



## **Mark Scheme (Results)**

Summer 2018

Pearson Edexcel International GCSE in  
English Language (4EA0) Paper 02R

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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.

## Question 1

### Reading

#### AO2:

All students will be required to demonstrate an ability to:

- (i) read and understand texts with insight and engagement
- (ii) develop and sustain interpretation of writers' ideas and perspectives
- (iii) understand and make some evaluation of how writers use linguistic and structural devices to achieve their effects.

Question number	Indicative content	Mark
1	<p>A relevant answer will focus on:</p> <ul style="list-style-type: none"> <li>• evaluating how the writer conveys a sense of place in the poem</li> <li>• using textual evidence to substantiate the points made</li> <li>• the writer's presentation and use of techniques, including use of language.</li> </ul> <p>Candidates are free to interpret textual details in a variety of ways. The following section represents a likely interpretation of the text but examiners must evaluate other responses on their merits. It is important to be alert to unusual responses which are well explained and substantiated by effective use of textual evidence.</p> <p>The bullet points are not prescriptive, but are intended to indicate aspects of the text that candidates may wish to consider.</p>	15

Where the poem is set	
• The bazaar is the central setting of the poem	"In the evening bazaar"
• The bazaar seems to be open air	"As a little air catches"
• There are specific details about the goods and services for sale	"hennaing", "Dummies in shop-fronts", presumably modelling clothes, "curtain cloth", "sofa cloth"
• Although the bazaar is in India, there are western influences	"with their Western perms", "Banners for Miss India 1993"
• A simile reinforces the sense of Indian place	"like people who cling/to the sides of a train"

<ul style="list-style-type: none"> <li>• Although traditional, the bazaar also appears modern</li> </ul>	“the bazaar/studded with neon”
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The sights, sounds and sense of touch in the poem	
<ul style="list-style-type: none"> <li>• The bazaar is lit up by colourful electric lights</li> </ul>	“studded with neon”
<ul style="list-style-type: none"> <li>• The image of the unknown girl is repeated, fixing it in the reader’s mind</li> </ul>	“an unknown girl is hennaing my hand”
<ul style="list-style-type: none"> <li>• Colours are used throughout the poem</li> </ul>	“neon”, “brown line”, “satinpeach”, “Colours leave the street”, “new brown veins”, “dry brown lines”, “amber”
<ul style="list-style-type: none"> <li>• There is a sense of touch</li> </ul>	“She is icing my hand/which she steadies with hers”, “As a little air catches/my shadow-stitched kameez”, “very deftly”; the central images are all to do with the touching of hands
<ul style="list-style-type: none"> <li>• There is a sense of texture</li> </ul>	“She squeezes a wet brown line”, “I’ll scrape off/the dry brown lines”, “soft as a snail trail”
<ul style="list-style-type: none"> <li>• There is an impression of the noise as well as of the silence of the bazaar at different times</li> </ul>	“Now the furious streets/are hushed”

The people in the poem	
<ul style="list-style-type: none"> <li>• The central image is of the young girl</li> </ul>	She is described throughout as a “girl”
<ul style="list-style-type: none"> <li>• The girl is bound to her environment and to the job she does. We only see her doing this job in this place and the image is repeated</li> </ul>	“In the evening bazaar... an unknown girl/is hennaing my hand”
<ul style="list-style-type: none"> <li>• The girl is skilled at her job, but does not earn much money</li> </ul>	“very deftly”, “for a few rupees”

<ul style="list-style-type: none"> <li>At the end of the poem the girl is linked with Indian identity</li> </ul>	A great deal of emphasis is placed on this encounter through repetition and foregrounding. The girl perhaps represents the essence of India in the final lines
<ul style="list-style-type: none"> <li>The narrator is present in the poem. She is intrigued by the girl and seems to be searching for a sense of Indian identity</li> </ul>	"I'll lean across a country/with my hands outstretched/longing for the unknown girl/in the neon bazaar"
<ul style="list-style-type: none"> <li>The people of India appear in one of the similes</li> </ul>	"like people who cling/to the sides of a train"

The use of language	
<ul style="list-style-type: none"> <li>Use of light and colour</li> </ul>	"satin-peach", "brown", "amber", "neon", "Colours leave the street/float up in balloons"
<ul style="list-style-type: none"> <li>Use of vocabulary helping to place the poem in its Indian context</li> </ul>	"bazaar", "hennaing", "rupees", "kameez"
<ul style="list-style-type: none"> <li>Use of repetition</li> </ul>	"In the evening bazaar..an unknown girl is hennaing my hand"
<ul style="list-style-type: none"> <li>Use of similes</li> </ul>	"like people who cling/to the side of a train", "soft as a snail trail"
<ul style="list-style-type: none"> <li>Use of metaphors</li> </ul>	"icing my hand", "a peacock spreads its lines", "the amber bird"
<ul style="list-style-type: none"> <li>Use of personification</li> </ul>	"Dummies in shop-fronts/tilt and stare", "the furious streets"
<ul style="list-style-type: none"> <li>Use of interesting adjectives and verbs</li> </ul>	"squeezes a wet brown line", "icing", "spreads its lines/across my palm", "canopy me", "clinging/to these firm peacock lines", "shadow-stitched"
<ul style="list-style-type: none"> <li>Use of onomatopoeia</li> </ul>	"squeezes", "hushed", "scrape"
<ul style="list-style-type: none"> <li>Use of free verse</li> </ul>	Throughout whole poem
<ul style="list-style-type: none"> <li>Use of structure</li> </ul>	Central image in a single setting, repeated.

### The 'best-fit' approach

An answer may not always satisfy every one of the assessment criteria for a particular mark range in order to receive a mark within that mark 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 range which corresponds most closely to the overall quality of the response.

Level	Mark	AO2 (i) / (ii) / (iii)
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"><li>• Engagement with the text is limited, examples used are of limited relevance</li><li>• little understanding of language, structure and form and how these are used to create literary effects</li><li>• limited connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li></ul>
Level 2	4-6	<ul style="list-style-type: none"><li>• Some engagement with the text is evident, examples used are of partial relevance</li><li>• some understanding of language, structure and form and how these are used to create literary effects</li><li>• some connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li></ul>
Level 3	7-9	<ul style="list-style-type: none"><li>• Sound engagement with the text is evident, examples used are of clear relevance</li><li>• clear understanding of language, structure and form and how these are used to create literary effects</li><li>• sound connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li></ul>
Level 4	10-12	<ul style="list-style-type: none"><li>• Sustained engagement with the text is evident, examples used are thoroughly relevant</li><li>• thorough understanding of language, structure and form and how these are used to create literary effects</li><li>• sustained connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li></ul>
Level 5	13-15	<ul style="list-style-type: none"><li>• Assured engagement with the text is evident, examples used are discriminating</li><li>• perceptive understanding of language, structure and form and how these are used to create literary effects</li><li>• perceptive connections are made between particular techniques used by the writer in presentation of ideas, themes and settings.</li></ul>

## Question 2

### Writing

#### AO3:

All students will be required to demonstrate an ability to:

- (i) communicate clearly and appropriately, using and adapting forms for different readers and purposes
- (ii) organise ideas into sentences, paragraphs and whole texts using a variety of linguistic and structural features
- (iii) use a range of sentence structures effectively, with accurate punctuation and spelling.

Question number	Indicative content	Mark
2(a)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"><li>• The chosen style or register should reflect the specified context of a magazine article, though the candidate's interpretations of what is appropriate may vary.</li><li>• The structure and expression of the magazine article should show an awareness of the intended readership. A text which simply reads like an essay would be less effective.</li><li>• Sentences are likely to be varied with complex sentences, verbal linking and a sequenced paragraph structure.</li><li>• Candidates should use examples and evidence to support their ideas.</li><li>• Examiners should remember that it is the quality of expression which is being judged, not the content.</li></ul> <p>Weaker answers are likely to be brief and undeveloped and show little awareness of the magazine article context. More successful answers will be strong in terms of register, content and style.</p>	15



Question number	Indicative content	Mark
2(b)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> <li>• The chosen style and form should reflect the specified audience of a talk to teenagers. The audience and task may imply a degree of informality but a more formal style is equally acceptable.</li> <li>• A response which reads more like an essay than a talk would not be as successful.</li> <li>• The tone should show awareness of the audience, but it is important not to be over-prescriptive in this respect.</li> <li>• It is difficult to give indications of typical content as much of this is likely to be student-specific.</li> <li>• Examiners should remember that it is the quality of expression which is being judged, not the content.</li> </ul> <p>Weaker answers are likely to be straightforward and give brief points in an uncertain structure with a limited grasp of context.</p> <p>Stronger answers will make a good range of aptly chosen points and show an effective command of an appropriate register for the suggested audience and task.</p>	15

Question number	Indicative content	Mark
2(c)	<p>Each answer will need to be judged on its merits, and the skill and effectiveness with which the candidate answers the question. Examiners must be alert to unusual, perhaps original approaches (for instance in style, content, structure, ideas and so on) which address the question in an engaging, yet relevant way, and reward these positively.</p> <ul style="list-style-type: none"> <li>• The story should illustrate the title, or relate to it, in a clear way.</li> <li>• In the case of responses which are only loosely appropriate to the task, the first paragraph in each band of the marking grid relating to 'effectiveness of communication' can be helpful.</li> <li>• Examiners should consider carefully before awarding higher band marks to candidates who are clearly reproducing 'learnt' stories, or write stories of superficial or fleeting relevance with an apparently appropriate conclusion grafted on.</li> <li>• The reader's interest should be engaged by the story, or by particular aspects of it, for instance characterisation, suspense, dramatic situations and so on.</li> <li>• Any genre of story is acceptable.</li> <li>• It is also impossible to be prescriptive about style. The consistency with which a candidate maintains his or her adopted style may well be important in defining the overall success of the response.</li> <li>• An effective beginning and ending are also critical factors.</li> </ul> <p>Weaker answers may be superficially relevant, brief, with little development of plot, character or situation, and written in a way which does not engage the reader.</p> <p>More successful answers will have a strong sense of purpose and audience, and will develop character and plot in a way which fully reflects the title. Responses will be expressed in a style which is engaging and entertaining.</p>	15

Level	Mark	AO3 (i)/ (ii)/ (iii)
	0	No rewardable material.
Level 1	1 - 3	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity</li> <li>• little awareness is shown of the purpose of the writing and the intended reader</li> <li>• organisation is simple with limited success in opening and development</li> <li>• sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.</li> </ul>
Level 2	4 - 6	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way</li> <li>• shows some grasp of the purpose and of the expectations/requirements of the intended reader</li> <li>• some grasp of text structure, with opening and development and some appropriate use of paragraphing and/or other sequencing devices</li> <li>• sentences show some attempt to structure and control expression and meaning. Variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
Level 3	7 - 9	<ul style="list-style-type: none"> <li>• Communicates clearly</li> <li>• generally clear sense of purpose and understanding the expectations/requirements of the intended reader is shown</li> <li>• organisation is sound with clear text structure; controlled paragraphing to reflect opening, development and closure together with some successful use of cohesive devices</li> <li>• sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures is used</li> <li>• generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>

Level 4	10 - 12	<ul style="list-style-type: none"> <li>• Communicates effectively</li> <li>• a sound realisation of the writing task according to the writer's purpose and the expectations/requirements of the intended reader is shown</li> <li>• organisation is secure, text structure is well-judged; effective paragraphing as appropriate and/or a range of cohesive devices between and within paragraphs</li> <li>• sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. Spelling is almost always accurate, with occasional slips.</li> </ul>
Level 5	13 - 15	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle with discriminating use of a full vocabulary</li> <li>• task is sharply focused on purpose and the expectations/requirements of the intended reader</li> <li>• sophisticated control of text structure, skilfully sustained paragraphing as appropriate and/or assured application of a range of cohesive devices</li> <li>• sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.</li> </ul>

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