

Please check the examination details below before entering your candidate information

Candidate surname	Other names
-------------------	-------------

Centre Number	Candidate Number
<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>

Pearson Edexcel Level 1/ Level 2 GCSE (9-1)

Time 1 hour 55 minutes

Paper
reference

1EN2/02

English Language 2.0

PAPER 2: Contemporary Texts

You must have:

Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour and 10 minutes on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

P72598A

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1/1/1/



Pearson

SECTION A

Reading

You should spend about 1 hour and 10 minutes on this section.

Read Text 1 in the Source Booklet and answer Questions 1–2.

Write your answers in the spaces provided.

- 1** From lines 3–9, identify **one** thing the cyclist does to try to get away from the other riders.

.....

(Total for Question 1 = 1 mark)

- 2** Read this extract.

All our efforts would probably be for nothing, yet at the same time we were live on television, our sponsors and the world were watching, and we were now under obligation to race. So we had to plough on. But we were in an attack with close to zero chances of success. I was furious with my impetuosity, angry for allowing my emotions to lead me into such a hopeless situation.

The gap came down to two minutes and it began to rain. Now my confidence ebbed away. I started to drop behind on the descents and in the corners. For some reason my ability to handle my bike on the slippery Catalan coastal roads had deserted me. I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony.

In the extract, how does the writer use language to show his negative feelings about the situation he is in?

Use examples from the extract and relevant subject terminology.

(6)

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.

(Total for Question 2 = 6 marks)



Read Text 2 in the Source Booklet and answer Questions 3–4.

Write your answers in the spaces provided.

3 Read this extract.

Clerfayt caught it, but the rear wheels skidded on him again; he fought it with the steering wheel, then a curve appeared ahead of him, dotted with people like a country baker's cake with flies. The car was still out of control, skidding and thumping. Clerfayt shifted on the short stretch that still remained before the curve. He stepped on the gas, but the car jerked his arms around. He felt a tearing at his shoulder; the curve swelled gigantically into the glistening sky; the number of people tripled, and they, too, swelled, they, too, became giants, till it seemed impossible to avoid them.

From the extract, identify **one** way the reader understands that Clerfayt is in trouble.

.....
.....

(Total for Question 3 = 1 mark)

4 The writer presents an exciting event.

How does the writer try to interest and engage the reader?

You should include:

- the writer's use of language
- the writer's use of structure
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(10)

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 2 5 9 8 A 0 5 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 4 = 10 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 5 = 6 marks)



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

6 Compare the writers' ideas and perspectives about competitive races.

You should compare the:

- main ideas
- points of view
- presentation of these ideas and views.

Use examples from both texts to support your comparison.

(16)

Handwriting practice area consisting of 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 2 5 9 8 A 0 1 1 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



P 7 2 5 9 8 A 0 1 3 2 4

SECTION B

Writing

Answer ONE question in this section. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

***7** Write an imaginative piece that starts with the line:

‘This was my moment.’

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 7 = 40 marks)

OR

***8** Write about a time when you, or someone you know, took part in a competition.

Your response could be real or imagined.

You **may** wish to base your response on one of the images on page 15 or use any ideas of your own.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 8 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 16

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



(Image credit: PAL)



(Image credit: PAL)



P 7 2 5 9 8 A 0 1 5 2 4

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 7** **Question 8**

Plan your answer to Section B here:

Write your answer to Section B here:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 2 5 9 8 A 0 1 7 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



P 7 2 5 9 8 A 0 1 9 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Area with horizontal dotted lines for writing.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS



P 7 2 5 9 8 A 0 2 1 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



P 7 2 5 9 8 A 0 2 3 2 4

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Time 1 hour 55 minutes

Paper
reference

1EN2/02

English Language 2.0

PAPER 2: Contemporary Texts

Source Booklet

Do not return this Booklet with the Question Paper.

Advice

- Read the texts before answering the questions in Section A of the Question Paper.

Turn over ►

P72598A

©2022 Pearson Education Ltd.

Q:1/1/1/1/1/1/1/




Pearson

SECTION A

Reading

Read Text 1 (non-fiction) below and then answer Questions 1–2 on the Question Paper.

In this edited extract from his autobiography, David Millar, a successful British cyclist who worked for one of the top racing teams in world cycling, describes his experience competing in a cycle race in Spain.

When you take on a lone attack in professional racing, you have to commit and show utter conviction. There are no half measures.

So I changed up through the gears, used the power of my bodyweight to crush the pedals and attacked with everything I had. My body, screaming at me to stop, was overruled.

5

After about 30 seconds of effort, I looked under my arm and saw that nobody was following me. I switched into time trial mode, controlling my power so that I could continue for the next quarter of an hour, until a decent gap formed and hopefully an elite group of riders, capable of sharing the pace, were bridging up to me.

The reality was that my attack backfired. Everybody was so wrecked and so happy to see me go that they relaxed. Only two other riders, two of the strongest French pros, broke free. But I knew that however hard we rode, three of us were not going to get to Barcelona ahead of a pursuing peloton¹.

10

Behind us, the peloton regrouped. One by one the riders, dropped during those crazy 30 minutes on the corniche², reattached themselves to the back of an ever-growing bunch. They would take a breather, snack on something, have a drink, talk tactics. Once rested, tactical decisions would be made based on the race situation.

15

All our efforts would probably be for nothing, yet at the same time we were live on television, our sponsors and the world were watching, and we were now under obligation to race. So we had to plough on. But we were in an attack with close to zero chances of success. I was furious with my impetuosity, angry for allowing my emotions to lead me into such a hopeless situation.

20

The gap came down to two minutes and it began to rain. Now my confidence ebbed away. I started to drop behind on the descents and in the corners. For some reason, my ability to handle my bike on the slippery Catalan coastal roads had deserted me. I prayed the peloton would reel us in and put us out of our misery rather than prolonging the agony.

25

But cycling plays with the mind. One moment you can be in a pit of despair, the next, spirits lifted by some barely perceptible positive sensation, buoyed by optimism. 30 kilometres from Barca, the rain started to fall more heavily than it had all day, and as the downpour intensified, I began to feel replenished.

30

Glossary

¹peloton – the main group of riders in a race

²corniche – a road cut into the side of a cliff



Read Text 2 (fiction) below and answer Questions 3–4 on the Question Paper.

In this edited extract from a novel, a racing driver called Clerfayt is taking part in a motor race in Italy. At this point in the race, Clerfayt is closing in on his main competitor, Duval.

The car roared off. Careful, Clerfayt thought, don't strain the motor! The stands were flashes of colour and whiteness and light; then there was only the road, the blazing blue sky, and the spot on the horizon that must be dust and Duval with his car.

The stretch climbed for four hundred yards. The mountain range of the Madonie, citrus orchards, the flickering silver of olive groves, curves, hairpin turns, flying road gravel, the hot breath of the motor, burning feet, an insect that slammed like a bullet into his glasses, cactus hedges, rising and descending curves, cliffs, rubble, mile after mile; then, grey and brown, the old fortress city of Caltavuturo, dust, more dust, and suddenly a spiderlike insect: a car. 5

Clerfayt was faster on the curves. Bit by bit, he gained ground. Ten minutes later, he recognised the car; it had to be Duval. 10

The cars raced along close together. Clerfayt waited tensely until the road began climbing in sweeping curves, where he could see ahead. He knew that a broad curve was coming along soon. Duval took it wide on the outside, to prevent Clerfayt from passing him on the right and to cut across the middle of the curve. Clerfayt had counted on that; he cut the curve in front of Duval, shooting past him on the inside. The car skidded, but he caught it; surprised, Duval slowed for just a second, and Clerfayt was past. 15

Seconds later, the road plunged down once more from the height of Polizzi, dropped in curve upon curve, and the car with it. Shifting, shifting – on this course, the one who shifted best would win. Down it went into the valley and immediately thereafter up again into a lunar landscape, then down again, like a giant swing, until near Collesano the palms began anew, the flowers, the greenness, and the sea. At Campofelice came the only straight stretch of the race – five miles of it along the beach. 20

In the next round, the car began to dance.

Clerfayt caught it, but the rear wheels skidded on him again; he fought it with the steering wheel, then a curve appeared ahead of him, dotted with people like a country baker's cake with flies. The car was still out of control, skidding and thumping. Clerfayt shifted on the short stretch that still remained before the curve. He stepped on the gas, but the car jerked his arms around. He felt a tearing at his shoulder; the curve swelled gigantically into the glistening sky; the number of people tripled, and they, too, swelled, they, too, became giants, till it seemed impossible to avoid them. 25 30

BLANK PAGE

Source information

Total text word count: 859 words

Text 1: extract taken from 'Racing Through the Dark: The Fall and Rise of David Millar', David Millar in collaboration with Jeremy White, Orion Publishing Group Limited 2009

Text 2: extract taken from 'Heaven has no Favourites', Erich Maria Remarque, Random House, V3/1 1961

