Mark Scheme

Extra assessment materials

Pearson International GCSE in
English Language A (4EA1) Paper 02

edexcel

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.

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 interest the reader. Responses may include the following points about **how the people in the poem are presented:** • the poet writes: 'those that lifted eyes', suggesting that the other people are uninterested in their surroundings which may be unusual • 'Call it a day, I wish they might have said' suggests that the adults in the poem should have done something to stop the boy working, creating a sense of foreboding • the boy is generically called just 'the boy': the reader is interested as he could be anyone • he is expected to have the same reaction as any other boy to the situation of work: 'To please the boy by giving him the half hour/That a boy counts so much when saved from work'; however, the boy's transition to adulthood is seen in the description of 'Then the boy saw all–/Since he was old enough to know, big boy' • his sister is stereotyped as the woman cooking the food while the boy is doing manual labour, suggesting to the reader that this is a traditional household • the poet suggests that the boy is not in control of the saw as it 'Leaped out at the boy's hand': this creates tension for the reader • the poet describes the boy's reaction as instinctive and fast: 'As he swung toward them holding up the hand' • however, the poet shows he is still an innocent child in the description of 'Doing a man's work, though a child at heart' • the boy's use of commands shows his determination not to die and his reliance on his sister: '"Don't let him cut my hand off–"', '"Don't let him, sister!"' • the doctor's clinical reaction is contrasted with the reaction of the boy and sister; he anaesthetises the boy but cannot save him • the reactions of the other people in the poem, described as 'they' or 'them', show their lack of care for the boy's death. Responses may include the following points about **how the events are described:** • the saw is the first thing described in the poem, which shows power. This is unusual as it is an inanimate object: 'The buzz saw snarled and rattled in the yard' • the poet describes the saw as if it is in control of itself: 'And made dust and dropped stove-length sticks of wood' • the setting is described as calm and peaceful, 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 'calm before the storm' for the reader

- the poet shows the events are happening at the end of the day which suggests an ending: 'sunset', 'day was all but done', 'supper'
- 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 cutting of the saw is presented as the saw taking control and the boy losing it, creating confusion for the reader: 'Neither refused the meeting'
- the sense of the life 'spilling' shows the speed at which the events occur
- the reader is struck by the boy's plea to keep his hand although it is already lost
- the poet shows death coming quickly: 'No one believed'
- the reactions of 'them' carrying on with their lives is shocking to the reader.

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

- the poet uses violent verbs to show the predatory danger of the saw: 'snarled', 'rattled'
- the repetition of the phrase 'snarled and rattled' (onomatopoeia) emphasises the danger
- use of personification creates a sense of the saw being alive and in control: 'And made dust and dropped stove-length sticks of wood'
- the poet creates a sense of peace and tranquillity in the description of the setting. This creates a sense of contrast with the noise of the saw
- the structural use of coordinated sentences suggests events moving at a pace: 'And from there those that lifted eyes…', 'And nothing happened'
- short sentences create a sense of danger and tension: 'He must have given the hand', 'But the hand!', 'So'
- the poet uses language to show the narrator reflecting on events, commenting 'I wish they might have said', 'though a child at heart'
- the repetition of 'saw all' shows the loss of innocence on the part of the boy
- the contrast between the narrator's voice and the direct speech of the boy shows the importance of what the boy says
- the use of negative commands shows the boy's distress and determination not to lose his hand: 'Don't'
- the use of non-specific nouns and pronouns creates a sense of 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'.

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 had a frightening experience. 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 • give reasons why the experience was frightening and the impact on the person having the experience and on others • 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 'No Way Out'. 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 an example of an experience where there was no way out: this could be physically (being stuck somewhere) or emotionally (being trapped in a relationship or job) • give reasons why there was no way out and whether the experience was positive or negative • describe ideas, events, settings and characters • 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 begins 'I have never told anyone this before'. 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, creating a character and a secret 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.