



Mark Scheme (Results)

January 2018

Pearson Edexcel International GCSE in
English Language (4EA0) Paper 02

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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, the team leader must be consulted.

Paper 2

Question 1

Reading

A02:

All students will be required to demonstrate the ability to:

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretation of writers' ideas and perspectives
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Question number	Indicative content	Mark
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> • evaluating how the writer presents the characters in the story • using textual evidence to substantiate the points made • the writer's presentation and use of techniques, including use of language. <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p> <p>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p> <p>NOTE: Candidates may write more about some characters than others.</p>	15

Madame Loisel	
• Madame Loisel is unhappy at the start of the story	"made unhappy by the run-down apartment"
• Her dreams do not match with reality	Her daydream of a luxurious lifestyle is at odds with her modest surroundings
• Madame Loisel feels unpopular and unwanted	"She would have given anything to be popular, envied, attractive, and in demand"
• Madame Loisel is made unhappy after visits to her rich friend, Madame Forestier	"she was always so unhappy afterwards. Sometimes, for days on end, she would weep tears of sorrow, regret, despair, and anguish"

<ul style="list-style-type: none"> • She is ambitious and concerned with social status 	<p>"She dreamed of silent antechambers", "She dreamed of great drawing-rooms"</p>
<ul style="list-style-type: none"> • She is disdainful, dismissive and petulant on receiving the invitation 	<p>"she tossed the invitation peevishly onto the table and muttered", "She looked at him irritably and said shortly"</p>
<ul style="list-style-type: none"> • She is manipulative and calculating 	<p>"She thought for a few moments, working out her sums but also wondering how much she could decently ask for without drawing immediate refusal and pained protest from her husband who was careful with his money."</p>
<ul style="list-style-type: none"> • She takes frivolous delight in her success at the reception 	<p>"She danced ecstatically, wildly, intoxicated with pleasure, giving no thought to anything else, swept along in her victorious beauty and glorious success"</p>
<ul style="list-style-type: none"> • Although Madame Loisel appears to have been a success at the reception, her dreams are not quite fulfilled 	<p>"a commonplace coat violently at odds with the elegance of her dress. It brought her down to earth..."</p>
<ul style="list-style-type: none"> • Madame Loisel feels desperate, which places a strain on her mental health 	<p>"She waited for him all day long in the same distracted condition, thinking of the appalling catastrophe which had befallen them"</p>
<ul style="list-style-type: none"> • She is transformed into a working-class housewife 	<p>"She had turned into the battling, hard, uncouth housewife who rules working-class homes. Her hair was untidy, her skirts were askew, and her hands were red"</p>
<ul style="list-style-type: none"> • Until the end of the story, she, along with the reader, is unaware that the sacrifice has been for nothing 	<p>"And she smiled a proud, innocent smile"</p>

Monsieur Loisel	
<ul style="list-style-type: none"> • Monsieur Loisel seems content at the start of the story 	<p>"declared delightedly", "looking highly pleased with himself"</p>
<ul style="list-style-type: none"> • Despite not wanting to spend his money, Monsieur Loisel is prepared to give up his savings to please Madame 	<p>"careful with his money", "I'll give you your four hundred francs"</p>
<ul style="list-style-type: none"> • Monsieur Loisel is shown to be upset when he cannot please his wife 	<p>"disconcerted and dismayed", "devastated"</p>
<ul style="list-style-type: none"> • Monsieur Loisel seems less interested in the reception than his wife 	<p>"Since midnight her husband had been dozing in a small, empty side-room"</p>

<ul style="list-style-type: none"> • Monsieur Loisel shares his wife's feelings of vulnerability when they cannot get a cab at first 	"They walked down to the Seine in desperation, shivering with cold"
<ul style="list-style-type: none"> • Monsieur Loisel shares his wife's feelings of sadness, even before they discover the necklace is lost 	"they walked sadly up to their apartment. For her it was all over, while he was thinking that he would have to be at the Ministry at ten"
<ul style="list-style-type: none"> • Monsieur Loisel searches desperately for the necklace 	"tried anywhere where the faintest of hopes led him"
<ul style="list-style-type: none"> • Monsieur Loisel's health is affected by the loss of the necklace 	"hollow-cheeked and very pale", "aged five years", "sick with worry about the future", "with all the prospect of the physical privation and mental torture ahead"
<ul style="list-style-type: none"> • Monsieur Loisel is forced to take on additional menial work to pay their debts 	"Her husband worked in the evening doing accounts for a shopkeeper and quite frequently sat up into the early hours doing copying work at five sous a page"

Madame Forestier	
<ul style="list-style-type: none"> • Madame Forestier is first introduced in the story as a contrast to Madame Loisel 	"She had a friend who was rich ... on whom she seldom called now, for she was always so unhappy afterwards"
<ul style="list-style-type: none"> • Madame Forestier is close enough to Madame Loisel to be approached to borrow some jewellery 	"You know her well enough for that"
<ul style="list-style-type: none"> • Madame Forestier seems generous 	"Choose whatever you like", "Yes, of course. Just look"
<ul style="list-style-type: none"> • Towards the end of the story Madame Forestier's appearance is contrasted with that of Madame Loisel 	"still young, still beautiful, and still attractive"
<ul style="list-style-type: none"> • Madame Forestier is not used to encounters such as the one with the transformed Madame Loisel and she is shocked by her appearance 	"The friend did not recognize her and was taken aback", "But my poor Mathilde, how you've changed!"
<ul style="list-style-type: none"> • Madame Forestier's questions show that she is confused and unaware of the importance of the necklace to Madame Loisel 	"On my account? Whatever do you mean?", "Yes, what about it?", "Lost it?", "You mean you bought a diamond necklace to replace mine?"

<ul style="list-style-type: none"> • Madame Forestier is sympathetic 	<p>"Madame Forestier looked very upset"</p>
<p>The use of language</p>	
<ul style="list-style-type: none"> • Use of negative/emotive language 	<p>"unhappy", "sad", "no dowry, no expectations, no means of meeting", "tears of sorrow, regret, despair, and anguish", "sadly", "disconsolately"</p>
<ul style="list-style-type: none"> • The central irony of the story 	<p>"But it was only an imitation necklace..."</p>
<ul style="list-style-type: none"> • The author intervenes in the narrative, to help point out the moral of the story 	<p>"Life is so strange, so fickle! How little is needed to make or break us!"</p>
<ul style="list-style-type: none"> • Use of pathetic fallacy 	<p>"empty grate, her mind a blank"</p>
<ul style="list-style-type: none"> • Use of language associated with social status is prevalent throughout the story, including in this simile 	<p>"I'll look like a church mouse"</p>
<ul style="list-style-type: none"> • Use of imagery to depict contrasts between wealth and poverty is used throughout the story 	<p>Many examples of images suggesting opulence; many examples of images suggestive of modest, humble or poor social status</p>
<ul style="list-style-type: none"> • Use of dialogue 	<p>Dialogue serves a number of purposes: among other things it shows strains on the relationship between Madame and Monsieur Loisel, highlights the social concerns of the story and demonstrates the final irony at the end of the story</p>
<ul style="list-style-type: none"> • Use of personification 	<p>"one of those aged nocturnal hackney cabs which only emerge in Paris after dusk, as if ashamed to parade their poverty in the full light of day"</p>
<ul style="list-style-type: none"> • Use of rhetorical questions 	<p>"...what would she have thought? What would she have said? Would she have concluded she was a thief?", "What might have happened had she not lost the necklace? Who could tell?"</p>
<ul style="list-style-type: none"> • Structure and form 	<p>Third-person narration. Omniscient narrator, but with the story often viewed from Madame Loisel's perspective. Short story form, with sequences defined by time: life before the loss of the necklace and life after its loss.</p>
<ul style="list-style-type: none"> • Use of repetition 	<p>For example, "unhappy" and "She/she dreamed" are repeated frequently</p>

The 'best-fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark 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 range which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i)/(ii)/(iii)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> Engagement with the text is limited, examples used are of limited relevance little understanding of language, structure and form and how these are used to create literary effects limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 2	4-6	<ul style="list-style-type: none"> Some engagement with the text is evident, examples used are of partial relevance some understanding of language, structure and form and how these are used to create literary effects some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 3	7-9	<ul style="list-style-type: none"> Sound engagement with the text is evident, examples used are of clear relevance clear understanding of language, structure and form and how these are used to create literary effects sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 4	10-12	<ul style="list-style-type: none"> Sustained engagement with the text is evident, examples used are thoroughly relevant thorough understanding of language, structure and form and how these are used to create literary effects sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.
Level 5	13-15	<ul style="list-style-type: none"> Assured engagement with the text is evident, examples used are discriminating perceptive understanding of language, structure and form and how these are used to create literary effects perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.

Question 2

Writing

A03:

All students will be required to demonstrate the ability to:

- (i) communicate clearly and appropriately, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
2(a)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style or register should reflect the specified context of a talk to teenagers, though the candidate's interpretations of what is appropriate may vary • the structure and expression of the talk should show an awareness of the intended audience. A talk which simply reads like an essay would be less effective • sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure • candidates should use examples and evidence to support their ideas. <p>Weaker answers are likely to be brief and undeveloped and show little awareness of the context of a talk.</p> <p>More successful answers will be strong in terms of register, content and style.</p>	15

Question number	Indicative content	Mark
2(b)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The chosen style and form should reflect the specified audience of magazine readers • the tone should show awareness of the readership, but it is important not to be over-prescriptive in this respect • typical content will focus on aspects of candidates' local areas • be particularly alert for a variety of approaches and reward appropriately and positively. Remember that it is the quality of expression which is being judged not the content. <p>Weaker answers are likely to be straightforward and give brief and undeveloped points and may assume a shared understanding which has not been made clear to the reader.</p> <p>More successful answers will make a good range of aptly chosen points, with clear exploration, and show an effective command of an appropriate register for a magazine article.</p>	15

Question number	Indicative content	Mark
2(c)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> • The story should illustrate the title, or relate to it, in a clear way • in the case of responses which are only loosely appropriate to the task, the first paragraph in each band of the marking grid relating to 'effectiveness of communication' can be helpful • examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing 'learnt' stories, or writing stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on • the reader's interest should be engaged by the story, or by particular aspects of it, for instance, characterisation, suspense, dramatic situations and so on • any genre of story is acceptable • it is also impossible to be prescriptive about style. The consistency with which a candidate maintains his or her adopted style is important in defining the overall success of the response • an effective beginning and ending are also critical factors. <p>Weaker answers may be superficially relevant to the title, brief, with little development of plot, character or situation, and written in a way which does not engage the reader.</p> <p>More successful answers will have a strong sense of purpose and audience, and will develop character and plot in a way which fully reflects the title. They will be expressed in a style which is engaging and entertaining.</p>	15

Level	Mark	AO3 (i)/(ii)/(iii)
	0	No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> • Communication is at a basic level, and limited in clarity • little awareness is shown of the purpose of the writing and the intended reader • organisation is simple with limited success in opening and development • sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.
Level 2	4 - 6	<ul style="list-style-type: none"> • Communicates in a broadly appropriate way • shows some grasp of the purpose and of the expectations/requirements of the intended reader • some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices • sentences show some attempt to structure and control expression and meaning. Variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.
Level 3	7 - 9	<ul style="list-style-type: none"> • Communicates clearly • generally clear sense of purpose and understanding the expectations/requirements of the intended reader is shown • organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices • sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used • generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning.

Level 4	10 -12	<ul style="list-style-type: none"> • Communicates effectively • a sound realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown • organisation is secure, text structure is well-judged; effective paragraphing as appropriate and/or a range of cohesive devices between and within paragraphs • sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used • thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.
Level 5	13 - 15	<ul style="list-style-type: none"> • Communication is perceptive and subtle with discriminating use of a full vocabulary • task is sharply focused on purpose and the expectations/requirements of the intended reader • sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices • sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

