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Mark Scheme (Provisional)

Summer 2021

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, the team leader must be consulted.

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.

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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.

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SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer presents the effects of illness. Responses may include the following points about **the effects of illness on the narrator:** • the narrator suggests the illness causes some excitement as it is late at night for a child and leads to an adventure: 'at about eleven o'clock at night', 'A trip of no more than a mile and a half but an adventure all the same' • the narrator describes the immediate aftermath of the operation as dull and boring: 'So I lay, minus my appendix, for some days looking out a hospital window' • the narrator describes her illness retrospectively, and realises that she was unaware of the financial impact of the operation on her family: 'I don't suppose it ever crossed my head to wonder how my father was going to pay for this distinction' • when the narrator returns to school she enjoys being given special treatment on account of her illness: 'enjoyed being excused from physical training for longer than necessary' • the narrator's appendicitis occurs in winter, as she describes the 'blizzard', and by the time June comes she is largely unaffected by the operation: 'I got out of school, having made good enough marks to free me from the final examinations', 'I looked well, I did chores around the house, I read books as usual' • she finds that her illness frees her from having to do too many jobs around the house: 'It seems that the mysterious turkey egg must have given me some invalid status, so that I could spend part of the time wandering about like a visitor' • the later aftermath of her physical illness causes the narrator to feel some emotional ill-health: 'this uselessness and strangeness I felt', 'I had begun to have trouble getting to sleep' • initially, her insomnia gives her a feeling of freedom, but this gives way to concern and worry: 'The freedom', 'I became more and more disturbed by it' • the narrator begins to feel concerned about her emotional health: 'I was not myself', 'Something was taking hold of me and it was my business, my hope, to fight it off', 'The more I chased the thought away, the more it came back' • she experiences feelings that are dangerous and worrying, showing that her physical illness may have caused or have led to mental health issues: 'The thought that I could strangle my little sister', 'I might do it for no reason I or anybody could understand, except that I could not help it', 'it eased me to look towards town, maybe just to inhale the sanity of it' • the narrator tries to independently take control of her symptoms and her insomnia herself, showing her determination and intelligence: 'The thing to do was to get up, to get myself out of that room and out of the house' • on reflection, as an adult, the narrator feels that her symptoms were caused by something simple: 'It was in that hammock that I spent much of the days, which possibly accounted for my not getting to sleep at

night', 'the simple information that I'd be better off getting more action during the day'
- the narrator is reassured by her father's explanation of her feelings, and after his intervention she is able to sleep: 'on that breaking morning he gave me just what I needed to hear and what I was even to forget about soon enough', 'From then on I could sleep'
- the adult narrator considers that had she been in her father's position hearing how she felt, she might have considered getting a psychiatrist to see her: 'I think that is what I might have done for a child'.

Responses may include the following points about **the impact of illness on the narrator's family:**

- the opening description reflects that illnesses, or 'physical events' happen a number of times to her family in the narrator's childhood: 'When I was young, there seemed to be never … a burst appendix, or any other drastic physical event that did not occur simultaneously with a snowstorm'
- when the narrator's illness first occurs, the family cannot do anything owing to the conditions, so the neighbours have to help: 'a blizzard had to be blowing, and since we were not stabling any horses at the moment, the neighbors' team had to be brought into action'
- the narrator's family are described as unsurprised by the outcome of the illness, the removal of the appendix: 'to nobody's surprise he prepared to take out my appendix'
- there is a financial impact of the narrator's operation on her family, specifically her father: 'I think he sold a woodlot that he had kept when he disposed of his father's farm'
- the narrator learns from her mother of the removal of the growth in addition to her appendix, showing that her mother is concerned and feels that she should know what happened to her: 'A growth, my mother said, the size of a turkey's egg'
- the narrator's mother attempts to reassure her that she is well following the operation, perhaps in an attempt to reassure herself: 'But don't worry, she said, it's all over now'
- the fact that the narrator says that her mother never mentions cancer, 'never mentioned it', shows that she is aware that her mother was concerned about it
- when the narrator considers why her family did not speak of cancer when she was a child, she thinks 'that there must have been a cloud around that word…', showing that perhaps her family had already experienced serious illness
- the narrator's actions and behaviour by early June lead her family to have no concerns about her illness: 'nobody knew there was a thing the matter with me'
- the narrator says that her family would not let anyone identify themselves as special, showing that her illness does not set her apart from them: 'Nobody in our family would have got away with that'
- the narrator's description of her mother suggests that illness impacted on her family more than once: 'my mother must have been well enough, as yet, to handle most of that work', 'there was a name for my mother's shakiness and that it was not going to stop'
- the narrator feels that her family have afforded her 'special status' owing to her operation, as they are unaware of her emotional issues: 'Nobody

	would have called out to me earlier, telling me to put out my light and get to sleep', 'I was left to make up my own mind about such a thing' • the narrator believes her family are unaware of her insomnia and subsequent mental health issues, as she would go 'upstairs without a sound, managing doors and steps with the caution necessary'; her brother and sister are unaffected: 'My brother and sister had gone off to their classes in the public school', 'When my sister got home from school we would swing in the hammock', 'I did not speak of my night difficulties' • the reaction of the narrator's father to her insomnia appears to be that it is natural and not unusual: 'He said that was often the case on summer nights' • his reaction to her honesty about the thoughts she has about her sister shows he feels this is nothing to be concerned about: 'Then he said not to worry', 'He seemed more to be taking it for granted that such a thing could not happen', 'It could not happen, in the way that a meteor could not hit our house', 'He did not blame me' • her father gives a rational explanation for her feelings which result from the operation: 'An effect of the ether, he said. Ether they gave you in the hospital.' Responses may include the following points about **the use of language and structure**: • there is a contrast in the story between how the narrator considers illness in her childhood and how she looks upon it as an adult; the story is structured both as a narration of events unfolding when she was young and a present reflection on those past events • the writer describes the conditions as extreme, creating a sense of foreboding about illness: 'The roads would be closed, there was no question of digging out a car anyway, and some horses had to be hitched up to make their way into town to the hospital' • at the start of the extract the narrator describes herself in 'pain', showing the physical impact of illness on her as a child; the description of the pain suggests her illness is sudden and like being hit: 'When the pain in my side struck' • the writer uses punctuation such as ellipsis, parenthesis and dashes to create the tone of autobiographical memories of illness coming and going, alongside narrative description • the writer repeats the idea of freedom and independence, which shows the impact of her illness and the contrast between her and her family: 'enjoyed being excused from physical training', 'I got out of school', 'I was free of school and left on my own'; this is supported by the simile 'wandering about like a visitor' and the descriptions 'invalid status', 'special status' • the use of 'but' in the discussion of the removal of the growth creates a sinister tone: 'but it was not the only thing removed', 'but the main thing that concerned him was a growth', 'But don't worry' • the writer uses single-line paragraphs to create impact and emphasise key points about illness, for example 'But don't worry, she said, it's all over now' is set out so that it creates a sense that perhaps it is not 'all over'. This feeling is supported by single-line paragraphs such as 'I was not myself', 'Think again', 'The thought was there and hanging in my mind'

	• the use of negatives demonstrates the attitude of the narrator's family and herself to her illness: 'never entered my head and she never mentioned it', 'our failure to speak of it', 'I did not ask and wasn't told', 'nobody knew there was a thing the matter with me' • the writer uses language that indicates she considers her operation and its effects much more seriously as an adult looking back: 'The thought of cancer never entered my head', 'If this were happening today, he might have made an appointment for me to see a psychiatrist' • the writer's language shows a certain reluctance about knowing what was removed in addition to her appendix, as she has never questioned it: 'can only suppose it was benign or was most skillfully got rid of, for here I am today', 'when called upon to list my surgeries, I automatically say or write only "Appendix"….' • the writer's description of her relationship with her sister builds a sense of them being both close to and distant from each other, which is significant in terms of the narrator's thoughts later on: 'the bedroom occupied by my sister and myself', 'The relationship between us was always unsettled', 'tormenting her, teasing her', 'I would take on the role of sophisticated counsellor or hair-raising storyteller' • she describes her thoughts as 'inward', showing that she is worried and does not discuss them with anyone: 'I did not speak of my night difficulties' • the writer creates a sense of isolation in and fear of mental health emphasised by the narrator's surroundings: 'with the rest of the household asleep', 'it became a stranger place', 'there were no streetlights', 'they were all intensely black' • short sentences are used to create tension in the writer's insomnia and subsequent mental health issues: 'At first, perhaps it was. The freedom. The strangeness', 'I was not myself', 'Think again', 'How strange', 'The worst' • the writer uses 'more and more' to show the increasing concern she has about her insomnia: 'I became more and more disturbed by it' • she personifies her attempts to sleep, and her thoughts about her sister, to show a lack of control: 'The activity seemed to mock me', 'Something was taking hold of me and it was my business, my hope, to fight it off', 'The demons got hold of me again'; she also uses language of 'possession' • this lack of control is also seen in the metaphorical descriptions of her thoughts talking to her: 'It was informing me that motives were not necessary', 'The more I chased the thought away, the more it came back', 'The thought was there and hanging in my mind', 'It might be saying why not' • the contrast between direct and indirect speech in the narrator's discussion with her father about her problems creates a sense of a reliable narrator, but also a sense of looking back on a memory: 'He said good morning', 'Why was that? I did not know', '"Having trouble sleeping?"', '"Stupid question"', '"Well"' • towards the end of the story negatives are used to show that the narrator's father is apparently not concerned about her mental health: 'no real worry about it, no more than a dream', 'such a thing could not happen', 'No more sense than a dream', 'He did not blame me'; this is emphasised with repetition • the contrast in what the narrator's father did and what he 'might have' done shows a change in the approach to mental health over time: 'he

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	might have made an appointment for me to see a psychiatrist', 'The fact is, what he did worked as well.' Reward all valid points.

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Question 1		
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.

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		• 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 needed help. 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 the reasons why the narrator/writer needed help, who or what helped 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 Accident'. 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 accident: this could be real or imagined, for example something that happened by accident, an accidental meeting, an accident involving people, cars or other vehicles • give examples of the impact of the accident, positive or negative: fear, tension, anxiety, excitement, mess, chaos • 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 begins 'I was too excited to sleep.' 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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