Pearson Edexcel

Mark Scheme (Results)

Pearson Edexcel GCSE
In English Language 2.0 (1EN2)
Paper 2: Contemporary Texts

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General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do, rather than be penalised for omissions.

- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.

- 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/indicative content will not be exhaustive. However, different examples of responses will be provided at standardisation.

- 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.

Marking guidance for levels-based mark schemes

How to award marks

The indicative content provides examples of how candidates will meet each skill assessed in the question. The levels descriptors and indicative content reflect the relative weighting of each skill within each mark level.

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens markers must use the guidance below and their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Statements relating to the treatment of candidates who do not fully meet the requirements of the question are also shown in the indicative content section of each levels-based mark scheme. These statements should be considered alongside the levels descriptors.

Markers should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Markers should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark. To do this, they should take into account how far the answer meets the requirements of the level:

- if it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level

- if it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level

- the middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

When a candidate has produced an answer that displays characteristics from more than one level, examiners must use their professional judgement to decide if they have covered enough of the higher-level descriptors to be awarded marks at the bottom of the mark range in that higher level. If that is not the case, then the higher mark in the lower level can be awarded.

Paper 2 – mark scheme

Qu. No	Question focus	Question Total	Assessment objectives					
			AO1	AO2	AO3	AO4	AO5	AO6
1	Identify information/ideas	1	1					
2	Analysis of language	6		6				
3	interpret information/ideas	1	1					
4	Analysis of language and structure	10		10				
5	Synthesise information from two texts	6	6					
6	Comparison of two texts presentation of ideas and perspectives	16			16			
7–8*	Imaginative writing task	40					24	16
Total for Paper 2		**80**	**8**	**16**	**16**	**0**	**24**	**16**

*optional choice

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Paper 2 – Mark Scheme

Section A: Reading

The use of slashes is to show alternative responses and the use of brackets is to show possible, but not required or expected, candidate responses.

All answers should be gained from reading, understanding and analysis of the unseen extracts, therefore do not credit any references that are based on other representations of the texts in other media, such as film or television adaptations.

Paper 2 may include texts in the first or third person. Candidates will engage with texts where the writer is the narrative voice and those where the writer is not.

Candidates are not expected to analyse the writer's ideas distinctly from the perspectives of the narrator and/or other characters, but only to consider, for example, how the character (including where this character is an 'I') is presented and to consider ideas as they are presented in the text.

Question number	Answer	Mark
1	**AO1** (identify explicit information and ideas) Accept any one thing the cyclist does to get away, from lines 3–9. Quotations and own words are acceptable. Candidates may identify the following things: • he 'changed up through the gears' (1) • he used the power of his bodyweight (to crush the pedals) (1) • he crushed the pedals (1) • he 'attacked with everything' he had (1) • he applied 30 seconds of effort (1) • he 'switched into time trial mode' (to control his power) (1) • he was controlling his power (1). Accept any other reasonable points.	**(1)**

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Question number	Indicative content
2	**AO2 (6 marks)** Reward responses that explain how the writer uses language to present his negative feelings in the given extract. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** - the writer uses descriptive phrases that suggest a loss of hope, such as 'probably be for nothing' and 'zero chances of success', suggesting he is feeling as if his attack was likely to be unsuccessful - the image of 'an attack' is used by the writer to portray his emotions at this time, suggesting to the reader a feeling that a risky breakaway is being attempted - a negative tone is implied through the phrase 'we had to plough on', suggesting an onerous task is being undertaken - pathetic fallacy is used to emphasise the writer's negative feelings. As it 'began to rain', he descends further into his mindset of hopelessness and fear that his efforts have all been for nothing - the metaphor 'ebbed away' helps the reader understand that the writer is beginning to feel his confidence disappear, suggesting a building sense of hopelessness during the race - he develops a feeling of negativity as he details how he is losing his ability to control his bike. The use of the negative phrase/metaphor 'had deserted me' suggests he cannot seem to control his bike - the writer portrays himself as someone who is desperate to be saved from the situation he finds himself in with the verb 'prayed' (religious imagery), helping the reader understand his feelings of wanting the ordeal to be over - negative vocabulary such as 'misery' and 'agony' are used towards the end of the extract, further reinforcing the feeling that he is having a difficult, painful experience in the race. Accept any other reasonable points.

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Question 2

Level	Mark	AO2 descriptor **Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology**
	0	No rewardable material.
Level 1	1–2	• Comment on the text and on the language used. • The use of references is valid, but not developed. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	• Explanation of the text and how language is used. • The selection of references is generally appropriate and relevant to the points being made. • Some use of relevant subject terminology used to support explanation.
Level 3	5–6	• Analysis of the text and how language is used. • The selection of references is discriminatory and clarifies the points being made. • Precise use of a range of relevant subject terminology to support analysis.

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Question number	Answer	Mark
3	**AO1** (interpret implicit information and ideas) Accept any reasonable way that the reader understands Clerfayt is in trouble from the extract. Candidates may identify one of the following ways that the reader understands Clerfayt is in trouble: • 'the rear wheels skidded' (1) • he is struggling to control the car as 'he fought it with the steering wheel' / 'the car jerked his arms around' (1) • the power of the car is causing physical damage as he 'felt tearing at his shoulder' (1) • the road seems to grow uncontrollably as it 'swelled gigantically into the glistening sky' (1) • the likelihood of crashing seems inevitable as it becomes 'impossible to avoid' the crowds watching the race (1) • 'the car was still out of control' (1) Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.	**(1)**

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Question number	Indicative content
4	**AO2 (10 marks)** Reward responses that analyse how the text uses language and structure to interest and engage the reader. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** • the writer describes the moment when Clerfayt passes the stands as 'flashes of colour and whiteness and light'. These broad descriptions, alongside the energetic verb 'flashes', will help to engage the reader as a sense of speed is established • the challenge the car presents to Clerfayt is presented by the metaphor 'the hot breath of the motor'; this emphasises the heat being generated as well as the image of the engine being like a breathing creature • the speed of travel is further enforced by the simile 'an insect that slammed like a bullet into his glasses'. This powerful description of the driver being hit by insects and other elements reinforces the pace that Clerfayt is driving at and the dangers the environment presents • descriptive language is used to show the roads as being difficult to navigate. The 'plunging' road describes a track that quickly descends, almost with little or no control • the simile 'like a giant swing' further emphasises the severe gradients in the road, helping readers imagine a difficult and challenging track • anthropomorphism describes how the car begins to lose control. As the car 'began to dance', readers will imagine a car skipping around the track in an uncontrolled way, suggesting Clerfayt is in danger • a crash seems inevitable as the car rapidly approaches the watching crowds. The simile used to describe these watching people, as dotted around 'like a country baker's cake with flies' emphasises how small the people seem at this moment • the speed at which Clerfayt is heading towards the crowd at the end is emphasised by the metaphor that describes the people that 'became giants', suggesting a rapid change from the 'flies' mentioned earlier. These contrasting images highlight the change in Clerfayt's view as he loses control • semantic fields of fire ('burning', 'flashes', 'blazing') and physical struggle ('fought', 'jerked', 'tearing') help to develop a tone of danger and challenge for Clerfayt. **Responses may include the following points about the structure of the text:** • the writer begins with a short, punchy sentence, 'The car roared off', to highlight the high-speed moment that the text begins, quickly dropping readers into the action • an exclamation mark is used as Clerfayt forcefully reminds himself 'don't strain the motor!' (imperative). This develops his nervousness about overdoing it at this point, causing damage to the car in his rush to catch Duval • an asyndetic list is used in the second paragraph to describe the environment that Clerfayt is racing through, suggesting that the obstacles seem never-ending • this complex sentence also helps to develop a sense of continuous movement or momentum, as Clerfayt chases Duval along the track • the repetition of the word 'dust' when describing the environment reinforces the idea that the driving conditions are hazardous • different sentence structures emphasise the cut and thrust of the overtaking manoeuvres. 'The cars raced along close together' provides a quick sense of the moment Clerfayt finds himself in. In contrast, the long sentences elongate time, presenting an almost slow-motion view of a fast overtaking manoeuvre

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	• the single sentence paragraph is used to highlight the moment when the car begins to lose control, focusing on the sudden moment of danger for Clerfayt. This contrast with the previous complex sentences reinforces the immediate challenge the driver now faces
	• the short sentence, 'He felt a tearing at his shoulder', placed amongst longer sentences that detail the imminent crash, helps to punctuate this moment for the reader, as they realise that not only is the car out of control, but Clerfayt is now physically compromised
	• the writer structures the extract to create a sense of building tension and drama, culminating in the suggestion that Clerfayt has pushed too hard and is about to crash. The final paragraph describes a loss of control of the vehicle, leaving readers to wonder if the crash is indeed inevitable and unavoidable.
	Accept any other reasonable points.

Question 4

Level	Mark	AO2 descriptor **Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology**
	0	No rewardable material.
Level 1	1–2	• Limited comment on the text and on the language and/or structure used to interest and engage readers. • The use of references is limited. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	• General comment on the text and on the language and/or structure used to interest and engage readers. • The selection of references is valid, but not developed. • Some use of relevant subject terminology used to support explanation. **NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2**
Level 3	5–6	• Explanation of the text and how language and structure is used to interest and engage readers. • The selection of references is generally appropriate and relevant to the points being made. • Some use of relevant subject terminology used to support explanation.
Level 4	7–8	• Exploration of the text and how language and structure is used to interest and engage readers. • The selection of references is detailed, appropriate and fully supports the points being made. • Use of a range of relevant subject terminology to support exploration.
Level 5	9–10	• Analysis of how language and structure is used to interest and engage readers. • The selection of references is discriminatory and clarifies the points being made. • Precise use of a range of relevant subject terminology to support analysis.

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Question number	Answer
5 V1.1	**AO1 (6 marks)** **Candidates must draw on BOTH texts to access marks.** **Candidates must give three separate ways the experiences in the race are similar supported by evidence from both texts to access Level 3.** **Summaries may include the following similarities:** • both racers are using vehicles, a cycle in Text 1 and a car in Text 2 • both competitors are pushing their limits as they experience racing. In Text 1, the cyclist 'attacked with everything (he) had', while in Text 2 the racer reminds himself 'don't strain the motor!' • both are using the gears on their vehicles to help them win. In Text 1, the writer 'changed up through the gears.' In Text 2, Clerfayt does something similar by 'Shifting, shifting' through the car's gears • both are aware of the other competitors. In Text 1, the writer states that he 'looked under my arm and saw that nobody was following'. In Text 2, Clerfayt notices the 'spiderlike insect' ahead is his rival Duval • both races are happening in hilly or mountainous areas. In Text 1, the writer begins to 'drop behind on the descents', while in Text 2, the road 'plunged down once more from the height of Polizzi' • both competitors are facing difficulties in the race. Text 1 describes the cyclist as struggling to 'handle (the) bike on the slippery Catalan coastal roads'. In Text 2, the writer tells us that the car was 'skidding and thumping' as Clerfayt loses control • both racers are in pain due to their exertions. In Text 1, the cyclist describes 'the agony' he is in, while in Text 2, Clerfayt 'felt a tearing at his shoulder'. Accept any other reasonable points.

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Question 5

Level	Mark	AO1 descriptor
		Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities. • Limited synthesis of evidence from different texts. • Limited use of textual evidence to support synthesis.
Level 2	3–4	• Sufficient (three) and mostly distinct selection of similarities. • Clear synthesis of evidence from different texts. • Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.
Level 3	5–6	• Sufficient (three) and fully distinct selection of similarities. • Precise synthesis of evidence from different texts. • Appropriate and relevant textual selection of evidence to support synthesis.

Additional guidance

The descriptors in bullet point one refer to the number of similarities selected by candidates (in/sufficient) and the extent to which these are distinct (repetitive, mostly distinct, fully distinct).

The descriptors in bullet two refer to the relative quality of the synthesis undertaken by the candidate (limited, clear, precise).

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Question number	Indicative content
6	**AO3 (16 marks)** **Candidates must draw on BOTH texts to access marks.** Reward responses that compare how each writer presents ideas and perspectives about people taking part in competitive races. Candidates may have compared the following: • the types of sport being competed in • how competitors face challenges or struggles • how the thoughts and feelings of the people involved are presented • the different ways people deal with competition • how experiences differ through the texts. **Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:** • both competitions are races. In Text 1, the writer mentions 'professional racing' in the first line of the text, along with references to 'riders' and the 'peloton'. In Text 2, the writer makes various references to the motor race, including 'the only straight stretch of the race' • the texts both describe the competitors as focused on their tasks, suggesting a commitment to their goals. In Text 1, the writer states that 'you have to commit and show utter conviction' in the sport of professional racing. In Text 2, the writer states that Clerfayt sees 'only the road, the blazing blue sky, and the spot on the horizon (his competitor)', suggesting the driver's focus is only on the task ahead • both competitions are taking place in environments that are creating additional challenges. In Text 1, the writer describes how the rain is adding to the difficulties he faces as his 'ability to handle (his) bike on the slippery… roads' begins to disappear. In Text 2, the race is taking place in an environment with 'rising and descending curves' and 'dust, more dust', suggesting that Clerfayt is having to overcome additional problems • both texts suggest physical struggles during the races. In Text 1, the writer describes his 'body, screaming at [him] to stop', illustrating someone pushing themselves to the limit. In Text 2, the writer describes Clerfayt as having to deal with 'the hot breath of the motor, burning feet', painting a picture of someone dealing with temperatures that are uncomfortable and painful. **Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:** • both texts are described from different perspectives. Text 1 is written in the first person, providing a more personal perspective of the challenges faced alongside a sense of looking back and putting events in context. In Text 2, a third person perspective is used, allowing the readers to observe Clerfayt in his dangerous pursuit of his competitor • while both texts describe people taking part in a race, the type of race is different. In Text 1, the writer is participating in a cycle race, as indicated by the multiple mentions of the mode of transportation, such as when he crushed 'the pedals'. In Text 2, the writer describes Clerfayt taking part in a motor race, detailed by references such as him wanting to avoid straining 'the motor' • the texts describe people attempting different things in their races. In Text 1, the writer has made a breakaway and is attempting to stay ahead of the peloton, illustrated by his close monitoring of the gap as it 'came down to two minutes'. In Text 2, Clerfayt is attempting to catch up with his main competitor, describing how 'Bit by bit, he gained ground' on the race leader in the distance

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	• the competitors seem to be handling the situations they find themselves in differently. In Text 1, the writer describes 'an attack', alongside various moments when the writer seems to be feeling negative about his choices. In Text 2, Clerfayt shows little emotion and is focused only on his task to catch Duval • both have different experiences towards the conclusion of the extracts. In Text 1, the writer ends with the statement 'I began to feel replenished', suggesting he has begun to feel more positive about his situation. In contrast, Text 2 ends with a feeling of foreboding as the writer suggests a crash is about to occur as the crowds of people 'seemed impossible to avoid'. Accept any other reasonable points.

Question 6

Level	Mark	AO3 descriptor **Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts**
	0	No rewardable material.
Level 1	1–3	• Comparison between the texts is limited. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references from texts is limited.
Level 2	4–6	• The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references across both texts is valid, but not developed.
Level 3	7–10	• 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 across both texts is appropriate and relevant to the points being made.
Level 4	11–13	• The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives including how the 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	14–16	• The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. • References are balanced across both texts, they are discriminating, and clarify the points being made.

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Section B: Writing

Question number	Indicative content
7	**AO5 (24 marks), AO6 (16 marks)** **Purpose**: to write a real or imagined piece using the opening line provided. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. **Audience**: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **Form**: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with the introduction provided, 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. **Responses may:** • write about a moment they were brave • write about a time they had to prove themselves • write about taking part in a competitive event • make reference to the ideas mentioned in the unseen texts, for example trying to win a race. Accept any other reasonable points.

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Question number	Indicative content
8	**AO5 (24 marks), AO6 (16 marks)** **Purpose:** to write a real or imagined piece about a time you, or someone you know, took part in a competition. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **Form:** the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction provided, 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. **Responses may:** • write about taking part in a team event, game or sport • write about entering a competition • write about their emotions when winning a competition • describe their emotions when losing a competition. NB: candidates do not have to use the images provided and candidates should not be penalised for not using these images or ideas from them. Do not credit simple descriptions of the given images that do not address the requirements of the question. Accept any other reasonable points.

Level	Mark	AO5 descriptor **Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences** **Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts**
	0	No rewardable material.
Level 1	1–4	• Limited ability to communicate clearly, effectively, and imaginatively. • Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• Some ability to communicate clearly, effectively, and imaginatively. • Shows an awareness of audience and purpose, with straightforward use of tone, style and register. • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	• Clear ability to communicate clearly, effectively, and imaginatively. • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	• Secure ability to communicate clearly, effectively, and imaginatively. • Organises material for particular effect, with effective use of tone, style and register. • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	• Sophisticated ability to communicate clearly, effectively, and imaginatively. • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 descriptor **Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation**
	0	No rewardable material.
Level 1	1–4	• Uses basic vocabulary, often misspelled. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. • Limited holistic use of grammatical features, such as vocabulary and/or spelling, for clarity, purpose and effect.
Level 2	5–7	• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with control, creating a range of sentence structures, including coordination and subordination. • Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.
Level 3	8–10	• Uses a varied vocabulary and spells words containing irregular patterns correctly. • Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect. • Sound ability to write for clarity, purpose and effect.
Level 4	11–13	• Uses a wide, selective vocabulary with only occasional spelling errors. • Positions a range of punctuation for clarity, managing sentence structures for deliberate effect. • Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.
Level 5	14–16	• Uses an 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. • Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.

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