



Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE

in English Language (4EA1)

Paper 02: Poetry and Prose Texts and Imaginative Writing

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June 2024

P73895

Publications Code 4EA1_02_2406_MS

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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	<p>Reward responses that explain how the writer presents the importance of traditional Indian culture.</p> <p>Responses may include the following points about how the narrator presents the cultural experience with the girl:</p> <ul style="list-style-type: none"> • repetition of the idea that the girl is 'unknown' creates a feeling of mystery about this cultural experience • there is an implication about how work and wealth are approached in the culture of India in the suggestion that the unknown girl is young (being a 'girl' rather than a woman), working in the 'evening' and working for only 'a few rupees' • the writer repeatedly emphasises the actions of the girl, showing interest in what she contributes to the experience, and creates a verb from the traditional art of henna to show its significance: 'is hennaing my hand' • the writer shows a fascination about the girl's background, youth and softness: she is a 'girl' (rather than a woman), with a 'satin-peach knee' • the writer feels admiration for the traditional skill and knowledge the girl demonstrates: 'which she steadies with hers', 'very deftly' • the writer is impressed by the creativity and beauty of the henna tradition, as is seen in her description of the process of the work: '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 repetition of the application of this traditional material creates a sense of peace and purpose in the poem, which creates an almost dream-like state: 'float up in balloons', 'Now the furious streets/are hushed' • the description of the henna pattern demonstrates the admiration the writer has for the creativity and beauty of the outcome of the work: 'a peacock spreads its lines/across my palm', 'I have new brown veins', 'soft as a snail trail/the amber bird beneath' • the description of the peacock henna pattern connects the reader to Indian culture as this bird 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 suggests 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' • the writer feels a sense of loss after the experience is over, suggesting a connection to a cultural tradition that is being lost: 'It will fade in a week' • the ending of the poem suggests that the writer yearns for a more traditional India: 'I'll lean across a country/with my hands outstretched/longing for the unknown girl' • the writer's connections to the mysterious 'unknown girl' are linked to her 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 how the narrator presents feelings about the place:

- the writer begins the poem with the setting of the **'evening bazaar/studded with neon'**, helping to identify how well she remembers this experience
- there is a contrast between the idea of the setting being a traditional marketplace, **'bazaar'**, and the modern **'neon' lights which light it**
- the evening setting of the bazaar creates a sense of it being dusk, or dark, and the descriptions of light demonstrate a possible feeling of mystery: **'studded with neon'**
- the traditional cultural context of the experience is emphasised through the description of the place: **'evening bazaar'**, **'for a few rupees'**, **'my shadow-stitched kameez'**
- the writer only shows the unknown girl in this place and doing her job, demonstrating that her identity is closely linked to it
- the writer uses colours to describe the place and create a sensual experience of it: **'studded with neon'**, **'wet brown line'**, **'satin-peach knee'**, **'Colours leave the street'**, **'amber'**
- sensual descriptions are also used to show the feeling of touch connected to the experience in the setting: **'studded'**, **'she steadies with hers'**, **'canopy me'**, **'I'll scrape off'**
- this is also seen in the sense of stillness and peace associated with the setting: **'which she steadies with hers'**, **'a little air catches/my shadow-stitched kameez'**, **'float up in balloons'**, **'streets are hushed'**
- the **writer's** description of the traditional, peaceful setting of the bazaar is contrasted with a harsher, more negative setting of the more **'westernised' India**: **'Dummies in shop-fronts/tilt and stare/with their Western perms'**
- this is also seen in the way the bazaar is presented as an outdoor setting, perhaps symbolising freedom, while the more **'westernised' settings** are connected with the sense of being indoors: **'shop-fronts'**, **'curtain cloth'**, **'sofa cloth/canopy me'**
- there is a suggestion of danger and anger associated with the description of a place which has **'people who cling/to the sides of a train'** and **'furious streets'**
- like the unknown girl, the writer's identity is closely connected with the setting: **'When India appears and reappears/I'll lean across a country/with my hands outstretched'**
- the idea of the memory of India returning to the writer shows the impact the culture and place has had on her: **'When India appears and reappears'**
- the writer's longing for a more traditional India is seen in the ending of the poem: **'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:

- vocabulary is used to reflect Indian culture and the significance of tradition, demonstrating the **writer's** acknowledgement of and respect for it: **'bazaar'**, **'hennaing'**, **'rupees'**, **'kameez'**
- the description **'studded with neon'** creates a sense of texture and depth to the cultural experience through the connection to touch and colour
- descriptions of colour and light create a significant sensual experience: **'studded with neon'**, **'wet brown line'**, **'satin-peach knee'**, **'Colours leave the street'**, **'new brown veins'**
- the writer repeats the actions of the unknown girl: **'an unknown girl/is**

hennaing my **hand**'. This repetition and the alliteration places emphasis on this tradition and its cultural significance for women

- the **writer's** use of onomatopoeia has a sensory effect, enhancing the vivid traditional experience, creating a sense of the intricacies of it: **'squeezes', 'hushed', 'scrape'**
- metaphors show the creativity and familiarity of this cultural tradition: **'She is icing my hand', 'curtain cloth/and sofa cloth/canopy me'**
- the description of **'my shadow-stitched kameez'** suggests that the writer feels a personal connection to the culture; **'shadow-stitched'** links what she is wearing to the delicate hand-crafting of the henna image
- the writer is literally touched by the **'evening bazaar'** and Indian culture, as the peacock is one of the national symbols of India, seen in the description of how **'a peacock spreads its lines/across my palm'**
- short sentences are used to create emphasis on the place and the traditional experience: **'Colours leave the street/float up in balloons', 'I have new brown veins', 'Now the furious streets/are hushed';** these contrast with longer sentences used as a refrain: **'In the evening bazaar ... an unknown girl/is hennaing my hand'**
- alliteration is used to emphasise the colour and texture of the cultural experience: **'shadow-stitched', 'Colours', 'curtain cloth/and sofa cloth/canopy me'**
- personification contrasts the traditional colour and texture of India with the more **'manufactured', 'westernised' India, creating a negative view of this more 'westernised' culture: 'Dummies in shop-fronts/tilt and stare'**
- this is reinforced with the personification of the setting and the suggestion that there could be anger at change: **'Now the furious streets/are hushed'. The 'furious streets' could suggest frenzy or turbulence (metaphor)**
- structure emphasises the juxtaposition of **'westernised' and traditional India: 'In the evening bazaar/studded with neon ... is hennaing my hand', 'with their Western perms/Banners for Miss India 1993'**
- the verb **'cling'** is used to demonstrate the feeling the writer has that she wants to hold tightly to the cultural traditions of India: **'I am clinging/to these firm peacock lines'**. This is emphasised by the simile **'like people who cling/to the sides of a train'**
- the simile **'soft as a snail trail'** suggests something subtle and gentle, and the image of the snail could signify traditions which are (or should be) slow to change
- there is a sad tone in the idea that **'It will fade within a week',** as the henna fading could be symbolic of tradition fading, or of her leaving India and losing her link to it
- the personification of India at the end of the poem and the description of the writer leaning **'across a country'** as if it were a person helps the reader to feel as connected to the culture as the writer does: **'When India appears and reappears'**
- the movement from present tense in the poem to the future is positive, with the use of the adverb, **'when', creating a feeling that positive action is happening: 'When India appears and reappears/I'll lean across a country/with my hands outstretched'**
- the importance of tradition and culture is emphasised by the use of the verb **'longing',** which creates a feeling of the unattainable. This leaves the reader with a sense of sadness created by change.

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 <i>Limited Basic</i>	1-3	<ul style="list-style-type: none"> • Basic understanding of the text. • Limited selection of information/ideas/perspectives. • Limited use of references.
Level 2 <i>Some Developing</i>	4-6	<ul style="list-style-type: none"> • 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 <i>Clear Relevant</i>	7-9	<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. • The selection of references is appropriate and relevant to the points being made.
Level 4 <i>Detailed Sustained</i>	10-12	<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. • 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 <i>Limited Basic</i>	1-3	<ul style="list-style-type: none"> 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 <i>Some Developing</i>	4-6	<ul style="list-style-type: none"> 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 <i>Clear Relevant Explanatory</i>	7-10	<ul style="list-style-type: none"> 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 <i>Thorough Confident Exploratory</i>	11-14	<ul style="list-style-type: none"> 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 <i>Discriminating Perceptive Analytical</i>	15-18	<ul style="list-style-type: none"> 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	<p>Purpose: to write a real or imagined piece about a time a person decorated something. 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 was being decorated, the reasons why the narrator/writer was decorating it, how the person and others felt about it and what the decoration looked like • 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 which 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 'A Perfect Place'. 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"> • describe the perfect place, which could be real or imagined: for example, a holiday destination, a place to live, a place to work or a place such as a planet or imagined world • give examples of the features of the place and the impact of these: for example, a holiday destination which has extremes of climate, historical or cultural significance, or a place to live which has positives like peace, scenery, range of activities, people or a place to work which has benefits and perks • 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 which 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 begins 'Our eyes suddenly met'. 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 which corresponds most closely to the overall quality of the response.</p>

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	<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.

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	<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.