

Mark Scheme

Summer 2017 (adapted for first assessment 2019)

Pearson Edexcel GCSE (9–1) in
English Language (1EN0)

Paper 2: Non-fiction and
Transactional Writing

NB: this is an updated version of the mark scheme where Question 2 and Question 5 have been amended to match the revised format for first assessment 2019.

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 judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- 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 – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- 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
- 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 Assessment Objective described in the 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
- Indicative content is exactly that – it consists of 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 fulfill the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfills the requirements of the question.

The table below shows the number of raw marks allocated for each question in this mark scheme.

Questions	Assessment Objectives						Total marks
	AO1	AO2	AO3	AO4	AO5	AO6	
Question 1	2						2
Question 2	2						2
Question 3		15					1
Question 4	1						1
Question 5	1						1
Question 6				15			1
Question 7a	6						6
Question 7b			14				14
Question 8 or 9					24	16	40

Section A: Reading

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
1	Accept any two of the following answers, based on lines 1–5, for example: <ul style="list-style-type: none">• she is (particularly) sensitive to the cold (1)• she is running a (constant) temperature (1)• the blankets are thin/symbolic (1).	(2)

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
2	Award 1 mark for a valid example from lines 15–18, up to a maximum of 2 marks, for example: <ul style="list-style-type: none">• address book (1)• toothpaste (1)• red socks (1).	(2)

In responses to the question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 3 or above, where analysis of both language and structure is required.**

Question Number	Indicative content
3	<p>AO2, 15 marks</p> <p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> the use of personal pronouns: repetitive use of 'you' when referring to herself creates a sense that the events are impersonal, even though they are the writer's memories the language used gives the reader a sense of power and formality in that the surname is used for the officer 'Podust', but the first name is used for 'Natasha' the verbs used show the lack of choice in the situation: 'must be' is repeated, 'don't', 'won't' language of power and control is used to show the negative circumstances: 'prisoner', 'removed', 'confiscated', 'on report', 'forfeit', 'risk', 'regulations' the writer emphasises difficulty by repeating the idea of trying: 'Try to...', 'You could try', 'try to fit it...' use of mathematical language conveys the sense of limitation: 'two', 'one', 'maximum', 'minimum', 'thirty by thirty by seventy centimetres'; this contrasts with the range of possessions mentioned in the lists and the more generic terms like 'a couple' and 'a few' the writer frequently uses the conjunction 'and', which suggests expanse and continuation; this contrasts with the limitations of space adjectives are used to show the negativity, lack of space and freedom: 'tight', 'barest', 'treacherous' limitation is seen in the use of descriptions such as 'crammed', 'tight squeeze', 'barest essentials', 'Virtually impossible' colloquial language is used to suggest the writer is talking to someone she knows and is relaxed with: 'my readers', 'nearest and dearest', 'What on earth for?' <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> the use of the polite command 'Try to picture it...' suggests the telling of a story; this contrasts with the use of commands to reflect the sense of powerlessness that comes with incarceration: 'Don't forget', 'Put that toothpaste back', 'Now take a look' use of lists contrasts the amount of possessions people have with the space available: 'letters, tooth powder, clothes and the like', 'five books, letters, photographs of your nearest and dearest' the extract uses (tag) questions to engage the reader in thinking about how they would react in the situation: 'aren't you?', 'why are you packing those red socks?', 'You're taking a tracksuit?', 'isn't it?' the use of parenthesis creates impact: it separates the phrase to show the isolation from family and friends the use of sentences beginning with conjunctions shows some informality as if the reader and writer have a close relationship: 'And why...', 'And now...' short sentences are used to show a conversational tone: 'What on earth for?', 'To do exercises?'

Question Number	Indicative content
3 (contd.)	<ul style="list-style-type: none"> • some sentences start in a positive way but then use 'but' to create negativity • there are some truncated sentences which connect with the idea of saving space: 'Forget about...', 'Better just...', 'Better not...', 'Stow it away...'.

Level	Mark	AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> Limited comment on the text. Identification of the language and/or structure used to achieve effects and influence readers. The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> Comment on the text. Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</p>
Level 3	7–9	<ul style="list-style-type: none"> Explanation of the text. Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> Exploration of the text. Exploration of how both language and structure are used to achieve effects and influence readers, 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	13–15	<ul style="list-style-type: none"> Analysis of the text. Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. The selection of references is discriminating and clarifies the points being made.

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
4	<p>Accept any reasonable answer based on lines 20–27.</p> <p>Quotations and candidate's own words are acceptable.</p> <p>For example:</p> <ul style="list-style-type: none"> • 'be realistic' • ensure you have some plastic boxes to put things in • 'get some plastic boxes and start half a year before the move' • give yourself plenty of time before you plan to move • 'Categorise things as pure rubbish or charity-shop and jumble-sale' • find family and friends who are setting up home and pass items on to them • find 'children, nephews, nieces or friends' offspring' who are setting up on their own, and 'ply them with your unwanted furniture, curtains, crockery and kitchen equipment'. 	(1)

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
5	<p>Award the mark for a valid phrase from lines 5–9, for example:</p> <ul style="list-style-type: none"> • no one needs four copies of The Mayor of Casterbridge • wardrobes full of random oddities • no one needs three snorkel sets. 	(1)

Question Number	Indicative content
6	<p data-bbox="418 247 630 279">AO4, 15 marks</p> <p data-bbox="418 310 1385 369">Reward responses that evaluate how successfully the writer shows positivity about moving to a smaller house.</p> <p data-bbox="418 401 1377 459">References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p data-bbox="418 491 722 522">Responses may include:</p> <ul data-bbox="427 525 1422 1371" style="list-style-type: none"> • the opening of the extract indicates that the events described are from the writer's own words, showing that this is a shared and personal account; this creates an authenticity of experience; however, the personal view of the writer may not be shared by all readers who may see it as unrealistic • the opening of the extract is celebratory, which suggests that the experience has been positive • the effect of the 'junk' is shown in negative terms, which is effective in emphasising the positives of downsizing: 'sprawling vagueness', 'hardly noticed', 'dusty, random' • she refers to her new home as small and limited in space: 'small but shipshape ... tiny downstairs room'. The fact that she is honest about the space means that the reader feels that downsizing is possible • the writer's conscious crafting of the extract demonstrates the development of the theme from 'We did it!', to the ways that the reader can too, to the positive impact: 'you rediscover long-forgotten treasures' • the way the writer crafts the extract to show how others can achieve the positive impact of downsizing is effective: 'many of the lessons we learned apply to anyone' • the piece is effectively structured using the extended metaphor of the home and its possessions as living, breathing things: this shows the positivity of downsizing as this causes them to 'spring back to life' • the writer structures the piece to move from her celebration of the achievement of downsizing, to the expanse and randomness of the home situation, to the positive effects of downsizing: 'the rediscovery of treasures'. This shows that the negatives are outweighed by the positives • the positivity is ultimately seen in the rediscovery of early married life. This suggests youth and a sense of something beginning: 'It's more like being newlyweds again'.

Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual reference
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> • Comment on ideas, events, themes or settings. • Straightforward opinions with limited judgements are offered about the text. • The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none"> • Explanation of ideas, events, themes or settings. • Informed judgement is offered about the text. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> • Analysis of ideas, events, themes or settings. • Well-informed and developed critical judgement is offered about the text. • The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none"> • Evaluation of ideas, events, themes or settings. • There is a sustained and detached critical overview and judgement about the text. • The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

Question Number	Indicative content	
7(a)	<p>AO1, 6 marks</p> <p>Students must draw on BOTH texts to access marks.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both writers make sure they have some significant mementos despite having little space. Text 1 refers to 'five books, letters, photographs of your nearest and dearest', while in Text 2 the writer keeps 'our huge collages of holidays or schooldays ... in a big, safe art folder' • both texts show that the writers have to leave some emotional attachments behind – Text 1 shows the writer can only keep limited photographs and has to leave her address book behind, while in Text 2 the writer says: 'We defied sentiment' • both writers have to be creative with limited resources. In Text 1 the writer suggests that things can be hidden away: 'Stow it away somewhere safe'; 'You could try secreting a few more things'. The writer in Text 2 has been creative in finding ways of having people to stay in a small space: 'one classy fold-up, a moderately upmarket camp-bed', 'we've put a shepherd's hut in the garden for when the spare room and sofabed are full' • in both texts there is a suggestion of the writers trying to hide things. In Text 1 the writer suggests items can be hidden away but they may be confiscated. Similarly in Text 2 the writer comments that she has 'sneaked' in items: 'To my husband's despair' • both writers show the importance of tidiness in a small space. Text 1 comments on how the 'lockers have two shelves and one drawer' to keep things organised and Text 2 looks at how 'There'll still be somewhere to bung what's left' • both writers offer advice to their readers: in Text 1 the writer tells the reader what will be confiscated and what should be hidden and in Text 2 the writer gives advice on downsizing: 'get some plastic boxes and start half a year before the move. Categorise things as pure rubbish or charity-shop and jumble-sale' • both writers consider luxuries and necessities. In Text 1 the writer talks about luxuries like books and photographs and essentials like underwear and towels; in Text 2 the writer indicates that luxuries are 'pictures, objects, photos and nice jugs' and essentials are 'sofabed' and 'camp-bed' • both writers give the reader a sense of the size of the space they have: in Text 1 the writer identifies the space as 'thirty by thirty by seventy centimetres' and in Text 2 the writer tells us that 'You can't cram a quart into a pint pot'. 	
Level	Mark	AO1: Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Limited understanding of similarities • Limited synthesis of the two texts • The use of evidence is limited.
Level 2	3–4	<ul style="list-style-type: none"> • Sound understanding of similarities • Clear synthesis of the two texts • The selection of evidence is valid but not developed and there may be an imbalance.
Level 3	5–6	<ul style="list-style-type: none"> • Detailed understanding of similarities • Detailed synthesis of the two texts • The selection of evidence is appropriate and relevant to the points being made.

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence in the response analysing each text, and comparing the texts, to reward responses.

Responses that are unbalanced will not be able to access Level 3 or above, where explanation of writers' ideas and perspectives is required alongside a range of comparisons between texts.

Question Number	Indicative content
7(b)	<p>AO3, 14 marks</p> <p>Reward responses that compare how each writer presents the importance of possessions.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both show how changes in their circumstance impact on attitudes towards possessions. In Text 1 the writer is a prisoner, whereas the writer in Text 2 has moved from a large space into a small space • the texts have different reasons for changes in possessions: in Text 1 the writer is forced to give up some possessions whereas the writer in Text 2 gives up some possessions by choice • both texts use a mix of formal but mainly informal language. While both extracts are on serious topics, both writers manage to create some humour or use irony • both texts are mainly about feelings. Both writers use a lot of personal pronouns, for example in Text 1 the writer uses 'you' to suggest that she is distancing herself from this as her experience, whereas the writer in Text 2 uses 'I' and 'we' to show a personal, shared experience and also 'you' to involve the reader • both show experiences when under pressure: of incarceration and lack of power in Text 1, a change in living arrangements by choice in Text 2. The texts are different as Text 1 is forced, whereas Text 2 is chosen • both talk about the impact of their changing possessions on others. In Text 1 the writer uses the reader as an imaginary prisoner and how they might cope without possessions, whereas the writer in Text 2 talks of the impact on family and friends coming to stay • both writers give practical advice to the readers: Text 1 to the reader on what possessions should be taken and what will be confiscated and Text 2 to the readers on how to declutter possessions • both show how personal, sentimental possessions are important in their situations. In Text 1 the writer emphasises the importance of letters and photographs; similarly the writer in Text 2 talks about 'Family archives, old letters, children's primary school drawings, treasured toys' • both show the importance of choice in possessions but this contrasts given the context of the text. In Text 1 the writer is forced to limit possessions due to certain items being confiscated, whereas the writer in Text 2 is able to choose which items can be recycled or given away • both texts are personal about possessions but the comments are used in different ways - one uses the experience to emphasise the limitations of the situation, the other to emphasise the positive experience of downsizing.

Level	Mark	AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • 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	3–5	<ul style="list-style-type: none"> • 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. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</p>
Level 3	6–8	<ul style="list-style-type: none"> • 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	9–11	<ul style="list-style-type: none"> • 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	12–14	<ul style="list-style-type: none"> • 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.

Section B: Transactional Writing

Question Number	Indicative content
8	<p>A05, 24 marks A06, 16 marks</p> <p>Purpose: to write an article for a magazine to inform.</p> <p>Audience: the writing is for a general readership. Candidates may choose which magazine they are writing for and some may adopt a more informal style. The focus is on communicating ideas about prized possessions. This can involve a range of approaches.</p> <p>Form: the response should be set out as an article for a magazine using organisational features. Some candidates may use stylistic conventions of an article such as subheadings or occasional use of bullet points. Candidates do not have to include features of layout like columns or pictures. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none">• comment on possible possessions the writer has that may be prized, for example these could be linked to family, relationships, school or work, hobbies or interests• discuss what the key elements of the possessions are, for example where they were received/purchased, who they came from, how long the possession has been owned• explain why the possession is prized: for example the memories of people such as friends and family, times such as holidays, events, places such as school or work.

Question Number	Indicative content
9	<p>AO5, 24 marks AO6, 16 marks</p> <p>Purpose: to write a speech to advise and inform.</p> <p>Audience: the writing is for the candidate's peers. The focus is on communicating ideas about how to be organised. This can involve a range of approaches. There should be an attempt to engage and influence the audience.</p> <p>Form: the response should be set out as a speech using organisational features. Some candidates may use stylistic conventions of a speech such as direct address, rhetorical questions or anecdote. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • explain what being organised means: this could be coordination, time management, tidiness, planning • consider what the advantages and disadvantages of being organised are. Advantages could be being on time, getting things done, feeling calmer and less stressed, saving time. Disadvantages could be lack of spontaneity or flexibility, spending more time getting organised than doing essential tasks • suggest things that people can do to keep themselves organised and why these may be useful: prioritising to make sure important things are done, making lists to organise tasks, tidying up to get rid of clutter, having a schedule or calendar.

A05 <ul style="list-style-type: none"> • 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 		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> • provides no rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • offers a basic response, with audience and/or purpose not fully established. • expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> provides no rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> uses basic vocabulary, often misspelled. uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–6	<ul style="list-style-type: none"> 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.
Level 3	7–9	<ul style="list-style-type: none"> 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.
Level 4	10–12	<ul style="list-style-type: none"> 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	13–16	<ul style="list-style-type: none"> 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.