



Mark Scheme (Results)

November 2024

Pearson Edexcel International GCSE

In English Language (4WEA2)

UNIT 2: 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 loss. Responses may include the following points about Lev's thoughts and feelings: - the way the writer describes how Lev is sitting on the coach shows the reader his discomfort and sadness at the loss of his home: 'chose a seat near the back and he sat huddled against the window, staring out at the land he was leaving' - the way that Lev's cap is 'pulled low over his eyes' shows that he feels he does not want to see the home he is losing, or make contact with anyone else - Lev's clothes and possessions reflect how loss has impacted him, even though he is still young: 'his handsome face was grey-toned from his smoking', 'an old red cotton handkerchief and a dented pack of Russian cigarettes' - Lev uses cigarettes to numb feelings of loss, to make him feel less alone and more connected with home. The first cigarette he puts between his lips 'was a companion – something to hold on to, something that had promise in it' - the sense of losing home is also made more difficult as Lev feels that he is facing an uncertain future in a new country: 'a world in which he would break his back working – if only that work could be found' - Lev's loss makes him appear solitary and unfriendly, as he is unwilling to respond to Lydia's reprimand at the start of the journey about smoking: 'all he could be bothered to do now was to nod, just to show the woman that he'd heard what she'd said' - at the start of the journey loss makes Lev feel that he needs to cling to the past: 'He would hold himself apart from other people ... demonstrate that he didn't need to belong, that his heart remained in his own country', although the use of 'didn't need to' suggests that he does want to belong - Lev's isolation on the coach is made more poignant when he starts to reflect on the family he has lost. It seems as if he does not allow himself to think of them until he is well into the journey: 'Lev's father, Stefan, sometimes used to sleep upright' - Lev's memories of his wife are triggered by Lydia's 'hard-boiled egg': 'The smell of the egg reminded Lev of the sulphur springs at Jor, where he'd taken Marina, just in case nature could cure what man had given up for lost', and only then does he allow himself to start a conversation with Lydia - Lev's feelings of sadness, loss and guilt are explored when he starts to tell Lydia about his home life: 'had worked in the Baryn sawmill until it closed two years ago, and since then he'd found no work at all', 'Since the death of Marina ... what he always saw in it was his own guilt at still being alive' - the writer indicates behaviour used to numb feelings of loss in the description of Lev's need to smoke and the alcohol he drinks: 'His longing for a cigarette had grown steadily since he'd drunk the vodka and now it was acute' - Lev feels discomfort and anxiety, and this makes the reader sympathise with him: 'He could feel the yearning in his lungs and in his blood, and his hands grew fidgety and he felt a tremor in his legs'

- Lev and Lydia's conversation helps to demonstrate Lev's understanding that his loss means that he needs to create a new future. He questions why Lydia would leave when she had a good job, but he understands when she says "I began to imagine I would die seeing these things, and I didn't want this"
- the loss of security is seen in the potential destabilising nature of Lev's journey and reflected in his English language knowledge, which is limited to what he will need as an immigrant in the country: "I am legal", "I am lost. I wish for an interpreter. Bee-and-bee"
- Lev has lost his job, leading to him feeling a lack of direction and forcing him to have to live off money made by his mother: 'had worked in the Baryn sawmill until it closed two years ago, and since then he'd found no work at all'
- Lev's feeling of guilt at being alive demonstrates the impact of loss on him: 'Since the death of Marina, he didn't like to catch sight of his own reflection, because what he always saw in it was his own guilt at still being alive'
- Lev's thoughts of England are reflected in the lack of positive imagery, and they are coloured by his feelings of loss: 'in England vodka was too expensive to drink', 'with rain falling outside the window'
- although it appears Lev's thoughts of England lack positivity, his assertions that "I will do any work at all" and "England is my hope" show a determination to do what he needs to do for the benefit of his daughter and prevent further loss
- at the end of the extract the writer shows Lev's determination and optimism for the end of the journey and the destination, which triumph over his feelings of loss: 'I'm going to their country now and I'm going to make them share it with me: their infernal luck. I've left Auror and that leaving of my home was hard and bitter, but my time is coming'.

Responses may include the following points about **how other people's experiences are described**:

- Lydia's comment to Lev that "there is no smoking allowed on this bus" demonstrates to the reader the loss of freedom the people on this journey have and the rules they have to follow
- the cigarettes Lev carries are personified as friends and supporters, which indicates to the reader that Lev is a lonely person: 'even an unlit cigarette was a companion'
- Lev and Lydia are described as sitting 'side by side with their separate aches and dreams, like a married couple'. This presents them as lonely even in their companionship
- the writer explains that despite them travelling for such a long time together, and becoming somewhat intimate as they 'hear each other's snores and sighs', they will lose this connection when they reach their destination: 'they would probably separate with barely a word or a look'
- the two coach drivers are anonymous and barely described, showing a loss of humanity as the journey impacts upon them: 'These men would take turns to drive and to sleep'
- the coach itself is described as basic, suggesting the loss of comfort experienced by the passengers: 'There was an on-board lavatory, so the only stops the bus would make would be for gas'

- the writer's descriptions of the coach create a sense of claustrophobia, again linking to the loss of comfort: 'the passengers would be able to clamber off, walk a few paces ... would be herded back onto the coach', 'a fierce little light above her under the baggage rack'
- Lev's father is presented as experiencing a similar loss of comfort, as he 'sometimes used to sleep upright, in summer, on a hard wooden chair in his lunch break'
- Lev's family are presented as having simple home comforts, indicating a lack of luxury: 'Often, Lev had slept on a rag rug beside his daughter's bed, when she was ill or afraid'
- Lev's wife Marina has tragically lost her life, but we are not told what has caused this: 'when his wife, Marina, was dying, he'd lain for five nights on an area of linoleum flooring no wider than his outstretched arm'
- while there is the certainty of a lengthy journey, there is the loss of certainty for the travellers about the future. Lydia's uncertainty is seen as she is travelling not with the promise of a job but with the opportunity of "some interviews in London for jobs as a translator"
- the loss of jobs and work in Baryn is emphasised in Lev's poignant comment that the sawmill closed because "They ran out of trees"
- although the conditions cause a loss of comfort for the travellers, who will have to sleep in their seats, there is an attempt to create at least some sense of well-being and encourage them to rest: 'Towards ten o'clock, red blankets were given out to the coach passengers, some of whom were already sleeping'
- the difficulties caused by the loss of work are shown in the impact on Lev's daughter: "My daughter Maya needs clothes, shoes, books, toys, everything"
- Lev's loss is reflected in his consideration that the coach driver will also feel the tension and loss of comfort: 'the driver's body tensed to the moods and alarms of the dark, unravelling road; his own aching for the comfort of nicotine or oblivion'.

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

- Lev's feelings of fear, discomfort and sadness about leaving are seen in the verbs used to describe his actions at the start of the extract: 'huddled', 'staring', 'clutched'
- Lev's homeland is described in positive terms at the start of the extract with colourful images, reflecting his feelings about it: 'fields of sunflowers', 'growing green'; this contrasts with his views of England in the images he sees on the bank note, showing negativity caused by loss: 'her face grey', 'dark drooping'
- imagery of nature and industry contrast to reflect Lev's mixed feelings about his new life. The views of nature are lost because of industry, reflecting how it has destroyed his career at home and forced him to move: 'see wild flowers on a verge, soiled paper among bushes, sun or rain on the road', 'the onrush of nature's light, look for a clover leaf, smoke and stare at the cars rushing by', 'the stink of another industrial zone, or the sudden gleam of a lake, for rain and sunset and the approach of darkness on silent marshes'
- Lev's clothing and looks are described using a polysyndetic list, showing his urgency to leave loss behind and make a new life. This contrasts with the length of the journey: '... and a leather cap ... and his handsome face ... and in his hands ... and a dented ...'

- the writer's description of Lev shows the impact of loss on him. He is presented as a mixture of young and old in his looks and clothing as he wears clothes that make him sound youthful ('a leather jacket and jeans and a leather cap') and is described as having a 'handsome face', although he is also 'grey-toned from his smoking' with an 'old red cotton handkerchief and a dented pack of Russian cigarettes', and 'thick grey hair'
- Lev's situation and feelings are emphasised using short sentences: 'He would soon be forty-three' emphasises he is a mature man starting a long journey from loss to a new life; 'He looked away', 'Lev drank again', "'I will do any work at all'", "'England is my hope'"
- the writer's use of language makes the reader aware of Lev's physical discomfort on the journey, reflecting his discomfort at the loss of his home and family: 'had tried to prepare himself mentally for the long agony of it', 'Sleeping upright was not something Lev was practised in', 'His longing for a cigarette had grown steadily ... and now it was acute'
- the writer uses contrasting connectives to show images of loss in the past and hopes for the future, for example the description of Lev and Lydia on the journey, 'side by side with their separate aches and dreams' suggests a contrast with past and future ('aches' of the past and 'dreams' of the future) while 'like a married couple' suggests new vows and promises, 'fearful or unafraid'
- the simile 'like a married couple' reminds the reader of how Lev has lost his wife and their past life
- images of English weather reflect Lev's negative feelings about the new country he is going to: 'rainy morning', 'with rain falling outside the window'
- the limited rations the travellers have demonstrate loss of, or lack of, home comforts or luxuries: Lev has a packet of cigarettes and vodka, while Lydia has a hard-boiled egg, rye bread and salt
- the writer's use of pronouns emphasises Lev's feelings that he will never lose his sense of identity and contrasts with his feelings of the English people as alien to him: 'his own country', "'our country'", "'their history'", "'their past deeds'", 'their country', 'my home'
- the writer uses dialogue to show the impact of loss on Lev. Lev's responses to Lydia when talking about himself are brief and negative, showing him holding something back: "'But it isn't enough'", "'They ran out of trees'"; from their exchange it seems that loss has made him lack confidence or made him unwilling to open up
- the writer uses language to build up the feeling of being trapped and desperate through the extract: 'the only stops the bus would make would be for gas', 'the driver's body tensed to the moods and alarms of the dark, unravelling road; his own aching for the comfort of nicotine or oblivion – and getting neither'
- the symbol of the 'brand new British twenty-pound note' Lev examines reflects a positive view of a new life; the man Lev imagines to be a banker is the composer of the original music that is now known as 'Land of Hope and Glory', which is symbolic of the hope Lev is moving for
- the repetition at the end of the extract shows Lev turning his loss into determination to succeed: 'I'm going to their country now and I'm going to make them share it with me'.

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 <i>Limited Basic</i>	1-3	- Basic understanding of the text. - Limited selection of information/ideas/perspectives. - Limited use of references.
Level 2 <i>Some Developing</i>	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 <i>Clear Relevant</i>	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 <i>Detailed Sustained</i>	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 <i>Limited Basic</i>	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 <i>Some Developing</i>	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 <i>Clear Relevant Explanatory</i>	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 <i>Thorough Confident Exploratory</i>	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 <i>Discriminating Perceptive Analytical</i>	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 found something valuable. 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 story as inspiration • explain what the item was, why it was valuable, who the owner was and how the person and others 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. <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.

Question Number	Indicative content
3	Purpose: to write a real or imagined story with the title 'The Road Home'. 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 road, for example: a road physically travelled, such as to or from a significant place, or a psychological road representing, for example, a life challenge or difficulty to overcome • give examples of the impact of the road, positive or negative, for example: making a new start, feeling positive, feeling a sense of achievement or determination, feeling overwhelmed, anxious, or nervous • 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. <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.

Question Number	Indicative content
4	Purpose: to write a real or imagined story that begins ‘I slowly opened the box’. 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. <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.

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.
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.

Questions 2, 3 and 4

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	1–2	• 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.

