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Mark Scheme (Results)

Summer 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 interest the reader. Responses may include the following points about **Lev's thoughts and feelings:** • the description of Lev shows that he feels sad about leaving his home: 'chose a seat near the back and he sat huddled against the window, staring out at the land he was leaving', 'a leather cap pulled low over his eyes' • the description of Lev's clothes and possessions is a reflection of his feelings about his life. Although he is still young, he feels the impact of past events on him, and this creates interest in what has happened to him: 'his handsome face was grey-toned from his smoking', 'an old red cotton handkerchief and a dented pack of Russian cigarettes' • Lev feels uncertainty about his future in England: 'a world in which he would break his back working – if only that work could be found' • Lev shows conflicting feelings about his move, feeling that his heart and soul will remain in his home country: 'He would hold himself apart from other people … demonstrate that he didn't need to belong, that his heart remained in his own country', although the use of 'didn't need to' suggests that he does want to belong • at the start of the journey Lev avoids contact with Lydia, the 'woman sitting next to him', showing he wants to stay private and solitary • it is only when Lydia's 'hard-boiled egg' reminds him of his wife that he starts a conversation with her: 'The smell of the egg reminded Lev of the sulphur springs at Jor, where he'd taken Marina, just in case nature could cure what man had given up for lost' • Lev reflects on his past life and his reasons for leaving home. He starts to remember his father, his daughter and his wife, and he does not allow himself to think of them until he is well into the journey: 'Often, Lev had slept on a rag rug beside his daughter's bed, when she was ill or afraid' • the writer creates interest through the exploration of Lev's feelings of sadness, loss and guilt when he starts to tell Lydia about his home life: 'had worked in the Baryn sawmill until it closed two years ago, and since then he'd found no work at all', 'Since the death of Marina … what he always saw in it was his own guilt at still being alive' • Lev and Lydia's conversation helps Lev to understand the need to create a new future: although he questions why she would leave when she had a good job, he understands when she says "I began to imagine I would die seeing these things, and I didn't want this" • Lev asks Lydia her opinion of his English pronunciation, demonstrating that he has planned for his future by learning some English and that he feels some positivity about the future: "May I say some words and you can tell me if I'm pronouncing them correctly?" • the writer builds tension in the description of Lev's need to smoke, as the reader is aware this is not possible: 'His longing for a cigarette had grown steadily since he'd drunk the vodka and now it was acute' • the descriptions of Lev's feelings show discomfort and anxiety, building tension for the reader: 'He could feel the yearning in his lungs and in his blood, and his hands grew fidgety and he felt a tremor in his legs' • the banknote Lev examines reflects his hopes about and views of the future,

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as he imagines Sir Edward Elgar to be a banker with 'no need to be afraid o anything except a little loss of capital in what Americans called the Crash', 'the angel's radiance had probably shone on this man's brow and on his fusty clothes, because it was known across the world: the English were *lucky*'
- the end of the extract leaves the reader with Lev's determination and optimism about his destination, which triumph over his feelings of the past and bitterness at leaving: 'I'm going to their country now and I'm going to make them share it with me: their infernal luck. I've left Auror and that leaving of my home was hard and bitter, but my time is coming'.

Responses may include the following points about **how the journey is described:**

- cigarettes are used as a symbol of Lev's lonely journey and connection with home as his unlit cigarette 'was a companion – something to hold on to, something that had promise in it'
- at the start of the extract Lev is more focused on the journey and the past he is leaving behind. This focus is reflected in his negativity about the arrival, 'beginning a new life', the lack of communication and lack of real connection with the woman on the journey
- Lydia's comment to Lev that 'there is no smoking allowed on this bus' demonstrates to the reader the restrictions of the journey; this is also seen in the fact that Lev has a flask of vodka 'Tucked into his boot'
- Lev's unwillingness to respond to Lydia's reprimand about smoking shows he wishes to remain alone and private at the start of the journey: 'all he could be bothered to do now was to nod, just to show the woman that he'd heard what she'd said'
- the writer's descriptions of the journey reflect Lev's feelings about leaving home: 'they would have to sit for fifty hours or more', 'There would be times when the journey would seem to have no end'
- the coach itself is described as basic and limited, suggesting a potentially uncomfortable journey: 'There were two coach-drivers. These men would take turns to drive and to sleep. There was an on-board lavatory, so the only stops the bus would make would be for gas'
- the sights on the journey reflect Lev's past and his future, the countryside he leaves behind and the city he is travelling to: 'the passengers would be able to clamber off, walk a few paces, see wild flowers on a verge', 'for the stink of another industrial zone, or the sudden gleam of a lake, for rain and sunset and the approach of darkness on silent marshes'
- the coach gives no comfort to the travellers, who will have to sleep in their seats: 'Sleeping upright was not something Lev was practised in'
- the writer's descriptions of the coach also create a sense of claustrophobia: 'the passengers … would be herded back onto the coach', 'a fierce little light above her under the baggage rack'
- there is a contrast between the certainty of a lengthy journey and the uncertain future for the travellers on the journey. Lev's uncertainty about his future is also reflected in Lydia's uncertainty as she is travelling not with the promise of a job but with the opportunity of ''some interviews in London for jobs as a translator''
- the potential transient nature of Lev's journey is seen in his knowledge of the English language, which is limited to what he will need as an immigrant in the country: ''I am legal'', ''I am lost. I wish for an interpreter. Bee-and-bee''
- the journey gives Lev time to think about the destination, and his thoughts of England are negative, linked to what he has heard and what he imagines: 'in

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England vodka was too expensive to drink', 'with rain falling outside the window'

- although it appears Lev's thoughts of the journey's destination lack positivity, his assertions that "I will do any work at all" and "England is my hope" show a determination to make this a future in order to benefit his family
- there is an attempt to create some comfort for the travellers and encourage them to rest: 'Towards ten o'clock, red blankets were given out to the coach passengers, some of whom were already sleeping'
- Lev's thoughts about the coach driver and his reflection on his own feelings show the journey is exhausting and lonely: 'a lonely, exhausting vigil'
- the images of the people on the 'brand new British twenty-pound note' Lev examines are reflective of his negative views of the journey's destination: 'the frumpy Queen, E II R', 'a man, some personage from the past, with a dark drooping moustache'.

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

- at the start of the extract the writer uses verbs to illustrate Lev's fear, discomfort and sadness about leaving: 'huddled', 'staring', 'clutched'
- the use of colour in the images used by the writer shows contrasting feelings. Lev's homeland at the start of the extract is described with some positive, colourful images, reflecting his feelings about it: 'fields of sunflowers', 'growing green'; this contrasts with his views of England in the images he sees on the banknote he later examines: 'her face grey', 'dark drooping'
- a polysyndetic list is used to describe Lev, showing his urgency to make a new life. This list also reflects the length and pace of the journey: 'and a leather cap … and his handsome face … and in his hands … and a dented …'
- the writer creates interest in the way that Lev is described. He wears clothes that make him sound young, 'a leather jacket and jeans', and is described as having a 'handsome face', although he is also 'grey-toned from his smoking' with an 'old red cotton handkerchief and a dented pack of … cigarettes', and 'thick grey hair'
- the writer uses images of time to illustrate the length of the journey and show the contrast between light and dark, perhaps to reflect past and future: 'as the sun came up', 'Towards evening', 'darkness was falling', 'Towards ten o'clock'
- the description of Lydia, the woman sitting next to Lev, creates interest: 'with moles like splashes of mud on her face' (use of simile). The description of her being 'plump, contained' suggests she also wants to remain private and solitary on the journey
- contrasting imagery of nature and industry is used to reflect Lev's feelings about his new life. The views of nature are being destroyed by industry, reflecting how it has destroyed his career at home and forced him to move: 'see wild flowers on a verge, soiled paper among bushes, sun or rain on the road', 'the onrush of nature's light, look for a clover leaf, smoke and stare at the cars rushing by', 'the stink of another industrial zone, or the sudden gleam of a lake, for rain and sunset and the approach of darkness on silent marshes'

- short sentences are used to create emphasis on Lev's situation and feelings: 'He looked away', 'Lev drank again', "I will do any work at all", "England is my hope"

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	• the writer's use of language makes the reader aware of Lev's physical discomfort on the journey, reflecting his discomfort at leaving home: 'had tried to prepare himself mentally for the long agony of it', 'Sleeping upright was not something Lev was practised in', 'His longing for a cigarette had grown steadily … and now it was acute' • the writer uses contrasting connectives to show images of past feelings and future hopes, for example the description of Lev and Lydia on the journey, 'side by side with their separate aches and dreams' suggests a contrast with past and future ('aches' of the past and 'dreams' of the future), 'like a married couple', suggesting new vows and promises, 'fearful or unafraid' • the simile 'like a married couple' foreshadows the memories of Lev's wife and their past life • the writer uses alliteration to create interest in how the travellers might or might not interact: 'side by side with their separate aches and dreams', 'snores and sighs' • the writer uses negative images of weather to reflect Lev's feelings about England: 'rainy morning', 'with rain falling outside the window' • the writer creates interest in Lev and Lydia in the descriptions of the meagre rations they carry, as this potentially reflects their reasons for moving: Lev has a packet of cigarettes and vodka, while Lydia has a hard-boiled egg, rye bread and salt • pronouns emphasise Lev's feelings that he belongs in his home, which contrasts with his feelings of the English people as alien to him: 'his own country', ''our country'', 'their history', 'their country', 'my home' • the writer uses dialogue to create interest and to explore how the travellers are feeling. Lev's initial responses to Lydia are brief and negative: ''But it isn't enough'', ''They ran out of trees''; showing at first he does not feel as confident as she does and does not want to open up • there is variation created in the use of narrative voice in the extract, as the writer moves between third-person narrative with a sense there is a 'focaliser' seeing the journey taking place, free indirect discourse to convey Lev's internal thoughts by embedding them within the narration and dialogue between Lev and Lydia: this engages the reader in the motivations and feelings of the characters • the writer uses language to build up the feeling of being trapped and desperate through the extract: 'the only stops the bus would make would be for gas', 'the driver's body tensed to the moods and alarms of the dark, unravelling road; his own aching for the comfort of nicotine or oblivion – and getting neither' • the writer uses the symbol of the 'brand new British twenty-pound note' Lev examines to reflect his new life; the man Lev imagines to be a banker is the composer of the music that is now known as 'Land of Hope and Glory', which is symbolic of the hope Lev is moving for • the repetition at the end of the extract shows Lev's determination to succeed: 'I'm going to their country now and I'm going to make them share it with me'.

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

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		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 missed someone. 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 who the narrator/writer missed, why they missed them and how the person and others felt about the situation. For example, someone working away from home, someone travelling, someone who is missed due to them moving home or relocating to another area/country. Some candidates may also interpret missing someone as failing to meet up with someone, or missing a meeting with 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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Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'The Fall'. 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 fall, for example a physical fall (indoors or outdoors) caused by a trip or slip, or a metaphorical fall, for example, a fall 'from grace', darkness falling, or a fall caused by failure. Some candidates may interpret 'fall' as a physical feature such as a waterfall or the season/time of year, which is acceptable • explain the impact of the fall on the narrator/writer and 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 'The view from the window was different ...'. 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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