



Mark Scheme (Results)

November 2024

Pearson Edexcel International GCSE

In English Language (4EA1)

Paper 02: 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.
- 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, 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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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.

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.

A01	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
A02	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
A04	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
A05	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer presents society. Responses may include the following points about how the writer presents Madame Loisel: • at the start of the story the writer describes Madame Loisel in what appears to be a positive way as 'one of those pretty, delightful girls'; some readers may feel this suggests that she is superficial • the writer suggests that Madame Loisel is disadvantaged by her place in society by 'some error of Fate', as she is the daughter of one of the 'very minor civil servants' • the statement that Madame Loisel had 'no dowry' shows that she brought no property or money to her marriage, showing the importance of these things in society • the marriage appears almost like an 'arranged' marriage, as Madame Loisel is presented as potentially unhappy as she 'went along with a proposal made by a junior clerk in the Ministry of Education', rather than marrying for love • the writer says that Madame Loisel has qualities that will help her 'in the hierarchy' and be an equal to 'any society lady': 'Natural guile, instinctive elegance, and adaptability' • the writer describes Madame Loisel as unhappy with her social status and the couple's lack of 'refinement and luxury': 'She was unhappy all the time', 'She was made unhappy' • the writer presents Madame Loisel as having ideas beyond her place in society: 'Now all this, which any other woman of her station might never even have noticed, was torture to her and made her very angry' • Madame Loisel's dreams of what she believes she should have show her obsession with a life of 'high society': 'silent antechambers hung with oriental tapestries, lit by tall, bronze candelabras', 'elegant dinners, gleaming silverware, and tapestries which peopled the walls with mythical characters', 'exquisite dishes served on fabulous china plates', 'pink flesh of a trout or the wings of a hazel hen' • the writer shows that before the loss of the necklace Madame Loisel is only interested in how others see her and her place in society: 'She would have given anything to be popular, envied, attractive, and in demand', 'There's nothing so humiliating as to look poor when you're with women who are rich' • Madame Loisel longs for superficial connections with people who are significant in society, yet her one friend she resents because of her wealth: 'She had a friend who was rich, a friend from her convent days, on whom she never called now, for she was always so unhappy afterwards' • her reaction to the invitation to the Ministry Buildings is dismissive, showing that she feels that this type of social event is 'beneath' her: 'she tossed the invitation peevishly', 'She looked at him irritably' • her irritation and anger turn to apparent sadness as she begins to cry, as she feels she would never be able to compete with other ladies at the event: 'I haven't got anything to wear ... Give the invite to one of your colleagues with a wife who is better off for clothes than I am', 'nothing so humiliating as to look poor when you're with women who are rich'

- she is beguiled by Madame Forestier's jewellery: 'bracelets, then a rope of pearls and a Venetian cross made of gold and diamonds', but there is irony in the fact that the 'magnificent diamond necklace' Madame Loisel admires so much is, in fact, an imitation
- the writer's description of Madame Loisel at the reception shows that her place in society is boosted by symbols of wealth: 'Madame Loisel was a success', 'She was the prettiest woman there, elegant, graceful, radiant, and wonderfully happy', 'swept along on her victorious beauty and glorious success'
- Madame Loisel's focus after the necklace is lost is on more day-to-day, mundane life, which shows the contrast between her dreams of high society prior to the loss and the reality after it: 'She waited for him all day long in the same distracted condition, thinking of the appalling catastrophe which had befallen them'
- Madame Loisel is fearful when she takes the replacement necklace to her friend, which contrasts with her previous feeling 'of complete and utter triumph'. This serves to highlight the contrast between rich and poor: 'If she had noticed the substitution, what would she have thought? What would she have said? Would she not have concluded she was a thief?'
- ironically, Madame Loisel's life changes from what she thought was unhappy to 'the grindingly horrible life of the very poor'
- Madame Loisel becomes, somewhat ironically, determined to pay the debt once the necklace is lost, as no one in society is aware of this: 'quickly and heroically, she resigned herself to what she could not alter: their appalling debt would have to be repaid. She was determined to pay'
- Madame Loisel becomes hard-working and proud, taking on the life of the working class: 'She became used to heavy domestic work and all kinds of ghastly kitchen chores', 'She washed the dirty sheets, shirts, and floorcloths by hand and hung them up to dry on a line'
- she no longer seems concerned about appearance, or the views of others, as she 'dressed like any working-class woman', and haggles in shops, 'frequently abused and always counting every penny'
- poverty takes a toll on Madame Loisel physically: 'the battling, hard, uncouth housewife who rules working-class homes', 'She spoke in a gruff voice and scrubbed floors on her hands and knees'.

Responses may include the following points about **how the other people in the story are presented**:

- the writer presents women as not having a specific place in society, and that they must rely on looks and personal qualities: 'Women have neither rank nor class, and their beauty, grace, and charm do service for birthright and connections'
- Madame Loisel's husband is presented almost as 'second best' as 'she went along with a proposal made by a junior clerk' rather than marrying 'some rich, important man'
- people in the story are presented as being defined by power and status: 'very minor civil servants', 'some rich, important man', 'junior clerk', 'the most famous and sought-after men'
- the image of the 'young Breton peasant girl who did the household chores' is ironic as it shows the couple can afford to employ staff, but Madame Loisel is ungrateful and would prefer 'two tall footmen in liveried breeches'

- the image of the kind of people Madame Loisel wishes to associate with demonstrates the superficiality and frivolous nature of high society: 'made for intimate talk at five in the afternoon with one's closest friends who would be the most famous and sought-after men of the day whose attentions were much coveted and desired by all women', 'pretty compliments whispered into willing ears and received with Sphinx-like smiles'
- Monsieur Loisel contrasts with his wife as he is happy with what he has: 'always lifted the lid of the soup-tureen and declared delightedly: 'Ah! Stew! Splendid! There's nothing I like better than a nice stew...''
- Monsieur Loisel is aware of his place in society and is thrilled to have been able to secure the invitation to the Ministry Buildings: "it's an opportunity, a splendid opportunity! I had the dickens of a job getting hold of an invite. Everybody's after them; they're very much in demand and not many are handed out to us clerks"
- he is also aware of his wife's need for social recognition as he says "You'll be able to see all the big nobs there"
- Monsieur Loisel is thrifty and realistic about their place in society, saying his wife could get an outfit that is 'something suitable that would do for other occasions, something fairly simple'
- ironically, he is shown to be happy with his place in society and has 'a few friends', unlike his wife: 'he had been setting aside just that amount to buy a gun and finance hunting trips the following summer'
- Madame Forestier is generous, as she is willing to let her friend borrow anything: 'Choose whatever you like'
- the list of people who are impressed by Madame Loisel demonstrates the superficial importance of looks and possessions in society: 'All the men looked at her, enquired who she was, and asked to be introduced. All the cabinet secretaries and under-secretaries wanted to waltz with her. She was even noticed by the Minister himself'
- Monsieur Loisel remains supportive and loyal after the necklace is lost, searching tirelessly for it, while his wife is highlighted as even more superfluous as he is taking action: 'He borrowed the money ... He signed notes ... He mortgaged the rest of his life'
- the couple are forced to call on the services of people who exploit the poorest in society once the necklace is lost: 'resorted to usurers and the whole tribe of moneylenders'
- Madame Forestier is unchanged over the course of the story, suggesting that the life of the rich is easier: 'still young, still beautiful, and still attractive'
- while Madame Loisel is proud to explain how she repaid the debt, Madame Forestier shows that she is not concerned with the value of material goods as she is almost flippant in the way she tells her 'it was only an imitation necklace'.

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

- the writer uses negative language from the start of the story to show a pessimistic future for those who do not have the expected social status and money: 'no dowry, no expectations, no means' (also rule of three)
- the writer also repeats the 'rule of three' to emphasise what Madame Loisel lacks: 'no dowry, no expectations, no means of meeting some rich, important man', 'no fine dresses, no jewellery, nothing'; it is also

used at the end of the story to show how time has no effect on those who are rich: 'still young, still beautiful, and still attractive'

- the descriptions of people demonstrate the importance of power and status in society: 'very minor civil servants', 'some rich, important man', 'junior clerk', 'the most famous and sought-after men'; the vagueness of 'some rich, important man' suggests Madame Loisel would have married anyone, provided he was rich and important
- the apartment at the start of the story is described negatively and appears reflective of their place in society: 'the run-down apartment they lived in, the peeling walls, the battered chairs, and the ugly curtains'; this is ironic as, after the loss of the necklace, Madame Loisel's physical description reflects the same attributes she disliked so much: 'battling, hard, uncouth', 'untidy ... askew ... red', 'a gruff voice'
- alliteration is used to create emphasis on the importance of wealth and status at the start of the story: 'heavy heat of a stove', 'pretty little parlours, filled with perfumes'
- adverbs are used to contrast Madame Loisel's feelings about poverty ('peevishly', 'irritably', 'shortly', 'sadly') with her excitement at having something to make her feel more important ('eagerly', 'extravagantly', 'wonderfully', 'ecstatically', 'wildly')
- the repetition of 'all' emphasises Madame Loisel's complete and entire interest in status, power and wealth: 'all the time', 'desired by all women', 'all she cared about', 'All the men looked at her', 'all her glory'
- the use of lists shows the significance of Madame Loisel's interest in wealth and status, contrasting what she would like: 'exquisite dishes served on fabulous china plates' with what she does not have: 'no fine dresses, no jewellery, nothing'
- listing also contrasts the superficial qualities she wants to have with her feelings of utter despair at not having them: 'popular, envied, attractive, and in demand', 'sorrow, regret, despair, and anguish'
- Monsieur Loisel uses informal / colloquial dialogue, reflecting his lack of pretension and concern about his place in society: 'You'll be able to see all the big nobs there', 'You haven't half been acting funny', 'You aren't half silly!'
- before the necklace is lost, similes are used to show Madame Loisel's views of those who do not have a significant place in society ('I'll look like a church mouse') and to show her physical change after its loss ('like any working-class woman')
- the writer uses language of victory to demonstrate how important looks and wealth are to society: 'her victorious beauty and glorious success', 'complete and utter triumph'
- the contrast between 'rich and poor' is described as violent: 'a commonplace coat violently at odds with the elegance of her dress'
- the writer presents poverty or lack of social status as having a negative physical impact on people: 'Loisel, who had aged five years', 'Her hair was untidy, her skirts were askew, and her hands were red', 'gruff voice'
- short sentences show the powerful impact on the couple's life of the loss of the necklace: 'He had found nothing', 'A week later they had lost all hope', 'They lived like this for ten years'
- the writer identifies the huge contrast between the different groups in society by using negative descriptions: 'the grindingly horrible life of the very poor', 'heavy domestic work and all kinds of ghastly kitchen chores'

	- the description of behaviour Madame Loisel has to resort to demonstrates the negativity associated with poverty and lack of status: 'haggling, frequently abused and always counting every penny', 'battling, hard, uncouth housewife who rules working-class homes' - the use of questions shows Madame Loisel's fear and worry about what her rich friend might think when she 'returns' the necklace: 'what would she have thought? What would she have said? Would she not have concluded she was a thief?' - questions and exclamations are used to show the emotional impact of the change in Madame Loisel's position in society after the loss of the necklace: 'What might not have happened had she not lost the necklace? Who could tell? Who could possibly tell? Life is so strange, so fickle! How little is needed to make or break us!', 'Should she speak to her? Yes, why not?' 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)
	0	No rewardable material.
Level 1 <i>Limited Basic</i>	1-3	• Basic understanding of the text. • Limited selection of information/ideas/perspectives. • Limited use of references.
Level 2 <i>Some Developing</i>	4-6	• Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • The selection of references is valid, but not developed.
Level 3 <i>Clear Relevant</i>	7-9	• Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • The selection of references is appropriate and relevant to the points being made.
Level 4 <i>Detailed Sustained</i>	10-12	• Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • The selection of references is detailed, appropriate and fully supports the points being made.

Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects (18 marks)
	0	No rewardable material.
Level 1 <i>Limited Basic</i>	1-3	• Limited identification of language and/or structural devices. • Limited selection of textual references. • Basic and simple comment on the effect of language and/or structure.
Level 2 <i>Some Developing</i>	4-6	• Some identification/selection of language and/or structural devices • Some accurate textual references. • Some developing comment on the effect of language and/or structure.
Level 3 <i>Clear Relevant Explanatory</i>	7-10	• Clear and relevant selection of language and structural devices. • Relevant and generally appropriate use of textual references. • Clear explanations of the effects of language and structure.
Level 4 <i>Thorough Confident Exploratory</i>	11-14	• Thorough and confident selection of language and structural devices. • Confident and detailed use of textual references. • Detailed exploration of the effects of language and structure.
Level 5 <i>Discriminating Perceptive Analytical</i>	15-18	• Subtle and discriminating selection of language and structural devices. • Discriminating and assured use of textual references. • Perceptive analysis of the effects of language and structure.

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 found something valuable. 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 what the item was, why it was valuable, who the owner was 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. <i>The best-fit approach</i> 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 Road Home'. 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 road, for example: a road physically travelled, such as to or from a significant place, or a psychological road representing, for example, a life challenge or difficulty to overcome • give examples of the impact of the road, positive or negative, for example: making a new start, feeling positive, feeling a sense of achievement or determination, feeling overwhelmed, anxious, or nervous • 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. <i>The best-fit approach</i> 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 slowly opened the box'. 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. <i>The best-fit approach</i> 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

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.

Questions 2, 3 and 4

Level	Mark	A05 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.

