



Mark Scheme (Results)

Summer 2026

Pearson Edexcel International Advanced Level
in English Language (WEN01)

Unit 1: Language: Context and Identity

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Summer 2026

Question Paper Log Number P79594

Publication Code WEN01_01_2606_MS

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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, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

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.

Unit 1: Language: Context and Identity

Section A

Question 1 Indicative Content

The question asks candidates to focus on issues of conveying personal identity through voice. When considering voice/identity they may make some of the following points:

Text A develops the identity of Andrew Parsons, president of the International Paralympic Committee (IPC). His speech, delivered at the Opening Ceremony of the Tokyo Paralympic Games, is shaped by his role as president and by the formal and international context of the ceremony. Some candidates may comment on the fact that Parsons is from Brazil and English is probably not his first language. Parsons presents as a man fully aware of the gravitas of the occasion and of the need to acknowledge the efforts of all organisations and individuals involved. He is respectful of all in this. He is also passionately driven by his determination to challenge attitudes towards disabled athletes and of the potential of the Games to be a platform and a voice to all persons with disability across the world. He showcases the *WeThe15* campaign, which is linked to the IPC and which aims to represent disabled persons, who count for 15 per cent of the world's population, as a vehicle for change.

The article that comprises Text B discusses the release of a campaign film, *Considering What?*, by British broadcaster, Channel 4. The film was launched prior to the Olympic and Paralympic Games held in Paris in 2024 and develops the identity of several people involved in its production. Channel 4's Chief Marketing Officer, Katie Jackson, develops a promotional slant to her summary of the objectives of the film but also presents as a woman firmly committed to the overriding objective – to challenge us all to view Paralympians as elite, world-class athletes, not as competitors 'overcoming' their disabilities. Lynsey Atkin is incorporated as Executive Creative Director of the film, and it falls to her to describe its format and its content. She is directly quoted in the article, and her voice reflects her creative identity and the brave creative decisions she makes in order to challenge her audience. Also featured in the film are key Paralympians who are used to represent the prowess and determination of all disabled athletes.

Question 1	Text A	Text B
Mode (Method of communication)	Written record of a speech delivered at the opening ceremony of the Paralympic Games.	Extract from an article published on the International Paralympic Committee (IPC) website.
Field (Subject matter)	<ul style="list-style-type: none"> • Olympic and Paralympic organisations and governing bodies • Japanese constitutional and political institutions and their (named) representatives • Tokyo and its governing bodies as host to the Games • the Paralympic movement as a catalyst for change • Paralympians as elite athletes and representatives of persons with disability across the world • the <i>WeThe15</i> movement as a voice for the disabled. 	<ul style="list-style-type: none"> • British broadcast institutions (specifically Channel 4) and their creative programmes • the ongoing role of C4 in promoting and covering the Paralympic Games • film as a vehicle for comment, illustration and a catalyst for challenge and change • the creative and administrative roles involved in film production • the platforms and formats used to present the programme/campaign • the barriers faced, and ultimately overcome, by Paralympians • stereotypical attitudes towards Paralympians and persons with disability <p>Paralympians as elite athletes.</p>
Function (Purpose)	<ul style="list-style-type: none"> • overall informative, ceremonial and persuasive function • formally thanks the organisations and individuals involved in the staging of the Games • promotes the transformative power of the Games and of sport in general • promotes the work of the IPC, the Disability Alliance and the <i>WeThe15</i> programme • quantifies the scale of persons with disability in 	<ul style="list-style-type: none"> • overall informative and persuasive function • illustrates the key roles in film production and marketing • describes the creative decisions made in the production of the film • highlights the issues/stories reported as catalyst for wider coverage and action from authorities • highlights the transformative potential of the Paralympic Games • uses the success stories of Paralympians to challenge

	<p>terms of the global population</p> <ul style="list-style-type: none"> • drives for greater representation and inclusivity with regards to the disabled • highlights the elite athletic talent of Paralympians. 	<p>preconceptions about disability and sport</p> <p>promotes the campaign in its various formats and platforms.</p>
<p>Audience (Relationship between writer/speaker and reader/listener)</p>	<ul style="list-style-type: none"> • primary audience – those attending the opening ceremony in Tokyo • global audience afforded by live TV broadcast and subsequent posting of the speech on social media platforms • followers of elite sports • those interested in issues relating to disability and sport • those interested in the work of the IPC and affiliated programmes <p>those with power and responsibility for positive change with regards to persons and athletes with disability.</p>	<ul style="list-style-type: none"> • Channel 4 viewers, either broadcast or online • predominately UK audience, although partnership with IPC and social media platforms extends reach • those interested in the Paralympic Games • those interested in, or affected by, disability • those interested in the work of the IPC and affiliated programmes • those interested in film production and process.
<p>Discourse/ pragmatics (How context shapes extended texts and variation in meaning)</p>	<ul style="list-style-type: none"> • generic convention shapes structure, sequence and content • the nature of the Paralympics and the formal nature of the ceremony influence content and tone • Parsons speaks with deference to the assembled high-status dignitaries with (assumed) shared values 	<ul style="list-style-type: none"> • generic convention shapes structure, sequence and content • the nature of the host website influences content and readership • the ongoing relationship between Channel 4 and the IPC is evident • the reputation of Channel 4 productions in terms of creativity and challenge shapes the content and approach of the campaign film

	<ul style="list-style-type: none"> • incorporation of Japanese lexis and phrasing to show respect to the host nation • Parsons adapts tone/register to accommodate his global (initially TV) audience • direct address of the athletes affords opportunity for praise and motivation • reference to the disabled global population extends the function and potential of the Games. 	<ul style="list-style-type: none"> • direct incorporation of the voices of those involved in the production personalises and affords perspective • British Paralympians develop national connections • representation/personification of the elements via social stereotypes affords connection and challenge.
Graphology (Presentation of language)	<ul style="list-style-type: none"> • conventions of a speech are applied, e.g. opening address and the sequence of this; sign off; direct address • discourse markers signal content and sequence, e.g. 'But we want more'; 'Over the next 10 years' • numerals used for data. 	<ul style="list-style-type: none"> • conventions of an article are applied, e.g. headline • paragraphing affords sequence and shifts within the topic • discourse markers to sequence and structure, e.g. 'The scene moves to'; 'the scene switches' • direct speech is demarcated • parenthesis to add sporting context, e.g. 'Kare Adenegan (wheelchair racing)'.
Grammar/syntax (The rules that govern the structure of sentences; the relationships between words in sentences)	<ul style="list-style-type: none"> • grammar mostly conforms to Standard English • declarative forms predominate to fulfil informative/persuasive agenda • asyndetic listing, e.g. of dignitaries in the extended opening direct address • parallel syntax for emphasis, e.g. 'But we want more. / We want to change the entire world.' • triadic structures for rhetorical effect, e.g. 'blood, sweat and tears'; 	<ul style="list-style-type: none"> • grammar mostly conforms to Standard English • declarative forms predominate to fulfil informative/persuasive agenda • declarative forms to prefix direct speech and contextualise the speaker, e.g. 'Channel 4's Chief Marketing Officer Katie Jackson said:'. The use of colon is characteristic here • varied sentence structures to capture the voice and tone of the respective speakers, e.g. 'Bring it on, Paris!'

	<p>your skill, your strength, your determination.'</p> <ul style="list-style-type: none"> • contrasting pair to challenge preconceptions: 'Difference is a strength, not a weakness.' • past tense to convey past actions, attitudes and effects • present tense to convey current situation • conditional forms to convey potential, e.g. 'Your performances could change the fortunes of your lives.' • future tense to project certainty: 'they will change the lives of 1.2 billion forever.' • inclusive forms to convey the collective voice of the IPC and affiliated programmes in terms of action and ambition, e.g. 'We want more'; 'We will honour...' • contemporary phrasing, e.g. 'Bring it on, Paris' to broaden appeal • direct address of, e.g. dignitaries: 'Your Majesty'; athletes: 'Now is your moment' metaphor: 'From the bottom of my heart' to emphasise sincerity. 	<ul style="list-style-type: none"> • idiom to reflect voice, e.g. 'at the end of the day' • present tense to convey the visual content and sequence of the film, e.g. 'Friction watches on from his brash, gaudy car' • heavy premodification within compound/ complex structures to describe visual aspects, e.g. '... in a bright yellow sports car' • repetition and parallel syntax to construct the list of messages flashed on the screen that consolidate the message of the film, e.g. 'Gravity Doesn't Care About Disability/ Friction Doesn't Care About Disability. Personification is carried across here • this list opens and closes with 'Sport Doesn't Care About Disability' to emphasise and consolidate.
<p>Lexis/ semantics (Vocabulary and its meaning)</p>	<ul style="list-style-type: none"> • high-frequency lexemes for accessibility/relatability, e.g. 'fans'; 'sure' • low-frequency lexemes to concede to the formality of the ceremony or the high status of the dignitaries that constitute part of the 	<ul style="list-style-type: none"> • high-frequency lexemes for accessibility/relatability, e.g. 'stuffed' • low-frequency lexemes to add formality and credibility, e.g. 'caveat'; 'prowess' • semantic field of film/cinematography, e.g.

	<p>primary audience, e.g. 'transformative'; 'spearheaded'</p> <ul style="list-style-type: none"> • honorifics to acknowledge rank/status, e.g. 'Majesty'; 'Prime Minister' • names appended to some of these honorifics to personalise and target those present at the ceremony, e.g. 'Prime Minister Suga'; 'Governor Koike' • incorporation of Japanese lexis/phrasing as sign of respect, e.g. 'Arigato'; 'omotenashi' and to connect with the host audience • lexemes placed in opposition to counter preconceptions, e.g. 'strength' / 'weakness' • numerical data for scale/illustration, e.g. '15 per cent'; '1.2 billion' • positive lexemes applied to Paralympians: nouns, e.g. 'strength'; 'hero'; adjectives, e.g. 'amazing' • varied pronouns to narrate/inform or to convey collective experience/action. <p>a.</p>	<p>'montage'; 'voiceover'; 'lens'. The final example is used metaphorically</p> <ul style="list-style-type: none"> • capitalisation of the represented 'elements' to reflect their personification within the film: Gravity, Friction, Time • negative lexemes applied to the personified elements, e.g. adjectives: 'brash'; 'gaudy'; verbs, e.g. 'taunting'; 'cackling' • lexemes applied to the early encounters of the Paralympians with the elements link to some of the preconceptions about disability, e.g. adverb: 'helplessly' • this negative depiction is contrasted later as the Paralympians overcome the elements via skill and strength developed via dynamic verbs, e.g. 'powers'; 'storms'. <p>b.</p>
Social/cultural concepts and issues	<ul style="list-style-type: none"> • the potentially transformative power of sport in changing attitudes towards disability • the Paralympic movement and the global institutions that underpin it • Paralympians as elite athletes as opposed to 	<ul style="list-style-type: none"> • stereotypical attitudes towards disability • the potentially transformative power of sport in changing attitudes towards disability • the power of broadcasting to promote and challenge <p>d. Paralympians as elite athletes as opposed to</p>

	<p>those struggling to overcome disability</p> <p>c. the Paralympics as platform and catalyst for social change.</p>	<p>those struggling to overcome disability.</p>
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<p>Explore connections across data (AO4)</p> <p>Connections and contrasts can be made using any of the contextual, linguistic features and social/cultural concepts and issues outlined above. Connections can also be made on the broader issue of presentation of identity. Points made may include:</p> <ul style="list-style-type: none"> • both texts are clearly linked by the topic the Paralympic Games • both celebrate Paralympians as elite athletes • both highlight organisations that address issues related to disability and sport • these organisations are differentiated by scale and reach – Text A is global; Text B is essentially British • contexts differ but the essential drive for challenge and change is shared. <p>These are suggestions only. Accept any valid interpretation of the writers’ purposes and techniques based on different linguistic approaches.</p>

Please refer to the specific marking guidance when applying this marking grid.		
Level	Mark	AO1 = bullet points 1,2 AO2 = bullet points 3,4 AO3 = bullet points 5,6 AO4 = bullet point 7
	0	No rewardable material.
Level 1	1-7	Descriptive <ul style="list-style-type: none"> Knowledge of methods of language analysis is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. Knowledge of concepts and issues is limited. Uses a descriptive or narrative approach or paraphrases with little evidence of applying understanding to the data. Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. Makes no connections between the data.
Level 2	8-14	General understanding <ul style="list-style-type: none"> Uses methods of language analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. Summarises basic concepts and issues. Applies some of this understanding when discussing data. Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this description. Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts.
Level 3	15-21	Clear relevant application <ul style="list-style-type: none"> Applies relevant methods of language analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. Clear understanding of relevant concepts and issues. Clear application of this understanding to the data. Explains construction of meaning in data.

		<ul style="list-style-type: none"> • Makes relevant links to contextual factors and language features to support this explanation. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.
Level 4	22–28	Discriminating controlled application <ul style="list-style-type: none"> • Controlled application of methods of language analysis supported with use of discriminating examples. • Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Discriminating selection of a range of relevant concepts and issues. • Discriminating application of this understanding to the data. • Makes inferences about the construction of meaning in data. • Examines relevant links to contextual factors and language feature to support the analysis. • Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.
Level 5	29–35	Critical and evaluative <ul style="list-style-type: none"> • Critical application of methods of language analysis with sustained examples. • Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative selection of a wide range of relevant concepts and issues. • Evaluative application of this selection to the data. • Evaluates construction of meaning in data. • Critically examines relevant links to contextual factors and language features to support this evaluation. • Evaluates connections across data. Critically applies theories, concepts and methods to data.

Unit 1: Language: Context and Identity
Section B

AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.
Question number	Indicative content
2	<p>Candidates are expected to demonstrate their own expertise and creativity in the use of English.</p> <p>Features of candidates' writing on this task may include but are not limited to:</p> <ul style="list-style-type: none">• application of the conventions of a formal speech• awareness of the specified audience in the language choices made• predominantly Standard English lexis and grammar• varying syntax for effect• use of rhetorical and persuasive devices• adaptation of material from at least one of the texts in the Source Booklet <p>to generate a new and engaging text that is fit for the given purpose.</p>

Please refer to the specific marking guidance when applying this marking grid.

Level Mark

AO5 = bullet points 1, 2, 3

	0	No rewardable material.
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Writing is uneven. There are frequent errors and technical lapses. • Shows limited understanding of requirements of audience and function. • Presentation of data is formulaic and predictable.
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Writing has general sense of direction. There is inconsistent technical accuracy. • Shows general understanding of audience and function. • Some attempt to craft the presentation of data, with general elements of engagement.
Level 3	7–9	Clear, relevant application <ul style="list-style-type: none"> • Writing is logically structured. There are few lapses in clarity. • Shows clear understanding of audience and function. • Clear awareness of appropriate presentation of data, with some engaging and original elements.
Level 4	10–12	Discriminating, controlled application <ul style="list-style-type: none"> • Writing is effectively structured. Writing is consistently accurate. • Consistently applies understanding of audience and function. • Presents data in an original and consistently engaging manner.
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> • Writing is controlled and confident throughout. Writing is consistently accurate. • Demonstrates discriminating understanding of audience and function. • Crafts data in an assured and original response.