Mark Scheme (Final)

January 2020

Pearson Edexcel International GCSE
In English Language A (4EA1)
Paper 02R: 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 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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response

Assessment Objectives

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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Question Number	Indicative content
1	Reward responses that explain how the writer tries to create strong feelings.
	Responses may include the following points about **how the accident is presented:**
	• the immediate description of the saw creates a threat of menace, which the reader will feel foreshadows the accident: 'The buzz saw snarled and rattled in the yard'
	• the poet describes the power of the saw as if it is solely in control: 'And made dust and dropped stove-length sticks of wood'; it is the subject of the active verbs
	• the description of the setting before the accident creates a sense of 'calm before the storm' for the reader: 'Five mountain ranges one behind the other/Under the sunset far into Vermont'; feelings of calm and peacefulness are created, only pierced by the sound of the saw
	• the events prior to the accident are happening at the end of the day, which suggests the sadness or completeness of an ending: 'sunset', 'day was all but done', '"Supper"'
	• the details of the accident are recounted with sadness and shock but also some detachment, as the narrator is either witnessing them or finding out about them after they have happened: 'I wish they might have said', 'But the hand!'
	• the reader feels the threat of danger as the boy is distracted by his sister calling him to supper and he loses control of the saw 'At the word'
	• the cutting of the hand by the saw is presented as the saw taking control and the boy losing control, creating strong feelings of confusion and disbelief for the reader: 'Neither refused the meeting'
	• the description of life 'spilling' shows the speed at which the events after the accident occur, creating feelings of a lack of control
	• the reader will feel a strong sense of sympathy from the boy's plea to keep his hand, even though it is already lost
	• the poet creates strong feelings as death is described as coming quickly: 'No one believed'
	• the way the poet explains the reactions of 'them' carrying on with their lives is shocking to the reader.
	Responses may include the following points about **how the boy in the poem is described:**
	• the boy is described as less powerful than the saw as this is foregrounded in the poem, creating feelings of strong sympathy for him
	• language to demonstrate social context also creates a sense of sympathy for him as he is a 'boy' looking to be 'saved from work' and 'Doing a man's work'
	• it seems as if the boy is being treated badly by having to work late: 'Call it a day, I wish they might have said'
	• he is referred to only as 'the boy', showing him to be a typical boy - the reader is interested as he could be anyone

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- the boy is stereotyped as he is doing manual labour, suggesting to the reader that this is a traditional household
- the reader realises the boy is distracted by his sister calling him to supper and he loses control of the saw 'At the word'
- the boy seems to be attacked by the saw as it 'Leaped out at the boy's hand', even though the narrator, almost in disbelief, suggests that the boy could have had some control by saying 'He must have given the hand'
- he is described as possibly accepting the accident: 'He must have given the hand', 'Neither refused the meeting'
- the boy's shock at the accident is shown by his immediate reaction: 'a rueful laugh'
- the boy desperately pleads for help and support from his family, which creates a sense of pathos: 'holding up the hand,/Half in appeal, but half as if to keep/The life from spilling'
- the realisation that his hand is gone is shocking: '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
- his knowledge of what is to come and the plea to his sister are shocking: '"Don't let him cut my hand off—/The doctor, when he comes. Don't let him, sister!"'
- the boy loses control of his life as the doctor 'put him in the dark of ether' and he 'lay and puffed his lips out with his breath'
- the unexpected and sudden death of the boy is greeted with disbelief from his family: 'No one believed. They listened at his heart'
- the reactions of the other people then carrying on with their lives is shocking to the reader as the boy is forgotten: 'since they/Were not the one dead, turned to their affairs.'

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

- violent verbs are used to show the danger of the saw: 'snarled', 'rattled'
- emphasis on danger is created through repetition of the phrase 'snarled and rattled'
- use of onomatopoeia and personification creates a sense of the saw being alive and in control: 'buzz saw', 'And made dust and dropped stove-length sticks of wood'
- the feelings of death and its contrast with peace and sweetness are made memorable through the use of alliteration in 'dust and dropped', 'Sweet-scented stuff'
- the poet juxtaposes the sense of peace and tranquility in the description of the setting with the noise of the saw, creating strong feelings
- the use of central pauses (caesura) in lines creates strong feelings by foreshadowing the impending death and symbolising a life ending prematurely: 'And then—the watcher at his pulse took fright'
- the use of coordinated sentences suggests events moving at a pace: 'And from there those that lifted eyes…', 'And nothing happened'

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- language linked to the passing of time creates connection to the lives of the readers: 'sunset', 'day was all but done', 'Call it a day', 'the half hour', 'supper'
- short sentences create a sense of danger and tension: 'He must have given the hand', 'But the hand!', 'So'
- 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'
- the repetition of 'saw all' shows the boy's loss of innocence
- the contrast between the narrator's voice and the direct speech of the boy shows the importance of the boy's feelings in the incident
- the use of negative commands explores the boy's distress and determination not to lose his hand: '"Don't"'
- the use of non-specific nouns and pronouns creates emphasis on the people in the poem being anonymised: 'those', 'they', 'the boy', His sister', 'The doctor', 'the watcher', 'No one'
- 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).

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.

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 did something by mistake. 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 what the action was, where it happened, why it was a mistake and how the person and others felt about it - 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.

Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'The Promise'. 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 promise: this could be real or imagined, between family, individuals, couples or countries, romantic, historical or political • give examples of the impact of the promise, positive or negative: trust, betrayal, closeness, support • 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.

Question Number	Indicative content
4	**Purpose:** to write a real or imagined story that ends 'I'm glad I decided to help.' 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.

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.

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.