



# Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE

in English Language (4WEA2)

Paper 01: 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	<p>Reward responses that explain how the writer creates strong feelings.</p> <p>Responses may include the following points about <b>the effects of war</b>:</p> <ul style="list-style-type: none"> <li>• the poet creates a strong sense of the effect of war on time from the opening lines of the poem, as war means things such as everyday essentials take longer: 'After the hours that Sarajevans pass'</li> <li>• the reader is shown the effects of war on transport by describing people having to move large items in unusual ways: 'the refills they wheel home in prams'</li> <li>• the strong feeling that war makes essentials seem like luxuries is seen where food is described as limited: 'queuing for the precious meagre grams / of bread'</li> <li>• the war has created a strong feeling of control and limitation, as the food is 'rationed'</li> <li>• war impacts on safety and creates danger even in everyday life, as people are 'often dodging snipers on the way' to get their everyday essentials</li> <li>• the description of nights potentially being 'devoid' and streets being 'destroyed' by Serb shells shows the devastation as a result of war</li> <li>• the poet's own strong feelings of surprise are demonstrated when he reflects that even though war has created difficult circumstances, people go out at night: 'but tonight in Sarajevo that's just not the case'</li> <li>• a more subtle suggestion of the effect of war is seen in the poet's reference to 'unlit streets', which could imply a lack of electricity, destruction or limitation</li> <li>• the damage caused by war and the detritus of war is described in physical, painful terms: 'they stand / on two shell scars'</li> <li>• the poet's description of the violent, brutal effects of war creates feelings of shock and horror: 'Serb mortars massacred', 'blood-dunked crusts of shredded bread / lay on the pavement with the broken dead'</li> <li>• the innocent, everyday mention of the 'breadshop queue' and crusts of bread alongside 'massacre' and 'dead' emphasises the horror of the attacks</li> <li>• the description of the damage caused by war creates feelings of fear, sympathy and horror: 'in holes made by the mortar', 'death-deep, death-dark wells', 'AID flour sacks refilled with sand'</li> <li>• even though the night is described positively, 'bright and clear', there is the continued threat of violence suggested in the way this could help the 'bomber's eye'</li> <li>• the setting is shown to be war-damaged and weather-beaten, with the 'holes made by the mortar' and the 'rain that's poured down half the day'</li> <li>• war has caused a 'curfew', which creates strong feelings of restriction as the Sarajevan people have little freedom.</li> </ul> <p>Responses may include the following points about <b>how the people of Sarajevo are presented</b>:</p> <ul style="list-style-type: none"> <li>• strong feelings of having to overcome obstacles and difficulties are seen as the people are described as 'struggling', and they have to carry essentials like water 'up sometimes eleven flights / of stairs'</li> <li>• the suggestion that the streets are unwelcoming, especially at night, shows how people may feel fear or threat: 'then you'd think that the nights / of Sarajevo would be totally devoid / of people walking streets'</li> </ul>

- the distinctions between people are highlighted, which emphasises that difference is a reason for or cause of war: 'Muslim, Serb or Croat'
- strong feelings of hope are seen in the description of how the 'young' people of Sarajevo are relaxed and free at night as they 'go walking at stroller's pace' with 'stroller's stride'
- positive feelings of equality and inclusion are seen between the young people at night: the darkness makes it 'impossible to mark' different cultures
- this positive sense of equality and diversity is seen in how language barriers become irrelevant in the darkness: 'In unlit streets you can't distinguish who / calls bread *haleb* or *hleb* or calls it *kruh*'
- there is the positive feeling of hope in the way that the young people of the city are peaceful and uninterested in violence or war: 'no torches guide them, but they don't collide'
- feelings of love and hope are seen in the presentation of the young people of Sarajevo as they engage in 'flirtatious ploys'
- young people appear to find the setting quite sensuous, innocent and full of opportunity: they meet 'In unlit streets' in 'the evening air'
- the suggestion of the hope of youth is seen in the young couple who are symbolic of any young couple anywhere in the world: 'a girl's dark shape ... fancied by a boy's' and 'The dark boy shape leads dark girl shape away'
- the contrast of innocence and experience is seen in the description of the 'tone of voice and match-flare test': innocence in the 'tender' voices and experience in the 'match or lighter to a cigarette'; this could suggest what the young people have experienced because of war
- the poet's optimistic description of the couple shows that relationships can flourish in a negative environment: he describes how they have 'certainly progressed' and how 'he's about, I think, to take her hand'
- there is a strong feeling of tenderness and loving protection as the boy takes 'her away from where they stand', the scene of the massacre
- there is some irony in the suggestion of a romantic setting for the relationship in such a war-torn place: 'the Sarajevo star-filled evening sky', 'a candlelit café'
- there is a sense of romance and intimacy in the sharing of 'one coffee', although this is ironic as it links back to the people of Sarajevo having very little
- the young people's relationship is presented as a symbol of hope and 'fresh start' - when the boy and girl meet 'even the smallest clouds have cleared away'
- the innocence of the way 'he holds her hand' creates a feeling of tenderness and positivity, despite the impact of war.

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

- the poet creates a sense of immediacy for the people and hurried urgency in the poem through the AABB rhyme scheme and closed rhyming couplets. These also suggest a strong, ongoing threat of danger
- the sense of continued and ongoing difficulty for the Sarajevoan people is emphasised from the start of the poem. In the first stanza, the verbs in progressive tense show this struggle: 'queuing', 'dodging', 'struggling'
- past tense verbs used throughout the poem indicate the negative impact of war on the people and setting: 'rationed', 'destroyed', 'massacred', 'splintered'

- the description of the lifestyle of the people as imposed, limited and difficult creates strong feelings of horror and sympathy in the reader: 'queuing', 'empty', 'meagre', 'rationed', 'devoid', 'curfew', 'AID flour sacks'
- enjambement in the first stanza suggests that the daily struggle is regular and continuing for the people of Sarajevo
- the strong feelings of struggle and fear are contrasted with feelings of hope and peace, demonstrating a contrast with the everyday events for the people of Sarajevo and young people in the description of their actions: 'The young go walking at stroller's pace', 'All take the evening air with stroller's stride'
- the actions of people are described using terms usually associated with missiles or weapons, demonstrating the negative impact or constant threat of war: 'collide', 'radar'
- the certainty of the extreme experience of the people is seen in the repeated use of adverbs: 'totally', 'certainly', 'ideally'; the use of 'ideally' is also ironic as it links to the danger implied in the 'bomber's eye'
- the line break after 'that's just not the case -' creates a sense of unexpected actions by the people, a dramatic pause in the poem
- the symbolic idea that war creates dark times is seen in the use of imagery of darkness: 'black shapes impossible to mark', 'such dark', 'unlit streets', 'no torches guide them', 'dark shape', 'dark boy shape leads dark girl shape away'
- language used to mark different cultures suggests that there is some sense of unity of religion, race and language when people become indistinguishable in the dark streets: 'impossible to mark / as Muslim, Serb or Croat in such dark', 'you can't distinguish who / calls bread *hijleb* or *hleb* or calls it *kruh*', contrasting with the divisive nature of war
- tender, romantic language suggests a hopeful innocence in the relationship between the young people: 'flirtatious', 'fancied', 'tender', 'take her hand', 'holds her hand', 'star-filled evening sky'; this is in contrast to the effects of war on the people
- imagery of violence, death and destruction creates feelings of horror in what is happening and has happened to the people: 'dodging snipers', 'Serb shells destroyed', 'two shell scars', 'Serb mortars massacred the breadshop queue', 'blood-dunked crusts of shredded bread', 'broken dead', 'bomber's eye', 'Serb mortar shells'
- powerful images of people and their situations are created through hyphenated descriptions, as these could hint at things joined together or 'patched': 'blood-dunked', 'star-filled', 'rain-full', 'shell-holes', 'death-deep', 'death-dark'
- sibilance is used throughout the poem to create a strong feeling of hushed menace which impacts the experiences of the people: 'stroller's stride', 'shows by its signals', 'shell scars', 'Sarajevo star-filled evening sky', 'splintered', 'sprinkled', 'splashed'
- the alliteration in the final image of the poem creates a sense of romantic hope, with the ironic underpinning threat of violence: 'one coffee in a candlelit café / until the curfew', 'behind AID flour sacks refilled with sand'.

Reward **all** valid points.

<b>Question 1</b>		
<b>Level</b>	<b>Mark</b>	<b>AO1</b> Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. (12 marks) <b>AO2</b> Understand and analyse how writers use linguistic and structural devices to achieve their effects. (18 marks)
	0	No rewardable material.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"> <li>• Basic understanding of the text.</li> <li>• Selection and interpretation of information/ideas/ perspectives is limited.</li> <li>• Basic identification and little understanding of the language and/or structure used by writers to achieve effects.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"> <li>• Some understanding of the text.</li> <li>• Selection and interpretation of information/ideas/ perspectives is valid, but not developed.</li> <li>• Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	13–18	<ul style="list-style-type: none"> <li>• Sound understanding of the text.</li> <li>• Selection and interpretation of information/ideas/ perspectives is appropriate and relevant to the points being made.</li> <li>• 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.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	19–24	<ul style="list-style-type: none"> <li>• Sustained understanding of the text.</li> <li>• Selection and interpretation of information/ideas/ perspectives is appropriate, detailed and fully supports the points being made.</li> <li>• 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.</li> <li>• The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	25–30	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text.</li> <li>• Selection and interpretation of information/ideas/ perspectives is apt and is persuasive in clarifying the points being made.</li> <li>• 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.</li> <li>• The selection of references is discriminating and clarifies the points being made.</li> </ul>

## 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
<b>2</b>	<p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use the poem as inspiration</li> <li>• 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</li> <li>• describe ideas, events, settings and characters</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and/or believable to the chosen audience</li> <li>• 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.</li> </ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

Question Number	Indicative content
3	<p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• 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</li> <li>• 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</li> <li>• describe ideas, events, settings and characters</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and/or believable to the chosen audience</li> <li>• 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.</li> </ul> <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 <b>corresponds most closely</b> to the overall quality of the response.</p>

Question Number	Indicative content
4	<p><b>Purpose:</b> 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><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use the images to inspire writing</li> <li>• create a character and a scenario about something or someone</li> <li>• describe ideas, events, settings and characters</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and/or believable to the chosen audience</li> <li>• 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.</li> </ul> <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 <b>corresponds most closely</b> 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.
<b>Level 1</b>	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>• Little awareness of form, tone and register.</li> </ul>
<b>Level 2</b>	4–7	<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>• Straightforward use of form, tone and register.</li> </ul>
<b>Level 3</b>	8–11	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader.</li> <li>• Appropriate use of form, tone and register.</li> </ul>
<b>Level 4</b>	12–15	<ul style="list-style-type: none"> <li>• Communicates successfully.</li> <li>• A secure realisation of purpose and the expectations/requirements of the intended reader.</li> <li>• Effective use of form, tone and register.</li> </ul>
<b>Level 5</b>	16–18	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle.</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li> <li>• Sophisticated use of form, tone and register.</li> </ul>

<b>Questions 2, 3 and 4</b>		
<b>Level</b>	<b>Mark</b>	<b>A05</b> Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>Expresses information and ideas, with limited use of structural and grammatical features.</li> <li>Uses basic vocabulary, often misspelt.</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li> <li>Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	5–7	<ul style="list-style-type: none"> <li>Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear.</li> <li>Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>Uses accurate and varied punctuation, adapting sentence structures as appropriate.</li> </ul>
<b>Level 4</b>	8–10	<ul style="list-style-type: none"> <li>Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li> <li>Uses a wide, selective vocabulary with only occasional spelling errors.</li> <li>Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.</li> </ul>
<b>Level 5</b>	11–12	<ul style="list-style-type: none"> <li>Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> <li>Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.</li> <li>Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>

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