



Mark Scheme (Results)

June 2025

Pearson Edexcel International GCSE
In English Language (4EA1)
Paper 1: Non-fiction Texts and Transactional
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.
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	A01 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	<i>When she was a small child, the actress Rose Ayling-Ellis was once so delighted to be at the park, she excitedly climbed on to a bench. People stopped and watched as she started dancing. Unable to resist her infectious happiness, they clapped and cheered along.</i> Accept any of the following, up to a maximum of two marks: • 'stopped' • 'watched' • 'unable to resist (her infectious happiness)' • '(they) clapped' • 'cheered (along)'	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<i>She counts the steps out in her head and repeats them over and over until they are committed to muscle memory. Learning the choreography³ is difficult for a hearing person; for Ayling-Ellis, it must have been a giant task. There have been days, she says, when she has struggled. 'But my partner is such a good teacher, and he's really adapted to the way I learn, rather than making me learn it in his way.' Being on the show, she says, has 'been life-changing. I try not to think about it ending because it makes me feel really sad.' She has had lots of messages from deaf people, and parents of deaf children, who have said how much watching her has meant to them. 'That's made me quite emotional,' she says.</i> <i>She is thrilled that appearing on Strictly has challenged perceptions. 'Hopefully, it will change the way deaf people are perceived. I'm glad that it's happening. We've been fighting for so long.'</i> Accept any reasonable description of Rose's experiences on the dance show, in own words where possible, up to a maximum of four marks. For example: • Rose has to silently count each dance movement • she does each dance move many times (so her muscles learn them) • it is not as easy for Rose to learn the dances as for someone who can hear/as a deaf person she has additional challenges • there have been some occasions where she has found it particularly hard to learn the moves • her dance partner has really helped (because he found ways to help her learn the steps) • appearing on the tv programme has had a huge impact on her life • Rose enjoyed her time on the show/does not like to think about it finishing • many in the deaf community have contacted her • they have appreciated/been inspired by seeing her on the show • she has been overwhelmed by the positive responses she has received • (Rose is delighted that) her participation in the show has (at last) led to changes in the way deaf people are regarded (by those who can hear) Reward all valid points.	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	<i>At Ayling-Ellis's school, there were only a few deaf students. 'I didn't get bullied, I still had a good time at school but I had to fight for my education,' she says. 'They only had three notetakers, and the deaf children were in different classes, so most of them went to a classroom with no interpreter, no notetaker. Unfortunately, that's a normal life for many deaf children – they are in mainstream schools with no access. My mum really fought to make sure I had a notetaker and interpreter with me at all times. I was lucky.'</i> <i>Ayling-Ellis remembers realising for the first time she was different from others around her, when she was around four. 'In nursery, we had this special deaf unit. I remember playing with other deaf kids, and looking out the window and it was all the hearing children outside. I thought, 'Why am I not over there? Why am I in here?' But I never thought: 'I wish I could hear.' Because I knew if I was hearing, I'd be a completely different person.'</i> Accept any reasonable explanation of what we learn about Rose's time at school, up to a maximum of five marks. For example: • there were not many non-hearing children at Rose's school: 'there were only a few deaf students' • at school she was not mistreated/she enjoyed herself: "I didn't get bullied, I still had a good time" • it was not easy for Rose to pursue her studies • there were not many support staff for the deaf children: 'They only had three notetakers' • the majority of the deaf students had no help in lessons (as they were not in the same class) • Rose was fortunate/her mother supported her • she had helpers in class • (as a small child) Rose learned that she was not like other children: 'realising ...she was different' • deaf children were educated in a separate part of the nursery school: 'we had this special deaf unit' • as a child, she watched the hearing children play outside/could not understand why she was not with them • she did not ever wish that she was not deaf • even as a child, she realised that if she could hear it would change who she was: "I'd be a completely different person" Reward all valid points.	(5)

Question Number	Indicative content
4	Reward responses that explain and analyse how the writer uses language and structure to convey his views about being dyslexic. Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Responses may include some of the following points: - the opening clause, 'As a child I suffered', evokes immediate sympathy from the reader; the conjunction 'but' then introduces a sense of positivity and the reader is intrigued to know how Zephaniah was able 'to turn dyslexia to my advantage' - the use of parallel structuring and reference to respected professions in the second sentence reinforces the sense of positivity by suggesting how creative and constructive people with dyslexia can be: 'We are the architects, we are the designers' - within the opening paragraph the move from the first-person singular of 'I suffered' to the first-person plural 'we' shows that he is not alone and that there is a wider community of people with dyslexia - Zephaniah explains that when he was at school his 'teachers didn't know what dyslexia was'. He blames the shortcomings of the education system at that time, summed up in the list of three negative phrases 'no compassion, no understanding and no humanity', rather than the teachers for the fact that he was treated harshly - the metaphor 'the past is a different kind of country' highlights how he believes that attitudes have altered since he was young - he now realises that the fact he struggled academically because of his dyslexia led to him being stereotyped by his teacher: "'We can't all be intelligent, but you'll end up being a good sportsperson'" - Zephaniah includes anecdotes to bring his experiences to life for the reader; we learn how teachers were contemptuous of his ideas, which creates sympathy – and perhaps empathy – with the writer - the use of direct speech might shock the reader by demonstrating how students were dismissed, insulted and shown no respect by their teachers: "'Shut up, stupid boy'", "'How dare you challenge me?'" - he talks of the 'hard work' of reading, which clarifies how something that many people take for granted is difficult for him - Zephaniah shows how dyslexia and his consequent struggles had a negative impact on his life; he was 'in borstal' as he 'got thrown out of a lot of schools'. The metaphor conveys the sense that he was discarded by the education system - he informs the reader that 'A high percentage of the prison population are dyslexic' but states his belief that avoiding prison (as he did) is 'about conquering your fears and finding your path in life'

- a light-hearted approach is used to show how when he first found out he was dyslexic at 21, he still had no idea what it was and asked: “Do I need an operation?”
- he describes his success in life to give reassurance to others that being dyslexic need not hold you back: ‘Brunel University offered me the job of professor of poetry and creative writing’
- practical examples of how he copes with his dyslexia are given: ‘I have to draw something to let me know what the word is’, ‘When I go to literary festivals I always get an actor to read ... for me’
- he links the prejudice against people with dyslexia with racial prejudice but shows no self-pity or apparent anger and simply says, ‘It’s not my problem, it’s theirs’
- the tone throughout is confident; in addition, it is reassuring to those who are also dyslexic. Zephaniah addresses them directly through the use of the second-person pronoun: ‘If you’re dyslexic and you feel there’s something holding you back, just remember: it’s not you’. The colon creates a pause before the final strong, brief statement
- after describing his own experiences, the writer gives advice to parents through the imperative ‘don’t think of it as a defect’ with its increased impact through the repeated and forceful ‘d’ sound; he then offers the clear statement: ‘Dyslexia is not a measure of intelligence’
- the repetition in the final paragraph of “we are the architects. We are the designers” acts as an emphatic refrain of the writer’s message
- the use of the first-person plural and informal language in the proud pronouncement “Us dyslexic people, we’ve got it going on” serve to create a connection with the reader
- the rhetorical question “Bloody non-dyslexics ... who do they think they are?” ends the article on a triumphant and assertive note.

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	• 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	• 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	• 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	• 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	• 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	Reward responses that compare the experiences described and the ways in which the writers present their ideas and perspectives. Examiners should refer to the following bullet points and then to the table to come to an overall judgement. Responses may include some of the following points: • both texts are about someone overcoming a difficulty and achieving success. In Text One, Ayling-Ellis, who is deaf, is a tv actress and she and her partner 'became champions of the tv show Strictly Come Dancing'; in Text Two Zephaniah is a published author and is 'professor of poetry and creative writing' at Brunel University • in both texts the person is shown to feel a strong connection to others facing similar issues: in Text One Ayling-Ellis states that 'Being part of the deaf community 'is very special' and in Text Two Zephaniah says, "'Us dyslexic people, we've got it going on'" • both people received some family help: Ayling-Ellis' mother "really fought to make sure I had a note-taker and interpreter with me at all times" and Zephaniah's sister wrote out his early poems • both texts show the need for, and importance of, communication • both texts include repetition of the word 'no' to emphasise how the schools attended were deficient: in Text One Ayling-Ellis explains how most deaf students had "no interpreter, no notetaker ... no access" and in Text Two Zephaniah reveals how there was 'no compassion, no understanding and no humanity' • in both texts a question is used to reveal the person's confusion on realising they are different. In Text One, Ayling-Ellis recalls being separated from the hearing children and wondering, "Why am I not over there?" and Zephaniah, on learning that he is dyslexic, asks his teacher, "'Do I need an operation?'" • in both texts, lists of positive words are employed to give added weight to a point: the writer of Text One admires Ayling-Ellis's dancing as 'light and agile and emotive' and in Text Two Zephaniah tells his students that they need "'passion, creativity, individuality'" • both Ayling-Ellis and Zephaniah are shown to inspire others. In Text One Ayling-Ellis has been messaged by members of the deaf community 'who have said how much watching her has meant to them'; in Text Two Zephaniah tells how dyslexic children 'are proud to be like me and if that helps them, that is great' • similar phrases are used in the texts to show how strategies are found to deal with difficulties: in Text One Ayling-Ellis says, "there's always a way around things" and in Text Two Zephaniah says that if struggling to find a word 'you have to think of a way to write round it' • both texts present a person who has a confident and proud attitude

- both texts set out to challenge other people's perceptions of what might be seen as a disability and present the people's lives as positive: in Text One Ayling-Ellis cheerfully says, "I don't want to be normal – that's boring" and in Text Two Zephaniah claims that 'Having dyslexia can make you creative'
- there is use of anecdote and direct speech to help illustrate the experiences of both Ayling-Ellis and Zephaniah
- in both texts the protagonists acknowledge that they have been more fortunate than others in similar situations: in Text One Ayling-Ellis was 'lucky' to have help that other children lacked and in Text Two Zephaniah notes that 'opportunities opened for me and they missed theirs'
- both texts have a purpose to inform readers about how challenges in life can be faced and overcome
- both texts deliver a reassuring message and end with advice in a direct address to the reader: in Text One Ayling-Ellis urges, "Never think that you can't do things, because they are achievable" and Zephaniah exhorts those with dyslexia to "'Use it to your advantage'"
- Text One is a newspaper article written in the third person with some direct quotations from Ayling-Ellis, whilst Text Two is a much more personal first-person narrative
- although both texts open with a reference to childhood experiences, these are very different. Text One opens with a happy story of Ayling-Ellis 'When she was a small child' and describes her 'infectious happiness' as she danced in a park whilst onlookers 'clapped and cheered'; in contrast Text Two opens with the sombre and shocking statement from Zephaniah that 'As a child I suffered'
- in Text One Ayling-Ellis' hearing problems are diagnosed early on and she herself is 'around four' when she becomes aware that she is different, but Zephaniah is not told he has dyslexia until he is 21
- in Text One Ayling-Ellis explains that she had "a good time at school" and "didn't get bullied" but Zephaniah was treated badly by teachers who did not understand the struggles he faced
- both Ayling-Ellis and Zephaniah needed additional support at school: in Text One we are told that she "had a notetaker and interpreter with me at all times", but in Text Two, although he 'asked for some help', he was simply sent outside to play football
- whilst in both texts there are references to being judged by others, Ayling-Ellis talks of how it is a "barrier" when "other people think I can't do it", whereas Zephaniah dismissively states that 'If someone can't understand dyslexia it's their problem'.

Reward **all** valid points.

Question 5		
Level	Mark	A03 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
Level 1	1–4	• 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	• 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. NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2
Level 3	9–13	• 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	• 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	• 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	Purpose: to write a speech – informative, discursive, persuasive. Audience: the writing is for an audience of the candidate’s peers. The focus is on communicating views and opinions on the people or things that inspire us. A range of approaches could be employed to engage and influence the audience. Form: the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion. Responses may: • consider people who have acted as inspirational figures: these could be people from the present, past, real or fictional, famous or not widely known • look at what other things may provide inspiration such as fiction, non-fiction, films, art, music, nature • explore the ways in which people may be positively impacted by the people or things that inspire them, for example: motivation, ambition, creativity, physical fitness or confidence could all be increased • write from a personal or more general point of view • include anecdotes, ‘statistics’ or ‘expert’ opinion. <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
7	Purpose: to write a guide – advisory and persuasive. Audience: staff at schools. The focus is on communicating ideas about how to make school life a positive experience for students. There should be an attempt to engage and influence the audience. 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. Responses may: • suggest the subjects and options that a curriculum should offer • look at how different methods of learning can be accommodated • consider the school facilities and what extra-curricular activities should be available • offer advice on how positive relationships between members of the school community can be fostered and look at how mutual respect, fairness, tolerance etc should be established • write from a personal or more general point of view • include anecdotes, 'statistics' or 'expert' opinion. <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 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	• 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	• 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	• 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	• 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	• 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	AO5 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
Level 1	1–3	- 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	- 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	- 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	- 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	- 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.

