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Mark Scheme (Results)

Summer 2023

Pearson Edexcel International GCSE

In English Language (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 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.

Placing a mark within a level

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- 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 creates sympathy for the boy. Responses may include the following points about **how the saw and the boy's reaction to the accident are presented:** • the writer presents the saw before the boy, building up a sense that he is not as important or powerful as it is. This creates feelings of sympathy for the boy • the description of the saw builds anticipation of danger, as it sounds violent ('snarled and rattled'), and almost as if it is operating independently of the boy, who is not mentioned until line 11 • the lack of identification of the boy creates sympathy as he is referred to only as 'the boy' • the situation creates sympathy as he is a 'boy' looking to be 'saved from work' and 'Doing a man's work' • the reader feels sympathy for the boy as the writer/narrator implies he is being ill-treated by having to work late: 'Call it a day, I wish they might have said' • the writer creates sympathy by demonstrating that potential monotony or tiredness causes a momentary loss of control: the boy is distracted by his sister calling him to supper and he loses control of the saw 'At the word' • sympathy is created through the tussle of power between saw and boy: the boy seems to be attacked by the saw as it 'Leaped out at the boy's hand', but the narrator also suggests that the boy could have had some control by saying 'He must have given the hand' • at first, the boy is described as almost accepting the accident: 'He must have given the hand', 'Neither refused the meeting', 'The boy's first outcry was a rueful laugh' • sympathy is created through the boy's shock at the accident, shown by his immediate reaction: 'a rueful laugh' • pathos is created by the boy's pleas for help and support from his family: 'holding up the hand,/Half in appeal, but half as if to keep/The life from spilling' • the reader feels shock and sympathy at the boy's realisation that his hand is gone: 'Then the boy saw all—', 'He saw all spoiled' • the contrast between the description of 'man's work' and 'a child at heart' creates sympathy for the boy • sympathy is created by the boy's knowledge of what is to come and the plea to his sister, since one so young should not know something so shocking: "'Don't let him cut my hand off—/The doctor, when he comes. Don't let him, sister!"' • the boy's lack of control is seen when the doctor puts him 'in the dark of ether' • there is a final moment of tragedy as the boy loses control of his life and he 'lay and puffed his lips out with his breath'. Responses may include the following points about **how the other people**

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in the poem react to the accident:

- the narrator is presented as an 'onlooker' to the accident, and the description of the saw creates a feeling of potential violence and threat that foreshadows later events: 'The buzz saw snarled and rattled in the yard'
- the writer/narrator's description of the setting builds tension up to the accident as it creates feelings of calm and peace, only pierced by the sound of the saw: 'Five mountain ranges one behind the other/Under the sunset far into Vermont': this creates a sense of foreboding, which then emphasises the reactions after the accident
- the narrator's descriptions build sympathy as the events are recounted with sadness and shock, as they are either witnessing them or finding out about them after they have happened: 'I wish they might have said', 'But the hand!'
- the presentation of the boy's sister creates sympathy as she is only referred to as 'sister' and has to witness the accident: 'His sister stood beside them in her apron'. There could also be a feeling of guilt as the boy is distracted by her calling him to supper and he loses control of the saw 'At the word'
- the reader feels sympathy for the boy's sister as she is put in an impossible situation by the boy, who pleads with her "'Don't let him cut my hand off—/The doctor, when he comes. Don't let him, sister!"
- the reader also feels sympathy for the doctor who has to try to help the boy when it is clear nothing can be done: 'But the hand was gone already'
- the doctor putting the boy in 'the dark of ether' shows danger and lack of control
- the description of how 'the watcher at his pulse took fright' creates fear, as the pulse is shown as the identifier of life, and the watcher could be various people: the doctor, the sister, the narrator
- the boy's family show disbelief at his shocking death: 'No one believed. They listened at his heart'
- the apparent indifference of the boy's family/neighbours when they carry on with their lives is shocking to the reader, creating sympathy for him: 'since they/Were not the one dead, turned to their affairs.'

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

- a sense of the danger of the saw is presented using violent verbs associated with animalistic aggression: 'snarled', 'rattled'
- repetition is used to emphasise danger and fear, for example: 'And the saw snarled and rattled, snarled and rattled'
- the feeling that the boy is not in control and deserves sympathy is shown in the poet's use of onomatopoeia and personification. This creates a sense of the 'buzz saw' being alive and in control: 'And made dust and dropped stove-length sticks of wood'
- feelings of sympathy are built through the contrasting feelings of death with peace and sweetness, for example use of alliteration in 'dust and dropped', 'Sweet-scented stuff'

- the writer creates strong feelings in the reader by juxtaposing the sense of peace and tranquillity in the description of the setting with

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	the noise of the saw • the use of punctuation in the poem (caesura) creates feelings of sympathy by foreshadowing the imminent death of the boy and then reviewing the actual death: 'And the saw snarled and rattled, snarled and rattled,/As it ran light, or had to bear a load', '"Don't let him cut my hand off—/The doctor, when he comes. Don't let him, sister!"' • the use of coordinated sentences suggests events that are moving quickly and lack of control: 'And from there those that lifted eyes…', 'And nothing happened' • language linked to the passing of time creates connection to everyday life, loss and death: 'sunset', 'day was all but done', 'Call it a day', 'the half hour', 'supper' • short sentences create feelings of danger and tension: 'He must have given the hand', 'But the hand!', 'So' • the description of life 'spilling' shows the speed at which the events occur, creating feelings of a lack of control in the poem and increasing sympathy for the boy • language is used to create strong feelings of loss and death: 'The life from spilling', 'He saw all spoiled', "Don't let him cut my hand off—'', 'But the hand was gone already', 'the dark of ether', 'He lay and puffed his lips out with his breath', 'Little—less—nothing!—and that ended it' • repetition of 'saw all' shows the sad loss of innocence from the boy • the contrast between the narrator's voice and the direct speech of the boy shows the importance of his feelings in the incident and creates a connection with him, creating more feelings of sympathy • the use of negative commands creates sympathy as it shows the boy's distress and determination not to lose his hand: 'Don't' • the use of non-specific nouns and pronouns anonymises the people in the poem, building sympathy as it constantly reminds us of his youth and relationships: 'those', 'they', 'the boy', 'His sister', 'The doctor', 'the watcher', 'No one'. In contrast, some readers may feel that anonymising the boy makes it harder to feel sympathy for him • the use of negatives shows a sense of finality: 'No one', 'Little—less—nothing!', 'No more' • the punctuation at the end of the poem creates a sense of finality and death (end-stopped lines), leaving the reader with feelings of sadness and tragedy. 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 met up with family or friends. 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 poem as inspiration • explain who the narrator/writer was meeting up with, why they were meeting and how the person and others felt about the meeting. For example, meeting up for a special occasion (formal or informal), meeting unexpectedly, meeting to help with a work/school/home-based task • 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 Sunset Experience'. 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 sunset: where it was, why the narrator/writer was there, who else experienced it • describe feelings about the sunset, for example excitement, awe, contentment, gratitude, relaxation • 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 'The mountain looked impossibly high'. 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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