Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE

in English Language (4EA1)

Paper 02R: 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.

- 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, 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 alternate response.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-**based mark scheme, the 'best fit' approach should be used.**

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.

- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.

- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is

the **examiner's** responsibility to apply their professional judgement to **the candidate's response in determining if the answer fulfils the** requirements of the question.

Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.

- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.

- If the **candidate's** answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

SECTION A: Reading

Question Number	Indicative content
1	Reward responses that explain how the writer tries to present overcoming difficulties.
	Responses may include the following points about how difficulties are presented:
	• the poem opens with the idea of historical oppression, as the narrator uses the phrase 'write me down' to indicate an historical record, but there is the sense of being 'put down' in the language used
	• the narrator shows that difficulties can be caused by other people's perspectives, as they can 'write me down in history'
	• the difficulties are presented as coming from a generic, broad source, which relates to all readers experiencing difficulties: 'You' is used throughout
	• the narrator shows that she could be upset by the views of others: 'your bitter, twisted lies', 'You may shoot me with your words'
	• the narrator feels metaphorically attacked and badly treated by others: 'trod me in the very dirt', 'You may cut me with your eyes,/You may kill me with your hatefulness'
	• both the people attacking and those attacked are shown as having difficulties, as the writer describes the others as unhappy: 'bitter, twisted', 'upset', 'beset with gloom', 'take it awful hard'
	• the narrator shows that other people were out to personally break or damage her, with no reasoning given: 'Did you want to see me broken?'
	• her treatment is described as potentially having a physical effect on her: 'Bowed head and lowered eyes?/Shoulders falling down like teardrops, /Weakened by my soulful cries'
	• difficulties are reflected in the behaviour of others, ranging from verbal abuse to being (metaphorically) physically abusive: 'trod me in the very dirt', 'You may shoot me…You may cut me…You may kill me'
	• the narrator reflects on discrimination that caused shame and pain: 'huts of history's shame'
	• the poem refers to lack of rights, discrimination and the horrific feelings experienced: 'a past that's rooted in pain', 'nights of terror and fear'.
	Responses may include the following points about how the writer presents the ways that difficulties can be overcome:
	• the narrator starts by saying what others 'may' do, but even though she could be seen to be belittling herself in describing how she feels 'like dust', she says 'I'll rise', showing determination
	• the narrator reaffirms this feeling of determination to rise above the actions of others throughout the poem: 'But still, like dust, I'll rise', 'Still I'll rise', 'I rise'
	• the narrator shows that she overcomes difficulties with confidence in her personality as she feels she has 'sassiness', 'haughtiness', 'sexiness'
	• the narrator overcomes difficulties through being aware of the actions and feelings of others and by challenging them: 'Does my sassiness upset you?', 'Did you want to see me broken?', 'Does my haughtiness offend you?', 'Does my sexiness upset you?'

- she uses the power others have, '**oil wells**', '**gold mines**' and '**diamonds**', and applies those to her life and her **style to show her own power**: 'I walk like **I've** got oil wells/Pumping in my living **room**', 'I laugh like **I've** got gold mines/Diggin' in my own backyard', 'I dance like I've got diamonds/At the meeting of my thighs'
- the narrator questions the oppressors in the poem, but never gives them the opportunity to reply to the questions posed
- **while others take power from the magnificence of factors such as 'oil wells', 'gold mines', 'diamonds',** the narrator feels power in the way she does simple things like walk, laugh and dance
- the power of femininity is used to overcome difficulties, which is seen in **the narrator's reference to 'sexiness' and 'diamonds/At the meeting of my thighs'**
- the narrator takes control of difficulties by aligning herself with planets and elements which are fundamental to **survival: 'like moons and like suns', 'certainty of tides', 'like air'**
- towards the end of the poem the narrator no longer concerns herself with those who may try to damage her, becoming a figurehead for more than **just her own feelings and: 'Bringing the gifts that my ancestors gave,/I am the dream and the hope of the slave'**
- she takes strength from her feeling that she is representative of people of colour when she says '**I'm a** black ocean, leaping and wide,/Welling **and swelling I bear in the tide'**
- those causing difficulties are not mentioned in the last two stanzas, demonstrating their lack of importance to the narrator. Although the effect of **others'** actions is still plain to see, at the end the focus is on how powerfully she is able to overcome the slights and slurs of others **and of her race's history.**

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

- **the opening line of the poem uses 'write me down', which has a** double meaning of being important and recorded, while also being '**put down'** or criticised
- the behaviour and attitudes of others are seen in the negative description used: '**bitter, twisted', 'trod** me in the very **dirt', 'beset** with **gloom', 'broken', 'teardrops', 'hatefulness', 'terror and fear'**
- the use of rhyme in the poem shows balance and control, reflecting the feelings of the narrator in keeping calm and controlled in the face of **difficulties: 'lies/rise', 'gloom/room', 'eyes/cries'**
- the writer reflects on simple actions in the verbs '**walk', 'laugh', 'dance',** showing that the simplest action can be effective in overcoming difficulties - if they are done with style
- the writer uses nouns to describe strong personal qualities. These are deliberately somewhat shocking and defiant, in order to demonstrate the counter-stereotypical behaviour she uses to overcome difficulties: '**sassiness', 'haughtiness', 'sexiness'**
- powerful metaphors are used to demonstrate the **narrator's** power: '**oil wells/Pumping in my living room', 'gold mines/Diggin' in my own backyard'**
- simile is used to show the narrator uses her vitality and life to overcome **difficulties: 'like I've got oil wells/Pumping in my living room', 'like I've**

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got gold **mines/Diggin'** in my own **backyard'**, 'like I've got diamonds/At the meeting of my thighs'

- the writer uses rhetorical questions to show how the narrator challenges others in a taunting, mocking tone of voice: 'Does my haughtiness offend **you?'**, 'Does it come as a surprise/That I dance like I've got diamonds/At the meeting of my thighs?'
- the use of colloquial Americanisms indicates the **narrator's** confidence as the poem progresses: 'awful hard', ''Cause', 'Diggin''
- the writer uses powerful verbs to show the actions of others and their intended impact: 'Shoulders falling down', 'Weakened', 'offend'
- verbs associated with physical attack are also used to show the potential violence: 'shoot', 'cut', 'kill'
- personification is used to show the impact of what others do to oppress the narrator: '**shoot** me with your words … cut me with your eyes … kill me with your **hatefulness**'; and to show the sense of power the narrator has: 'I'm a black ocean, leaping and wide'
- alliteration is used to create emphasis on the positivity of the future and the negativity of the past: 'hopes springing high', 'huts of history's shame', 'past that's rooted in pain'
- repetition is used to show the determination of the narrator: '**I rise**'
- the writer uses coordinated structures to connect to the balance of opposition that comes from difficulties: '**like** moons and like **stars**', 'Bowed head and lowered eyes', 'leaping and wide', 'Welling and swelling', 'terror and fear'
- the contrast in the description of night and day reflects the contrast between the difficulty of oppression and freedom: '**Leaving** behind nights of terror and fear', 'daybreak that's wondrously clear'
- towards the end of the poem the internal rhyme '**Welling** and **swelling**' creates a sense of balance and peace at overcoming difficulties
- short sentences create impact and emphasise the narrator fighting back: '**Still I'll rise**', 'I rise'
- the writer changes tense through the poem to show progression from how the narrator plans to rise in the **future** ('I'll rise') to her actually **doing it in the present** ('I rise')
- the repetition of '**I rise**' at the end of the poem (use of three) shows affirmation of overcoming difficulties and confidence in the future.

Reward all valid points.

		Question 1
Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives (12 marks)
	0	No rewardable material.
Level 1 *Limited* *Basic*	1-3	- Basic understanding of the text. - Limited selection of information/ideas/perspectives. - Limited use of references.
Level 2 *Some* *Developing*	4-6	- Some understanding of the text. - Selection and interpretation of information/ideas/perspectives is valid, but not developed. - The selection of references is valid, but not developed.
Level 3 *Clear* *Relevant*	7-9	- Sound understanding of the text. - Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. - The selection of references is appropriate and relevant to the points being made.
Level 4 *Detailed* *Sustained*	10-12	- Sustained understanding of the text. - Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. - The selection of references is detailed, appropriate and fully supports the points being made.

Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects (18 marks)
	0	No rewardable material.
Level 1 *Limited* *Basic*	1-3	• Limited identification of language and/or structural devices. • Limited selection of textual references. • Basic and simple comment on the effect of language and/or structure.
Level 2 *Some* *Developing*	4-6	• Some identification/selection of language and/or structural devices • Some accurate textual references. • Some developing comment on the effect of language and/or structure.
Level 3 *Clear* *Relevant* *Explanatory*	7-10	• Clear and relevant selection of language and structural devices. • Relevant and generally appropriate use of textual references. • Clear explanations of the effects of language and structure.
Level 4 *Thorough* *Confident* *Exploratory*	11-14	• Thorough and confident selection of language and structural devices. • Confident and detailed use of textual references. • Detailed exploration of the effects of language and structure.
Level 5 *Discriminating* *Perceptive* *Analytical*	15-18	• Subtle and discriminating selection of language and structural devices. • Discriminating and assured use of textual references. • Perceptive analysis of the effects of language and structure.

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 achieved an ambition. 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 the ambition was, why it was important to achieve it 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.

Question Number	Indicative content
3	Purpose: **to write a real or imagined story with the title 'The Challenge'.** 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 challenge, for example: a mental challenge like learning something new or overcoming a fear; a physical challenge like climbing, running or taking part in an event for charity; a life challenge such as getting a new job or starting a new school - give examples of the impact of the challenge, positive or negative: feeling a sense of achievement, positivity, feeling proactive, feeling upset, anxious, overwhelmed, learning to work with others - 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.

Question Number	Indicative content
4	Purpose: to write a real or imagined story that begins 'I had **won!**' 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.

Writing assessment grids for Questions 2, 3 and 4

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.

Questions 2, 3 and 4		
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.