



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE In English
Language (4EA1)

Paper 1R: Non-fiction Texts and Transactional
Writing

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

June 2025

P77006

Publications Code 4EA1 01R_2506_MS

All the material in this publication is copyright

© Pearson Education Ltd 2025

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.
- 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 alternative 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.
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
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	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	<p><i>Drake Passage is the treacherous body of water situated where the Atlantic and Pacific oceans meet in the south. It's named after Sir Francis Drake, who was the first Englishman to circumnavigate¹ the globe.</i></p> <p>Accept any of the following, up to a maximum of two marks:</p> <ul style="list-style-type: none"> • 'treacherous' (1) • ('body of) water' (1) • ('situated where the Atlantic and Pacific) oceans meet' (1) • '(in the) south' (1) • 'named after Sir Francis Drake'/'named after ... the first Englishman to circumnavigate the globe' (1) 	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<p><i>As pilot Quentin Smith and his student co-pilot Steve Brooks approached the passage in January 2003, they were en route to a South Pole landing attempt to match their champagne-toasted stop three months earlier at the North Pole.</i></p> <p><i>Unfortunately, right over the notorious passage, their helicopter developed engine trouble.</i></p> <p><i>The two pilots had an agreed emergency procedure. With great attention to detail, the locations and satellite phone numbers for all ships scheduled to be in Drake Passage had been stashed onboard the helicopter in a waterproof bag. But the method for evacuation had been kept intentionally flexible, if not vague, to allow for shifting circumstances.</i></p> <p><i>'Is this serious, Q?' co-pilot Steve Brooks asked tentatively, as the engine continued to splutter.</i></p> <p><i>Brooks had 300 flying hours of experience, whereas Quentin, known as 'Q' by aviation enthusiasts worldwide, had over 12,000 hours as pilot-in-command.</i></p> <p><i>'Yes,' Q replied immediately, 'fully serious.'</i></p> <p><i>'So,' Brooks hesitated, 'should I grab the dinghy?'</i></p> <p><i>Q nodded and instructed Brooks to clip the dinghy onto his immersion suit D-ring.</i></p> <p>Accept any reasonable description of the experiences of the two men, in own words where possible, up to a maximum of four marks. For example:</p> <ul style="list-style-type: none"> • Smith and Brooks were nearing Drake Passage (at the start of 2003) • they were on their way to the South Pole (where they hoped to land) • they had previously celebrated/successfully landed at the North Pole • the engine of their helicopter failed (as they flew over Drake passage) • the two pilots had already discussed what to do in an emergency/had a plan • (on board) they had safely stowed key information (about all the ships due to be in the area) • the arrangements to get out of the helicopter could be adapted (according to circumstances) • Brooks asked Smith if they were in real trouble 	(4)

	<ul style="list-style-type: none"> • Smith confirmed that they were/they were in trouble/danger • Brooks wondered if he ought to get the life raft • Smith told him he should get the life raft/fix it to his clothing <p>Reward all valid points.</p>	
<p>Question Number</p>	<p>AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.</p>	<p>Mark</p>

3

'I had given him two simple instructions – not to jump off the skid³ until I said 'GO!' and to stay with the dinghy uninflated until I got there. So, I knew he'd be dead because he'd dropped too early, despite my repeated shouts of 'NOT YET!', when we were still at 80 or 100 feet, I suppose, and 80 knots.

'In big waves, you can't see anything. But then, I got a lucky wave and a little glimpse of the dinghy fully inflated. It was 50, maybe 100 yards away. I remember thinking that there is no way to catch an inflated dinghy. And no way to survive in such cold water. I imagined my intercostal [rib] muscles separating, my blood vessels breaking and wondered why the infamous, unsurvivable, 1-degree C Drake Passage water wasn't bothering me yet.

'I swam, pretty ineffectively at first, but after I grabbed two coffee flasks that were afloat nearby, I discovered that my hands fitted into the handles perfectly and it made my swimming much more efficient.'

Accept any reasonable explanation of Quentin Smith's memories of the incident, up to a maximum of five marks. For example:

- Smith recalled telling his companion not to leap into the ocean and to remain with the dinghy: "I had given him two simple instructions"
- he was convinced Brooks would have died because of jumping too soon: "I knew he'd be dead"
- he kept warning Brooks not to jump: "NOT YET!"/ Brooks ignored his warnings
- at first, high waves meant he could not see the life raft
- he was fortunate/he caught sight of the life raft briefly
- he thought it would be impossible to reach: "there is no way to catch an inflated dinghy"
- he thought he would die in the freezing ocean: "no way to survive in such cold water"
- he considered all the damage that could happen to his body whilst in the water
- he was surprised that he was not immediately affected by the icy sea and "wondered why the infamous, unsurvivable ... water wasn't bothering me yet"
- he started swimming but made little progress: "I swam, pretty ineffectively at first"
- he caught hold of a couple of coffee flasks and used them to help him move through the water/gave him hope for survival: "it made my swimming much more efficient"

	<ul style="list-style-type: none"> Smith recalls feeling strongly about events, for example, he was desperate/frustrated/anxious (credit if given as an independent point) <p>Reward all valid points.</p>	(5)
--	---	-----

Question Number	Indicative content
-----------------	--------------------

4

Reward responses that explain and analyse how the writer uses language and structure to influence the reader's opinion of the incident.

Examiners should refer to the following bullet points and then to the table to come to an overall judgement.

Responses may include some of the following points:

- the writer immediately disparages Brooks and Smith by quoting Jo Vestey in the headline: the noun 'boys' and the verb 'messaging about' lead the reader to think the men must be immature
- the structure of the headline and the comment that 'Either way, taxpayer gets rescue bill' show that Morris disapproves of their actions whether they are deemed to be explorers or not
- a semantic field of the theatre is employed: 'farce' could suggest comedy but the phrase 'almost led to tragedy' indicates how serious the situation was; 'The drama began' could lead the reader to infer that the men were putting on some kind of show for attention
- the early reference to how their previous expedition led to 'the Russians threatened to send in military planes to intercept them' shows the possible far-reaching repercussions of their acts and might make the reader think they have been reckless
- the verb 'plucked' to describe their rescue seems intended to belittle them
- the extent of the rescue required is highlighted through the use of a list – 'the Royal Navy, the RAF and British coastguards' – and the fact that two of these are part of the British Armed Forces suggests to the reader how serious the situation was
- the reference to 'resentment' at the cost to taxpayers suggests further disapproval on the part of the writer, and the reader, who is likely to be a taxpayer, would probably share this view
- the writer says that there has been 'confusion about what exactly the men were trying to achieve' implying a lack of purpose on their behalf; the statement that their website 'claims' that they were intending to fly between the poles insinuates to the reader that he does not believe this
- the use of inverted commas in the phrase "'trusty helicopter'" signals that this is a quotation from the expedition website, but it appears as if a

sarcastic tone has been employed and might lead the reader to doubt the

men's judgement

- the fact that even Jo Vestey 'did not know what the pair were up to' suggests poor planning and communication on their part
- the two men's ages might have been included to remind the reader that these are middle-aged people who should have had more sense
- Mr Smith's nickname 'Q' is just a shortened form of his name, Quentin, but inevitably links are made to the Bond character. This inference that he is pretending to be in an adventure might tarnish the reader's view of him
- Jo Vestey's remark that her husband had asked her to "call the emergency people" gives the reader the impression that he is an amateur who does not know the appropriate term
- the reference to Steve Brooks' 'Breitling emergency watch' perhaps suggests that he is a wealthy, self-indulgent man prone to misadventure, although some readers might see it as a wise precaution
- the reader might judge the men harshly based on the way the writer rather scathingly contrasts the confusion about what the two explorers 'were trying to achieve' with the Royal Navy's genuine mission of 'surveying uncharted waters'
- both of HMS Endurance's Lynx helicopters were 'dispatched' to help but one had to return because of 'poor visibility', which implies that their pilots might have been endangered by the rescue attempt
- there are several paragraphs about the previous adventures of the two men, but as they are not described in positive terms the reader is unlikely to feel a sense of admiration
- the writer returns to the 'last expedition' mentioned in the opening sentence and provides more detail. Some people might be impressed by the men's apparent bravery, but the writer is using the episode to support his statement that 'it is not the first time they have hit the headlines for the wrong reasons'
- the writer's dismissive comment that 'Ironically, one of the aims of the expedition ... was to demonstrate how good relations between east and west had become' might emphasise the men's failure to the reader
- the writer says that 'The wisdom of the team's latest adventure was questioned', casting doubt over how sensible they had been
- by including the expert opinion of Günter Endres that "I wouldn't use a helicopter like that to go so far over the sea" the writer is implying poor judgement and a lack of expertise on the part of the

two men

- the writer quotes a 'spokesman for the pair' stating that the conditions for flying were "excellent", which insinuates that they might therefore have been at fault or lacking in skill
- the tone throughout the passage seems quite scornful and ends with Jo Vestey's remarks that the men will "probably have their bottoms kicked and be sent home the long way", leaving the reader with the lasting impression of them as foolish, immature and needing to be punished.

Reward all valid points.

Question 4		
Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • 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	3–4	<ul style="list-style-type: none"> • 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	5–7	<ul style="list-style-type: none"> • 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	8–10	<ul style="list-style-type: none"> • 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	11–12	<ul style="list-style-type: none"> • 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.

Question Number	Indicative content
	<p>Reward responses that compare the people and events described and the ways in which the writers present their ideas and perspectives.</p> <p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> • both texts are articles written in the third person about Quentin Smith and cover his rescue by helicopter in the Antarctic • both writers state how the area where the incident took place is perilous: Text One calls it 'the treacherous body of water' and Text Two states it is 'a hostile environment' • both articles make reference to other exploits of Smith • both indicate how fortunate Smith and Brooks were to be rescued, with Text One saying it was 'Against the odds' and Text Two quoting an Antarctic explorer saying it was "nothing short of a miracle" • both texts mention time, with Text One stating that 'both men survived more than nine hours in the liferaft' and Text Two calling it 'a nine-hour rescue' • both texts include some direct speech: in Text One this is from Smith himself, whereas in Text Two it is from Brooks' wife, Jo Vestey, and various experts • whilst both texts list Smith's achievements as a pilot, these are presented more extensively in Text One • both writers convey clear opinions about Smith: in Text One the tone is admiring and positive, but in Text Two the tone appears to be disparaging and dismissive • Text One focuses on Smith and is written some years after the Antarctic rescue, whereas Text Two is about both adventurers and written immediately after the event • in Text One the writer describes how Smith 'had been trained in ... autorotation' which allowed him to perform a 'controlled glide landing', whereas Text Two says that the helicopter 'plunged into the sea' • Text One clearly shows how Smith was the more experienced pilot who gives instructions to his 'student co-pilot' Brooks, whereas in Text Two they are presented as equals • Smith is shown to have vast experience in Text One as he 'had over 12,000 hours as pilot-in-command', whereas in Text Two the reference to "boys messing about" undermines his expertise • Text One narrates the helicopter emergency in some detail with dialogue

	<p>to heighten the sense of tension, whereas Text Two simply states the craft 'plunged' and 'ditched' into the sea</p>
--	--

- Text One provides detail of what happens with the dinghy and how Smith had to struggle to get to it, but Text Two just says that the men 'scrambled into their liferaft'
- in Text One Smith admires Brooks for "one of the greatest heroic acts of behaviour" for jumping into the sea in order to stay with the dinghy that he had accidentally dropped, but there is no mention of this in Text Two
- Text One describes how two years later Smith and Brooks 'successfully landed on the South Pole' in their R44, whereas in Text Two it is implied that they were foolish to use this craft as Günter Endres (whose credentials appear to be as an editor not a pilot) says, "I wouldn't use a helicopter like that to go so far over the sea"
- Text One makes no mention of the cost of the rescue to taxpayers or the fact that anyone other than the Chilean naval ship was involved in the rescue, whereas Text Two talks of 'resentment' at the cost to taxpayers and lists all the other emergency services involved
- Text One states that the Breitling watch belonged to Smith and it is presented positively as it had a 'locator signal' and has become 'the stuff of legend'; in Text Two, however, it is said to have belonged to Brooks and is described as 'a wedding present', giving less emphasis to its significant qualities
- in Text One Smith is presented as very skilled and 'chief flying instructor' with great 'ability and achievements', whereas in Text Two, the two men are presented as hapless "boys messing about"
- in Text One the writer occasionally brings herself into the article with use of first-person pronoun and the article ends with her describing the effect on her of Smith's 'charisma'; in Text Two the writer does not bring himself into the article explicitly but relies on others' views and comments
- unlike Text Two, Text One gives some sense of Smith's background and personal qualities showing his admiration for Brooks' actions, his feelings about the dinghy packed by his 'celebrated helicopter pilot' father and the fact that in 'a world of large personalities, his ranks at lion-size'
- Text One describes the preparations taken by the two men who had 'an agreed emergency procedure' and carried details of all the ships due to be in the area; however, the men in Text Two are presented as foolhardy as 'Experts questioned the wisdom' of their actions.

Reward all valid points.

Question 5		
Level	Mark	AO3 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response does not compare the texts. Description of writers' ideas and perspectives, including theme, language and/or structure. The use of references is limited.
Level 2	5–8	<ul style="list-style-type: none"> The response considers obvious comparisons between the texts. Comment on writers' ideas and perspectives, including theme, language and/or structure. The selection of references is valid, but not developed. <p>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</p>
Level 3	9–13	<ul style="list-style-type: none"> The response considers a range of comparisons between the texts. Explanation of writers' ideas and perspectives, including theme, language and/or structure. The selection of references is appropriate and relevant to the points being made.
Level 4	14–18	<ul style="list-style-type: none"> The response considers a wide range of comparisons between the texts. Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. References are balanced across both texts and fully support the points being made.
Level 5	19–22	<ul style="list-style-type: none"> The response considers a varied and comprehensive range of comparisons between the texts. Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. References are balanced across both texts; they are discriminating and fully support the points being made.

SECTION B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.

Question Number	Indicative content
6	<p>Purpose: to write a speech – informative and discursive.</p> <p>Audience: the writer’s peers. The focus is on communicating ideas about first impressions. There should be an attempt to engage and influence the audience.</p> <p>Form: the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • describe occasions on which first impressions may be important, such as at a job interview, when meeting new people or visiting new places, watching a film or TV series • consider reasons why we should not reach judgements too quickly: for example, people may be nervous/be distracted by other matters at an initial meeting and this could affect the way they act; media presentations of a place may be misleading; we may be too influenced by other people’s views • write from a personal or more general point of view • adopt a particular persona • include anecdote, ‘statistics’ or ‘expert’ opinion. <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
7	<p>Purpose: to write an article for a magazine – informative and persuasive.</p> <p>Audience: general readership of a magazine. The focus is on communicating ideas about what makes someone a true hero. There should be an attempt to engage and influence the audience.</p> <p>Form: candidates may use some stylistic conventions of an article such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout like pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • look at the qualities that a true hero should possess • describe people from the present or the past who are regarded as heroes (candidates may focus on one person) • consider groups of people, such as those who work in emergency services, rather than particular individuals • write about well-known people or those known to the candidate, for example family members • write from a personal or more general point of view. <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 6 and 7

Questions 6 and 7		
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	1–5	<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	6–11	<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	12–17	<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	18–22	<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	23–27	<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 6 and 7		
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	1–3	<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	4–7	<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	8–11	<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	12–15	<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	16–18	<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.

