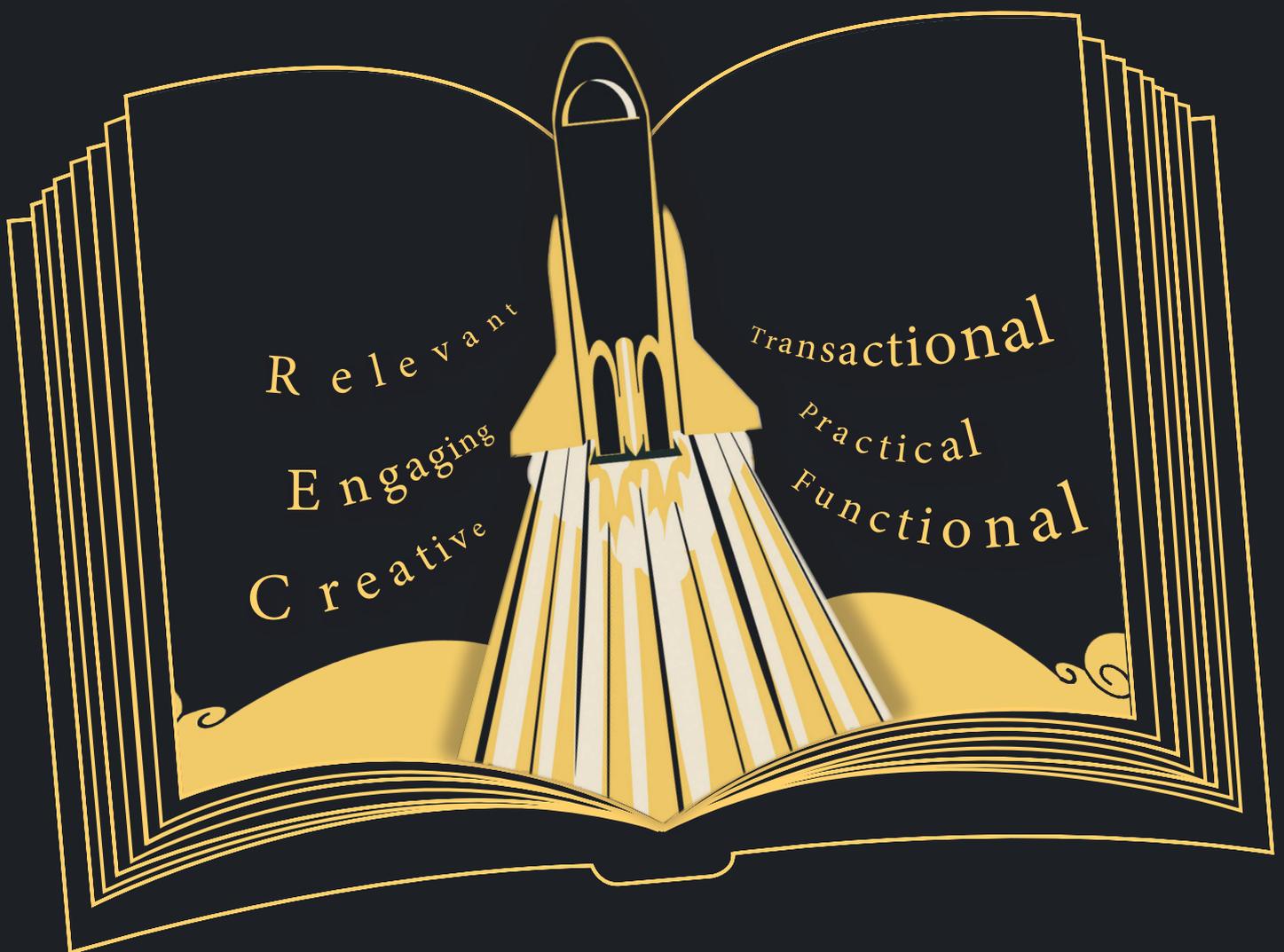


GCSE (9–1) English Language 2.0



Specimen Paper - Set 1

Pearson Edexcel GCSE (9–1) English Language 2.0 (1EN2)

First certification June 2022

Issue 3

Edexcel, BTEC and LCCI qualifications

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Summary of Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Language 2.0 EAMs Set 1 Issue 3 changes

Summary of changes made between previous issue and this current issue	Page number
<p>Paper 1 – mark scheme Section A: Reading – Question 2 and Question 5</p> <p>The AO4 mark grids have been amended – the first two bullet descriptors for Level 2 have been changed. The focus is on clear explanation and clear evaluation and judgements.</p>	29 and 33
<p>Paper 1 – mark scheme Section A: Reading – Question 4(b)</p> <p>We have added the following end rubric: <i>'Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.'</i></p>	32
<p>Paper 2 – mark scheme Section A: Reading – Question 3</p> <p>We have updated the end rubric to now read: <i>'Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.'</i></p>	65
<p>Paper 1 and Paper 2 – mark schemes Section B: Writing – Question 7 and Question 8</p> <p>The AO6 mark grid has been amended – the last bullet descriptor for each level has been updated and now focuses on the 'use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.'</p>	38 and 76

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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Introduction

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) English Language 2.0 is designed for use in schools and colleges. It is part of a suite of GCSE qualifications offered by Pearson.

These specimen assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessments students will take.

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.
- When a candidate writes more points than required by the questions, the examiner will mark in order of appearance up to the number of points required by the question.
- 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 students will meet each skill assessed in the question. The levels descriptors and indicative content reflect the relative weighting of each skill within each mark band.

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 students 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.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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

Specimen assessment material for first assessment June 2022

Time 1 hour 55 minutes

Paper
reference

1EN2/01

English Language 2.0

PAPER 1: Non-Fiction Texts

You must have:
Source Booklet

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 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 ►

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SECTION A

Reading

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

Read Text 1 in the Source Booklet provided and answer Questions 1–3.

Write your answers in the spaces provided.

1 Identify **four** different types of jobs at the circus.

1

2

3

4

(Total for Question 1 = 4 marks)

2 In lines 1–14 the writer tries to build up excitement by describing the circus.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 1–14.

(6)

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 3 = 8 marks)

Read Text 2 in the Source Booklet provided and answer Questions 4–6.

Write your answers in the spaces provided.

4 (a) From lines 11–19, identify **two** things the animals do.

(2)

1

2

(b) Read this extract.

There are wire-walkers, rope-dancers, conjurers, jugglers, and acrobats of every kind – in fact, everything which may be found in an ordinary show is to be found in the highest perfection, and multiplied two or three times over, in the “the Greatest Show on Earth”. One of the most popular performances is that of the brilliant horse-man who rides and drives five horses over hurdles with the most consummate ease; while among the “side-shows” Jumbo, the elephant, looking as life-like as stuffing can make him, attracts great attention – more, even, than is accorded to his gigantic, living rival, Fritz, “the tallest living elephant on earth”.

From the extract, identify **two** reasons why this show might be better than any other.

(2)

1

2

(Total for Question 4 = 4 marks)

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(Total for Question 5 = 6 marks)

6 For this question refer to the whole of Text 2.

'In my view, this text makes me think that the circus is an exciting event that everyone will want to go to.'

Based on your evaluation of the text, how far do you agree with this opinion?

Use examples from the text to support your evaluation.

(12)

Area for writing the answer, consisting of multiple horizontal dotted lines.

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(Total for Question 6 = 12 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B

Writing

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

Write your answer in the space provided.

EITHER

- *7 Write a review about a film, television show, concert or event with the title *'If you can only watch one thing this week, watch this!'* for a news-based website.

A student has started a response to this task.

There are endless hours of entertainment out there for you to watch – but with all of your other commitments, you don't have endless hours to watch them. So, what should you watch that would really grab your attention and make you think? Read on to find out!

Continue this review using your own ideas (do not copy information from Texts 1 and 2).

**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 a blog with the title *'Animals should not be kept in cages – they should be left to be free in the wild'*.

You should include:

- the advantages to animals of living in the wild
- arguments for and against keeping animals in cages
- other ways people can enjoy seeing animals.

**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 X

DO NOT WRITE IN THIS AREA

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:

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Large writing area with horizontal dotted lines.

DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

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DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

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

Specimen assessment material for first assessment June 2022

Time 1 hour 55 minutes

Paper
reference

1EN2/01

English Language 2.0

PAPER 1: Non-Fiction 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 ►

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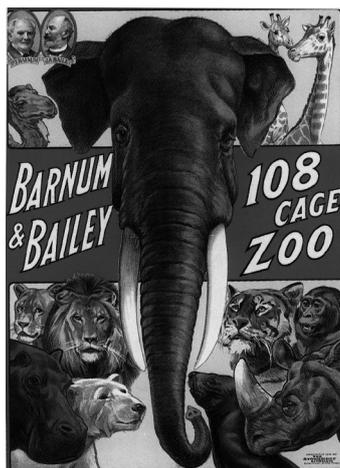
SECTION A

Reading

Read Text 1 below and then answer Questions 1–3 on the Question Paper.

This is an extract from a newspaper article written in August 1899. The writer is describing the Barnum and Bailey circus show that is about to come to York in England.

After the lapse of a year the great World's Show of Barnum and Bailey is about to revisit York. The citizens and residents in the surrounding district have for some time past been thinking about and discussing the great event.



The Show is gigantic in size. There are 200 performers, 190 men to put up and take down the tents, eighty cooks and waiters and 140 grooms, whose duties are solely to look after the valuable horses. The horses need six and a half tons of hay, and 160 bags of oats, and the carnivorous demands of the lions, tigers, and leopards, are not small, nor is the quantity of hay and bran for the nineteen elephants a trifle.¹ To the horses, add fifty animals such as camels, llamas, zebras, and 210 beasts, savage or otherwise unteachable, which have to be permanently kept in cages.

Let us hope, therefore that the sky will not again be too tearful, and that the people of York will have an opportunity of witnessing the magnificent spectacle.

Glossary

¹*trifle* – something small.

Read Text 2 below and answer Questions 4–6 on the Question Paper.

In this extract from a newspaper article written in November 1889, the writer reviews P.T Barnum's circus which was known as 'The Greatest Show on Earth'.

BARNUM'S SHOW

Not one, but half-a-dozen visits are needed to exhaust the wonders of Barnum's Show. The system by which several performances are in progress at the same time, though it ensures that every visitor shall be sure of seeing something, results also in no one being able to see everything in a single glance. While one's attention is riveted upon the performance in ring No. 1, the simultaneous performances in rings Nos 2 and 3 are bound to escape one, and hence another visit, and another, is needed. 5

No wonder then that Barnum's Show has already taken its place as one of the fashionable entertainments of the town – the thing which anybody who is anybody, to say nothing of the thousands who are nobody, is bound to see. Every taste is suited. Are you a lover of animals? At Barnum's you may see animals to any extent. The sight of "forty acting elephants" would alone make the fortune of any ordinary show, and besides them there are lions and tigers, zebras and elks, horses and monkeys, all trained to the highest perfection that has ever been attained. Ordinary monkeys chatter and eat nuts – those are their sole accomplishments; but Mr. Barnum's act as jockeys, and ride their ponies with much of the skill, and apparently all the enthusiasm, of a soldier. There is a fascination, half repulsion, half admiration about snakes which appeals to nearly everyone. Do not miss, then, the fair lady who wears "the Anaconda¹ necklace" with as much grace as if it were composed of diamonds. 10 15

There are wire-walkers, rope-dancers, conjurers, jugglers, and acrobats of every kind – in fact, everything which may be found in an ordinary show is to be found in the highest perfection, and multiplied two or three times over, in the "the Greatest Show on Earth". One of the most popular performances is that of the brilliant horse-man who rides and drives five horses over hurdles with the most consummate² ease; while among the "side-shows" Jumbo, the elephant, looking as life-like as stuffing can make him, attracts great attention – more, even, than is accorded to his gigantic, living rival, Fritz, "the tallest living elephant on earth". 20 25

But, the finest spectacle of all, without question, is the piece which concludes the entertainment. In the "Destruction of Rome", the whole of one side of the venue has been devoted to this act. The dawning of the day and the arrival of the people at the gates of the city, the riot, the fighting with the soldiers in their magnificent uniforms, the chorus of priests, the celebration of the triumph and the accompanying dances, in which some three hundred dancers appear, combine to make a most effective show. Some £25,000 is said to have been spent on this act alone; and Mr. Barnum, who always receives a great reception when he drives round the arena in his carriage, is to be heartily congratulated upon the success of his daring enterprise. 30 35

Glossary

¹ *anaconda* – a large snake

² *consummate* – showing great skill

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Source information

Total text word count: 668 words

Text 1: *Yorkshire Gazette*, August 5 1899, British Newspaper Archive
<https://www.britishnewspaperarchive.co.uk/viewer/bl/0000266/18990805/070/0010>

Text 2: *The Graphic*, November 30 1889, British Newspaper Archive
<https://www.britishnewspaperarchive.co.uk/viewer/bl/0000057/18891130/035/0023>

Paper 1 – mark scheme

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

Section A: Reading

Question number	Answer	Mark
1	<p>AO1 (identify explicit information and ideas)</p> <p>Accept any reasonable reason, up to a maximum of 4 marks.</p> <p>Quotations and students' own words are acceptable.</p> <p>Students may identify the following jobs:</p> <ul style="list-style-type: none">• performers (1)• put up/take down tents (1)• cooks (1)• waiters (1)• grooms (for the horses) (1)• feeding the animals (1). <p>Do not credit any references to the image.</p>	(4)

Question number	Answer
2	<p>AO4 (6 marks)</p> <p>Candidates must give three reasons supported by evidence to access Level 3.</p> <p>Do not credit:</p> <ul style="list-style-type: none">• any reasons/evidence that is not in lines 1-14• any reference to writer's techniques that does not make a judgement on the success of the text• any references to the image. <p>Responses may include:</p> <ul style="list-style-type: none">• the text opens effectively with an air of excitement and expectation – 'After the lapse of a year' so readers know the circus coming is special news as it does not come to York very often• the writer uses anecdotal evidence well to imply that everyone is excited and looking forward to the event by stating that the 'citizens and residents' has been 'thinking about and discussing the great event'• the text successfully builds excitement by stating that the show is 'gigantic in size' suggesting that people attending will be in for an epic spectacle – with lots to see and do

Question number	Indicative content
2 (contd.)	<ul style="list-style-type: none"> • the text builds up expectations by revealing the size of the circus – giving specific numbers of performers and people involved and what their duties are • the text infers that the circus is enormous as it needs ‘190 men to put up and take down the tents’. This adds to the excitement as if there are a lot of tents, then this means that there is a lot to see and do • the writer builds excitement successfully by describing exotic animals. They start off by describing animals such as horses and then mentions ‘lions, tigers and leopards’ which people may not have seen before and uses numbers to further reinforce the wonder • the text is not successful in building excitement as it is including fairly dull details about hay and bran which readers might not find very engaging or exciting when considering a trip to the circus • the text is not successful in building excitement as it does not state who the ‘citizens and residents’ are or what they have been saying about the circus. They are not quoted or named therefore the statement could be seen as false • the text is not successful in building excitement as it does not tell the reader where the circus is or when it will be held therefore the reader is unable to know if they can attend • the text presents the writer’s point of view with minimal evidence and hyperbolic/very over the top language. This may be perceived as a biased view, and therefore be unsuccessful in building excitement as there is very little detail to back up the claims. <p>Accept any other reasonable responses.</p>

Level	Mark	AO4 descriptor Evaluate texts critically and support this with appropriate textual references
	0	<ul style="list-style-type: none"> No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Limited evaluative assertions offered, with little or no personal and critical judgement about the text. The selection of references is limited and not always relevant to the points being made.
Level 2	3-4	<ul style="list-style-type: none"> Clear explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Clear evaluative opinion offered with clear personal and critical judgements about the text. The selection of references is appropriate and relevant to the comments being made.
Level 3	5-6	<ul style="list-style-type: none"> Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Developed critical evaluation offered with convincing personal judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.

Question number	Answer
3	<p>AO2 (8 marks)</p> <p>Reward responses that explain how the writer uses language to interest and inform the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> the writer creates a detached but informative tone; there are no personal pronouns used and the reader is not directly addressed, but they refer to the readers in general terms for example, the nouns 'citizens and residents' and 'people of York' which does help to make it feel local and personal the text interest the reader at the start by using the adverb 'after' before the phrase 'lapse of a year' and 'revisit' to create a sense of anticipation as the circus has been to York before, but it does not come very often and now it is back the writer further adds interests by stating how the people who live in and around the city have been talking about the circus 'for some time' and using the (noun) phrase 'great event' to describe the arrival of the circus again the writer interests and informs the reader by using positive adjectives to excite the readers about the circus, it is described as a 'gigantic' show and the animals are 'valuable' and overall, it is a 'magnificent spectacle' the writer attempts to address the reader directly and makes them feel they are part of a conversation by using a (colloquial) phrase 'let us hope that' this creates a relaxed easy tone

Question number	Indicative content
<p>3 (contd.)</p>	<ul style="list-style-type: none"> • the writer interests the reader by showing how exciting, unpredictable and enormous the show will be – these use words of wildness, such as ‘carnivorous’, ‘beasts’, ‘savage’ and also words of size – ‘great,’ ‘gigantic’, ‘not small,’ ‘a trifle’ ‘magnificent’ • the writer informs the reader by their use of numbers – ‘200 performers’, ‘nineteen elephants’, ‘fifty animals’ and this creates strong images about the size of the show and makes the reader want to attend • the text interests the readers by being general and not giving precise details, for example ‘200 performers’ and ‘210 beasts’ this intrigues the reader as it states that there will be human and animals in show, but it is unclear what they will be doing • the writer informs the reader that the animals are well cared for and that the circus organisers have put a lot of care, effort and expense into putting on the circus, for example the focus on the amount of food the animals eat – ‘six and a half tons of hay and 160 bags of oats’, ‘carnivorous demands’, ‘quantity of hay and bran’ • the writer informs the readers by offering reassurance that the circus is a professional show which is worth their attention, by using numbers and nouns to list • the text creates interest as it is overall upbeat and positive through its use of exaggerated (hyperbolic) language to create a sense of wonder and anticipation about the circus • the writer’s creates interest by promoting a sense of communal spirit – ‘Let us hope’ and this is further developed when they use personification in the last line – ‘the sky will not again be too tearful’ so they are urging the readers into joining them in wishing the weather is as positive as the circus. <p>Accept any other reasonable responses.</p>

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Comment on the text and on the language used to achieve effects and influence readers. • The use of references is valid, but not developed. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3-4	<ul style="list-style-type: none"> • Explanation of the text and how language is used to achieve effects and influence 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 3	5-6	<ul style="list-style-type: none"> • Exploration of the text and how language is used to achieve effects and influence 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 4	7-8	<ul style="list-style-type: none"> • Analysis of how language is used to achieve effects and influence 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.

Question number	Answer	Mark
4(a)	<p>AO1 (identify explicit information and ideas)</p> <p>Accept any reasonable things animals do from lines 11-19 only, up to a maximum of 2 marks.</p> <p>Students may identify the following things:</p> <ul style="list-style-type: none"> • acting/performing elephants (1) • monkeys 'chatter' (1) • monkeys 'eat nuts' (1) • monkeys acting as jockeys/riding horses (1) • a snake/anaconda is used as a necklace (1). <p>Accept any other reasonable responses from lines 11-19.</p>	(2)

Question number	Answer	Mark
4(b)	<p>AO1 (interpret implicit information and ideas)</p> <p>Accept any reasonable reasons implied by the text, up to a maximum of 2 marks.</p> <p>Students may identify the following reasons:</p> <ul style="list-style-type: none"> • everything from an 'ordinary show' is 'found in the highest perfection' (1) • it is better as it is 'multiplied two or three times over' • the show is called 'The Greatest Show on Earth' • the stuffed elephant 'Jumbo' is more popular than 'Fritz', his 'rival' (1). <p>Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.</p>	(2)

Question number	Answer
5	<p>AO4 (6 marks)</p> <p>Reward responses that evaluate how successfully the extract persuades readers that the circus is enjoyable and must be seen.</p> <p>Do not credit any reference to the writer's techniques that does not make a judgement on the success of the extract.</p> <p>Candidates must give three reasons supported by evidence to access Level 3.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the extract is successfully persuasive as the overall tone is one of excitement and wonder. Phrases such as 'the finest spectacle of all' and 'the most effective show' emphasis that this is a show like no other • the extract is successful as it tells readers about the last event of the night in a lot of detail. It describes the sequence of the show and how the events unfold. It makes the 'Destruction of Rome' act seem very lavish and spectacular • the extract is persuasive as it talks about the size and the cost of the event which makes it feel like it has to be seen. It explains that 'the whole of one side of the venue' is used for the final act and that it cost 'some £25,000' which may make the reader think that it must be worth seeing • the overall tone is excitable and over the top which makes the circus seem enjoyable and unmissable. The writer is constantly praising and amazed by the circus - 'the most effective show' and takes the time to congratulate Mr Barnum for 'the success of his daring enterprise' • the ending of the extract is persuasive as it implies that everyone who goes to the circus, enjoys it. It explains how Mr Barnum (the owner) 'receives a great reception' when he is there and creates the impression of everyone cheering and enjoying themselves • the extract is unsuccessful as it does not give a lot of detail about the circus and assumes that the reader knows that the 'Destruction of Rome' is and why that might be something that is worth seeing

Question number	Answer
5 (contd.)	<ul style="list-style-type: none"> the extract is not persuasive as it is quite biased and it could be argued that it is written to praise the owner 'Mr Barnum' as the reader clearly admires him and goes out of his way to congratulate him personally rather than everyone who is involved in the show the extract is not very persuasive as it is only based on one person's opinion – there is a lot of over-the-top/exaggerated (hyperbolic) language used and they have not included the views of others or given a lot of information as to why they think the show is so good. <p>Accept any other reasonable responses.</p>

Level	Mark	AO4 descriptor Evaluate texts critically and support this with appropriate textual references
	0	<ul style="list-style-type: none"> No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Limited evaluative assertions offered, with little or no personal and critical judgement about the text. The selection of references is limited and not always relevant to the points being made.
Level 2	3–4	<ul style="list-style-type: none"> Clear explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Clear evaluative opinion offered with clear personal and critical judgements about the text. The selection of references is appropriate and relevant to the comments being made.
Level 3	5–6	<ul style="list-style-type: none"> Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text Developed critical evaluation offered with convincing personal judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.

Question number	Indicative content
6	<p data-bbox="368 174 576 203">AO4 (12 marks)</p> <p data-bbox="368 248 1358 315">Reward responses that evaluate how successfully the text makes readers think the circus is an exciting event that everyone will want to go to.</p> <p data-bbox="368 365 1310 432">Do not credit any reference to the writer's techniques that does not make a judgement on the text.</p> <p data-bbox="368 481 692 510">Responses may include:</p> <ul data-bbox="368 517 1375 1944" style="list-style-type: none"> • the overall tone of the text is excitable and positive, persuading the reader that they should see this show more than once • the article introduces the idea of excitement and enjoyment and the unique nature of the show by stating that 'not one, but half-a-dozen visits' are needed to enjoy the circus as there is so much going on, you can't see it all at once • the article implies that there is something for everyone with phrases such as 'every visitor shall be sure of seeing something', 'every taste is suited' 'appeals to nearly everyone' • the writer uses structure to introduce a new circus act each time and ensure that all readers will find something that they can enjoy. By ending with the 'finest spectacle' and the last act, they are mimicking the order of the show and talking the reader through what to expect • the writer addresses the reader directly and tries to include everyone. The use of the pronoun 'you' throughout pulls the reader into the article and helps them to be persuaded that that they will enjoy the circus • the writer uses a rhetorical question to introduce the idea of animal performers and how there are more than enough animals to provide entertainment for all 'tastes' • the writer uses adjectives such as 'ordinary' to describe other circus shows and multiplies and superlatives such as 'multiplied two or three times over', 'finest spectacle of all' and 'the highest perfection' to describe Barnum's circus which makes the reader think that the show is enjoyable and better than anything which has come before it • the writer makes the reader feel that they have to go to the circus and that they will enjoy it. It is described as 'The Greatest Show on Earth' and states how it is one of the 'fashionable entertainments of the town'. The use of repetition and word play in the phrase 'anybody is anybody to say thousands who are nobody' underlines to the reader that the show is for everybody, not matter your social standing • the article ends by praising the owner – Mr Barnum – and states how expensive the show is which makes it sound exciting and lavish. They also provide an image of Mr Barnum riding around the crowd at the end which makes it feel exciting as he is cheered and praised • the article is rather vague and does not give any precise detail about what is happening and when which might make readers reluctant to go to the circus. The opening paragraph also suggests that you have to go to the circus a lot to see it all which some readers might find off-putting • the article uses a lot of boastful (hyperbolic) language – 'Greatest Show on Earth', 'wonders of Barnum's show', 'highest perfection' which may make some readers suspicious that the show cannot be as good as the writer claims, for example the statement about the stuffed elephant gaining more attention than 'a living' elephant seems a bit far-fetched and untrue. <p data-bbox="368 1989 874 2018">Accept any other reasonable responses.</p>

Level	Mark	AO4 descriptor Evaluate texts critically and support this with appropriate textual references
	0	<ul style="list-style-type: none"> No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Limited reference to writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Limited evaluative assertions offered, with little personal judgement about the text. The selection of references is limited and not always relevant to the points being made.
Level 2	3-4	<ul style="list-style-type: none"> Straightforward comment of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text Straightforward evaluative opinions offered with some personal judgements about the text. The selection of references is valid, though not always developed or secure in relation to the points being made.
Level 3	5-7	<ul style="list-style-type: none"> Sound explanation of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text Informed evaluative opinion offered with sound personal judgements about the text. The selection of references is appropriate and relevant to the comments being made
Level 4	8-10	<ul style="list-style-type: none"> Developed analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text. Developed critical evaluation offered with detailed personal judgements about the text. The selection of references is appropriate, detailed and fully supports the evaluation being made.
Level 5	11-12	<ul style="list-style-type: none"> Convincing analysis of writer's ideas, opinions, themes, intentions and/or viewpoints provided in the text Sustained and detached critical evaluation offered with convincing personal judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the evaluation being made.

Section B: Writing

Question number	Indicative content
7	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>Purpose: to write a review, to inform, advise and/or persuade.</p> <p>Audience: the writing is for a newspaper-reading audience. The focus is on communicating the reasons why the audience should engage with a particular film, television series, concert or event.</p> <p>Form: there should be clear organisation and structure with development of the ideas provided and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • identify a certain television show, film, music concert or an event, such as a sports event or national event such as an awards ceremony • identify the reasons why this is something that everyone should see • give reasons why this film/television show/concert/event is better than others • give advice to those who are unsure about watching the film/television show/concert/event • give positive reasons why the show might make the reader happy/think/more socially aware etc. <p>Do not credit any information copied directly from Text 1 and/or Text 2.</p> <p>Accept any other reasonable points.</p>

Question number	Indicative content
8	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>Purpose: to write a blog, to inform and/or persuade.</p> <p>Audience: the writing is for a general audience. The focus is on communicating ideas about why animals should not be kept in captivity This may involve a variety of approaches and should be compelling.</p> <p>Form: the blog should be opened and closed clearly. Arguments should be organised appropriately. The response should have appropriate tone and language for the chosen audience.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • introduce the topic and identify the audience • focus on the reasons why animals should stay in the wild • comment the reasons why some animals might need to be kept in cages, for example avoiding extinction, safety, poaching) • describe examples of how animals have been kept in cages in a negative way, for example circuses, petting zoos • explain why it is important for the environment and the world at large to allow animals to stay in their natural habitat. <p>Accept any other reasonable points</p>

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> • 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	<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. • Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.
Level 3	8–10	<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. • Sound holistic use of grammatical features, such as vocabulary, spelling, punctuation and/or syntax, for clarity, purpose and effect.
Level 4	11–13	<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. • Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.
Level 5	14–16	<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. • Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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

Specimen assessment material for first assessment June 2022

Time 1 hour 55 minutes

Paper
reference

1EN2/02

English Language 2.0

PAPER 2: Contemporary Texts

You must have:

Source Booklet (enclosed)

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 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 ►

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SECTION A

Reading

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

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

Write your answers in the spaces provided.

- 1** From lines 4–7, identify **one** way the tree is affected by the weather.

.....

(Total for Question 1 = 1 mark)

- 2** Read this extract.

I made my way through a shower of petals to the great trunk and for one minute stood irresolute; then, putting my foot in the broad space between the forked branches, I pulled myself up into the tree. I had some difficulty in holding on, for the branches were very large and the bark hurt my hands. But I had a delicious sense that I was doing something unusual and wonderful, so I kept on climbing higher and higher, until I reached a little seat which somebody had built there so long ago that it had grown part of the tree itself. I sat there for a long, long time, feeling like a fairy on a rosy cloud. After that I spent many happy hours in my tree of paradise, thinking fair thoughts and dreaming bright dreams.

In the extract, how does the writer use language to present Helen’s experience of climbing the tree?

Use examples from the extract and relevant subject terminology.

(6)

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(Total for Question 2 = 6 marks)

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

Write your answers in the spaces provided.

3 Read this extract.

Instead she squats on her heels on the sidewalk.

The faintly metallic smell of the falling snow surrounds her. *Calm yourself. Listen.*

Cars splash along streets, and snowmelt drums through runnels; she can hear snowflakes tick and patter through the trees.

Six blocks, forty buildings, ten tiny trees in a square. This street intersects this street intersects this street. One centimetre at a time.

Her father stirs the keys in his pockets. Ahead loom the tall, grand houses that flank the gardens, reflecting sound.

From the extract, identify **one** way Marie-Laure identifies places and objects.

.....

.....

(Total for Question 3 = 1 mark)

4 The writer presents a young girl being helped to learn something new by her father.

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)

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(Total for Question 4 = 10 marks)

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(Total for Question 5 = 6 marks)

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6 Compare the writers' ideas and perspectives about overcoming personal fears.

You should compare the writers':

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

Use examples from both texts to support your comparison.

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(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B

Writing

Answer ONE question. 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:

'I sat there in silence. Unsure whether to stay or go – the fear was almost overpowering, but I knew I had to act.

**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, did something that was brave or courageous.

Your response could be real or imagined.

You **may** wish to base your response on one of the images 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 X



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

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

Specimen assessment material for first assessment June 2022

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 ►

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SECTION A

Reading

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

In this extract from her biography, Helen Keller, the author and activist, who cannot see or speak, remembers the time when she was stuck up a tree and how she learnt from the experience.

The immense, the unknown, enfolded me. I remained still and expectant; a chilling terror crept over me. I longed for my teacher's return; but above all things I wanted to get down from that tree.

There was a moment of sinister silence, then a multitudinous¹ stirring of the leaves. A shiver ran through the tree, and the wind sent forth a blast that would have knocked me off had I not clung to the branch with might and main. The tree swayed and strained. The small twigs snapped and fell about me in showers. A wild impulse to jump seized me, but terror held me fast. I crouched down in the fork of the tree. The branches lashed about me. I felt the intermittent jarring that came now and then, as if something heavy had fallen and the shock had traveled up till it reached the limb I sat on. It worked my suspense up to the highest point, and just as I was thinking the tree and I should fall together, my teacher seized my hand and helped me down. 5 10

After this experience it was a long time before I climbed another tree. The mere thought filled me with terror. One beautiful spring morning when I was alone in the summer-house, reading, I became aware of a wonderful subtle fragrance in the air. I started up and instinctively stretched out my hands. It seemed as if the spirit of spring had passed through the summer-house. "What is it?" I asked, and the next minute I recognized the odour of the mimosa² blossoms. I felt my way to the end of the garden, knowing that the mimosa tree was near the fence, at the turn of the path. Yes, there it was, all quivering in the warm sunshine, its blossom-laden branches almost touching the long grass. Was there ever anything so exquisitely beautiful in the world before! I made my way through a shower of petals to the great trunk and for one minute stood irresolute³; then, putting my foot in the broad space between the forked branches, I pulled myself up into the tree. I had some difficulty in holding on, for the branches were very large and the bark hurt my hands. But I had a delicious sense that I was doing something unusual and wonderful, so I kept on climbing higher and higher, until I reached a little seat which somebody had built there so long ago that it had grown part of the tree itself. I sat there for a long, long time, feeling like a fairy on a rosy cloud. After that I spent many happy hours in my tree of paradise, thinking fair thoughts and dreaming bright dreams. 15 20 25

Glossary

¹ multitudinous – a large number of

² mimosa – a tree with bright yellow flowers

³ irresolute – nervous or hesitant

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

In this extract from a novel, Marie-Laure, a young blind girl, is learning how to walk from where her father works to her home in Paris. Her father is helping her by building a model of the route at home that she is trying to learn.

Tuesday after Tuesday she fails. She leads her father on six-block detours that leave her angry and frustrated and farther from home than when they started. But in the winter of her eighth year, to Marie-Laure's surprise, she begins to get it right. She runs her fingers over the model in their kitchen, counting miniature benches, trees, lampposts, doorways. Every day some new detail emerges – each storm drain, park bench, and hydrant in the model has its counterpart in the real world. 5

Marie-Laure brings her father closer to home before making a mistake. Four blocks three blocks two. And one snowy Tuesday in March, when he walks her to yet another new spot, very close to the banks of the Seine¹, spins her around three times, and says, "Take us home," she realizes that, for the first time since they began this exercise, dread has not come trundling up from her gut. 10

Instead she squats on her heels on the sidewalk².

The faintly metallic smell of the falling snow surrounds her. *Calm yourself. Listen.*

Cars splash along streets, and snowmelt drums through runnels³; she can hear snowflakes tick and patter through the trees. 15

Six blocks, forty buildings, ten tiny trees in a square. This street intersects this street intersects this street. One centimetre at a time.

Her father stirs the keys in his pockets. Ahead loom the tall, grand houses that flank the gardens, reflecting sound.

She says, "We go left." 20

Across from her now: the bakery, the butcher, the delicatessen.

"Safe to cross, Papa?"

"It is."

Right. Then straight. They walk up their street now, she is sure of it. One step behind her, her father tilts his head up and gives the sky a huge smile. Marie-Laure knows this even though her back is to him, even though he says nothing, even though she is blind – Papa's thick hair is wet from the snow and standing in a dozen angles off his head, and his scarf is draped asymmetrically⁴ over his shoulders, and he's beaming up at the falling snow. 25

They are outside their building. Marie-Laure finds the trunk of the chestnut tree that grows past her fourth-floor window, its bark beneath her fingers. 30

Old friend.

In another half second her father's hands are in her armpits, swinging her up, and Marie-Laure smiles, and he laughs a pure, contagious laugh, one she will try to remember all her life, father and daughter turning in circles on the sidewalk in front of their apartment house, laughing together while snow sifts through the branches above. 35

Glossary

¹ Seine – a river in Paris

² sidewalk – a pavement

³ runnels – gutters or drains

⁴ asymmetrically – unevenly

Source information

Total text word count: 879 words

Text 1: extract taken from *The Story of My Life*, Helen Keller, Bantam Classic, Random House USA Inc; Reprint edition (1 Jan. 1991).

Text 2: extract taken from *All the Light We Cannot See*, Anthony Doerr, HarperCollins Publishers/ Fourth Estate, May 6, 2014.

Paper 2 – mark scheme

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

Section A: Reading

Question number	Answer	Mark
1	<p>AO1 (identify explicit information and ideas)</p> <p>Accept any one change from lines 4–7.</p> <p>Students may identify the following ways the tree is affected by the weather:</p> <ul style="list-style-type: none">• leaves began to stir/move (1)• a 'shiver' ran through it (1)• the tree 'swayed' (1)• the tree 'strained' (1)• 'small twigs snapped' (1)• twigs 'fell about [Helen] in showers' (1).	(1)

Question number	Indicative content
2	<p>AO2 (6 marks)</p> <p>Reward responses that explain how the writer uses language to present Helen's experience of climbing the tree in the given extract.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none">• the writer presents the tree itself is described in stark terms to show it is a daunting task – 'great trunk', 'forked branches' and this emphasises its size in comparison to Helen• the writer shows how Helen grows in courage with their use of adjectives, at first, she stands 'irresolute' and is unsure, but then she has a 'delicious' sense that she is doing something 'wonderful'• the writer highlights the personal experience by using personal pronouns – 'I' – to show how the experience helped Helen to grow as a person and look back on this event as something important in her life

Question number	Indicative content
2 (contd.)	<ul style="list-style-type: none"> • Helen is determined in the face of a big obstacle. The use of the verb 'pulled' shows how the climb was not easy and this is enhanced by the fact that she admits she had 'difficulty holding on' as the 'bark hurt my hands' • the writer shows us that Helen is overcoming her fears by using repetition – 'higher and higher', 'long, long' and is going and going beyond her expectations • the writer uses a fantastical image with the use of the metaphor 'like a fairy on a rosy cloud' to describe Helen's feelings once she has climbed the tree and shows how Helen feels she is doing something magical • the writer shows that Helen has achieved something exceptional and by using parallel verbs and nouns 'thinking fair thoughts' and 'dreaming bright dreams' and this presents her as very happy with her achievements • the change in tone in the paragraph shows that climbing the tree has given her confidence and happiness– at the start Helen describes her struggle to climb the tree but at the end, she is happy and contented – 'I spent many happy hours in my tree...' <p>Accept any other reasonable points.</p>

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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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.

Question number	Answer	Mark
3	<p>AO1 (interpret implicit information and ideas)</p> <p>Accept any reasonable feature from the extract.</p> <p>Students may identify one of the following features which implies a way Marie-Laure identifies places and objects:</p> <ul style="list-style-type: none"> • she gets low to the ground/'she squats with her heels on the sidewalk' (1) • she listens to cars splashing (1) • she listens to the snow in the drains 'runnels/gutters/drains (1) • she hears the snow in the trees (1) • she hears her father's keys in his pockets (1) • she knows she is near some 'grand houses' as they are 'reflecting sound' (1). <p>Accept any other reasonable points. Do not accept quotations alone that are not answering the question specifically.</p>	(1)

Question number	Indicative content
4	<p>AO2 (10 marks)</p> <p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the writer engages the reader uses sensory imagery to show how Marie-Laure finds her way around both the model and the city of Paris. We are told that she 'runs her fingers over the model', she describes the 'metallic smell of the snow' and tells herself to 'listen'. This shows how although she is unable to see, that she is learning about her surroundings • the text engages the reader as both Marie-Laure and her father have a strong relationship with nature and understand its power. The use of personification to describe the chestnut tree as an 'old friend' and the description of how her father 'gives the sky a huge smile' shows how the natural surroundings are familiar and helpful • the writer informs the reader through the use of urban landmarks such as the 'Seine' and the 'bakery, the butcher, the delicatessen' and to show that Marie-Laure is walking through the city of Paris which is in direct contrast to the natural imagery with the trees and the snow which is falling • the text engages the reader through the relationship between Marie-Laure and her father as it is presented as loving and supportive. The repetition of the verbs 'smile', 'smiling' and 'laugh' and 'laughing' create happiness

Question number	Indicative content
4 (contd)	<ul style="list-style-type: none"> • the reader is engaged and reassured by the presence of her father as he is there to support his daughter when he moves his keys in his pocket to let her know that she is there. The repetition of the word 'even' shows that Marie-Laure knows him and that he is always 'one step behind her' – 'even though her back is to him, even though he says nothing, even though she is blind...' • the text informs the reader through use of facts and figures – 'six-block detours', 'four block, three blocks, two', 'six blocks' 'ten tiny trees' – this creates a sense of bewilderment and shows how Marie-Laure gradually learns to find her way about by counting the roads and knowing how things are laid out. It underlines the difficulties she faced and how she had to learn a lot of details that others may take for granted • the writer engages readers with the use of the image of spinning – her father 'spins her three times' before they start to walk and then they are 'turning in circles' when she finds her way home is used to show how disorientated Marie-Laure is at first but then, the spinning shows how she has successfully found her way home • the writer engages the reader as they present the determination of Marie-Laure. The use of phrases such as 'Tuesday after Tuesday' and 'every day' shows that Marie-Laure spent a lot of time learning how to navigate the streets of Paris <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the text engages the reader by showing a real struggle, it starts with frustration – 'Tuesday after Tuesday she fails' but ends with elation and happiness as Marie-Laure and her father are 'laughing together' in front of their house • the text engages the reader through its use of overall structure as it follows Marie-Laure on both her literal and her emotional journey as she goes from learning her way around Paris by using a model to actually walking home with her father. This makes them feel relieved and happy when Marie-Laure succeeds • the writer informs the reader by using long sentences to describe Marie-Laure's journey as it mimics the route she takes and her thought processes as she locates key milestones • the text engages through the use of short sentences 'Calm yourself', 'Listen' to mark the start of Marie-Laure's journey and give some insight into her thought processes and how she starts to navigate her way home • the writer engages by using a question 'Safe to cross, Papa?' that breaks the silence of Marie-Laure finding her way home and also shows that she still needs her father to help her and make sure things are safe • the text engages the reader through its sparing use of dialogue in the passage allows the reader to follow Marie-Laure on her journey and to experience how she feels when she is trying to count the roads and listen to the clues which will help her home • the text informs the reader by using lists – 'miniature benches, trees, lampposts, doorways', 'each storm drain, park bench and hydrant' to underline to the reader all of the hazards and other landmarks Marie-Laure has to remember when she is plotting her route home. <p>Accept any other reasonable points.</p>

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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. <p>NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2</p>
Level 3	5-6	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

Question number	Answer
5	<p>AO1 (6 marks)</p> <p>Candidates must draw on BOTH texts to access marks.</p> <p>Candidates must give three separate ways the challenges are similar supported by evidence from both texts to access Level 3.</p> <p>Summaries may include the following similarities:</p> <ul style="list-style-type: none"> • the two texts show challenges which are dealt with outdoors. In Text 1, the narrator is trying to climb a tree; in Text 2, Marie-Laure is trying to navigate a way home through the streets of Paris • the two texts show how the challenge is a negative experience at first. In Text 1, the narrator states that 'a chilling terror crept over me'; in Text 2, Marie-Laure 'fails' each week • the two texts show how the women succeed in their challenge in the end and are happy. In Text 1, the narrator is delighted that she is 'doing something unusual and wonderful'; in Text 2, Marie-Laure celebrates with her father and they are 'laughing together' • the two texts show how both women have someone to help them with their challenge. In Text 1, the narrator remembers how 'my teacher seized my hand and helped me down'; in Text 2, Marie-Laure's father is 'one step behind her' at all times. • the two texts show how the challenge is something both women will remember and it changes their lives. In Text 1, the narrator states that she has spent 'many happy hours in my tree of paradise'; in Text 2, Marie-Laure will hear her father's laugh when she succeeds and 'she will try to remember it all her life' • the two texts show how nature is an inspiration in overcoming challenges. In Text 1, the narrator is tempted to climb the tree again as she 'recognised the odour of the mimosa blossoms'; in Text 2, Marie-Laure recognises the 'trunk of an old chestnut tree' • the two texts show that the women take some time to succeed in their challenge. In Text 1, the narrator admits that 'after this experience it was a long time before I climbed another tree'; in Text 2, Marie-Laure doesn't start to succeed until 'the winter of her eighth year' • the two texts show how the weather can help with a challenge. In Text 1, the narrator feels that the 'sprit of spring' and 'the warm sunshine' drew her to the tree; in Text 2, Marie-Laure smells the 'faintly metallic smell of the snow' and 'the tick and patter of the snowflakes' • the two texts show how the two women overcome their disabilities/blindness to succeed in their challenges. In Text 1, the narrator tells the reader that she 'felt my way to the end of the garden'; in Text 2, Marie-Laure knows her father is there 'even though she is blind'. <p>Accept any other reasonable points.</p>

Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 student (limited, clear, precise).

Question number	Indicative content
6	<p data-bbox="371 241 576 271">AO3 (16 marks)</p> <p data-bbox="371 331 1099 360">Candidates must draw on BOTH texts to access marks.</p> <p data-bbox="371 421 1230 488">Reward responses that compare how each writer presents ideas and perspectives about overcoming personal fears.</p> <p data-bbox="371 548 1313 577">Candidates may have compared the following main ideas and perspectives:</p> <ul data-bbox="371 589 1302 752" style="list-style-type: none"> • what the personal fears are and how they are overcome • how the thoughts and feelings of the narrator/character are presented • the setting in both texts • the positive nature of the two texts. <p data-bbox="371 801 1334 869">Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:</p> <ul data-bbox="371 880 1366 1659" style="list-style-type: none"> • the writers both use natural images to show how the women in texts overcome their fears. In Text 1, the narrator is led back to the tree by the 'odour of the mimosa blossoms'. In Text 2, Marie-Laude knows she is safe when she feels the 'chestnut tree' near her house and feels the 'bark between her fingers' • the writers show how the two women overcome their fears and difficulties by using their other senses. In Text 1, the narrator relies on her sense of smell and touch – 'the bark hurt my hand' and in Text 2, Marie-Laude 'runs her fingers over the model' and tells herself to 'listen' before she sets off on her route home • the writers structure their texts in the same way. In both Texts 1 and 2, the opening paragraph is negative – in Text 1, the narrator tells us that a 'chilling fear crept over me' and in Text 2, we are told that 'Tuesday after Tuesday, she fails'. By the end of the extract, the two women have overcome their fears and challenges and succeeded. • the writers use long sentences to replicate the literal and mental journey the two women go on to overcome their fears. In Text 1, the long opening paragraph mimics the movement of the tree in the storm whereas in Text 2, the last paragraph uses long sentences to mimic the spinning movement as Marie-Laude is spun round by her father • the writers use description and imagery rather than dialogue to show how the women overcome their personal fears. This allows the reader to understand the thoughts and feelings of the two women and emphasise more readily with them.

Question number	Indicative content
6 (contd.)	<p>Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:</p> <ul style="list-style-type: none"> • the writers use different narrative voices to convey their ideas and perspectives. Text 1 is a biographical work and the narrator is the author and told in the first person. Text 2 is fiction and told in the third person which allows the reader to gain some insight into the relationship between Marie-Laure and her father • the writers use two different settings to show the dangers that the narrator/characters face. Text 1 is set in the countryside with the contrasting images of the tree in a storm as it 'swayed and strained' and the same tree with its blossom on a 'spring morning'. Text 2 is set in a snowy Paris in March and Marie-Laure has to think about 'miniature benches, trees, lampposts, doorways' as well as how many 'blocks' she has to walk • the writers convey two contrasting ways the narrator/characters overcome their fears. In Text 1, the narrator is inspired by the weather and feels less fearful in the calmer surroundings whereas Marie-Laure in Text 2, has spent many years practising and using models to work out her way home • the writers show how their narrator/characters celebrate overcoming their fears differently. In Text 1, the narrator is content to sit alone in her tree 'thinking fair thoughts and dreaming bright dreams' whereas Marie-Laure in Text 2, shares her success with her father as the 'father and daughter turning circles on the sidewalk' • the writers use different language devices to show how the two women are happy or relieved to have overcome their fears. In Text 1, the narrator uses biblical imagery 'paradise tree' and a fantastical metaphor 'like a fairy on a rosy cloud' to describe her feelings. In Text 2, Marie-Laure's relief is shown through the personification of the tree as she describes it as an 'old friend' and through the repetition of the verb 'laugh' to show her happiness. <p>Accept any other reasonable points.</p>

Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two more texts
	0	No rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> • 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	<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 across both texts is valid, but not developed.
Level 3	7-10	<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 across both texts is appropriate and relevant to the points being made.
Level 4	11-13	<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	14-16	<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: Writing

Question number	Indicative content
7	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>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.</p> <p>Audience: the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p>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 students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p>Responses may:</p> <ul style="list-style-type: none">• write about running away from something• write about helping someone who was ill or in an accident• make reference to the ideas mentioned in the unseen texts, for example helping someone in distress, overcoming a difficult situation• refer to a best friend, pet, parent or an object (car, phone, video game). <p>Accept any other reasonable points.</p>

Question number	Indicative content
8	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>Purpose: to write a real or imagined piece about a place you, or someone you know, did something brave or courageous. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p>Audience: the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p>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 students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • write about an exciting adventure • write about their first day at a new school or job • write about a haunted or unknown environment • describe their emotions about learning something new • talk about doing something brave in a positive light or negative light. <p>NB: candidates do not have to use the images provided and candidates should not be penalised for not using these or ideas from them.</p> <p>Do not credit simple descriptions of the given images that do not address the requirements of the question.</p> <p>Accept any other reasonable points.</p>

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	<ul style="list-style-type: none"> • 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	5-9	<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. • Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.
Level 3	10-14	<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. • Sound holistic use of grammatical features, such as vocabulary, spelling, punctuation and/or syntax, for clarity, purpose and effect.
Level 4	15-19	<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. • Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.
Level 5	20-24	<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. • Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.

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	<ul style="list-style-type: none"> • Uses basic vocabulary, often misspelled. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. • Limited ability to write for clarity, purpose and effect.
Level 2	5–7	<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. • Some ability to write for clarity, purpose and effect.
Level 3	8–10	<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. • Sound ability to write for clarity, purpose and effect.
Level 4	11–13	<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. • Secure ability to write for clarity, purpose and effect.
Level 5	14–16	<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. • Sophisticated ability to write for clarity, purpose and effect.

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