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Mark Scheme (Results)

January 2023

Pearson Edexcel International GCSE

In English Language (4EA1)

Paper 2R: 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 tries to create tension. Responses may include the following points about **the narrator's thoughts and feelings:** • at the beginning of the extract the narrator describes how he 'awoke abruptly', which creates a feeling of tension as sleep is supposed to be peaceful • the narrator reflects on how the weather has deteriorated. This builds tension as it emphasises his feelings of vulnerability: the wind 'increased greatly in force' and is a 'gale' that is 'roaring across the open marsh' • the narrator's feeling that the house is experiencing violence builds the tension: it is 'battered by the gale', 'Windows were rattling everywhere' and it 'seemed to rock at the impact', making him feel as though he were at sea • tension is built as the narrator says 'At first I was alarmed', and the description of the house mirrors his feelings: 'quite alone and exposed' • the narrator's childhood memories suggest that he is trying to make himself feel more secure, reminding himself of the 'warm and snug safety' of his childhood nursery. The contrast with his present feelings of fear emphasises the tension in the situation • the narrator's memories move him to a hypnotic, 'trance-like state'. This builds tension as it suggests that the narrator may not be in control of his thoughts and feelings • the way that the narrator describes the cry builds tension, as he is unsure where it comes from: 'from somewhere, out of that howling darkness' • tension is created through the contrast in what the narrator hears – this makes the readers question his grip on reality: he hears 'Nothing', but can hear the 'tumult of the wind, like a banshee, and the banging and rattling of the window' • the narrator questions what he hears, which builds tension as the reader questions the possible supernatural presence: 'How could there be? Yet how could I lie here and ignore even the crying of some long-dead ghost?' • the narrator's thought that he will attempt to make himself feel safe with home comforts builds tension as it suggests something will happen: 'make myself a drink, stir up the fire a little' • the narrator repeatedly describes how he feels he is not alone: 'someone who had just that very second before gone past me on their way from the top of the stairs to one of the other rooms', 'I had simply the absolutely certain sense of someone just having passed close to me and gone away down the corridor'. The repetition of this idea builds tension as it seems more certain there is someone else there • he feels confused and disorientated when the lights go out: 'I stood in the pitch blackness, unsure for a moment of my bearings' • the narrator's thoughts spiral and he describes them as 'wild, incoherent fantasies', building tension and fear • tension is heightened when he stumbles over Spider and he drops the torch. His reactions to the broken torch then build tension as they suggest his feelings are overwhelming: 'crawling about on my hands and knees', 'weeping tears of despair', 'I drummed my fists upon the floorboards'.

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Responses may include the following points about **how others in the extract are described:**

- the narrator's description of the cry he hears builds tension as he imagines a child outside in the middle of the night in a storm: 'cry of desperation and anguish, a cry for help from a child somewhere out on the marsh'
- the narrator feels certain that the child does not exist, which creates a feeling of confusion in the reader: 'There was no child. I knew that. How could there be?'
- the narrator describes how he feels that the cry comes from a supernatural source, which builds fear and unease: 'some long-dead ghost'
- the suggestion that the cry comes from someone dead, who should ''Rest in Peace'' but is troubled, creates a macabre, morbid atmosphere: 'long-dead', 'this poor one did not, could not'
- the narrator's sense that there is nothing that can be done and the longevity of the crying voice creates a sense of hopelessness and inevitability: 'that calling voice for which I could do nothing, and no one had been able to do anything for… how many years?'
- the narrator's lack of description of the other person he believes is there, identifying him or her as just 'someone' and 'the person', creates uncertainty and fear
- the fact that the movement of this other 'person' coincides with 'a tremendous blast of wind' and the lights going out suggests the supernatural nature of this 'person'
- the description of the person moving around with no touch and no noise creates a feeling of confusion and uncertainty: 'I had seen no one, felt nothing. There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep'
- the door to the nursery is described as being 'so firmly locked and then, inexplicably, opened', creating a certain sense of there being another person in the house
- the narrator's idea that there may be another human being living in the house with him, but hiding away, builds mystery and tension: 'someone…living here in this house, a person who hid themselves away in that mysterious nursery and came out at night'
- the narrator's description of 'the woman in black' suggests a mysterious woman experiencing mourning and loss
- even the narrator's attempts to create a rational explanation of the other person he believes is there build tension, as the descriptions suggest death, loneliness and madness: 'the woman in black', 'Had Mrs Drablow harboured some reclusive old sister or retainer', 'a mad friend that no one had known about'
- the narrator's explanation that there is no 'living occupant of Eel Marsh House other than myself and Samuel Daily's dog' makes the reader wonder if that means that there is a <u>dead</u> occupant of Eel Marsh House
- the presence of Spider the dog could lull the reader into a false sense of security as they think that potentially the narrator is sensing someone else in the house because there is, but it is the dog
- he moves to thinking of the person as a 'thing', which makes the reader feel fearful as to what the narrator might encounter: 'Whatever was about'
- the pairing of the narrator and the dog both builds tension and helps to relieve it, as there is responsibility in looking after an animal and risks of something negative happening, but also Spider provides comfort and companionship as the narrator faces his 'fear, frustration and tension'

- the final line of the extract leaves the reader with a feeling of certainty that there must be a child in the house, and the description of the cry builds fear: 'again I heard that child's terrible cry borne on the gusts towards me'.

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

- from the beginning of the extract short sentence structures create a sense of fear and tension: 'During the night the wind rose', 'No light came on', 'The torch had broken', 'No. But what *was* 'real'?'
- the confused feelings of the narrator are emphasised by the use of adverbs: 'abruptly', 'nostalgically', 'vividly', 'inexplicably', 'desperately'
- the feeling of lack of control and chaos created by the intensity of the weather is seen in the verbs used: 'increased', 'battered', 'roaring', 'rattling', 'boomed'
- a simile describes how the strength of the wind makes the house move, creating fear that the building is unstable: 'The house felt like a ship at sea'
- language is used to suggest that the house is being treated violently: it is 'battered by the gale', 'Windows were rattling everywhere' and it 'seemed to rock at the impact'
- alliteration is used to emphasise the dangerous and fearful impact of the weather: 'bearing the brunt'
- the narrator's description of the 'howling darkness' shows how the timing of events affects how mysterious and tense they are
- the events are set in a typically Gothic tableau: 'pitch blackness' and 'howling darkness'
- the use of questions suggests the narrator's isolation and 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 the language of death creates fear and builds tension: 'long-dead ghost?', "Rest in peace"
- the chaos of the storm is juxtaposed with ominous calm: 'no movement, no brush of a sleeve against mine, no disturbance of the air'
- negatives are used to suggest that the narrator 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'
- coordinated sentences build pace, creating confusion and showing lack of coherence: 'spinning away across the floor and fell somewhere by the window with a crash and the faint sound of breaking glass'
- the impact of the confusion builds tension, demonstrated in the use of verbs to describe negative or out-of-control actions: 'groped', 'stumbled', 'dropped', 'spinning', 'fell', 'cursed'
- the writer's use of non-specific nouns and pronouns creates 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 banshee', reminding the reader of the child crying: 'child's terrible cry borne on the gusts towards me'.

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 felt unsure about something. 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 person felt unsure about, why they were unsure and how the person and others felt about the situation • 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 'The Best of Friends'. 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 friend(s), for example a childhood friend, a family pet who was a best friend or a group of friends • explain the impact of the friendship on the narrator and/or 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. *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 begins 'I saw it at the top of the stairs …'. 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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