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Pearson Edexcel

Mark Scheme (Results)

June 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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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 strong feelings. Responses may include the following points about **how the writer feels about the experience with the girl:** • the writer begins the poem with the setting of the 'evening bazaar/studded with neon', which helps to show the reader how well she remembers the experience • the idea that the girl is 'unknown' creates a feeling of mystery about the experience • even though people working in shops/services would usually be unknown to customers, the writer attaches significance to the fact the girl is unknown by repeating this, emphasising the sense of mystery about the cultural experience she is having • the writer repeatedly emphasises the actions of the girl, showing interest in what she contributes to the experience: 'is hennaing my hand' • verbs are used to detail the actions of the unknown girl and the active memory the writer has of the experience: 'squeezes', 'icing', 'steadies' • the way the writer describes the girl shows a certain fascination about her youth and softness: she is described as a 'girl' rather than a woman, 'satin-peach knee' • the writer shows that she is impressed by the creativity and beauty of the work in her description of the process: 'She squeezes a wet brown line/from a nozzle', 'icing my hand', 'a peacock spreads its lines/across my palm', 'I have new brown veins', 'soft as a snail trail/the amber bird beneath' • the writer also shows admiration for the skill and knowledge the girl demonstrates: 'which she steadies with hers', 'very deftly' • the writer presents the experience with the girl as sensual and exciting, through references to what she is able to see, feel and hear: 'the evening bazaar/studded with neon', 'a little air catches/my shadow-stitched kameez', 'Colours leave the street', 'the furious streets/are hushed' • the way that the writer repeats what the girl is doing creates a sense of purpose and peaceful feeling, leading to an almost dream-like state during the experience: 'float up in balloons', 'Now the furious streets/are hushed' • the experience creates a feeling of renewal in the writer: 'I have new brown veins', 'reveal soft as a snail trail/the amber bird beneath' • the writer's strength of feeling about the experience is shown in how she is 'clinging/to these firm peacock lines' • the feelings she has about the experience are so strong that she feels nostalgic about it afterwards: 'longing for the unknown girl/in the neon bazaar'.

	Responses may include the following points about **how the writer feels about the culture of India:** • the writer's sensual description of the experience and traditional setting demonstrates her excitement about the culture of India: 'studded with neon', 'wet brown line', 'satin-peach knee', 'Colours leave the street', 'Now the furious streets/are hushed' • the writer's descriptions emphasise the Indian context of the experience: 'evening bazaar', 'for a few rupees', 'My shadow-stitched kameez' • there is an underlying sense of how Indian culture approaches work and wealth in the implication that the unknown girl is young (in the description of her being a 'girl' rather than a woman), working late (in an 'evening bazaar') and has little money, as she is described as working for 'a few rupees' • the description of the henna pattern demonstrates a connection to Indian culture since the peacock has legendary and religious significance in Indian traditions: 'a peacock spreads its lines/across my palm', 'soft as a snail trail/the amber bird beneath' • the writer feels that the henna pattern is symbolic of traditional India, which is creative and should be protected: 'very deftly/an unknown girl/is hennaing my hand', 'I am clinging/to these firm peacock lines' • this is contrasted with the way she describes her experience of a more 'westernised' India, which is implicitly negative: 'Dummies in shop-fronts/tilt and stare/with their Western perms' • the writer feels a sense of loss after the experience is over, suggesting this sense of cultural tradition is being lost: 'It will fade in a week' • the ending of the poem suggests that the writer yearns for the more traditional India: 'I'll lean across a country/with my hands outstretched/longing for the unknown girl' • the writer's feelings about the mysterious 'unknown girl' are contrasted with the feelings of identity linked to the place and the cultural experience of India: 'I'll lean across a country/with my hands outstretched/longing for the unknown girl'. Responses may include the following points about **the use of language and structure**: • the writer uses vocabulary to position the experience in the tradition of India, creating texture and depth: 'bazaar', 'hennaing', 'rupees', 'kameez' • the way that the writer uses repetition of how the experience is described shows how significant it is to the writer and emphasises the importance of tradition: 'an unknown girl/is hennaing my hand' • the writer uses onomatopoeia in order to create a sensual, exciting experience: 'squeezes', 'hushed', 'scrape' • the contrast in sentence structures highlights different elements of the experience for the reader; longer sentences are used which focus on the details of the experience: 'In the evening bazaar/for a few rupees/an unknown girl/is hennaing my hand' while short sentences are used to create emphasis and show contrast: 'Colours leave the street/float up in balloons', 'I have new brown veins', 'Now the furious streets/are hushed'

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	• the writer's use of simple statements beginning with 'she' demonstrates the importance of what the girl is doing: 'She squeezes…', 'She is icing…', 'she steadies…' • descriptions of colour and light create a sensual experience: 'studded with neon', 'wet brown line', 'satin-peach knee', 'Colours leave the street', 'new brown veins' • metaphor is used to demonstrate the creativity of the unknown girl's work: 'She is icing my hand', 'a peacock spreads its lines/across my palm' • the writer's use of alliteration or repetition of 'c' sounds emphasises ideas linked to creativity and activity: 'catches', 'kameez', 'Colours', 'curtain cloth/and sofa cloth/canopy me', 'clinging' • the contrast between westernised and traditional India is emphasised through the use of personification: 'Dummies in shop-fronts/tilt and stare', 'Now the furious streets/are hushed', 'When India appears and reappears' • the poem juxtaposes westernised and traditional India in its structure, showing the writer's feelings about both: 'In the evening bazaar/studded with neon/an unknown girl/is hennaing my hand', 'with their Western perms/Banners for Miss India 1993' • the writer uses simile to place emphasis on the importance of Indian traditions: 'like people who cling/to the sides of a train', 'soft as a snail trail' • the use of present tense through the poem until the end, when the poet thinks about the future, creates a feeling of a present, immediate experience. Reward **all** valid points.

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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 made something. 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 was made, when it was made and how the person and others felt about it, for example something the writer made as a child, at school or as part of a group. These could be tangible items made through cooking, sewing, model-making or painting, for example, or something abstract like making a difference to the community • 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 'My Greatest Memory'. 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 memory: when it was, who it involved, where it happened • describe what the memory means to the writer and/or others and what effects it has • 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 'The festival was crowded that night'. 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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