Mark Scheme (Results)

January 2019

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.

- 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	Reward responses that explain how the writer tries to present strong emotions. Responses may include the following points about **how the narrator of the poem feels about herself:** • the narrator feels a sense of personal oppression, or that people are determined to damage or ruin her: 'Did you want to see me broken?' • the narrator shows that she has contrasting views of herself, as she could be seen to be belittling herself in describing how she feels 'like dust', then moves to describing herself as a more free, essential item 'like air' • the narrator shows confidence in her personality as she feels she has 'sassiness', 'haughtiness', 'sexiness' • she describes her treatment as having the potential of a physical effect on her: 'Bowed head and lowered eyes?/Shoulders falling down like teardrops,/Weakened by my soulful cries?' • the narrator shows a feeling of determination to rise above the actions of others: 'But still, like dust, I'll rise', 'Still I'll rise' • the narrator feels that her power is shown in the way she does simple things like walk, laugh and dance using the traditional symbols of wealth and power 'oil wells', 'gold mines', 'diamonds' • the narrator feels strength in the way she aligns herself with bigger things such as the planets and elements: 'like moons and like suns', 'certainty of tides', 'like air' • the narrator shows confidence in her femininity in her reference to 'sexiness' and 'diamonds/At the meeting of my thighs?' • she becomes the figurehead for more than just her own feelings towards the end of the poem and no longer concerns herself with those who may try to damage her: 'Bringing the gifts that my ancestors gave,/I am the dream and the hope of the slave' • it becomes clear that she feels representative of African-Americans: 'I'm a black ocean, leaping and wide,/Welling and swelling I bear in the tide.' Responses may include the following points about **how the narrator of the poem feels about others:** • the writer suggests that the others in the poem are generic: 'You' is used towards anyone who may attack her on the grounds of race • the others in the poem are presented as being powerful, as they can 'write me down in history' • the narrator shows that she is concerned with the views of others: 'your bitter, twisted lies', 'You may shoot me with your words'

- there is a sense that the narrator feels badly treated by others: 'trod me in the very dirt', 'You may cut me with your eyes,/You may kill me with your hatefulness'
- the behaviour of others to the narrator changes in the poem 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'
- there are contrasting feelings of power as the others may have 'oil wells', 'gold mines' and 'diamonds', but they do not have the opportunity to reply to the narrator
- the writer describes the others as unhappy: 'bitter, twisted', 'upset', 'beset with gloom', 'take it awful hard'
- the narrator shows awareness of the actions and feelings of others and challenges them: 'Does my sassiness upset you?', 'Did you want to see me broken?', 'Does my haughtiness offend you?', 'Does my sexiness upset you?'
- the narrator feels a sense of group oppression that goes back a long way: 'huts of history's shame', 'a past that's rooted in pain'
- the others in the poem are not mentioned in the last two stanzas, demonstrating their lack of importance to the writer. Although the effects of others' actions are still plain to see, at the end the focus is on how powerfully she is able to overcome their slights and slurs.

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

- the use of rhyme in the poem shows balance and control, reflecting the feelings of the writer: 'lies/rise', 'gloom/room', 'eyes/cries', and the internal rhyme 'Welling and swelling' creates a sense of balance and peace at the end of the poem
- negative descriptions are used to show the behaviour and attitudes of others: 'bitter, twisted', 'trod me in the very dirt', 'beset with gloom', 'broken', 'teardrops', 'hatefulness', 'terror and fear'
- there is use of religious reference: the time to every purpose under heaven including being born, dying, laughing, crying, killing, healing. This shows the power of the narrator: 'I walk', 'I laugh', 'I dance'
- the writer uses nouns that describe strong personal qualities that are deliberately somewhat shocking and defiant to demonstrate how she is counter-stereotypical: 'sassiness', 'haughtiness', 'sexiness'
- the use of powerful metaphors links to the writer's power: 'oil wells/Pumping in my living room', 'gold mines/Diggin' in my own backyard'
- the writer uses rhetorical questions to show the narrator's challenges to 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 writer's confidence as the poem progresses: 'awful hard', "Cause', 'Diggin"

	- powerful verbs are used 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 violence: 'shoot', 'cut', 'kill' - the writer uses personification to show the impact of what others might do to oppress her: '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 future and past: 'hopes springing high', 'huts of history's shame', 'past that's rooted in pain' - repetition of 'You may' suggests the narrator feels that oppression is only possible, not certain, while repetition of 'I rise' emphasises the determination of the narrator - the writer uses coordinated structures to connect to the balance of opposition: 'like moons and like stars', 'Bowed head and lowered eyes', 'leaping and wide', 'Welling and swelling', 'terror and fear' - simile is used to show the narrator's vitality and life: 'like I've got oil wells/Pumping in my living room', 'like I've got gold mines/Diggin' in my own backyard', 'like I've got diamonds/At the meeting of my thighs' - the description of night and day shows the contrast between oppression and freedom: 'Leaving behind nights of terror and fear', 'daybreak that's wondrously clear' - 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 she plans to rise in the future ('I'll rise') to her actually doing it in the present ('I rise'); this is reflected in the two longer stanzas at the end of the poem - the repetition of 'I rise' at the end of the poem (use of three) shows affirmation and confidence in the future.

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.

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 challenged an unfair situation. 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 situation was, why it was unfair and the impact on the person and on 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
3	**Purpose:** to write a real or imagined story with the title 'Bitter, Twisted Lies'. 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:** • give examples of lies: these could be about a real person such as a person from history, culture or sport, someone known to the writer or an imaginary character • give reasons why the lies were bitter or twisted: this could be that they were made up, or that they were taken out of context • 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 'It was a new day …'. 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.

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.