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Pearson Edexcel

Mark Scheme (Results)

Summer 2022

Pearson Edexcel International GCSE
In English Language (4EA1)
Paper 2R: 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.
- In some cases details of what will not be accepted for a marking point will be identified below the phrase 'do not accept'.
- 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.
- 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 tries to interest the reader. Responses may include the following points about **how the narrator of the story is presented:** • the narrator begins the story with 'When I was young', showing that it will be looking back on her childhood, creating interest in this memoir-style reflection • the narrator's illness is described as painful but exciting: it is a 'pain' that 'struck' 'at about eleven o'clock at night', which is late for a child, and leads to 'A trip of no more than a mile and a half but an adventure all the same' • the narrator's reactions to her operation present her as a 'typical' child that the reader can relate to. She shows boredom in the aftermath of the operation ('So I lay, minus my appendix, for some days looking out a hospital window') and enjoyment in being excused from some school activities ('enjoyed being excused from physical training for longer than necessary') • the narrator realises that as a child she did not have any idea of the financial impact her illness had on her family, which builds the reader's awareness of family circumstances: 'I don't suppose it ever crossed my head to wonder how my father was going to pay for this distinction' • the narrator's description of how she thinks her father paid for the operation demonstrates contrast with the child's view because as an adult she feels the need to take into account such responsibilities: 'I think he sold a woodlot that he had kept when he disposed of his father's farm' • the narrator shows that following the operation she is treated differently, creating some apprehension in the reader: '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' • in contrast, by the summer, the narrator's actions and behaviour lead her family to have no concerns about her, which is reassuring: 'nobody knew there was a thing the matter with me' • although the actions the narrator describes suggest 'typical' sibling rivalry and the sense of her being a 'superior' older sister ('tormenting her, teasing her', 'I would take on the role of sophisticated counsellor or hair-raising storyteller'), the fact that she describes her relationship with her younger sister as 'always unsettled' builds tension • the description of how her physical illness causes the narrator to feel some emotional ill-health creates unease in the reader: 'this uselessness and strangeness I felt', 'I had begun to have trouble getting to sleep' • the narrator's concern about her emotional health creates foreboding in the reader: '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'

	• the description of her feelings is threatening and worrying, showing that her physical illness has caused, or has 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 way the narrator tries to take control of her symptoms and her insomnia independently shows her determination and intelligence: 'The thing to do was to get up, to get myself out of that room and out of the house' • the isolation the narrator feels because of her insomnia and subsequent mental health issues is shown in the way her family 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 adult narrator's reflection that the insomnia might have been caused by something simple reassures her in adulthood and, in turn, the reader: '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 feels that she has 'special status' due to her operation, as her family give her freedom to lie awake: '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's relationship with her father is complex, as he is shown to be violent in his punishment of his children: 'with his use on me of the razor strap or his belt'. The narrator also acknowledges that he helps to reassure her, and the reader, that all is well 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'. Responses may include the following points about **how the events are described:** • the opening of the story builds a feeling that 'physical events' happen to her family a number of times in the narrator's childhood and at a specific time of year: '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' • the description of how the narrator's family are helpless and cannot do anything due to the conditions creates tension and suspense, interesting the reader: '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 removal of the appendix is a common operation, which reassures the reader that there is nothing serious happening: 'to nobody's surprise he prepared to take out my appendix'

	• the description of how the narrator is given special treatment when she returns to school shows that others have concern for her and perhaps indulge her: 'enjoyed being excused from physical training for longer than necessary' • the narrator is told by her mother about how a growth was removed 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 way that the narrator's mother attempts to reassure her that she is well suggests to the reader that she needs to reassure herself, which builds unease: 'But don't worry, she said, it's all over now' • the adult narrator is aware that her mother was concerned about cancer but does not wish to say it, suggesting secrecy: 'never mentioned it' • it is implied that the narrator's family had already experienced serious illness, 'that there must have been a cloud around that word…' which is why her family did not speak of cancer, alongside the social taboo of mentioning the disease • the way that the narrator describes 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' • the reader is reassured by the reaction of the narrator's father to her insomnia, as he responds that it is natural and not unusual: 'He said that was often the case on summer nights' • the reader may be reassured or surprised by the narrator's father's reaction to her honesty about her thoughts, since he feels that this is normal and 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' • the operation is given as the 'solution' to the puzzle that the narrator has been facing: 'An effect of the ether, he said. Ether they gave you in the hospital', creating a sense of satisfaction in a logical conclusion • differing approaches to mental health issues over time are seen in the contrast between what the narrator's father did and what he 'might have' done: 'he might have made an appointment for me to see a psychiatrist', 'The fact is, what he did worked as well'. Responses may include the following points about **the use of language and structure**: • the timeline in the story creates suspense by suggesting that the impact of the narrator's illness carries on for some time. It seems to strike her in winter, as she describes the 'blizzard', then how the impact is still seen in summer: 'In the heat of early June I got out of school' • there is contrast between how the narrator considers the events and relationships as a child and as an adult; the story is structured both as narration of events unfolding and a present reflection on past events

	• the writer's extreme description of the pain and conditions that opens the story creates a sense of foreboding: the description of the pain suggests her illness is sudden and like being hit, 'When the pain in my side struck', and the conditions are extreme: 'The roads would be closed, there was no question of digging out a car' • the writer creates interest by using punctuation such as parenthesis and dashes to create the tone of autobiographical memories alongside narrative description • the repetition of the ideas of freedom and independence emphasises the impact of the narrator's illness: 'enjoyed being excused from physical training', 'I got out of school', 'I was free of school and left on my own' • this is contrasted with the way that the narrator's family react to her as having 'invalid status' and 'special status', supported by the simile 'wandering about like a visitor' • the writer uses 'but' in the narrator's discussion with her mother on the removal of the growth, creating 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' • single-line paragraphs are used to create suspense, for example 'But don't worry, she said, it's all over now' is set out so that it creates a sense that 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 writer uses negatives to demonstrate attitudes to the narrator's illness and build empathy with her: '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 use of language shows that she considers the operation and its effects more seriously retrospectively: '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 description of how the writer says that she has never questioned what else was removed shows some reservation about knowing too much about the events: '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 language used to describe the narrator's relationship with her sister builds a sense of them being both close and distant from each other, which is significant when considered with 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' • there is a sense of isolation in and fear of mental health, which is emphasised by the fact that she does not tell anyone ('I did not speak of my night difficulties') and in the way the writer describes the surroundings: 'it became a stranger place', 'there were no streetlights', 'they were all intensely black'

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	• the writer uses short sentences to create tension about 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 the idiom 'more and more' to show her increasing concern about her insomnia: 'I became more and more disturbed by it' • the use of personification to show her attempts to try to get to sleep and thoughts about her sister 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' • metaphorical descriptions of how her thoughts talk to her add to this sense of lack of control: 'It was informing me that motives were not necessary', 'The more I chased the thought away, the more it came back', 'It might be saying why not' • the writer creates a reliable narrator but also a sense of looking back on a memory in the contrast between direct and indirect speech in the narrator's discussion with her father about her problems: 'He said good morning', 'Why was that? I did not know', '"Having trouble sleeping?"', '"Stupid question"', '"Well"' • negatives are used positively towards the end of the story to show that the narrator's father is unconcerned 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', 'It could not happen', 'He did not blame me'; this is emphasised with repetition. 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 when a person had time away from school. 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 writer/narrator had time away from school, for example because of illness, school closure or a school trip, 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 'A Lucky Escape'. 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 escape. This could be real or imagined, for example an escape from a place; an escape after something happened such as an accident; an escape from something that could have happened, such as slipping or falling on something the narrator spotted just in time • give examples of the impact of the escape, positive or negative: happiness, relief, fear, tension, anxiety • 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 ends 'It looked so different at 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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