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Mark Scheme (Results)

January 2022

Pearson Edexcel International GCSE
in English Language (4EA1)
Paper 02R: 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 last candidate in exactly the same way as they mark the first.
- 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.
- 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/indicative content will not be exhaustive.
- 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.

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.

AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

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SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer presents war. Responses may include the following points about **the impact of war on Sarajevo and its people:** • the people of Sarajevo have to wait for simple essentials like gas: 'After the hours that Sarajevans pass' • there is a suggestion that there is little left in the way of transport following war, as people have to carry large items in any (unusual) way they are able to: 'they wheel home in prams' • food is described as limited, showing the impact that war has had on their lives: 'queuing for the precious meagre grams/of bread they're rationed to each day' • as an impact of war the people are described as 'struggling', and they have to carry essentials like water 'up sometimes eleven flights/of stairs' • the poet seems surprised that people may feel positive or motivated to go out, given such difficult circumstances: 'then you'd think that the nights/of Sarajevo would be totally devoid/of people walking streets', 'but tonight in Sarajevo that's just not the case' • the suggestion that the streets are unwelcoming, especially at night, shows how people potentially do not want to go out 'walking streets Serb shells destroyed' as they have such a daily struggle and there is no electricity • the poet emphasises the distinctions between people, which become even more significant in times of war: 'impossible to mark/as Muslim, Serb or Croat', 'who/calls bread hjleb or hleb or calls it kruh' • description is used to show how people live daily with the detritus of war: 'they stand/on two shell scars' • the poet progresses from describing the everyday actions of the people to later describing how war affected these when 'blood-dunked crusts of shredded bread/lay on the pavement with the broken dead', the innocent, everyday mention of 'bread' emphasising the horror of this massacre • the Sarajevans live with the damage done by war: 'in holes made by the mortar', 'death-deep, death-dark wells', 'AID flour sacks refilled with sand' • there is the continued threat of violence suggested in 'ideally bright and clear for bomber's eye' • the poet's mention of the 'curfew' shows that the Sarajevan people have little freedom. Responses may include the following points about the **the ways young people behave:** • the poet describes how the 'young' people of Sarajevo are relaxed and free at night as they 'go walking at a stroller's pace' with 'stroller's stride' • there is a sense that there is equality between the young people at night as the darkness makes it 'impossible to mark/as Muslim, Serb or Croat in such dark'

	• the poet also explores how the dark streets at night make all langua barriers obsolete: 'In unlit streets you can't distinguish who/calls bread hjleb or hleb or calls it kruh' • there is a sense that the young people of the city are peaceful and uninterested in violence or war: 'no torches guide them but they don't collide' • the young people of Sarajevo are shown to be typical of any young people who engage in 'flirtatious ploys' • the setting, which is presented as dark and dangerous to others, is presented as quite sensuous and innocent to the young people: they meet 'In unlit streets' in 'the evening air' • the poet suggests that the couple are symbolic of any hopeful young couple anywhere in the world by referring to them as 'a girl's dark shape…fancied by a boy's' and 'The dark boy shape leads dark girl shape away' • there is a sense of experienced innocence in the description of the 'tone of voice and match-flare test': innocence in the 'tender' voices and experience in the 'match or lighter to a cigarette'; this could suggest what they have experienced as a result of war • the poet's description of the couple shows that relationships can flourish in a negative environment: he describes how they have 'certainly progressed' and how 'he's about, I think, to take her hand' • the description of how the boy is about to 'lead her away from where they stand' suggests tenderness as he moves her away from the scene of the massacre • the poet ironically suggests a romantic setting for the relationship: 'the Sarajevo star-filled evening sky', 'a candlelit café' • there is a sense of romance and intimacy in the sharing of 'one coffee', although this is ironic as it links back to the people of Sarajevo having very little • the setting is shown to be damaged and weather-beaten, with the 'holes made by the mortar' and the 'rain that's poured down half the day', but the relationship is almost presented as a symbol of hope as when the boy and girl meet 'now even the smallest clouds have cleared away' • the innocence of the relationship is juxtaposed with the horror of the massacre: 'he holds her hand'. Responses may include the following points about **the use of language and structure**: • the preposition 'After' at the start of the poem suggests the people of Sarajevo having to do something as a consequence of something else (i.e. war) • closed rhyming couplets are used to demonstrate a sense of immediacy for the people and hurried urgency in the poem (AABB rhyme scheme), suggesting ongoing threat of danger • in the first stanza the verbs in progressive tense suggest a sense of continued and ongoing difficulty for the Sarajevan people: 'queuing', 'dodging', 'struggling' • there are also verbs in past tense throughout the poem which show the negative impact of the events on the people: 'rationed', 'destroyed', 'massacred', 'splintered' • the poet describes the lifestyle of the people as limited or difficult, suggesting an imposed lifestyle that the people have not chosen:

	'queuing', 'empty', 'meagre', 'rationed', 'devoid', 'curfew', 'AID flour sacks' • enjambement is used in the first stanza to create a continuum in the poem, suggesting the daily struggle is regular and continuing for the people of Sarajevo • peaceful, gentle language is used later in the poem to demonstrate a contrast with the everyday events for the people of Sarajevo and young people: 'The young go walking at a stroller's pace', 'All take the evening air with stroller's stride' • adverbs suggest certainty of the experience of the people: 'totally', 'certainly', 'ideally'; although the use of 'ideally' is ironic as it links to the danger implied in the 'bomber's eye' • the repetition of 'Serb' emphasises to the reader that the experiences of the people in Sarajevo are impacted by the actions of the Bosnian Serbs • the line break after 'that's just not the case –' creates a sense of unexpected actions by the people, almost like a 'cliffhanger' • imagery of darkness suggests that war creates dark times: 'black shapes impossible to mark', 'such dark', 'unlit streets', 'no torches guide them', 'dark shape', 'dark boy shape leads dark girl shape away' • these images are also used by the poet to suggest a sense of equality for people and unity of religion, race and language as the people become indistinguishable because of the dark: 'impossible to mark/as Muslim, Serb or Croat in such dark', 'you can't distinguish who/calls bread hjleb or hleb or calls it kruh', contrasting with the divisive nature of war • the poet uses gentle, romantic language to suggest an innocence in the relationship between the young people: 'flirtatious', 'fancied', 'tender', 'take her hand', 'holds her hand', 'star-filled evening sky'; this is in contrast to the effects of war on the people • imagery of death and destruction creates a sense of horror in what is happening and has happened to the people: 'dodging snipers', 'Serb shells destroyed', 'two shell scars', 'Serb mortars massacred the breadshop queue', 'blood-dunked crusts of shredded bread', 'broken dead', 'bomber's eye', 'Serb mortar shells' • the poet also distances the people of Sarajevo from the causes of it, almost personifying the weapons of war in order to place emphasis on the people he is seeing, not the people who bomb or shoot them: 'Serb shells destroyed', 'Serb mortars massacred', 'holes made by the mortar/that caused the massacre', 'by Serb mortar shells'. The ultimate causes of damage are the people who use the weapons, but the poet makes the focus on the people of the city • hyphenated descriptions create powerful images of people and their situation, and could suggest things joined together or 'patched': 'blood-dunked', 'star-filled', 'rain-full', 'shell-holes', 'death-deep', death-dark' • the use of sibilance throughout the poem creates a sense of unity and emphasis on the experiences of the people, for example in the first stanza, 'stroller's stride', 'shows by its signals', 'shell scars', 'Sarajevo star-filled evening sky', 'splintered', 'sprinkled', 'splashed' • the final line of the poem demonstrates the need for help from others and how the threat of violence is still there, as they have 'AID flour sacks refilled with sand'.

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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.

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Section B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking Questions 2, 3 and 4.

Question Number	Indicative content
2	**Purpose:** to write a real or imagined piece about a time a person had an exciting experience. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. **Form:** the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements. **Responses may:** • use the poem as inspiration • explain what the experience was, why it was exciting 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. *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.

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Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'The Dark City'. 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 city: the location, people living or visiting there, the buildings, the culture and/or history • explain why it was dark, literally or metaphorically, for example: a power cut, overcast weather, a curfew, a sad or forgotten place or a dangerous place • 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.

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Question Number	Indicative content
4	**Purpose:** to write a real or imagined story that starts 'Was it really him?' 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.

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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.

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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.

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