presented after the necklace is lost**:

- once the necklace is lost Madame Loisel's thoughts focus more on day-to-day life than day-dreaming, showing the contrast between her dreams prior to the loss and the reality after it: 'She waited for him all day long in the same distracted condition, thinking of the appalling catastrophe which had befallen them'
- whereas before the loss of the necklace she was irritated by and short with her husband, after the necklace is lost she relies on him for support and help: 'She wrote to his dictation'
- after the necklace is lost Madame Loisel becomes more of a partner with her husband than a woman who wants to be independent, as the writer refers to what 'they' do: 'they took the case', 'they trailed …', 'they found a diamond collar'
- the writer's focus on the actions of Monsieur Loisel after the loss of the necklace demonstrates that Madame Loisel is superfluous and superficial as her husband is the only one who can help: 'He borrowed the money … He signed notes … He mortgaged the rest of his life'
- Madame Loisel is fearful when she takes the replacement necklace, which contrasts with her previous feeling 'of complete and utter triumph': 'If she had noticed the substitution, what would she have thought? What would she have said? Would she not have concluded she was a thief?'
- ironically, her life changes from what she previously thought was unhappy to 'the grindingly horrible life of the very poor'
- Madame Loisel is, however, 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'
- Madame Loisel becomes hard-working: 'She became used to heavy domestic work and all kinds of ghastly kitchen chores', 'She washed the dirty sheets, shirts, and floorcloths by hand and hung them up to dry on a line'
- she no longer seems concerned about appearance, or the views of others, as she 'dressed like any working-class woman', and haggles in shops, 'frequently abused and always counting every penny'
- the poverty they experience takes its toll on Madame Loisel physically: 'She had turned into the battling, hard, uncouth housewife who rules working-class homes', 'She spoke in a gruff voice and scrubbed floors on her hands and knees'

- she reflects on the night she was such a success and what might have been had she not lost the necklace, thinking 'Life is so strange, so fickle! How little is needed to make or break us!' However, she does not dwell on this: 'Who could tell? Who could possibly tell?'
- this resignation and acceptance are seen when she speaks to Madame Forestier: "You know, it wasn't easy for us. We had nothing. … But it's over and done with now, and I'm glad".

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

- Madame Loisel is presented as having to settle for 'second best' as 'she went along with a proposal made by a junior clerk'; the use of 'went along with' suggests a lack of willingness
- Madame Loisel's initial obsession with power and status is seen in the description of people in the story: 'very minor civil servants', 'some rich, important man', 'junior clerk', 'the most famous and sought-after men'; the vagueness of 'some rich, important man' suggests she would have married anyone as long as he was rich and important
- negatives and negative language are used to show the pessimism Madame Loisel feels about her lack of social status and money: 'no means of meeting', 'unable', 'sad, worried, anxious', 'she would weep tears of sorrow, regret, despair, and anguish' (also listing)
- the writer uses the 'rule of three' to emphasise what Madame Loisel lacks: 'no dowry, no expectations, no means of meeting some rich, important man', 'no fine dresses, no jewellery, nothing'
- the writer also uses the 'rule of three' to show what Madame Loisel does have: 'Natural guile, instinctive elegance, and adaptability'; these are all demonstrated by her behaviour in the story
- the writer's description of the apartment at the start of the story is negative: 'the run-down apartment they lived in, the peeling walls, the battered chairs, and the ugly curtains'; this is ironic when contrasted with Madame Loisel's own physical description after the loss of the necklace as she possesses attributes she once hated: 'battling, hard, uncouth', 'untidy … askew … red', 'She spoke in a gruff voice'
- the use of 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'
- alliteration is used to create emphasis on the importance of wealth to Madame Loisel at the start of the story: 'heavy heat of a stove', 'pretty little parlours, filled with perfumes'
- adverbs are used to contrast Madame Loisel's feelings about poverty ('peevishly', '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 negative feelings about not having wealth and possessions
- the repetition of 'all' emphasises Madame Loisel's complete and entire interest in status, power and wealth: 'all the time', 'desired by all women', 'all she cared about', 'All the men looked at her', 'all her glory'

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	• 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 have: 'no fine dresses, no jewellery, nothing' • listing also contrasts the qualities she wants to have with her feelings of utter despair at not having them: 'popular, envied, attractive, and in demand', 'sorrow, regret, despair, and anguish' • 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') • 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 use of questions shows Madame Loisel's fear and worry when she 'returns' the necklace: 'what would she have thought? What would she have said? Would she not have concluded she was a thief?' • questions and exclamations also show the emotional impact on Madame Loisel of the loss of the necklace and their repayment of the debt: 'What might not have happened had she not lost the necklace? Who could tell? Who could possibly tell? Life is so strange, so fickle! How little is needed to make or break us!', 'Should she speak to her? Yes, why not?' • the writer's description of Madame Loisel's pride at being able to tell her former friend of her sacrifice is seen in the description of her 'proud, innocent smile'. Reward **all** valid points.

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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	• 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.

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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	**Purpose:** to write a real or imagined piece about a time a person had to work very hard. 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 • explain what the narrator was working hard at, why they had to work hard and how the person and others felt about it. For example, working very hard to achieve in something such as an examination or a competition, working very hard to improve skills or working hard to help someone else or a community • 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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Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'A Surprise Invitation'. 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 invitation: when/how it arrived, why it was a surprise, who sent it • describe the event the narrator was invited to • 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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Question Number	Indicative content
4	**Purpose:** to write a real or imagined story that ends 'I danced all night'. 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.

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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.

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