



Mark Scheme (Results)

Summer 2025

Pearson Edexcel International GCSE
in English Language (4EA1)
Paper 2: Poetry and Prose Texts and Imaginative
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

Summer 2025

P77005

Publications Code 4EA1_02_2506_MS

All the material in this publication is copyright

© Pearson Education Ltd 2025

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- 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 tries to interest the reader. Responses may include the following points about how the soldier is presented: - the soldier is anonymous and only referred to as 'he', which intrigues the reader as to who he might be; it also makes the reader feel that he is representative of many soldiers - the soldier's injuries are presented as life-changing and brutal right from the start, which provokes feelings in the reader of sympathy and sadness: 'He sat in a wheeled chair', 'Legless, sewn short at elbow' - the reader questions why he is isolated and left alone in the opening and final stanzas of the poem: 'waiting for dark', 'shivered', 'How cold and late it is!', 'Why don't they come?' - the reader is interested in the idea that the soldier has no-one to care for him. Although he would like to be 'mothered', it is only 'sleep' that mothers him - the reaction of others to the soldier makes it appear that he will lead a celibate life, with people only touching him because of pity/necessity, and this makes the reader consider the impact of disability: 'All of them touch him like some queer disease', 'whatever pity they may dole' - the reader is presented with the interesting idea that the soldier's actions were reckless and impetuous, which raises questions about his attitude to war: 'he threw away his knees', 'Poured it down shell-holes' - the soldier feels he is unattractive to women, which generates a feeling of sadness in the reader: 'girls glanced lovelier', 'Now he will never feel again how slim/Girls' waists are, or how warm their subtle hands', 'Tonight he noticed how the women's eyes/Passed from him to the strong men that were whole' - this contrasts with how he was before his injuries, when his attractiveness was validated by the opinions of others: 'There was an artist silly for his face', 'Someone had said he'd look a god in kilts' - the repeated theme of age suggests to the reader that disability/injury destroys youth and 'steals time' from the soldier: 'younger than his youth',

'Now, he is old', 'half his lifetime lapsed'. At one point he looked younger than his age, now he has aged prematurely

- the reader is presented with the physical impact of the war in the way the soldier has 'lost his colour' and how his 'veins ran dry'
- at one time the soldier felt that an injury was a positive experience, leaving the reader with questions about his reasoning for that (was it a symbol of strength, success or masculinity, for example?): 'One time he liked a blood-smear down his leg'
- the soldier's need to please or impress others by joining up creates a feeling of sadness in the reader as they see his innocence and naivety: 'maybe, too, to please his Meg', 'to please the giddy jilts'
- the soldier felt almost invincible before the war, creating a feeling of irony in the reader: 'And no fears/Of Fear came yet'
- the soldier's thoughts about what a career as a soldier would be are presented as almost mythical and fictional, contrasting with the events in the real world: 'jewelled hilts/For daggers in plaid socks'
- the reader is engaged with the impact of the disability, which means that the soldier's future will be dictated by others, for example in an institution: 'And do what things the rules consider wise'. This creates sympathy in its harsh contrast with the choices and freedom he had before
- the description of the 'strong men that were whole' creates a cruel contrast with the soldier's feelings of being defective and imperfect
- the soldier feels helpless as well as isolated, as the end of the poem reminds the reader that he cannot move himself, 'Why don't they come/And put him into bed'.

Responses may include the following points about **how the events are described**:

- the soldier's loneliness is emphasised when he hears children in the park, and this creates a 'saddening' effect and a contrast between his situation and the happiness and freedom they have: 'Voices of play and pleasures'
- the past external environment is also presented as full of promise and pleasure, contrasting with the soldier's present life situation: 'swing so gay', 'budded in the light blue trees'
- the timing of events creates a feeling of fast-paced ageing and how life can change in an instant. The writer talks of 'the old times', and the past ('used to swing so gay', 'There was an artist silly for his face'), yet then talks about 'last year'
- there is a stark contrast between the soldier's present isolation and his past enjoyment of team events, where he was celebrated: 'After the matches, carried shoulder-high./It was after football'
- the action of and reasons for joining the army and supporting the war effort are uncertain and confused. The reader feels that the soldier is unsure why he joined, then the reader feels that his reasoning was flawed and naive: 'He

thought he'd better join. — He wonders why', 'He asked to join. He didn't have to beg;/Smiling they wrote his lie; aged nineteen years'

- the image of those signing the young man up creates a feeling of their manipulation and his gullibility, creating sympathy for him: 'Smiling they wrote his lie'
- the soldier's view of the events of war creates a feeling of lack of awareness and understanding of the possible impact of it: 'Germans he scarcely thought of; all their guilt;/And Austria's, did not move him'
- there is irony in how the soldier felt that his career was honourable, secure and had durability: 'of smart salutes;/And care of arms; and leave; and pay arrears'
- the feeling of being part of a team as a soldier is juxtaposed with the feeling of being part of a sports team, creating a sense of confusion in the reader about a life in the forces: '*Esprit de corps*'; and hints for young recruits./And soon he was drafted out with drums and cheers./Some cheered him home, but not as crowds cheer Goal'
- on his return from the war the only visitor mentioned is a clergyman or vicar, 'a solemn man', whose behaviour suggested he felt sorry for the soldier as he 'brought him fruits/*Thanked* him; and then inquired about his soul'. The enquiry about his soul seems at odds with the reality of his physical injuries
- there is a feeling of imprisonment in the final stanza, although the soldier has done nothing wrong: 'a few sick years in Institutes', 'do what things the rules consider wise'.

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

- the poem opens with reference to the soldier 'waiting for dark'. The word 'dark' can be a metaphor for death, suggesting he is waiting to die
- alliteration emphasises how the soldier's life is repetitive and mundane now he is disabled, creating a feeling of lack of progression and end of life: 'wheeled chair, waiting for dark', 'sewn short', 'back will never brace'; it is also used to create contrast with others, emphasising the brutality of what has happened to him: 'play and pleasures', 'girls glanced', 'smart salutes'
- the verb 'shivered' creates a feeling that the soldier is weak and vulnerable
- the image of the 'ghastly suit of grey' is dark, colourless and almost menacing, making it sound as if he is already dead
- the description of the soldier's injuries is vivid, harsh and stark, showing the loss of his limbs: 'Legless, sewn short at elbow'
- rhyme patterns are connected across stanzas: 'grey' and 'day' in the first stanza rhyme with 'gay' in the second, 'dry' and 'thigh' in the third stanza with 'shoulder-high' in the next, creating a poignant contrast between negative and positive
- verbs are used to painfully contrast the soldier's present state and past life: passive and negative verbs show his helplessness ('sat', 'waiting', 'take', 'Passed', 'put') while active, energetic verbs describe his past life: 'swing',

	'budded', 'threw', 'lost', 'Poured', 'spurred', 'cheered' (there is irony in the fact that they are all past tense, as if the soldier's life is all in the past now) - the repetition of 'Voices' the soldier hears is almost taunting him by reminding him of his isolation. The poet also uses repetition to demonstrate the repetitive nature of the soldier's current life: 'And girls...', 'And half...'; the repetition of 'Why don't they come' at the end of the poem shows fear and loneliness, enabling the reader to feel sadness and sympathy for the soldier - repetition of the 'pl' sound creates rhythm, perhaps suggesting a feeling of nostalgia in the soldier: 'play and pleasures' - sleep is almost personified by the writer as a parental influence, creating a feeling of it being welcomed by the soldier: 'gathering sleep had mothered them from him' - the images of warmth, growth and softness in the town contrast with the cold and harsh images of the soldier: 'glow-lamps budded in the light blue trees', 'shivering', 'How cold and late it is' (also colour imagery) - language associated with flirtation and closeness creates a cruel contrast with the soldier's current situation: 'girls glanced lovelier', 'how slim/Girls' waists are', 'how warm their subtle hands', 'silly for his face' - this is contrasted with the negative images of the girls touching the soldier like a 'disease' - metaphor emphasises how the soldier is seen as perhaps reckless and irresponsible: 'he threw away his knees', 'He's lost his colour', 'Poured it down shell-holes'; it is also used to show how his attractiveness before the war made others feel quite reckless in his presence: 'There was an artist silly for his face' - temporal markers indicate the changes that have swiftly happened to the soldier: 'it was younger than his youth, last year', 'Now, he is old', 'half his lifetime lapsed'. They also show the unhappy future he faces: 'Now, he will spend a few sick years in Institutes' - hyperbole is used to show how young the soldier looked when he enlisted, and how he was accepted even though he was not old enough: 'it was younger than his youth', 'Smiling they wrote his lie; aged nineteen years' - images of celebration demonstrate the excitement of the soldier's past life: 'carried shoulder-high', 'after football, when he'd drunk a peg' - the repetition of 'why' creates a feeling of uncertainty and questioning which links to the context of the war: 'He wonders why', 'That's why' - the use of lists shows that the soldier felt that there would be excitement in joining the army, which contrasts with his present state: 'He thought of jewelled hilts/For daggers in plaid socks; of smart salutes;/And care of arms; and leave; and pay arrears;/Esprit de corps; and hints for young recruits'. 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 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 <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 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 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.

