



Pearson
Edexcel

Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE
In English Language (4WEA1)
Unit 01: 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 2024

P80190

Publications Code 4WEA1 01 _2406_MS

All the material in this publication is copyright

© Pearson Education Ltd 2024

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.
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	Accept any of the following, up to a maximum of two marks: <ul style="list-style-type: none">• '(The) sun (burst through a small gap)' (1)• 'clouds' (1)• '(brisk) breeze' (1)• '(recent) downpour' (1)• 'grey-and-white (world)' (1)	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<p><i>I was neck and neck with the leader of the pack and making good headway, but then I seemed to start slowing down. Something was very wrong. With each scoop of the paddle, water rushed over the gunwales and into my vessel. I pulled more carefully at the paddle, but still great waves of water overwhelmed my craft and the bow was dangerously close to the waterline. I leaned back to counterbalance, but now the sea was pouring into the stern. Water lapped around my ankles, then my knees. I scooped it with my hands and tried to bail as fast as I could. It was no good. Before I knew it, I began to tumble backwards, my knees lost their grip against the side and my hands were thrown into the air as my vessel and I flipped upside down. I felt a rush of salty water up my nostrils as I tumbled into the icy Irish Sea. I could hear the crowd and their gales of laughter over the water as I clung desperately to my vessel to stop it sinking.</i></p> <p>Accept any reasonable description of what happens in own words, where possible, up to a maximum of four marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the writer is doing well/is equal first place in the race • his progress becomes slower • there is a clear problem • water pours into his tin bath/craft • he paddles with greater caution but the water still comes in • he tries to adjust his weight in the tin bath but it begins to sink • the writer tries to empty the water out (to no avail) • he begins to fall out of the bath • the bath and the writer tip upside down • water goes up the writer's nose • he falls into the freezing cold water • the writer hears everybody laughing at him • he tries to prevent the bath going under the water <p>Reward all valid points.</p>	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	<p><i>It is moments like this that plunge me helplessly back to my childhood and my constant failure to achieve anything. I hauled myself back to the harbour wall. I could hear the chanting of the crowd. My cheeks were flushed with embarrassment as once again I clambered aboard the tiny bath. If there's one thing I have learned over the years it is that stubbornness is a very powerful trait. It has served me well.</i></p> <p><i>Once again I dipped my paddle into the water. Far ahead of me, most of the baths had finished. I was a child again, paddling alone. It was only a few hundred metres but it felt like an ocean. I limped home, the last over the line. Humiliated and defeated.</i></p> <p><i>I dragged my tin bath up the slipway to more laughter from the crowd. A wave of nausea overwhelmed me as I staggered forwards. The world began to spin and my vision narrowed to a pinhole before I passed out.</i></p> <p>Accept any reasonable explanation of the writer's thoughts and feelings, up to a maximum of five marks.</p> <p>For example:</p> <ul style="list-style-type: none"> • the experience reminds the writer of his childhood • he remembers his frequent 'failure to achieve anything' • he is persistent: 'I hauled myself back to the harbour wall', 'once again' • he feels mortified in front of the crowd: 'My cheeks were flushed with embarrassment' • the writer is determined, recalling how he has learnt that being stubborn can be helpful as it 'is a very powerful trait' • the fact that he is the last competitor in the water brings back childhood memories of isolation: 'I was a child again, paddling alone' • the remaining distance of the race seems much longer in his mind than it actually is and 'felt like an ocean' • he feels embarrassed/ashamed of his performance: 'Humiliated and defeated' • he is exhausted and feels sick • he is so dizzy that he faints: 'The world began to spin...before I passed out' <p>Reward all valid points.</p>	(5)

Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to interest and engage the reader.</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"> • the reference in the first sentence to trying to find 'the best viewing spot' entices the reader, who may then wonder what the writer is so keen to see • the writer's use of the term "Wacky Races", is intended to be a light-hearted reference to the American cartoon series though some candidates may interpret it as condescending; it implies that the race might be seen as chaotic and unpredictable • the use of direct speech from 'the lads' gives the reader a sense of immediacy; their direction to Levine to 'climb inside' the boot of the car in order to 'point your camera towards the race' gives the impression of a potentially dangerous situation • the writer's request that they "try and get to the front" displays an eagerness to be fully involved in the spectacle and makes it sound exciting • Yaqoob and Iqbal are described as 'suddenly fired up with enthusiasm' for the race; the metaphor 'fired up' suggests a sudden burst of fervour and excitement which might engage the reader • although poised, ready for action, 'We waited for eternity'; by using hyperbole (at this point the wait has been less than an hour) the writer shares her frustration at the delay • the metaphor describing how the writer is 'perched in the boot' suggests a precarious position, leading the reader to think that she might be in danger. The verb 'perched' is later repeated twice in the extract: once to describe how the jockeys are positioned on their carts and secondly to describe how some spectators are placed on lorries • the description of a 'villager on a wobbly bicycle' adds a touch of humour and also adds to the tension as she waits for the race • just as the writer is on the verge of giving up hope, she describes how she can see two carts coming towards them, but they are almost obscured by 'a cloud of fumes and dust'; this imagery gives a clear sense of the smells and noise generated by the 'fifty vehicles' behind them and creates a scene of anticipation and excitement • the reader may be concerned for the donkeys as they are 'almost dwarfed by their entourage' and the jockeys are described as 'using their whips energetically', the adverb suggesting force • the noise and sense of potential danger are enhanced by the use of onomatopoeia and zoomorphism as the vehicles are 'roaring' • the speed of the donkeys 'looked close' to '40 kph' which adds to the sense of danger and excitement for the reader

- the writer engages the reader by giving a sense of the cacophony created by the racegoers. The different noises are listed: 'horns tooting, bells ringing, and the special rattles used just for this purpose'; the use of onomatopoeia and the present participle enhance the feeling of exhilaration felt by the onlookers and their elation is further conveyed through their vocal contributions to the noise levels as they 'all cheered and shouted'
- the writer employs the terminology of evolutionary theory to explain that, for the car drivers, following the race 'was survival of the fittest'; the superlative suggests that lesser-skilled drivers could be injured and so adds to the dangerous nature of the race
- the descriptions of the race as 'without rules', 'anarchic' and 'a complete flouting of every type of traffic rule and common sense' combine to deliver a view of the race as uncontrolled and unpredictable, adding to the sense of tension and danger for the reader
- the skills needed on the part of a successful driver – 'quick reflexes' and 'nerves of steel' – give the reader an idea of the risky nature of the race
- the revelation that this all takes place on 'a main road' and that 'oncoming traffic ... had to dive into a ditch' further highlights the lack of safety
- the fact that there was a 'near pile-up' at the end of the race shows how perilous the race has been
- the short opening sentence to paragraph 9 'And then the trouble began' introduces a further sense of apprehension and threat which is heightened by the use of the conjunction at the start
- the tricolon 'Voices were raised, fists were out and tempers rising' suggests that there is a real risk of violence erupting
- 'the lads' are 'nervous' and the situation 'volatile' and "starting to get nasty" show how the situation has become menacing
- at the end of the passage the writer reveals Yaqoob's confession that 'I don't even have my licence yet because I'm underage' to the reader, who might agree with the lads that this is 'hilarious', but is more likely to share the writer's concern.

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
5	<p>Reward responses that compare the ways in which the writers present their ideas and perspectives about their experiences.</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 extracts are first-hand accounts of an unusual race that not many people would be familiar with • both writers adopt a narrative approach and set out to entertain the readers as well as to inform them about an unusual sport • both Fogle and Levine 'set the scene' before the race: in Text One the weather and setting are described; in Text Two Levine describes the extended anticipation as she waits for the racers • both writers are participants in a race; in Text One Fogle is one of the competitors and so is an active participant. In Text Two, Levine joins in the second race 'of motorized spectators' chasing after the racing donkeys but is a passenger in the car, not the driver • in Text One the writer states that there were 'Several dozen competitors' and in Text Two, although there are only two donkey-carts in the main race, there are 'some fifty vehicles' in the second race • both writers describe how there is a serious nature to the race: in Text One Fogle declares that 'friends become foes' and in Text Two, Levine shows how disagreement over the result leads to 'trouble' • in both texts the competitors seem to be in precarious positions: in Text One Fogle is in a 'tiny vessel' and at one point 'dangerously close to the waterline' and in Text Two the jockeys are 'perched on top of the tiny carts' • both writers use the same idiom to describe how close the contest is at one point: in Text One Fogle declares 'I was neck and neck with the leader of the pack' and in Text Two Levine states how the donkeys 'were neck-and-neck' • both writers present the contests as hazardous: in Text One Fogle 'collapsed from hypothermia' and in Text Two the race ends with 'a near pile-up' • both writers describe the reaction and noise of the spectators: in Text One Fogle repeatedly states how he heard 'chants' and 'laughter' and in Text Two Levine reports that the men in the chasing vehicles 'all cheered and shouted' • both writers use the same verb to show how things go wrong for the racers: in Text One Fogle 'began to tumble backwards' and in Text Two 'the leading donkey ... and the cart tumbled over'

- both writers include some direct speech with use of exclamation marks to bring added life to the narrative. In Text One we see how the crowd call out to Ben Fogle in what could be seen as encouragement or mockery and in Text Two we learn of Yaqoob's casual attitude to driving illegally, 'I don't even have my licence yet because I'm underage!'
- both writers use short sentences for impact and to indicate a change in tone: in Text One Fogle states 'Something was very wrong' as he starts to sink and in Text Two Levine says 'And then the trouble began'
- both writers aim to give a sense of the competitive atmosphere by referencing other situations: in Text One Fogle compares the start of a race to 'the opening salvo of battle' and in Text Two Levine describes the race as 'a city-centre rush hour gone anarchic'
- Text One is about people racing in tin baths in the Irish Sea, whereas Text Two is about donkey-cart racing in Pakistan
- in Text One the writer does not mention having any companions and appears to be alone, but in Text Two the writer is accompanied by the two local 'lads' Yaqoob and Iqbal
- in Text One the spectators are merely observers, whereas in Text Two they pursue the donkey carts and the writer states how 'there were two races'
- Fogle in Text One almost seems unsure of why he is in the race – 'I just seemed to have turned up at the last moment' – and clearly does not enjoy it, whereas Levine in Text Two is keen to see the race and has planned to film it
- in Text One Fogle writes about the whole race, but in Text Two Levine describes it from partway through to the end
- in Text One the tone is serious throughout, whereas in Text Two Levine introduces some humour describing how, as they wait, 'the only action was a villager on a wobbly bicycle'
- in Text One Fogle openly admits to strong emotions ranging from nervousness – 'My heart was pounding' – to 'embarrassment', 'stubbornness' and finally feeling 'Humiliated and defeated'. In Text Two Levine seemingly has a less stressful time and merely states that she 'was beginning to feel rather silly' as she waits in the boat. She is 'glad' at the end that she did not know that Yaqoob was an underage driver.

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 letter – discursive and persuasive.</p> <p>Audience: the readers of a national or local newspaper. The focus is on communicating ideas about issues of transport. There should be an attempt to engage and influence the audience.</p> <p>Form: the response should be set out effectively as a formal letter, using organisational features. Candidates do not have to include postal addresses but should include an appropriate salutation and letter ending. There should be a clear introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• offer opinions on car use which may be positive (convenient, safe, new cars are more 'eco-friendly') or negative (congestion/danger on the roads, pollution of atmosphere, lack of exercise)• explore alternative forms of transport, such as walking, cycling, public transport and consider their advantages (can improve fitness, less pollution/congestion on roads) and disadvantages (less convenient, some distances too far for walking or cycling, cyclists may face danger on the roads, public transport may be expensive and/or unreliable)• look at how the issues might be different depending on where somebody lives• include 'facts', 'statistics' and/or 'expert' opinions. <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 corresponds most closely to the overall quality of the response.</p>

Question Number	Indicative content
7	<p>Purpose: to write a guide for young people offering advice on how to increase confidence – informative and advisory.</p> <p>Audience: young people. The focus is on communicating ideas about the things that may affect self-esteem and how confidence might be increased. A range of approaches could be employed. There should be an attempt to engage and influence the audience.</p> <p>Form: candidates may use some stylistic conventions of a guide, such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as 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"> • explore some of the things that could affect self-esteem, such as peer pressure, concern about appearance, bullying, academic pressures, health problems, friendship or relationship issues • consider what advice could be offered to help build/increase confidence, for example: try to focus on 'the positives', set small goals, celebrate achievements, spend time with supportive people, allow time to develop hobbies and interests, talk things through with someone who might be able to help • adopt a particular persona • include anecdote, 'statistics' and/or 'expert' opinions. <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 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	A05 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.