Mark Scheme (Results)

January 2019

Pearson Edexcel International GCSE
In English Language A (4EA1)

Paper 2R: Poetry and Prose Texts and Imaginative Writing

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

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.

• Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

This page is intentionally left blank

SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer presents the character of the soldier. Responses may include the following points about **the soldier's thoughts and feelings:** • the opening of the poem shows that the soldier has nothing to do and is feeling cold and unhappy: 'He sat in a wheeled chair, waiting for dark', 'shivered'. This is repeated in the final stanza: 'How cold and late it is!' • the poet describes the soldier's present life as dull and colourless in his 'ghastly suit of grey', while in the past the soldier's blood is described in a way that shows his sense of being alive: 'he liked a blood-smear down his leg,/After the matches' • the soldier is reminded of the free, happy life of children and how he would like to be 'mothered': 'Voices of play and pleasures' • in the past the soldier had a social life ('About this time Town used to swing so gay'), friends who carried him 'shoulder-high', and a girlfriend: 'to please his Meg'. These memories emphasise how he feels lonely and isolated now, 'waiting for dark' when it is 'cold and late' • the soldier shows past happiness, feeling 'how slim/Girls' waists are' and getting drunk with his friends, which contrasts with his present sadness and almost panic-like state: 'Why don't they come?' • there is a contrast between the way that he looked even younger than his years when he joined the war: 'For it was younger than his youth', and how, in a short space of time, he feels that he is old: 'Now, he is old', 'half his lifetime lapsed' • the poet emphasises the way the soldier used to be an active sportsman: 'It was after football'. This contrasts with his feelings of helplessness as he now cannot move himself: 'Why don't they come/And put him into bed' • the soldier feels that he joined the army 'to please his Meg', 'to please the giddy jilts' • the poet presents the soldier as naïve about the war when he signed up as he thought it would be exciting to be part of something and get paid: 'He thought…of smart salutes;/And care of arms; and leave; and pay arrears;/*Esprit de corps…*' • those involved in the war, Germans and Austrians, are not differentiated in the poem, demonstrating the soldier had no interest in politics when he signed up • the description of the 'strong men that were whole' emphasises the soldier's feeling of inadequacy.

Responses may include the following points about **how others react to him:**

- in the past girls found the soldier attractive, emphasised by the description of how they 'glanced lovelier' and he has felt 'how slim/Girls' waists are, or how warm their subtle hands'
- this is contrasted with how women now react to him: 'All of them touch him like some queer disease'. The changes in women's reactions to him show that the soldier feels he is no longer attractive: 'he noticed how the women's eyes/Passed from him'
- the passage of time is shown in the way the 'girls' at the start of the poem become 'women' in the last stanza
- the reactions of others show how the soldier was once young and handsome: the artist is described as 'silly for his face', and 'Someone had said he'd look a god in kilts'
- the soldier was once surrounded by team-mates when he played football, who carried him 'shoulder-high' as if he were a hero
- before the soldier signed up those who were involved in his experience are referred to only as 'they', suggesting some secret, nameless group who knowingly 'wrote his lie' even though they knew he was too young
- after the war people who are now no longer interested in him are still referred to in generic terms: 'Some cheered him home', 'take whatever pity they may dole'
- the only visitor the soldier had was 'a solemn man' whose behaviour suggests he feels sorry for him as he 'brought him fruits/*Thanked* him; and then inquired about his soul'
- others will be dictating the soldier's future, for example in an institution: 'And do what things the rules consider wise,/And take whatever pity they may dole'. This contrasts with his life of choice and freedom before.

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

- the use of rhyme in the poem creates emphasis by connecting rhyme patterns across stanzas: 'grey' and 'day' in the first stanza rhyme with 'gay' in the second, 'dry' and 'thigh' in the third stanza with 'shoulder–high' in the next, creating contrasts between negative and positive
- alliteration is used to show the repetitive nature of the soldier's life now he is disabled: 'wheeled chair, waiting for dark', 'back will never brace', and the contrast with his previous life: 'play and pleasures', 'girls glanced', 'smart salutes'
- symbolism of colour shows the lack of life the soldier now has: 'ghastly suit of grey', 'He's lost his colour'; this contrasts with the colourful description of the 'leap of purple' and the 'blood-smear down his leg'
- the verbs that describe the soldier's current state are passive and negative: 'sat', 'waiting', 'take', 'Passed', 'put'; this contrasts with verbs used to describe the soldier's previous life which are active and full of energy: 'swing', 'budded', 'threw', 'lost', 'Poured', 'spurted', 'cheered'
- enjambement is used in the poem to create emphasis on the soldier's situation and feelings: 'Legless', 'Smiling', 'Of Fear'
- repetition is used to demonstrate the repetitive nature of the soldier's current life: 'Voices of…', 'And girls…', 'And half…'; the repetition of

	'Why don't they come' at the end of the poem shows fear and loneliness
	• the use of simile shows sadness in the soldier's current situation: 'Voices of boys rang saddening like a hymn', 'All of them touch him like some queer disease'
	• personification is used to emphasise human feeling, movement and emotion: 'About this time Town used to swing so gay'. This emphasises the soldier's inactivity and unhappiness
	• the use of the image of the glow-lamps shows a sense of the natural, contrasting with the soldier's unnatural state: 'glow-lamps budded in the light blue trees'
	• metaphor is used to emphasise how the soldier feels that he was reckless in joining the war: 'before he threw away his knees', 'Poured it down shell-holes'
	• negative descriptions show the feelings the soldier has about his present life: 'Now he will never feel again', 'his back will never brace', 'not as crowds cheer Goal', 'Why don't they come'
	• hyperbole shows how young the soldier looked when he signed up, and how he was younger than nineteen: 'it was younger than his youth', 'Smiling they wrote his lie; aged nineteen years'
	• the language of age and time show the changes that have happened to the soldier in a short period: 'Now, he is old', 'half his lifetime lapsed'; this also shows the future he faces: 'Now, he will spend a few sick years in Institutes', 'How cold and late it is!'
	• language of uncertainty shows how the soldier is unsure of his motives: 'He thought he'd better join. — He wonders why', 'That's why; and maybe, too, to please his Meg;/Aye, that was it'
	• the use of lists shows what the soldier hoped the army would be like: 'He thought of jewelled hilts/For daggers in plaid socks; of smart salutes;/And care of arms; and leave; and pay arrears;/*Esprit de corps*; and hints for young recruits'
	• the frequent switches between present and past and the juxtaposition of remembrance and realisation cast a harsh light on everything the soldier has lost.

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 felt lonely. 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 why the person was lonely, for example through being physically alone, or emotionally alone - such as being unable to talk to anyone or feeling different from 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.

Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'The Deception'. 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 a deception: this could be intentional or unintentional, personal or wider in scale • explore the impact of the deception • 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 begins 'They found a diary…'. 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.

This page is intentionally left blank

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.