



Pearson
Edexcel

Mark Scheme (Results)

Summer 2022

**Pearson Edexcel International GCSE
In English as a Second Language (4ES1)
Paper 02: Listening**

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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.

Assessment Objective 3 (A03): Understand a wide range of recorded material spoken at normal speed.

AO3a	Understand the overall message of a spoken passage
AO3b	Identify essential and finer points of detail in spoken material
AO3c	Understand a conversation where information is being negotiated and exchanged
AO3d	Identify a speaker's viewpoint and attitude, stated and implied

Part 1

Question Number	Answer	Mark
1	G	(1) (AO3a)
2	H	(1) (AO3a)
3	B	(1) (AO3a)
4	D	(1) (AO3a)
5	C	(1) (AO3a)
6	London	(1) (AO3b)
7	teachers	(1) (AO3b)
8	maths / science / languages	(1) (AO3b)
9	singing (together)	(1) (AO3b)
10	(more) mentally alert	(1) (AO3b)

Part 2

Question Number	Answer	Reject	Mark
Any comprehensible spelling of the correct answer will be acceptable.			
11	festivals		(1) (AO3b)
12	eagle / bird		(1) (AO3b)
13	enemy		(1) (AO3b)
14	dragons / serpents / dragons and serpents		(1) (AO3b)
15	international		(1) (AO3b)
16	exhibits		(1) (AO3b)
17	(travel) diary / travelogue		(1) (AO3b)
18	(sea) voyage / journey		(1) (AO3b)
19	D		(1) (AO3b)
20	B		(1) (AO3b)

Part 3

Question Number	Acceptable Answer	Reject	Mark
21	monthly / once a month / every month		(1)(AO3c)
22	artist in residence / musician / painter		(1)(AO3c)
23	incredible		(1)(AO3c)
24	influential / exciting / showing the challenge of space travel / discussed the beauty of the universe		(1)(AO3c)
25	frightening / optimistic (about mankind)		(1)(AO3c)

Question Number	Correct Answer	Mark
26	B	(1)(AO3d)
27	C	(1)(AO3d)
28	C	(1)(AO3d)
29	A	(1)(AO3d)
30	B	(1)(AO3d)

Part 4

Question Number	Correct Answer	Mark
Any comprehensible spelling of the correct answer will be acceptable.		
31	lifestyles	(1)(AO3b)
32	eight per cent / 8% / 8 per cent	(1)(AO3b)
33	travel / holiday schedules	(1)(AO3d)
34	off-peak / out of season / off-season	(1)(AO3d)
35	alternative	(1)(AO3d)
36	natural	(1)(AO3d)
37	miniature / small	(1)(AO3d)
38	renewable energy	(1)(AO3b)
39	walk / cycle / walk or cycle	(1)(AO3d)
40	interesting / authentic / interesting and authentic	(1)(AO3b)



Listening Transcript

Summer 2022

Pearson Edexcel International GCSE
In English as a Second Language (4ES1)
Paper 02: Listening

This is the Pearson Edexcel International GCSE English as a Second Language Paper 2 Listening test, January 2022.

This test is in four parts and you will have to answer questions on what you hear. At the end of each extract there will be a pause to give you time to read the questions. You will hear all four parts twice. Write your answers in the spaces in your question booklet as you listen.

Part 1

Section A

In this section you will hear five short extracts in which people are talking about their after-school clubs.

Read the list of clubs below, then listen to the extracts.

For Questions 1-5, identify which club activity (A-H) is being described by each speaker by marking a cross for the correct answer(x). If you change your mind about an answer, put a line through the box (~~x~~) and then mark your new answer with a cross(x). Not all the clubs are described and each club may be used more than once.

One mark will be awarded for each correct answer.

You have one minute to read the questions.

(1-minute pause for reading.)

Now listen and answer the questions.

Speaker 1

In attending this club, we are given the opportunity to improve our social skills and teamwork as we gain experience in singing, dancing and acting. We attend local theatres and have workshops led by actors. At the end of the school year, we get the opportunity to show our acting skills in a production where all our members take part.

Speaker 2

All our art projects use materials which we no longer need and would probably throw away like old magazines and lids from jars. Recently, as part of a road safety project for a local primary school, we created a whole model town with buildings made from cereal boxes. We even made a bridge from paper towel rolls and cardboard.

Speaker 3

This is an excellent way of improving our speaking skills and helping us prepare good, sound arguments. We know that every argument has two sides and sometimes we are asked to discuss and support an idea which we might not agree with. We discuss our chosen topics in teams. One team supports the topic, the other opposes it.

Speaker 4

People all over the world enjoy this classic game of tactics and strategy that involves two opponents playing against each other. Each player begins with 16 pieces, which are set out on a board and the most powerful of them is the queen. The idea of the game is to try to capture, or checkmate, the opponent's king.

Speaker 5

We feel that our club is like a window on to the world and gives us an insight into how other people live. We learn to cook various recipes from around the world, particularly when it gives us an opportunity to celebrate a festival. We have speakers who come to give us presentations on other locations, cultures and customs.

Now listen a second time and check your answers.

(Repeat the extract.)

That's the end of Part 1 Section A. Now turn to Part 1 Section B.

Section B

In this section, you will hear a person talking about how music is important for young children.

For Questions 6–10, listen and answer the questions below. Write no more than **THREE** words for each answer.

One mark will be awarded for each correct answer.

You have one minute to read the questions.

(1-minute pause for reading.)

Now listen and answer the questions.

The idea that classical music benefits young people and children is not new. In fact, the first such study took place nearly 30 years ago. The Institute of Education in London looked into a brand-new scheme to introduce children to classical music and said that there was a lot of scientific evidence behind the claim that classical music is beneficial to young people. Some results were to be expected: children who learn about classical composers and instruments have greater musical knowledge. Other results were unexpected.

Teachers who were involved in the study said that the children concentrated better, were more disciplined and had greater listening and communication skills. Children were positive and did not show any prejudice against listening to classical music. It became clear that listening to a lot of classical music from an early age helped children appreciate a much wider range of music than might otherwise happen.

The scheme has shown that, when the children listened to classical music, their brains worked the same way as they did when working out puzzles.

Also, when learning to play an instrument, the child's performance improves in maths, science and languages. Just six months of playing an instrument like the piano improves a child's problem-solving skills, at school and at play, by 30%.

Another study revealed that children who shared musical experiences with their parents, like singing together during a car journey, or going to a concert or musical show, have a better relationship with their parents as they become adults. Classical music can also be relaxing for very young children as it calms the brain helping babies to sleep.

It is not only children who benefit from listening to and appreciating classical music. A recent investigation has found that adults with even moderate musical training are more mentally alert than those who never studied or listened to classical music.

Now listen a second time and check your answers.

(Repeat the extract.)

That's the end of Part 1. Now turn to Part 2

Part 2

In this part, you will hear an extract from a podcast on different cultures and customs.

For questions 11-18, listen and complete the notes. Write no more than **THREE** words for each answer.

Questions 19 and 20 must be answered with a cross in a box (x). If you change your mind about an answer, put a line through the box (x) and then mark your new answer with a cross (x).

One mark will be awarded for each correct answer.

You have one minute to read the questions.

(1-minute pause for reading.)

Now listen and answer the questions.

Often, when we think about China, we tend to think of a technologically advanced society. We sometimes forget that Chinese culture is over 4000 years old, some of which is still evident today. There is an ancient Chinese art form that has adopted the sky as its medium. Kites are flown during festivals, like the Chinese New Year, bringing vibrant colours and patterns to the skies of modern China.

The kite is an ancient flying device believed to have been invented in China about 2,500 years ago. It took the inventor 3 years to construct his first kite, which was carved out of wood and shaped like an eagle. It was designed to mimic the bird's natural flight. His student modified the design and used bamboo and silk to create a kite like the ones we know today.

Historians think that originally kites were used by the Chinese armies and sailors. They were used for measuring distances, which would be useful for moving large armies across difficult terrain. A soldier could be attached to a kite and he would be able to see exactly where the enemy might be. They were also used to calculate and record wind readings both on land and sea. They proved to be an effective form of communication over long distances, similar to ships' flags at sea.

Modern kites, especially those used in festivals and competitions, tend to have elaborate designs, sometimes featuring mythical animals from the Chinese Zodiac, like dragons and serpents. They range in size from 30 centimetres to 300 metres. Some have whistles or wires attached to make unique sounds whilst flying. Some will even have bright lights attached to them for night flights and light

shows. It is an outdoor activity that today has taken on the status of art.

The city of Weifang, sometimes called the world capital of kites, has a special relationship with them. Weifang is home to the International Kite Association and each year in April holds an international festival. Kite enthusiasts from all over the world descend in their thousands to take part in the kite competitions. Tourists flock just to watch this majestic and colourful spectacle, which lasts for 5 days. The climax of the festival is the crowning of the 'Kite King'. There is also a kite museum in the city with over 2000 exhibits not only from China, but from across the world, dedicated to the history of the kite.

Yet for centuries no one outside of China was aware of the kite. It is said that Marco Polo, in the 13th century, was the first westerner to witness a kite being flown. According to his travel diary, there was a tradition in the seaport of Weihai to test the winds with a kite. This was done by attaching a large kite carrying a sailor to a ship as it rode the wind, and then releasing the kite into the breeze. If the kite and its passenger flew high and straight, it was a sign that the winds were good and the sea voyage would be successful.

On his return to Italy, Marco Polo had with him Chinese kites and the knowledge of how to construct them. Over time, and thanks to merchants with trade links and contacts, the kite then became known throughout Europe, and from Europe it travelled to America. In the National Aeronautics and Space Museum in Washington DC there is a plaque celebrating the Chinese kite, which says: 'The earliest aircraft made by man were the kites of ancient China'.

Now listen a second time and check your answers.

(Repeat the extract.)

That's the end of Part 2. Now turn to Part 3.

Part 3

In this part, you will hear part of a discussion from a radio show about how the Moon has inspired culture.

For Questions 21–25, listen and answer the questions. You do not need to write in full sentences.

Questions 26–30 must be answered with a cross in a box (x). If you change your mind about an answer, put a line through the box (x) and then mark the new answer with a cross (x).

One mark will be awarded for each correct answer.

You have one minute to read the questions.

(1-minute pause for reading.)

Now listen and answer the questions.

Speaker A: Welcome to our monthly radio show. As you must all be aware it is 50 years since the first Moon landing. While no human has returned to the Moon since the last mission of Apollo 17, when it left the Moon's surface in December 1972, artists and writers still continue to imagine going there.

Today, we will be looking at how the Moon landings have inspired culture through the ages. I would like to introduce two people: Melanie Vandenbrouk, who is an art historian, and Laurie Anderson, who is an artist and musician. Both have been involved in two major and highly successful exhibitions in Britain. Please welcome Melanie and Laurie. Let us start with you Melanie.

Speaker B: Thank you. As the curator of the very successful 'The Moon Exhibition' in Greenwich, I am sure that our interest in the Moon itself increased a lot during the space race to see which super power reached the Moon first. That's when, I think, the dream of a Moon landing started to become a reality.

Speaker A: Thank you, Melanie. Now over to you Laurie. You have been involved in a virtual reality exhibition in Manchester. However, I must tell the listeners this: you were NASA's first artist in residence. That I find rather strange, the Space Agency asking for a painter and a musician to spend time with them.

Speaker C: It's not as strange as it seems, and although I was surprised by their invitation, I spent two years having a wonderful time creating artwork showing the amazing work that was being

done. The Moon has always inspired our imagination. Artists' depictions of Moon landings through the ages have fuelled our interest in the moon. What do you think, Melanie?

Speaker B: Yes, I couldn't agree more. The first stories about lunar travel are from almost 2,000 years ago. Since then, there's been a huge amount of work inspired by the idea of stepping into another world. 'The Moon Exhibition' has put on show over 180 incredible objects, works of art and artefacts all linked with the study of this mysterious place. These include a copy of a book by Galileo and a poster for the famous film '2001: A Space Odyssey'. What about you, Laurie?

Speaker C: I had heard that the film director of '2001: A Space Odyssey' studied spaceflight and created what I think is a very believable and sophisticated film. It was also considered a controversial film.

Speaker A: Thank you, both. Well, I've always thought it was an influential film, which showed us the beauty of the universe and the excitement, as well as the challenge, of space travel. It was filmed only a year before the first moon landing, so in a way it prepared the public for it. Don't you agree, Laurie?

Speaker C: Well, actually, some saw the film as frightening, with robots taking over and that sort of thing, while others saw it as optimistic about the future of humankind.

Speaker B: That's because the film probably expressed our dreams, thoughts and obsessions, optimistic or otherwise. But let us get back to the moon itself. There are so many ways we can look at it in admiration, which makes it more appealing to us. It seems strange that people were worried that when we landed on the Moon, it would lose its magic. What do you think, Laurie?

Speaker C: I think the interest in the Moon as inspiring creativity hasn't gone away, and no amount of space travel will diminish that. I don't think the Moon will ever lose its mystery, whatever we do with it in the future. The appeal of the moon is universal and it has inspired humans since the first cave drawings.

Speaker A: I'm sure you're both right. Children still look up and wonder what it is, what is up there and what it's like. They might even wonder how to get there. Laurie, can you tell us about your work called 'The Moon'?

Speaker C: I worked with a colleague on a virtual reality experience at the Manchester International Festival in which audiences can experience, quite literally, landing on the Moon. There are stars, constellations and satellites floating about.

Speaker A: Oh I see! Can an experience based on virtual reality be considered art?

Speaker C: Oh yes! To me, virtual reality is like letting someone into your dreams and ideas, and art is allowing people to discover and create new things about the moon and space. They work hand in hand. Virtual reality makes art possible. What do you think, Melanie?

Speaker B: Yes, I think you're right. The anniversary of the first Moon landing has re-awakened curiosity about the dreams and aspirations of that era. And it has also given us a chance to take a fresh look at the space missions and to reassess what we have learned from the landings. I was told that we had to go to the Moon to discover what an amazing planet our earth is.

Speaker A: Yes, and I'm sure that's why both your exhibitions, so different in character, are such a success. Thank you both for taking the time to come to speak to us. Both exhibitions run until the end of the year. So, listeners, if you can make it, it is well worth the effort to go and see them.

Now listen a second time and check your answers.
(Repeat the extract.)

That's the end of Part 3.

Now turn to Part 4.

Part 4

In this part, you will hear an extract from a podcast giving you tips on how to make a holiday more environmentally friendly.

For Questions 31–33 and 38–40, listen and complete the sentences below. Write no more than THREE words for each answer.

For Questions 34–37, complete the table. Write no more than THREE words for each answer.

One mark will be awarded for each correct answer.

You have one minute to read the questions.

(1-minute pause for reading.)

Now listen and answer the questions.

It's safe to say that in recent years, there has been a shift in people becoming more environmentally conscious. Scientists are now warning that climate change is increasing, and this is because of our lifestyles. In response to this, many of us are looking for ways in which we can reduce any damaging impact that we have on the planet.

Whether you believe this or not, a recent study found that tourism's global carbon footprint accounts for 8 per cent of global greenhouse gas emissions. This has made travel one of the biggest environmental concerns when it comes to pollution. The main way to cut down on our individual carbon footprint is to rethink how we travel. If everyone makes a change, however small, to their holiday schedules, it could make a huge difference over time.

Holidaymakers are already actively looking to alter the way they travel with searches for 'eco-travel' growing every year. Last year, over the 12 weeks of the tourist season, the number of people searching for sustainable, responsible holidays rose by nearly 12 per cent.

But what does 'green travel' consist of? How can you help the planet without compromising your sense of adventure, your wallet or feeling like an eco-warrior? To help jet setters to do their bit for the planet, some tips have been compiled on how you can be eco-friendly when

heading off on holiday. By the way, these tips are not to preach or tell you not to travel. Rather, they are suggestions that you can do over time, if you wish to make a difference.

Firstly, travel off-peak. Over-tourism is damaging some of the most popular holiday destinations. Venice is a prime example. People who live in such areas have complained about how many come to visit, primarily in the summer, leading to overcrowding and a sharp rise in prices for all who live there. Travelling off season helps ease this problem and can help make tourism more sustainable. This means visitors could lower the impact on the surroundings, preserving it for the local people and helping the environment at the same time.

Before you travel, think about whether there is an alternative way of getting there. For example, if you are going from London to Paris, do you need to fly or could you take the train, which cuts your carbon emissions by 90%. While many will argue that flying is cheaper, you can do a little research and look for deals that might not only lower your costs but have a huge positive impact on the environment.

Also remember that the cheapest route is not always the best value, especially if time is important. When you consider airport waiting times, flying may take longer than travelling by train or bus. Did you know that travelling by train from London to Amsterdam is almost an hour faster than by plane? In Europe, for example, high speed rail networks between cities offer not only speed, but also space and comfort, and the possibility to admire the countryside you pass through.

When choosing where to travel, try and choose a sustainable destination. The Awards Chart for top sustainable destinations should help you decide where is best for you. This year, the Netherlands and Portugal topped the European charts. These are places that protect natural environments, wildlife and natural resources when developing tourism activities. They also provide authentic tourist experiences that conserve heritage and culture.

Before booking your accommodation, check online or contact the hotel directly to see their eco-credentials. For example, does the hotel use local food to reduce food miles and support the local

community? Does it provide refillable shampoo and soap containers rather than plastic miniature bottles?

Air pollution, much of which is caused by car fumes, is believed to be one of the main contributors to climate change. Leaving the car at home is one of the best ways to reduce your pace of life on holiday, as well as one of the easiest ways to help save the planet. Those of you who need to hire a car, there is a way you can do this without harming the environment. Try to hire an electric vehicle instead of a petrol or diesel car. These are much better for the environment as they have zero exhaust emissions and you are using renewable energy.

While it is easier to hop on a bus, train or even order a taxi when abroad, ask yourself whether you really need to take transport. Walking or cycling somewhere does not take much longer and you are likely to see a lot more scenery. Many cities now have schemes for hiring bikes and pedestrianised centres are becoming more common.

When travelling abroad, there will be many places to explore and the best thing you can do to help the environment is to buy local. This includes food, souvenirs and anything else you might need to have a great holiday. Try using local guides and companies for tours and activities rather than large tour companies. Seek out local restaurants rather than large tourist restaurants or chains. Not only will you be helping the local community, but you are likely to have a more authentic and interesting experience.

With a little planning and thought, you can cut down your carbon footprint without compromising on your adventures or enjoyment.

Now listen a second time and check your answers.

(Repeat the extract.)

That is the end of the test. Please wait for your question booklet to be collected. Thank you and good luck.

