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Mark Scheme (Results)

November 2021

Pearson Edexcel International GCSE
In English Language A (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 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.

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 idea of being proud. Responses may include the following points about **how the narrator's pride in herself is presented:** • the narrator shows that she is proud of how she overcomes the oppression of others by opening the poem with 'You may write me down in history/With your bitter, twisted lies', and then saying 'still, like dust, I'll rise' • the narrator shows pride in qualities she has by referring to them as belonging to her: 'my sassiness', 'my haughtiness', 'my sexiness' • her questions to others repeat and foreground her views of her own strengths, showing pride in showing them off: 'Does my sassiness upset you?', 'Does my haughtiness offend you?', 'Does my sexiness upset you?' • the writer's strength and pride are shown in the way she describes the others as unhappy, while she is strong and positive: 'bitter, twisted', 'upset', 'beset with gloom', 'take it awful hard' • the narrator's description of how she walks, laughs and dances shows her pride in how she does things, as she links these actions to symbols of wealth and power: 'oil wells', 'gold mines', 'diamonds' • the narrator's pride in her strength is seen in the way she aligns herself with the planets and elements: 'like moons and like suns', 'certainty of tides', 'like air' • she is proud of being a woman, seen in her reference to 'my sexiness' and 'diamonds/At the meeting of my thighs?' • the narrator's description of how others expect her to be shows she is proud that she does not behave in that way: 'Bowed head and lowered eyes?/Shoulders falling down like teardrops,/Weakened by my soulful cries?' • the narrator shows pride in her determination to rise above the actions of others by repeating: 'I'll rise' • the way the narrator moves from the hopeful 'I'll rise' to the definitive 'I rise' at the end of the poem shows power and control that come from strength and pride. Responses may include the following points about **how pride in the narrator's background is presented:** • the narrator's pride in her background is shown in the way she can affirm that her people have been misrepresented: 'write me down in history' • the narrator shows that she challenges the views of others about her background: 'your bitter, twisted lies', 'You may shoot me with your words' • the narrator's reactions to the treatment by others show her sense of pride in herself and her background: 'trod me in the very dirt', 'You may cut me with your eyes,/You may kill me with your hatefulness'

	• the repeated descriptions of the behaviour of others to the narrator, from verbal abuse to being metaphorically physically abusive, indirectly show how proud she is of her background: 'trod me in the very dirt', 'You may shoot me … You may cut me … You may kill me' • the narrator feels proud of her background and is unapologetic when presenting it as difficult: 'huts of history's shame', 'a past that's rooted in pain' • the narrator is proud of her background as an African-American woman: 'I'm a black ocean, leaping and wide,/Welling and swelling I bear in the tide' • the narrator sees her background as a source of pride rather than as a disadvantage, as her ancestors gave her 'gifts': 'Bringing the gifts that my ancestors gave' • towards the end of the poem she is proud to be the figurehead for more than just her own feelings: 'I am the dream and the hope of the slave.' Responses may include the following points about **the use of language and structure:** • the writer uses rhyme to show the balance and control of someone who feels proud: 'lies/rise', 'gloom/room', 'eyes/cries' • the sense of pride in the poem is contrasted with the negative descriptions used to show the behaviour and attitudes of others: 'bitter, twisted', 'trod me in the very dirt', 'beset with gloom', 'broken', 'teardrops', 'hatefulness', 'terror and fear' • the writer uses nouns that describe strong personal qualities to demonstrate how proud she is of them: 'sassiness', 'haughtiness', 'sexiness' • the possessive pronoun 'my' is used to show that these qualities belong to the narrator and that she is proud to show them off • the use of powerful metaphor links to the writer's feeling of personal power: 'oil wells/Pumping in my living room', 'gold mines/Diggin' in my own backyard' • the writer uses rhetorical questions to show that she is proud enough to challenge others in a taunting, mocking tone of voice: 'Does my haughtiness offend you?', 'Does it come as a surprise/That I dance like I've got diamonds/At the meeting of my thighs?' • in contrast, the writer's use of statements about herself shows her confidence and security in her sense of pride: 'But still, like dust, I'll rise', 'I am the dream and the hope of the slave' • the use of colloquial Americanisms indicates the writer's pride in her background: 'sassiness', 'awful hard' • powerful verbs are used to show that the narrator is proud to have overcome the actions of others and their intended impact: 'Shoulders falling down', 'Weakened', 'offend' • the writer uses personification to show the sense of power the narrator's pride gives her: 'I'm a black ocean, leaping and wide' • alliteration is used to create emphasis on pride by showing a positive future and moving on from the past: 'hopes springing high', 'huts of history's shame', 'past that's rooted in pain'

	• repetition of 'I rise' creates a sense of pride in the way it emphasises the determination of the narrator • simile is used to emphasise how the narrator is proud of her vitality and life: 'like I've got oil wells/Pumping in my living room', 'like I've got gold mines/Diggin' in my own backyard', 'like I've got diamonds/At the meeting of my thighs' • the description of night and day shows the narrator is proud of the freedom she now describes: 'Leaving behind nights of terror and fear', 'daybreak that's wondrously clear' • the writer changes tense through the poem to show growth from how she plans to rise in the future ('I'll rise') to her actually doing it in the present ('I rise') • the repetition of 'I rise' at the end of the poem (use of three) shows affirmation, pride and confidence in the future. 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. • 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 felt proud. 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 why the narrator/writer felt pride, or what the narrator/ writer felt proud about and how the person and others felt • 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 Hidden Book'. 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 what the book is like: what it looks like and where it is hidden • give examples of what happened when the book was found and reasons why it might be hidden • 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 'It was like a dream.' 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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