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Mark Scheme (Results)

January 2022

Pearson Edexcel International GCSE

In English Language (4EA1)

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 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.

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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 creates sympathy for the soldier. Responses may include the following points about **how the soldier feels:** • the soldier is feeling cold and unhappy in the opening of the poem, which is repeated in the final stanza to create sympathy for him: 'He sat in a wheeled chair, waiting for dark', 'shivered', 'How cold and late it is!' • there is a poignant sadness when the soldier hears children in the park, reminding him of the free, happy life they have and how he would like to be 'mothered': 'Voices of play and pleasures' • memories of the soldier's past social life ('About this time Town used to swing so gay'), friends who carried him 'shoulder-high', and a girlfriend, 'to please his Meg', emphasise how he feels lonely and isolated now, 'waiting for dark' when it is 'cold and late' • the poet's reference to past times where the soldier was feeling 'how slim/Girls' waists are', playing football and 'drunk a peg', contrasts with his present sadness and almost panic-like state: 'Why don't they come?' • the soldier feels as if he is repulsive and old: 'All of them touch him like some queer disease', 'Now, he is old' • there is a sharp contrast between the youthfulness the soldier felt before he joined the war: 'For it was younger than his youth', and how, in a short space of time, he now feels that he is old: 'Now, he is old', 'half his lifetime lapsed' • the soldier's feelings of helplessness as he cannot move himself, 'Why don't they come/And put him into bed', is cruelly emphasised by the poet's description of how he used to be an active sportsman: 'It was after football' • there is sad irony in the way that at one time the soldier liked to feel the pain from aggression and competition: 'One time he liked a blood-smear down his leg', but now he has no legs in which to feel pain • the soldier considers why he joined the war, 'He wonders why', and there is a sense that he joined the army to please other people: 'to please his Meg', 'to please the giddy jilts' • the poet presents the soldier as naïve about the war when he signed up as he felt that it would be exciting to be part of something and get paid: 'He thought…of smart salutes;/And care of arms; and leave; and pay arrears;/*Esprit de corps…'* • there is a feeling that the soldier's future will be dictated by others, for example in an institution: 'And do what things the rules consider wise,/And take whatever pity they may dole'. This creates a cruel

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	contrast with his life of choice and freedom before, creating sympath for him • the description of the 'strong men that were whole' emphasises the soldier's feeling of being deficient. Responses may include the following points about **how the soldier is treated before and after he is injured:** • the soldier's solitude and feeling of imprisonment are emphasised by the children in the park, and the voices of the boys in the park show how they experience the freedom of youth: 'Voices of play and pleasures after day', but their voices have a negative effect on the soldier, who feels they 'rang saddening like a hymn' • the poet shows the warmth and tenderness of past relationships the soldier had through the description of how the 'girls glanced lovelier' and how he has felt 'how slim/Girls' waists are, or how warm their subtle hands' • this is contrasted with the reactions of women to him now: 'All of them touch him like some queer disease'. The changes in women's reactions to him show that the soldier feels he is no longer attractive: 'he noticed how the women's eyes/Passed from him' • there is emphasis on how the soldier was once young and attractive to contrast with how he feels about himself and how others treat him in the present: an artist is described as 'silly for his face', and 'Someone had said he'd look a god in kilts' • the isolation of the soldier in the present is contrasted by the way he was once surrounded by team-mates when he played football, who carried him 'shoulder-high' as if he were a hero • the people who signed the soldier up to join the army are described only as 'they', suggesting some nameless group who had no interest in what was best for him: 'He didn't have to beg', 'Smiling they wrote his lie' • the poet uses the words 'Some' and 'they' to show how people generally are no longer interested in the soldier after he is injured: 'Some cheered him home', 'take whatever pity they may dole' • after his injuries the only visitor the soldier had was 'a solemn man', whose behaviour suggested he felt sorry for him as he 'brought him fruits/*Thanked* him; and then inquired about his soul' • the end stanza shows how the treatment of the soldier is like being imprisoned, although he has done nothing wrong: 'a few sick years in Institutes', 'do what things the rules consider wise'. Responses may include the following points about **the use of language and structure**: • the use of rhyme in the poem creates emphasis by connecting rhyme patterns across stanzas: 'grey' and 'day' in the first stanza rhyme with 'gay' in the second, 'dry' and 'thigh' in the third stanza with 'shoulder–high' in the next, creating a poignant contrast between negative and positive • use of alliteration shows the repetitive nature of the soldier's life now he is disabled, creating a feeling of lack of progression and end of life: 'wheeled chair, waiting for dark', 'back will never brace'; the contrast

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	with his previous life also shows the cruelty of what has happened to him: 'play and pleasures', 'girls glanced', 'smart salutes' • the use of colour symbolism shows the lack of life the soldier now has: 'ghastly suit of grey', 'He's lost his colour'; the poet creates a stark contrast with the colourful description of the 'leap of purple' and the 'blood-smear down his leg' • verbs used to describe the soldier's current state create sympathy for him as they are passive and negative: 'sat', 'waiting', 'take', 'Passed', 'put'; this contrasts with verbs used to describe the soldier's previous life which are active and full of energy, the contrast showing the brutality of war: 'swing', 'budded', 'threw', 'lost', 'Poured', 'spurted', 'cheered' • enjambement is used in the poem to create emphasis for the reader on the soldier's situation and feelings: 'Legless', 'Smiling', 'Of Fear' • the poet uses repetition to demonstrate the repetitive nature of the soldier's current life: 'Voices of…', 'And girls…', 'And half…'; the repetition of 'Why don't they come' at the end of the poem shows fear and loneliness, creating a feeling of sadness and sympathy for the soldier • similes are used to create a feeling of sadness about the soldier's current situation: 'Voices of boys rang saddening like a hymn', 'All of them touch him like some queer disease' • the poet uses personification to emphasise human feeling, movement and emotion: 'About this time Town used to swing so gay'. This only emphasises the soldier's inactivity and unhappiness, showing the painful impact of the war • metaphor is used to emphasise the soldier's feeling of recklessness in joining the war: 'before he threw away his knees', 'Poured it down shell-holes' • feelings the soldier has about his present life are described using negative language: 'Now he will never feel again', 'his back will never brace', 'not as crowds cheer Goal', 'Why don't they come' • the use of hyperbole shows how young the soldier looked when he signed up, and how he was younger than nineteen, which creates more sympathy for his innocence: 'it was younger than his youth', 'Smiling they wrote his lie; aged nineteen years' • the language of age and time shows the changes that have happened to the soldier in a short period: 'Now, he is old', 'half his lifetime lapsed'; this also shows the future he faces: 'Now, he will spend a few sick years in Institutes', 'How cold and late it is!' • language of uncertainty shows how the soldier risked everything for reasons he is unsure of: 'He thought he'd better join. — He wonders why', 'That's why; and maybe, too, to please his Meg;/Aye, that was it' • the use of lists shows what the soldier hoped the army would be like, which contrasts with his present state: 'He thought of jewelled hilts/For daggers in plaid socks; of smart salutes;/And care of arms; and leave; and pay arrears;/*Esprit de corps*; and hints for young recruits'.

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Level	Mark	**AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. (12 mark **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 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 when a person had to be brave. 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 person had to be brave, for example doing something they had never done before such as public speaking, taking part in an extreme sport or activity, or helping others such as standing up for something or someone • 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 'Everything Had Changed'. 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 had changed and why: this could be deliberate or accidental, personal or wider in scale, quick or slow to happen • explore the impact of the change • 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 'It was an unusual gift.' 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. • A clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown. • 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 is shown. • 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. • Writes with 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 structure 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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