Mark Scheme (Results)

June 2025

Pearson Edexcel International Advanced Level
In English Language (4EA1)
Paper 02R: 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 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.
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	Reward responses that explain how the writer presents events. Responses may include the following points about **the events that happen by day:** • the days in Sarajevo are shown to be spent 'queuing', which demonstrates that there is a lot of waiting around for the people living there • there is no mention of the typical daytime events people are involved in, such as work or school, as people have to queue for simple essentials like gas: 'After the hours that Sarajevans pass' • carrying everyday items is presented as difficult or awkward, as they use 'prams' to wheel them home. This unusual method of moving items could suggest that the war has led to little transport, perhaps because the streets have been destroyed by 'Serb shells' • using prams to carry gas contrasts with the usual events people use prams for, for example taking children out for a walk, which shows that they are forced to do things differently • even the event of daily food shopping is limited, showing the impact that war has had on their lives: 'queuing for the precious meagre grams' • the most basic of foods is 'rationed', demonstrating that each person in Sarajevo is only allowed to have a fixed amount: 'bread they're rationed to each day' • the usually safe, everyday events of collecting gas, food and water are juxtaposed harshly with the unusual event of 'dodging snipers on the way', indicating the ever-present danger from war • the setting of everyday events is shown to cause difficulties for people, and the simplest actions such as carrying the basics like water are difficult: the people are described as 'struggling', and they have to carry essentials 'up sometimes eleven flights/of stairs' • the danger of everyday events is seen when the writer reflects on when 'Serb mortars massacred the breadshop queue'. The horror of what happened during such an everyday event is emphasised with the use of 'massacred' • the horrific effect of war on this simple, everyday event is seen in the innocent, everyday mention of 'bread': 'blood-dunked crusts of shredded bread/lay on the pavement with the broken dead' • the weather during the day appears to reflect the mood of the people (pathetic fallacy): 'the rain that's poured down half the day' • there is a daily 'curfew', which demonstrates the regulations that govern the lives of the Sarajevan people and suggests a lack of freedom • the events that happened during the day are generic and happen to the broad spectrum of 'people', referred to as 'they'; this contrasts with the more specific couple who appear at night. Responses may include the following points about **events that happen at night:** • the writer builds up expectation that little will happen at night in Sarajevo, given such difficult circumstances: 'you'd think that the nights/of Sarajevo would be totally devoid/of people walking streets'

5

- however, there is a surprise that 'tonight in Sarajevo that's just not the case'; this is presented as one moment in time, unlike events during the day
- the combination of the darkness and the suggestion that the streets are ruined, 'walking streets Serb shells destroyed', shows it is unlikely much will happen at night. People potentially do not want to go out as they have daily difficulties to endure and there is no power
- the writer describes how only a specific group go out in the evening: 'The young' people of Sarajevo
- these young people are described as relaxed and calm at night as their walking style is a 'stroll': 'go walking at a stroller's pace' with 'stroller's stride'. This repetition shows a defiant, nonchalant spirit on the part of the young, who will brave anything to be able to meet socially
- events in the evening are dark ('black shapes') and difficult ('impossible to mark'); however, this is turned into a positive as it creates more equality between the young people at night – the darkness makes it 'impossible to mark/as Muslim, Serb or Croat in such dark'. This creates an anonymity which contrasts with the fierce racial divisions so apparent during the day
- the darkness also makes language barriers obsolete: 'In unlit streets you can't distinguish who/calls bread *hjleb* or *hleb* or calls it *kruh*'
- there is a sense that the events at night are peaceful and placid: 'no torches guide them, but they don't collide'
- the young people of Sarajevo are shown to be typical of any young people, playful and loving, engaging at night in 'flirtatious ploys'
- the night-time setting can be interpreted as quite sensual to the young people, which could be accentuated by the underlying danger of their situation: 'In unlit streets' in 'the evening air'
- the events of the evening illustrate some innocent intimacy between young people who are symbolic of any young people 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 dichotomy of experienced innocence is demonstrated 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 they have experienced as a result of war
- the events of the evening contrast with daytime events, as in the evening the reader sees that relationships can flourish in a negative environment: the couple have 'certainly progressed' and the writer says 'he's about, I think, to take her hand'
- the events of the night are more tender than those in the daytime, as the boy is about to 'lead her away from where they stand', moving the girl away from the scene of the massacre; the innocence of the relationship is seen in how 'he holds her hand'
- although this tenderness contrasts with the daytime, description is used to show how people live both day and night with the detritus of war: 'they stand/on two shell scars', 'in holes made by the mortar', 'death-deep, death-dark wells', 'AID flour sacks refilled with sand'
- the writer describes a romantic evening setting for the couple: 'the Sarajevo star-filled evening sky', 'a candlelit café'
- as with the daytime, the threat of violence is also carried through into the night, as the sky is 'ideally bright and clear for bomber's eye'

6

- the sharing of 'one coffee' appears at night to be romantic and intimate, although there is irony as it links back to the presentation of daytime events, where people of Sarajevo have very little
- the relationship developing at night is a symbol of hope, as when the boy and girl meet 'even the smallest clouds have cleared away'.

Responses may include the following points about **the use of language and structure**:
- the use of 'After' to open the poem suggests the people of Sarajevo are forced to spend their days doing something as a result of war
- a sense of immediacy in the events is conveyed through closed rhyming couplets (AABB rhyme scheme), hinting at an enduring threat of danger
- verbs in progressive tense are used in the first stanza, suggesting that the events continue to be difficult for the Sarajevan people: 'queuing', 'dodging', 'struggling'
- verbs in past tense demonstrate the negative impact of the events of war on Sarajevan people: 'rationed', 'destroyed', 'massacred', 'splintered'
- the day-to-day lifestyle of the people is controlled or difficult, implying it is imposed on the people because of war: 'queuing', 'empty', 'meagre', 'rationed', 'devoid', 'curfew', 'AID flour sacks'
- enjambement is used in the first stanza to create a continuum in the poem, demonstrating the daily struggle is consistent and unending for the people
- the writer uses peaceful, soft language later in the poem to show a contrast between the everyday events and the evening events for the young people: 'The young go walking at a stroller's pace', 'All take the evening air with stroller's stride'. The fearlessness of the young is shown by both the fact that they dare to go out and that they stroll around
- the use of adverbs suggests inevitability in the experience of the people: 'totally', 'certainly', 'ideally'; there is irony in the use of 'ideally', as it links to the danger implied in the 'bomber's eye'
- the repetition of 'Serb' emphasises to the reader that the events that impact upon the everyday experiences of Sarajevans come from the actions of Bosnian Serbs
- the line break after 'that's just not the case –' creates a sense of unexpected actions by the people, almost like a 'cliffhanger', demonstrating a change from day to night
- imagery of darkness reflects the loss of power at night, but also illustrates symbolism of difficult times caused by war: 'black shapes impossible to mark', 'such dark', 'unlit streets', 'no torches guide them', 'dark shape', 'dark boy shape leads dark girl shape away'
- these images are also used to suggest how the night creates more equality for people and unity of religion, race and language: 'impossible to mark/as Muslim, Serb or Croat in such dark', 'you can't distinguish who/calls bread *hjleb* or *hleb* or calls it *kruh*', which contrasts with the conflict-ridden nature of war
- tender, romantic language is used to describe the relationship between the young people: 'flirtatious', 'fancied', 'tender', 'take her hand', 'holds her hand', 'star-filled evening sky'; this contrasts with the effects of war on everyday events

- images of death and destruction create a sense of horror in past and present events: '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'
- the people of Sarajevo are distanced from the causes of the destruction through the way the writer almost personifies the weapons of war. This places emphasis on the people the writer is seeing, not the people who cause the destruction: 'Serb shells destroyed', 'Serb mortars massacred', 'holes made by the mortar/that caused the massacre', 'by Serb mortar shells'. The people who use the weapons cause the damage to the city, but the writer focuses on the people of the city
- hyphenated descriptions create powerful images of the events and suggest things joined together, perhaps symbolic of being mended or repaired: 'blood-dunked', 'star-filled', 'rain-full', 'shell-holes', 'death-deep', death-dark'
- sibilance is used throughout the poem to create a feeling of unity, placing emphasis on the experiences of the people, for example, in the first stanza, 'stroller's stride', 'shows by its signals', 'shell scars', 'Sarajevo star-filled evening sky', 'splintered', 'sprinkled', 'splashed'
- the final line demonstrates the need for others to help the Sarajevan people and how the threat of violence is still there, as they have 'AID flour sacks refilled with sand'.

Reward **all** valid points.

Level	Mark	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives (12 marks)
	0	No rewardable material.
Level 1 *Limited* *Basic*	1-3	• Basic understanding of the text. • Limited selection of information/ideas/perspectives. • Limited use of references.
Level 2 *Some Developing*	4-6	• Some understanding of the text. • Selection and interpretation of information/ideas/perspectives is valid, but not developed. • The selection of references is valid, but not developed.
Level 3 *Clear Relevant*	7-9	• Sound understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate and relevant to the points being made. • The selection of references is appropriate and relevant to the points being made.
Level 4 *Detailed Sustained*	10-12	• Sustained understanding of the text. • Selection and interpretation of information/ideas/perspectives is appropriate, detailed and fully supports the points being made. • The selection of references is detailed, appropriate and fully supports the points being made.

Level	Mark	AO2 Understand and analyse how writers use linguistic and structural devices to achieve their effects (18 marks)
	0	No rewardable material.
Level 1 *Limited* *Basic*	1-3	• Limited identification of language **and/or** structural devices. • Limited selection of textual references. • Basic and simple comment on the effect of language **and/or** structure.
Level 2 *Some Developing*	4-6	• Some identification/selection of language **and/or** structural devices • Some accurate textual references. • Some developing comment on the effect of language **and/or** structure.
Level 3 *Clear Relevant Explanatory*	7-10	• Clear and relevant selection of language **and** structural devices. • Relevant and generally appropriate use of textual references. • Clear explanations of the effects of language **and** structure.
Level 4 *Thorough Confident Exploratory*	11-14	• Thorough and confident selection of language **and** structural devices. • Confident and detailed use of textual references. • Detailed exploration of the effects of language **and** structure.
Level 5 *Discriminating Perceptive Analytical*	15-18	• Subtle and discriminating selection of language **and** structural devices. • Discriminating and assured use of textual references. • Perceptive analysis of the effects of language **and** structure.

Section B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking Questions 2, 3 and 4.

Question Number	Indicative content
2	**Purpose:** to write a real or imagined piece about a time a person went to see friends or family. This may involve a range of approaches, including: description, anecdote, speech, narrative, literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. **Form:** the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements. **Responses may:** • use the poem as inspiration • describe the visit, for example where they went, who they were visiting, why they were visiting and how the person and their friends or family felt about it • describe ideas, events, settings and characters • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and/or believable to the chosen audience • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. *The best-fit approach* An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Question Number	Indicative content
3	**Purpose:** to write a real or imagined story with the title 'The Candlelit Dinner'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.

Audience: the writing is for a general readership. Candidates can choose to write for an audience of adults or young people.

Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.

Responses may:
- describe the location and the people eating the dinner, for example a couple out at a restaurant or café or a family at home
- explain why they are eating by candlelight, for example having a celebration or a romantic evening, using candles because of a power cut
- describe ideas, events, settings and characters
- use appropriate techniques for creative writing: vocabulary, imagery, language techniques
- use a voice that attempts to make the piece interesting and/or believable to the chosen audience
- be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue.

The best-fit approach
An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response. |

Question Number	Indicative content
4	**Purpose:** to write a real or imagined story that ends 'It moved into the shadows'. This may involve a range of approaches, including: description, anecdote, speech, literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an audience of adults or young people. **Form:** the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements. **Responses may:** - use the images to inspire writing - create a character and a scenario about something or someone - describe ideas, events, settings and characters - use appropriate techniques for creative writing: vocabulary, imagery, language techniques - use a voice that attempts to make the piece interesting and/or believable to the chosen audience - be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. *The best-fit approach* An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which **corresponds most closely** to the overall quality of the response.

Writing assessment grids for Questions 2, 3 and 4

Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
Level 1	1-3	• Communication is at a basic level, and limited in clarity. • Little awareness is shown of the purpose of the writing and the intended reader. • Little awareness of form, tone and register.
Level 2	4–7	• Communicates in a broadly appropriate way. • Shows some grasp of the purpose and of the expectations/ requirements of the intended reader. • Straightforward use of form, tone and register.
Level 3	8-11	• Communicates clearly. • Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader. • Appropriate use of form, tone and register.
Level 4	12–15	• Communicates successfully. • A secure realisation of purpose and the expectations/requirements of the intended reader. • Effective use of form, tone and register.
Level 5	16–18	• Communication is perceptive and subtle. • Task is sharply focused on purpose and the expectations/ requirements of the intended reader. • Sophisticated use of form, tone and register.

Level	Mark	AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
Level 1	1-2	• Expresses information and ideas, with limited use of structural and grammatical features. • Uses basic vocabulary, often misspelt. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	3–4	• Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. • Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
Level 3	5-7	• Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. • Uses a varied vocabulary and spells words containing irregular patterns correctly. • Uses accurate and varied punctuation, adapting sentence structures as appropriate.
Level 4	8–10	• Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. • Uses a wide, selective vocabulary with only occasional spelling errors. • Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	11–12	• Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. • Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.