www.dynamicpapers.com



Mark Scheme (Results)

November 2023

Pearson Edexcel International GCSE

in English Language (4EA1)

Paper 02: Poetry and Prose Texts and Imaginative Writing

www.dynamicpapers.com

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

November 2023
P73444
Publications Code 4EA1_02_2311_MS
All the material in this publication is copyright
© Pearson Education Ltd 2023

www.dynamicpapers.com

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

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.

www.dynamicpapers.com

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.

www.dynamicpapers.com

SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer presents strong feelings. Responses may include the following points about **how the news of Brently Mallard's death is presented**: • Mrs. Mallard's sister breaks the news to her 'as gently as possible', showing that the death must be unexpected and shocking • the manner in which news of the death is shared with his wife demonstrates the strong feelings experienced. Mrs. Mallard's sister uses 'broken sentences', which reflects her emotional state • the fact that the death is sudden and described in violent terms creates strong feelings in the reader of shock and potential sympathy: 'railroad disaster', '"killed"' • the sudden and violent nature of the death leads Brently Mallard's friend, Richards, to think that he should be the one to take the news to the family, in case someone 'less careful, less tender' tells them • the writer presents the usual reaction to sudden death, the sense of disbelief a loved one feels, to create a sense of how strong the feelings will be: 'He had only taken the time to assure himself of its truth by a second telegram', 'many women have heard the same, with a paralyzed inability to accept its significance' • the death of Brently Mallard creates an over-dramatic and exaggerated response from his wife: 'She wept at once, with sudden, wild abandonment' • the sudden, dramatic news creates feelings of emptiness and exhaustion: 'pressed down by a physical exhaustion' • the writer's description of how Mrs. Mallard feels that exhaustion 'haunted her body and seemed to reach into her soul' demonstrates the impact that the news of Brently Mallard's death has • the lengthy description of Mrs. Mallard's room and the sights and sounds she hears demonstrate her heightened senses; however, she appears not to focus on her husband's death at this time, which may create some confusion for the reader • the reader may feel shock and surprise at the 'monstrous joy that held her', as Mrs. Mallard reflects on and reacts with joy to the death of her husband • the writer creates feelings of grief and sadness in the way that Mrs. Mallard knows she will grieve for her husband when she sees his body: 'she would weep again when she saw the kind, tender hands folded in death' • the reader is encouraged to feel some sympathy for Brently Mallard as he is described in positive, loving terms: 'kind, tender hands', 'the face that had never looked save with love upon her' • this kindness and love for his wife are contrasted with feelings of control and imprisonment, from which Mrs. Mallard has been released by death: 'There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature'

	• the death means Mrs. Mallard reflects on her conflicting feelings for her husband: 'And yet she had loved him--sometimes. Often she had not. What did it matter!' • Mrs. Mallard's sister is concerned that the sudden nature of Brently Mallard's death will cause illness: "'you will make yourself ill'" • the return of Brently Mallard at the end of the story creates suspense and tension: 'He had been far from the scene of the accident, and did not even know there had been one'. Responses may include the following points about **how the writer presents Mrs. Mallard:** • the opening to the story indicates that there is concern about how Mrs. Mallard will react to her husband's death, as she 'was afflicted with a heart trouble' • this description of the typical reaction to a sudden and shocking death is contrasted with the reaction of Mrs. Mallard, creating surprise in the reader: 'She did not hear the story as many women have heard the same' • Mrs. Mallard's need to be solitary and alone after the news creates a feeling of uncertainty in the reader – it appears to be a reaction to death, but is her reflecting on her future: 'she went away to her room alone' and 'would have no one follow her' • strong feelings are created by the exhaustion Mrs. Mallard feels, as it is described as a ghost, almost threatening her: 'haunted her body and seemed to reach into her soul' • the writer focuses on the senses when Mrs. Mallard is alone with her thoughts and she uses her senses to focus on the present as she starts to think of the future: 'She could see', 'The delicious breath of rain', 'a distant song which some one was singing reached her faintly' • Mrs. Mallard's surroundings appear more significant to her at the time than the impact of the death: 'the tops of trees that were all aquiver with the new spring life', 'There were patches of blue sky showing here and there through the clouds' • Mrs. Mallard's feelings are extreme, causing physical distress: 'a sob came up into her throat and shook her' • the feelings of grief she has make her almost regress to childhood, a typical reaction to difficult experiences: 'as a child who has cried itself to sleep continues to sob in its dreams' • Mrs. Mallard appears as a contradiction, creating interest in the reader: her physical appearance contrasts with her actions as she is 'young, with a fair, calm face' but has a gaze that 'rather indicated a suspension of intelligent thought' • there is a sense that Mrs. Mallard felt repressed and miserable, since her looks show some suggestion of unhappiness: 'whose lines bespoke repression…a dull stare in her eyes' • the future is presented as potentially threatening to Mrs. Mallard. She knows 'There was something coming to her' but she is unsure and fearful of it: 'she was waiting for it, fearfully', 'vacant stare and the look of terror' • the reader is surprised that Mrs. Mallard's feelings are not typical ones experienced following the sudden death of her husband; she should be grieving but is fearful that she is going to feel '"free, free, free!"'

www.dynamicpapers.com

	• the strong, positive feelings she has about her future are seen in her physical reactions: 'They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body' • her 'clear and exalted perception' shows a sharp sense of positivity about her independence, surprising the reader: 'she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely' • Mrs. Mallard's strength and victorious response to her new freedom is seen in her reaction to her sister's knocking: 'There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory' • her unexpected assurance and power are shown in the way she 'clasped at her sister's waist' • there is shock and irony in the twist that it is Mrs. Mallard who dies: from the 'joy that kills', from the feeling of loss of a new life without her husband and from the shock. Responses may include the following points about **the use of language and structure**: • Mrs. Mallard is presumed to be fragile given she is 'afflicted with a heart trouble', emphasised by the writer's use of caring language: 'great care', 'as gently as possible' • the writer uses language to show that strong feelings surround topics such as death, and that the news must be broken gently, with some euphemism: 'as gently as possible', 'in broken sentences', 'veiled hints', 'half concealing' • the contrast between revealing information and concealing information suggests something secretive, creating concern and confusion in the reader: 'veiled hints', 'revealed in half concealing' • language used to describe the death of Brently Mallard suggests violence and shock: 'disaster', '"killed"' • the description of Mrs. Mallard's reactions when hearing the news reflects the violent nature of the (assumed) death: 'sudden, wild abandonment' • the writer uses metaphor to emphasise the extreme reaction Mrs. Mallard has to her husband's death: 'storm of grief', 'pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul', 'a sob came up into her throat and shook her' (personification) • language is used to demonstrate fear, violence and threat: 'haunted her body and seemed to reach into her soul', 'came up into her throat and shook her', 'fearfully', 'creeping out of the sky, reaching toward her', 'this thing that was approaching to possess her', 'vacant stare and the look of terror' • this is contrasted with positive language used to show comfort, (new) life and cleansing, reflecting Mrs. Mallard's thoughts on her new life: 'open', 'comfortable', 'new spring life', 'delicious breath' • the writer creates a sense of serenity in the description of the setting, showing Mrs. Mallard's feelings of peace and calm about the future • prepositional phrases create a sense of relationships between people and feelings, building emotion: 'moment of illumination', 'possession of self-assertion', 'strongest impulse of her being!'

www.dynamicpapers.com

	• extreme emotion and a range of feelings are demonstrated in the range of sentence types used: 'What was it?', 'What did it matter!', '"Body and soul free!'" • adverbs are used to demonstrate the range of feelings that Mrs. Mallard is experiencing: 'fearfully', tumultuously', 'absolutely', 'unwittingly' • the use of coordinated sentences creates a feeling of fast-paced events, linked to the title of the story: 'Fixed and gray and dead', 'Spring days, and summer days, and all sorts of days' • short sentences create a sense of building tension, which reflects Mrs. Mallard's past married life and her sense of urgency to start a new one: 'Often she had not', 'What did it matter!', 'Go away' • repetition is used by Mrs. Mallard's sister to show tension and suspense: 'open the door' • the short sentence that is the penultimate line of the story creates tension and shock: 'But Richards was too late' • there is a circularity in the structure of the story: 'Knowing that Mrs. Mallard was afflicted with a heart trouble' in the first line and 'she had died of heart disease' in the last line • the oxymoron 'joy that kills' ends the story with a reminder of the complex emotions experienced throughout (oxymoron is also used in 'monstrous joy'). There is also irony at the end that it is Brently Mallard's survival, rather than his death, that causes Mrs. Mallard's demise. Reward **all** valid points.

www.dynamicpapers.com

Question 1		
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.

www.dynamicpapers.com

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 wait for something important. 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 the reasons why the narrator/writer was waiting, why the thing they were waiting for was important, how the person and others felt about it and what the outcome was • 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.

www.dynamicpapers.com

Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'A Choice'. 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 choice, which could be real or imagined, for example: a lifestyle choice such as choice of friends, school, workplace, hobbies and interests, a moral dilemma involving having to do the right thing or a difficult decision about the future • give examples of the impact of the choice, positive or negative: for example, a moral dilemma causing emotional difficulties, a difficult decision causing anxiety, an exciting lifestyle choice creating excitement and positivity • 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.

www.dynamicpapers.com

Question Number	Indicative content
4	**Purpose:** to write a real or imagined story that ends 'I turned and ran'. 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.

www.dynamicpapers.com

Writing assessment grids for Questions 2, 3 and 4

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.

www.dynamicpapers.com

Questions 2, 3 and 4		
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.

www.dynamicpapers.com

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom