



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE

In English Language (4WEA2)

UNIT 02 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 discrimination. Responses may include the following points about the narrator's thoughts and feelings: - the poem opens with the narrator's thoughts that she herself is discriminated against as well as there being historical discrimination. The phrase 'write me down' suggests a historical record, but there is the thought that she is being 'put down' personally in the language used - the narrator directly addresses 'You' from the beginning of the poem, indicating that she feels discrimination from a generic, broad source – an imagined persecutor - she shows her feelings of determination to rise above the actions of others throughout the poem: 'But still, like dust, I'll rise', 'Still I'll rise', 'I rise' - the narrator shows that the views of others are discriminatory and aggressive: 'your bitter, twisted lies', 'You may shoot me with your words' - the narrator shows that she feels confidence in her personality and femininity as she feels she has 'sassiness', 'haughtiness', 'sexiness' and this is used to fight against discrimination - the narrator overcomes discrimination by being aware of the actions and feelings of others and by challenging them with direct questions: 'Does my sassiness upset you?', 'Did you want to see me broken?', 'Does my haughtiness offend you?', 'Does my sexiness upset you?' - feelings of being metaphorically attacked and badly treated by others are seen in the descriptions used: 'trod me in the very dirt', 'You may cut me with your eyes, / You may kill me with your hatefulness' - there is a suggestion that the narrator feels some pity for her attackers because of their discriminatory attitudes. She sees them as 'bitter, twisted', 'beset with gloom' and says they 'take it awful hard' - the narrator feels that other people's discrimination causes them to want to personally break or damage her: 'see me broken' - she also asks questions to indicate that discrimination comes from no specific reason and has no rational explanation: 'Does my sassiness upset you? / Why are you beset with gloom?' - the narrator shows that the discriminatory treatment is intended to have a physical effect: 'Bowed head and lowered eyes? / Shoulders falling down like teardrops, / Weakened by my soulful cries'. However, the question suggests that this is not how she feels - discrimination causes negative behaviour from others towards the narrator, ranging from verbal abuse to being (metaphorically) physically abusive: 'trod me in the very dirt', 'You may shoot me ... You may cut me ... You may kill me'.

Responses may include the following points about **how discrimination in history is presented**:

- the narrator affirms that discrimination is evident in history by saying 'write me down in history'
- traditional symbols of wealth are used, 'oil wells', 'gold mines' and 'diamonds', to show the narrator's own power: 'I walk like I've got oil wells / Pumping in my living room', 'I laugh like I've got gold mines / Diggin' in my own backyard', 'I dance like I've got diamonds / At the meeting of my thighs'
- the narrator represents the views of her race by questioning the oppressors in the poem but never giving them the opportunity to reply to the questions posed, ironically giving those who are discriminating the lack of voice African-American women have had in history
- although in the past some people may have power because of factors such as 'oil wells', 'gold mines' and 'diamonds', the narrator feels power in the way she does simple things like walk, laugh and dance
- the narrator references things which have always been evident such as planets and elements fundamental to survival: 'like moons and like suns', 'certainty of tides', 'like air', showing discrimination as almost elemental in history
- the narrator reflects on historical discrimination that caused shame and pain: 'huts of history's shame'
- the poem refers to lack of rights, discrimination and the horrific feelings experienced: 'a past that's rooted in pain', 'nights of terror and fear'
- towards the end of the poem the narrator no longer concerns herself with those who discriminate against her, as she becomes a figurehead for more than just her own feelings: 'Bringing the gifts that my ancestors gave, / I am the dream and the hope of the slave'
- she takes strength from her feeling that she is representative of people of colour when she says 'I'm a black ocean, leaping and wide, / Welling and swelling I bear in the tide'
- those who discriminate in the past and the present are not mentioned in the last two stanzas, demonstrating their lack of importance to the writer. Although the effect of others' actions is still plain to see, at the end the focus is on how powerfully she is able to overcome the slights and slurs of others and of African-American and female history.

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

- the use of 'write me down' in the first line of the poem has a double meaning of being important and recorded, while also being 'put down' or criticised – both are important in reflecting on discrimination
- the discriminatory behaviour and attitudes of others are seen in the negative description used: 'bitter, twisted', 'trod me in the very dirt', 'beset with gloom', 'broken', 'teardrops', 'hatefulness', 'terror and fear'

- the use of rhyme in the poem shows balance and control, reflecting the feelings of the writer who remains calm and controlled in the face of discrimination: 'lies / rise', 'gloom / room', 'eyes / cries'
- simple actions are seen in the verbs 'walk', 'laugh', 'dance' and are used by the narrator to show that the simplest action can be effective in facing discrimination - if they are done with style
- nouns are used to describe strong personal qualities. These are deliberately somewhat shocking and defiant, in order to demonstrate the counter-stereotypical behaviour she uses to face discrimination: 'sassiness', 'haughtiness', 'sexiness'
- powerful metaphors are used to demonstrate strength in the face of discrimination: 'oil wells / Pumping in my living room', 'gold mines / Diggin' in my own backyard'
- the narrator uses similes to show how she overcomes discrimination with her vitality and life: 'like I've got oil wells / Pumping in my living room', 'like I've got gold mines / Diggin' in my own backyard', 'like I've got diamonds / At the meeting of my thighs'
- rhetorical questions are used to show how the narrator challenges those who try to oppress and discriminate in a taunting, mocking tone of voice: 'Does my haughtiness offend you?', 'Does it come as a surprise / That I dance like I've got diamonds / At the meeting of my thighs?'
- the narrator shows strength and pride in her own background as the poem progresses and she uses more colloquial Americanisms: 'awful hard', "Cause", 'Diggin'
- powerful verbs show the actions of the oppressors and their intended impact: 'Shoulders falling down', 'Weakened', 'offend'
- the narrator uses verbs associated with physical attack to show the potential violence caused by discrimination: 'shoot', 'cut', 'kill'
- the impact of what others do to discriminate against the narrator is seen in the use of personification: 'shoot me with your words ... cut me with your eyes ... kill me with your hatefulness'
- personification also shows the sense of power the narrator has as an African-American female: 'I'm a black ocean, leaping and wide'
- emphasis on the positivity of the future and the negativity of the past is created through the use of alliteration: 'hopes springing high', 'huts of history's shame', 'past that's rooted in pain'
- the determination of the narrator to overcome discrimination is seen in the repetition throughout the poem: 'I rise'
- coordinated structures connect to the balance of opposition that comes from discrimination: 'like moons and like suns', 'Bowed head and lowered eyes', 'leaping and wide', 'Welling and swelling', 'terror and fear'
- the contrasting description of night and day reflects the contrast between the difficulty of oppression and the desire for freedom: 'Leaving behind nights of terror and fear', 'daybreak that's wondrously clear'
- towards the end of the poem the internal rhyme 'Welling and swelling' creates a sense of balance and peace at overcoming discrimination

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| | <ul style="list-style-type: none">• short sentences are used to create impact and to emphasise the narrator fighting back: 'Still I'll rise', 'I rise'• the tense changes at the end of the poem show progression from how the narrator plans to rise in the future ('I'll rise') to her actually doing it in the present ('I rise')• the repetition of 'I rise' at the end of the poem (use of three) shows affirmation of overcoming discrimination and having confidence in the future. |
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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 when a person had a visitor. 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 • explain who the visitor was and why they were visiting, for example a friend coming to stay during the holidays, a family member coming for a special occasion such as a birthday, a special guest attending an event, a celebrity attending a party • 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 Celebration'. 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 celebration: this could be for a special occasion such as a birthday, a religious festival, an anniversary, a celebration of success such as in sport, school/college/work, a first or last night together as a group • explain who attended the celebration and what they did as part of 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
4	Purpose: to write a real or imagined story that begins 'It was quiet in town that evening ...'. 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

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. • A clear sense of purpose and understanding of the expectations/requirements of the intended reader is shown. • 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 is shown. • 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	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. - Writes with 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 structure 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.

