



Mark Scheme (Results)

Summer 2026

Pearson Edexcel International GCSE

in English Language (4EA1/02R)

Paper 2: 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, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

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.

SECTION A: Reading

Question Number	Indicative content
1	<p>Reward responses that explain how the writer presents the accident.</p> <p>Responses may include the following points about how the writer presents events before the accident:</p> <ul style="list-style-type: none"> • the poem opens with the power of the saw, demonstrating its role in the accident: 'The buzz saw snarled and rattled' • the setting is described using sensual detail, with the harsh noise of the saw contrasting with the smell of the wood: 'snarled and rattled', 'Sweet-scented stuff' • before the accident people are presented as passive or uninterested: 'those that lifted eyes' • before the accident the saw is presented almost as a higher power, with the noise of the saw repeated: 'made dust and dropped stove-length sticks', 'snarled and rattled, snarled and rattled' • the setting is peaceful and calm as day comes to an end: 'Five mountain ranges one behind the other / Under the sunset far into Vermont', 'And nothing happened: day was all but done' • the events happening at the end of the day could suggest sadness or completeness linked to an ending: 'sunset', 'day was all but done', "'Supper'" • there is a sense of retrospective thought about the situation, and 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' • the boy is referred to only as 'the boy', showing him to be typical and representative of any young boy, creating a sense that accidents can happen to anyone • feelings of sympathy for the boy are created as he is a 'boy' looking to be 'saved from work' and 'Doing a man's work' • a traditional household is presented as the boy's sister is the woman cooking the food while the boy is doing manual labour: 'His sister stood beside them in her apron' • the idea that the boy's sister stands beside 'them' and comes to tell 'them' that it is time for supper suggests a closeness between the boy and the saw • the distraction of the boy hearing the call to supper causes him to lose control of the saw 'At the word' • the saw also appears to react to the call to supper, as if it is a human being: 'As if to prove saws knew what supper meant'.

Responses may include the following points about **how events are described during and after the accident:**

- the boy seems to be attacked by the saw as it 'Leaped out at the boy's hand', even though the narrator (almost hopefully) suggests that the boy could have had some control by saying 'He must have given the hand'
- the boy appears to accept the accident and its immediate impact: 'He must have given the hand', 'Neither refused the meeting', 'The boy's first outcry was a rueful laugh'
- the events after the accident are recounted by the narrator of the poem with sadness and shock, as though they are either witnessing them or finding out about them after they have happened: 'But the hand!'
- the boy's immediate reaction to the accident demonstrates his regret at losing control, his shock and possibly his failure to appreciate the seriousness in that moment: 'a rueful laugh'
- the boy 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 description of life 'spilling' shows the speed at which the events occur, creating the sense of a lack of control
- the event of the boy's realisation that his hand is gone is shocking: 'Then the boy saw all—', 'He saw all spoiled'
- the feeling that he is 'old enough to know' and the contrast between the description of 'man's work' and 'a child at heart' creates sympathy as the boy has experienced such a tragic accident
- the boy realises the events to come and the plea to his sister is disturbing: "'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 boy's family react with disbelief at his shocking death: 'No one believed. They listened at his heart'
- despite the tragedy, the family carry on with their lives, which is shocking to the reader: 'since they / Were not the one dead, turned to their affairs'
- there is a sense that the family have some relief at the fact that they are still alive: 'since they / Were not the one dead'.

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

- onomatopoeia is used to describe the saw at the start of the poem, showing its noise and potential threat: 'buzz'
- verbs that suggest threat and danger are used before the accident, foreshadowing the events to come in the poem: 'snarled', 'rattled'
- the verbs used to describe the saw also make it sound like a wild,

	<p>predatory animal: 'snarled', 'rattled', 'Leaped'</p> <ul style="list-style-type: none"> the repetition of the phrase 'snarled and rattled' before the accident places emphasis on potential danger before the accident the saw is personified in a way that suggests it is alive and in control: 'And made dust and dropped stove-length sticks of wood', which is ironic given the poem ends in death the use of coordinated sentences at the start of the poem suggests events moving at a pace before the accident: 'And made dust and dropped stove-length sticks of wood', 'And from there those that lifted eyes ...', 'And the saw snarled and rattled, snarled and rattled', 'And nothing happened' alliteration and sibilance are used to contrast destruction and peace and sweetness, creating a tense atmosphere before the accident: 'dust and dropped', 'Sweet-scented stuff' the setting is described as peaceful and tranquil before the accident: 'the sunset far into Vermont', 'nothing happened: day was all but done' the use of punctuation in the poem (caesura) before the accident foreshadows the impending death and then after the accident reflects on the death of the boy before the accident, language is used to link to the passing of time. This builds a sense of a factual account, while also symbolising the death of the day: 'sunset', 'day was all but done', 'Call it a day', 'the half hour', "'Supper'" punctuation is used to demonstrate the pace of events during and after the accident: 'or seemed to leap—', 'Then the boy saw all—', 'Doing a man's work, though a child at heart—', "'Don't let him cut my hand off—'" once the accident happens, short sentences create a sense of danger and tension: 'He must have given the hand', 'But the hand!', 'So' exclamations are used after the accident to show shock and panic: 'But the hand!', "'Don't let him, sister!'", 'Little—less—nothing!—' after the accident language connected to loss and death is used: '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 writer uses repetition of 'saw all' after the accident to emphasise the loss of the boy's innocence the contrast between the narrator's voice before the accident and the direct speech of the boy after the accident shows the importance of the feelings of both people after the accident the boy uses negative commands to create emphasis on his distress and his 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
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	<p>sister', 'The doctor', 'the watcher', 'No one'</p> <ul style="list-style-type: none">• the use of negatives at the end of the poem shows a sense of finality: 'No one', 'Little-less-nothing!', 'No more'• the punctuation at the end of the poem shows the impact of the accident as there is the finality of death (end-stopped lines). <p>Reward all valid points.</p>
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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	<ul style="list-style-type: none"> • Basic selection of information/ideas. • Limited use of quotations/textual references. • Limited understanding of information/ideas, likely through retelling or paraphrasing.
Level 2 <i>Some Developing</i>	4-6	<ul style="list-style-type: none"> • Some selection of valid information and ideas. • Some use of valid quotations/textual references. • Some valid interpretation demonstrating a developing understanding of information and ideas.
Level 3 <i>Clear Relevant</i>	7-9	<ul style="list-style-type: none"> • Clear and relevant selection of information, ideas and/or perspectives. • Clear and relevant use of supporting quotations/textual references. • Relevant interpretation demonstrating a clear understanding of information, ideas and/or perspectives.
Level 4 <i>Detailed Perceptive</i>	10-12	<ul style="list-style-type: none"> • Detailed and persuasive selection of information, ideas and perspectives. • Discriminating use of supporting quotations and textual references. • Perceptive interpretation demonstrating a convincing understanding of information, ideas and perspectives.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<p>Purpose: to write a real or imagined piece about a time a person felt surprised about something. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the poem as inspiration • explain what the narrator/writer was surprised about, for example an event or an issue, something they read in a newspaper, a book, a magazine, a social media post, what was surprising 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. <p><i>The best-fit approach</i></p> <p>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.</p>

Question Number	Indicative content
3	<p>Purpose: to write a real or imagined story with the title 'A Holiday'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • describe the holiday: where or when it was, why the narrator/writer chose to go there, who else experienced it, for example family or friends • describe feelings about the holiday, for example excitement at visiting a new place, fear (for example fear of flying or sailing), relaxation, nostalgia if they are visiting a place they have been before • 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. <p><i>The best-fit approach</i></p> <p>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.</p>

Question Number	Indicative content
4	<p>Purpose: to write a real or imagined story that begins 'It was going to be hard work.' This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • 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. <p><i>The best-fit approach</i></p> <p>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.</p>

Writing assessment grids for Questions 2, 3 and 4

Level	Mark	A04 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	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. • Little awareness of form, tone and register.
Level 2	4–7	<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. • Straightforward use of form, tone and register.
Level 3	8–11	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.