



Mark Scheme (Final)

January 2020

Pearson Edexcel International GCSE
In English Language A (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 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

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	<p>Reward responses that explain how the writer presents the lives of the people of Sarajevo.</p> <p>Responses may include the following points about the living conditions of the people of Sarajevo:</p> <ul style="list-style-type: none"> • the poet shows that the people have to wait for essentials like gas and food as he says they spend a long time queuing: 'After the hours that Sarajevans pass/queuing' • the people have to carry large items in any (unusual) way they are able to, suggesting they have little in the way of transport: 'they wheel home in prams' • the poet shows that the people are 'struggling' and have very little food due to rationing: 'the precious meagre grams/of bread they're rationed to each day' • the way the poet describes the people 'dodging snipers on the way' in their everyday lives shows a sense of danger and threat to them • living conditions are difficult for the Sarajevan people as they have to climb up 'sometimes eleven flights/of stairs with water' • the poet describes how the streets are unwelcoming, especially at night, and people potentially do not want to go out 'walking streets Serb shells destroyed' as they have such a daily struggle and there is no electricity • however, the poet describes how the 'young' people of Sarajevo are relaxed at night as they 'go walking at a stroller's pace' with 'stroller's stride' • the night helps to create equality between the young people as the darkness makes it 'impossible to mark/as Muslim, Serb or Croat in such dark' • the poet also explores how the dark streets at night make all language barriers obsolete: 'In unlit streets you can't distinguish who/calls bread hĵleb or hleb or calls it kruh' • there is a sense that the young people of the city are used to the situation and are peaceful and uninterested in violence or war: 'no torches guide them but they don't collide' • the young people of Sarajevo are shown to be typical of any young people who engage in 'flirtatious ploys' • the poet shows the people live daily with the detritus of war: 'they stand/on two shell scars' • the poet progresses from describing the everyday actions of the people to later describing how war affected these when 'blood-dunked crusts of shredded bread/lay on the pavement with the broken dead', emphasising the horror of this massacre • the Sarajevans live with the damage done by war: 'in holes made by the mortar', 'death-deep, death-dark wells', 'AID flour sacks refilled with sand' • the poet's mention of the 'curfew' shows that the Sarajevan people have little freedom.

Responses may include the following points about the **relationship between the young couple:**

- the setting of the girl and boy meeting creates a sensuous feeling of romance: they meet 'In unlit streets' in 'the evening air'
- the poet suggests that the couple are symbolic of any young couple anywhere in the world by referring to them as 'a girl's dark shape...fancied by a boy's' and 'The dark boy shape leads dark girl shape away'
- there is a sense of innocence and age in the description of the 'tone of voice and match-flare test': innocence in the 'tender' voices and age in the 'match or lighter to a cigarette'
- the poet's description of the couple implies that they have developed more of a relationship as he describes how they have 'certainly progressed' and how 'he's about, I think, to take her hand'
- the description of how the boy is about to 'lead her away from where they stand' suggests tenderness as he moves her away from the scene of the massacre
- the poet does not describe them speaking to each other at all, suggesting that words are unnecessary given their emotion
- the setting is shown to be damaged and weather-beaten, with the 'holes made by the mortar' and the 'rain that's poured down half the day', but the relationship is almost presented as a symbol of hope as when the boy and girl meet 'now even the smallest clouds have cleared away'
- the poet ironically suggests a romantic setting for the relationship, 'the Sarajevo star-filled evening sky', 'a candlelit café'
- there is a feeling of romance and intimacy in the sharing of 'one coffee', although this is ironic as it links back to the people of Sarajevo having very little
- the innocence of the relationship is juxtaposed with the horror of the massacre.

Responses may include the following points about **the use of language and structure:**

- the title of the poem suggests a positive image in the description of 'Bright Lights', which could be seen as ironic or as a symbol of hope for the future
- the poet uses closed rhyming couplets to demonstrate a sense of immediacy for the people and hurried urgency in the poem (AABB rhyme scheme)
- the present participles in the first stanza of the poem suggest a sense of continued and ongoing difficulty for the Sarajevan people: 'queuing', 'dodging', 'struggling'
- there are also verbs in the past tense throughout the poem that show the negative impact of the events on the people: 'rationed', 'destroyed', 'massacred', 'splintered'
- the poet describes the lifestyle of the people as limited or difficult, suggesting an imposed lifestyle that the people have not chosen: 'queuing', 'empty', 'meagre', 'rationed', 'devoid', 'curfew', 'AID flour sacks'
- enjambement is used in the first stanza to create a continuum in the poem, suggesting the daily struggle is regular and continuing for the people of Sarajevo
- peaceful, gentle language is used later in the poem to demonstrate a contrast with the everyday events for the people of Sarajevo and the young couples: 'The young go walking at a stroller's pace', 'All take the evening air with stroller's stride', 'they don't collide'
- colloquial use of contractions and personal comment suggests that the poet is giving

his own personal views on the people in the poem: 'they're', 'you'd', 'that's', 'can't', 'he's', 'who've', '92', 'I see', 'I think'

- adverbs are used by the poet to suggest certainty in the experience of the people: 'totally', 'certainly', 'ideally'; although the use of 'ideally' is ironic as it links to the potential danger to people of the 'bomber's eye'
- the repetition of 'Serb' emphasises to the reader that the experiences of the people in Sarajevo are impacted by the actions of the Bosnian Serbs
- the line break after 'that's just not the case –' creates a sense of unexpected actions by the people, almost like a cliffhanger
- imagery of darkness suggests a dark time for the people: 'black shapes impossible to mark', 'such dark', 'unlit streets', 'no torches guide them', 'dark shape', 'dark boy shape leads dark girl shape away', 'a candlelit café'
- these images are also used by the poet to suggest a sense of equality for people and unity of religion, race and language as the people become indistinguishable because of the dark: 'impossible to mark/as Muslim, Serb or Croat in such dark', 'you can't distinguish who/calls bread hjeleb or hleb or calls it kruh'
- the poet uses gentle, romantic language to suggest an innocence in the relationship between the young people: 'flirtatious', 'fancied', 'tender', 'take her hand', 'holds her hand', 'star-filled evening sky'; this is in contrast to the effects of war on the people
- the poet uses first person to suggest that he is almost a reporter of events as they are happening to these people: 'I see a pair', 'he's about, I think, to take her hand'
- the image of 'the tone of voice and match-flare test' creates a sense of a well-used strategy for the young people of Sarajevo
- imagery of death and destruction creates a sense of horror in what is happening and has happened to the people: 'dodging snipers', 'Serb shells destroyed', 'two shell scars', 'Serb mortars massacred the breadshop queue', 'blood-dunked crusts of shredded bread', 'broken dead', 'bomber's eye', 'Serb mortar shells'
- the poet also distances the people of Sarajevo from the causes of it, almost personifying the weapons of war in order to place emphasis on the people he is seeing, not the people who bomb or shoot them: 'Serb shells destroyed', 'Serb mortars massacred', 'holes made by the mortar/that caused the massacre', 'by Serb mortar shells'. The ultimate causes of damage are the people who use the weapons, but the poet makes the focus on the people of the city
- hyphenated descriptions create powerful images of people and their situation: 'blood-dunked', 'star-filled', 'rain-full', 'shell-holes', 'death-deep', 'death-dark'
- the use of sibilance throughout the poem creates a sense of unity and emphasis on the experiences of the people: 'stroller's stride', 'shows by its signals', 'shell scars', 'Sarajevo star-filled evening sky', 'splintered', 'sprinkled', 'splashed'
- the final line of the poem demonstrates that the people cannot do what they do alone and the threat of violence is still there, as they have 'AID flour sacks refilled with sand'.

Reward **all** valid points.

Level	Mark	<p>AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. (12 marks)</p> <p>AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects. (18 marks)</p>
	0	No rewardable material.
Level 1	1-6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

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	<p>Purpose: to write a real or imagined piece about a time a person saw something surprising. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the poem as inspiration • explain what they saw, why it was surprising 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. <p><i>The best-fit approach</i> 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 that corresponds most closely to the overall quality of the response.</p>

Question Number	Indicative content
3	<p>Purpose: to write a real or imagined story with the title 'The Meeting'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • explain who was meeting, where and why: this may be a planned meeting or an accidental encounter • describe the impact on the people meeting and the outcome and/or consequences • 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. <p><i>The best-fit approach</i> 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 that corresponds most closely to the overall quality of the response.</p>

Question Number	Indicative content
4	<p>Purpose: to write a real or imagined story that starts ‘Suddenly, without warning, there was a power cut.’ This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p>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.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • 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. <p><i>The best-fit approach</i></p> <p>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 that corresponds most closely to the overall quality of the response.</p>

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Level	Mark	A05 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

