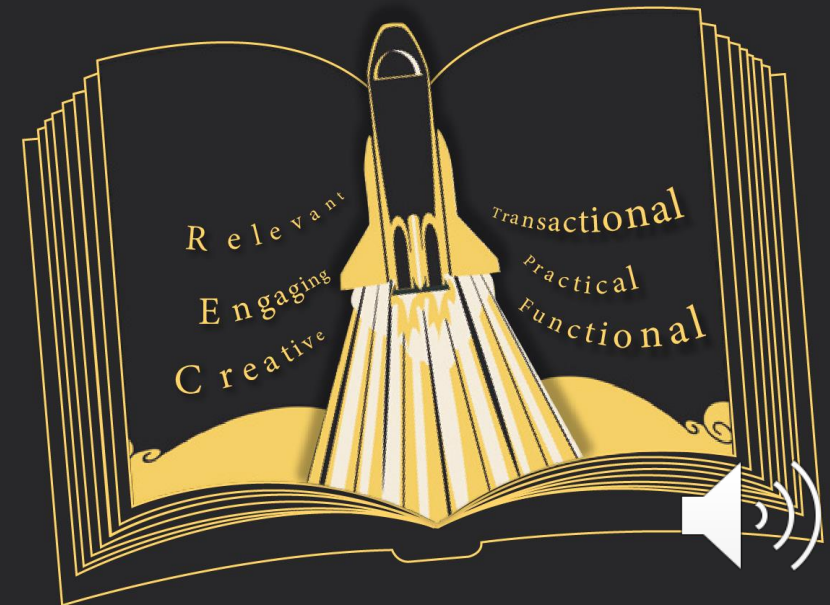


GCSE

English Language 2.0

Getting Ready to Teach (2024)

Recording link: <https://youtu.be/pyJaG8kBCz0>



GCSE English Language 2.0

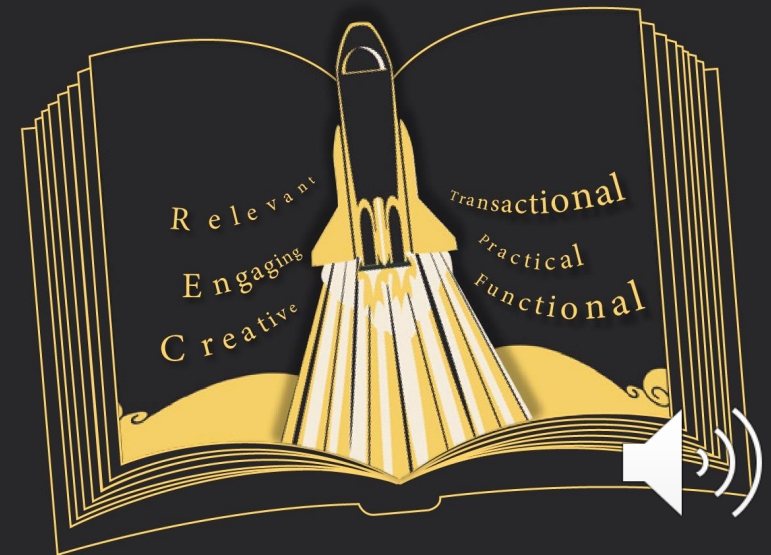
GCSE (9–1) English Language 2.0, first assessed in 2022, provides:

- An alternative qualification, equal in value to other English Language GCSEs
- A strong foundation for further academic or vocational pathways
- More engaging relatable texts
- 19th Century non-fiction text element
- Enhanced scaffold and accessibility
- Diversity and representation as a core principle in extract selection
- A fresh new English Language course to motivate students

Plus, a full range of free support to help you get started and deliver the qualification with confidence.



Overview of the Specification

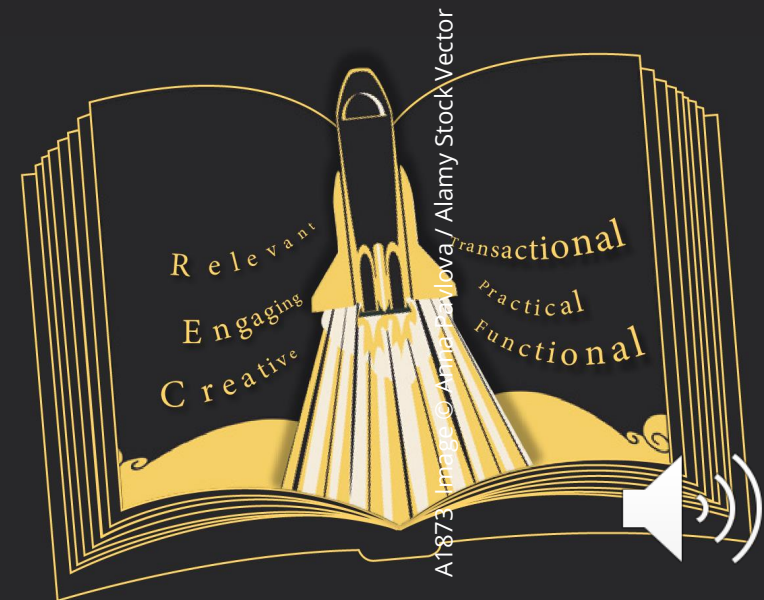


Overview of GCSE 2.0

Paper 1: Non-fiction Texts 1 hr 55 50%	Paper 2: Contemporary Texts 1 hr 55 50%
<p>Section A Reading Two 19th c. non-fiction extracts linked by theme:</p> <ul style="list-style-type: none">• one short extract with image to help understanding• one longer extract• 650 words in total <p>AO1, AO2, AO4 40 marks</p>	<p>Section A Reading Two contemporary texts covering 20th and 21st c. linked by a theme:</p> <ul style="list-style-type: none">• one fiction text• one literary non-fiction text• 800–900 words in total <p>AO1, AO2, AO3 40 marks</p>
<p>Section B: Transactional Writing Choice of two tasks:</p> <ul style="list-style-type: none">• one task with opening provided• one task with supporting bullet points <p>AO5, AO6 40 marks</p>	<p>Section B Imaginative Writing Choice of two tasks:</p> <ul style="list-style-type: none">• one task with opening provided• one task with images <p>AO5, AO6 40 marks</p>



Exam Paper Format



Paper 1 – Extracts

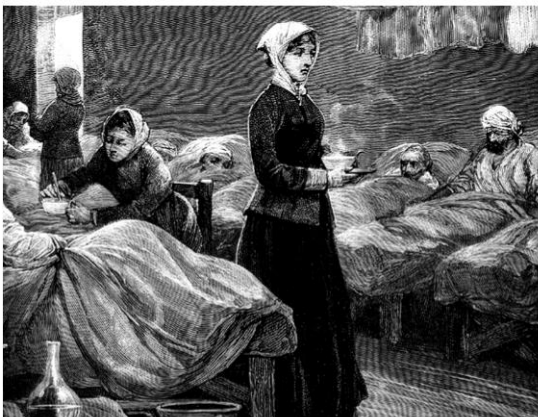
SECTION A

Reading

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

This extract is adapted from a letter written in 1898 by a married woman to a newspaper. It is about whether married women should work.

Should wives work?



I wonder if you will allow an old wife and mother, born when the century was about half through, to have her modest say on the question of wives working.

My own old-fashioned prejudice is against the idea. I think that women are physically unfit to plunge into the dust and heat of the arena where men are fiercely striving, and that in the majority of cases they are also mentally unequal to long-continued strain. In saying this I should like to except¹ strong, healthy, sensible maidens². For them, a little insight into work and into the difficulties of earning money may be useful, even the adoption of a career—for instance, hospital nursing or other pursuits now open to my sex—may be advisable, provided it be given up on marriage.

I do, however, recognise one case, where a woman may strain every nerve and do almost impossibilities for love's sake, that is, a widow with family to bring up. Otherwise, let the husband work and provide for his wife and children. He it is who should be the breadwinner, not poor she, with her willing spirit but weak frame. An able-bodied man who lets his wife work is a contemptible³ being in my estimation.

Glossary

¹except – exclude, leave out, disregard

²maidens – unmarried women

³contemptible – despicable, shameful, disgraceful

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

In this extract adapted from a newspaper article written in 1835, the writer describes a visit to a coalmine with a friend.

Descent into a coalmine

We fixed ourselves in the basket, standing, with our hands grasping the chain. The word was given, and down we glided with a smooth and scarcely perceptible motion through a duct about six feet in diameter. As we descended all became darkness, the noise over our heads grew gradually more indistinct, till it died away, and a dreary silence ensued, broken only occasionally by the grating of the basket against the walls. At length, I heard the voices of men below me—the basket stopped, and we soon found ourselves on our feet at the bottom, 630 feet from the light—all around was pitch dark, not a ray of light reaching the bottom from the mouth of the shaft.

We proceeded through a very long passage cut through rock. Occasionally a light appeared in the distance before us, which did not dispel the darkness, but advanced like a meteor through the gloom, accompanied by a loud rumbling noise, the cause of which was not explained to the eye till we were called upon to make way for a horse, which passed by with its long line of baskets, and driven by a young girl, covered with filth, and uttering some low obscenity¹ as she hurried by us. We were frequently interrupted in our march by the horses proceeding in this manner with their cargoes to the shaft, and always driven by girls, all of the same description, ragged and beastly in their appearance, and with a shameless indecency in their behaviour, which, awe-struck as one was by the gloom and loneliness around one, had something quite frightful in it, and gave the place the character of a hell.

One class of sufferers in the mine moved my companion more than any other, a number of children who attend at the doors to open them when the horses pass through, and who in this duty are compelled to linger through their lives, in silence, solitude, and darkness, for sixpence a day. When I first came to one of these doors, I saw it open without perceiving by what means, till, looking behind it, I beheld² a miserable little wretch standing without a light, silent and motionless, and resembling in the abjectness³ of its condition some reptile peculiar to the place, rather than a human creature.

Few of the children thus inhumanly sacrificed were more than eight years old, and several were considerably less, and had barely strength sufficient to perform the office that was required from them. In the winter-time they never see day-light except on a Sunday, for it has been discovered that they can serve for 13 hours a day without perishing⁴, and they are pitilessly compelled to such a term of solitary confinement, with as little consideration for the injury that they suffer, as is felt for the hinges and pulleys of the doors at which they attend. As soon as they rise from their beds they descend down the pit, and they are not relieved from their prison till, exhausted with watching and fatigue, they return to their beds again.

Glossary

¹obscenity – swear word

²beheld – saw

³abjectness – hopelessness, misery

⁴perishing – dying



Paper 1, Text 1

1 Identify **four** points the writer makes about when it might be acceptable for women to work.

1

2

3

4

(Total for Question 1 = 4 marks)

2 In lines 1–9, the writer tries to persuade the reader that married women should not work.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 1–9.

(6)

3 How does the writer use language to interest and inform the reader?

You should include:

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

Use examples from the whole text and relevant subject terminology.

(8)



AO1 Mark Scheme

Question number	Answer	Mark
1	<p>AO1 (identify explicit information and ideas)</p> <p>Accept any reasonable points, up to a maximum of 4 marks.</p> <p>Quotations and own words are acceptable.</p> <p>Candidates may identify the following points:</p> <ul style="list-style-type: none">• (if they are) strong (1)• (f they are) healthy (1)• (if they are) sensible (1)• (if they are) maidens/unmarried (1)• to get insight into work (1)• to learn about difficulties of earning money (1)• to adopt a career/working in hospitals/nursing (1)• provided it be given up on marriage (1)• for love's sake (1)• (if they are) a widow (1)• (if they are) bringing up a family (on their own) (1) <p>Do not credit any references to the image.</p>	(4)



AO4, Qs 2 & 5 Mark Scheme

2 In lines 1–9, the writer tries to persuade the reader that married women should not work.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from lines 1–9.

(6)

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.



Indicative content AO4

- the writer initially identifies herself as 'an old wife and mother', which might persuade the reader that she has a valid point of view, especially as she describes herself as 'old', possibly suggesting wisdom to a contemporary audience. The fact that she is a wife would interest the reader as it shows that she has been married and knows what she is talking about
- the writer gives an impression that her views are not outrageous, 'have her modest say', which might persuade the reader to engage with her ideas as they are not extreme and effectively persuade the reader to consider them
- this is reinforced by 'old-fashioned prejudice', which adds to the tone of humility she appears to have. By acknowledging her prejudice, she presents her bias, but she successfully implies that her ideas are traditional by the use of 'old-fashioned', which might persuade the reader that her ideas are not unconventional and therefore to agree with her
- the text successfully presents the workplace as an unpleasant one, 'dust and heat', which would not be considered as a suitable environment for women to work in. By describing the workplace as an 'arena', she effectively suggests it is a competitive place, which the reader might consider unsuitable as women were not thought to be competitive at the time
- the text successfully shows how hard it is to work by using 'fiercely striving' and 'long-continued strain'. This creates a negative impression of working for the reader and suggests that working is unsuitable for women
- the suggestion that women are 'physically unfit' and 'mentally unequal' successfully supports her ideas (and the general view of the time where women were considered to be the weaker sex) and might persuade the reader as she is speaking from the viewpoint of a married woman
- she does present situations where women might work, which might be thought to undermine her argument 'strong, healthy, sensible maidens'. However, this only suggests that unmarried women are capable of work and also implies that married women become weaker and incapable of work, which might upset some readers



AO2 Language Mark Scheme

3 How does the writer use language to interest and inform the reader?

You should include:

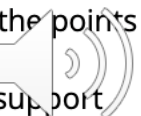
- the writer's use of language
- the effect on the reader.

Use examples from the whole text and relevant subject terminology.

(8)

Question 3

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 discriminating and clarifies the points being made.• Precise use of a range of relevant subject terminology to support analysis.



Paper 1, Text 2

- 4 (a) From lines 1–8, identify **two** experiences the writer had when descending into the coalmine.

(2)

1

2

- (b) Read this extract.

One class of sufferers in the mine moved my companion more than any other, a number of children who attend at the doors to open them when the horses pass through, and who in this duty are compelled to linger through their lives, in silence, solitude, and darkness, for sixpence a day. When I first came to one of these doors, I saw it open without perceiving by what means, till, looking behind it, I beheld² a miserable little wretch standing without a light, silent and motionless, and resembling in the abjectness³ of its condition some reptile peculiar to the place, rather than a human creature.

From the extract, identify **two** ways the writer shows how horrible it was for the children in the mine.

(2)

1

2

(Total for Question 4 = 4 marks)

- 5 Read this extract.

Few of the children thus inhumanly sacrificed were more than eight years old, and several were considerably less, and had barely strength sufficient to perform the office that was required from them. In the winter-time they never see day-light except on a Sunday, for it has been discovered that they can serve for 13 hours a day without perishing⁴, and they are pitilessly compelled to such a term of solitary confinement, with as little consideration for the injury that they suffer, as is felt for the hinges and pulleys of the doors at which they attend. As soon as they rise from their beds they descend down the pit, and they are not relieved from their prison till, exhausted with watching and fatigue, they return to their beds again.

In the extract, the writer tries to show that children were being mistreated in the coalmine.

Evaluate how successfully this is achieved.

Give **three** reasons for your opinion and use examples from the extract.

(6)

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

'In my view, this text shows how bad working conditions were in coalmines.'

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)



AO4, Q6 Mark Scheme

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

'In my view, this text shows how bad working conditions were in coalmines.'

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)

Question 6

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 on 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.



Paper 1 writing

EITHER

***7** Write a blog with the title 'How to choose the best job'.

A student has started a response to this task.

There is a lot to think about when choosing a job. Will I enjoy it and how much will I earn? Do I have the skills or qualifications, or will they train me? Do I want a permanent or temporary job and will it be full-time or part-time?

Continue this blog using your own ideas.

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

OR

***8** Write an article for an employment website aimed at young adults, with the title 'How to make a good impression: a guide to a successful interview'.

You should include:

- advice on preparation and presentation
- what you should say and do
- what you should not say and not do.

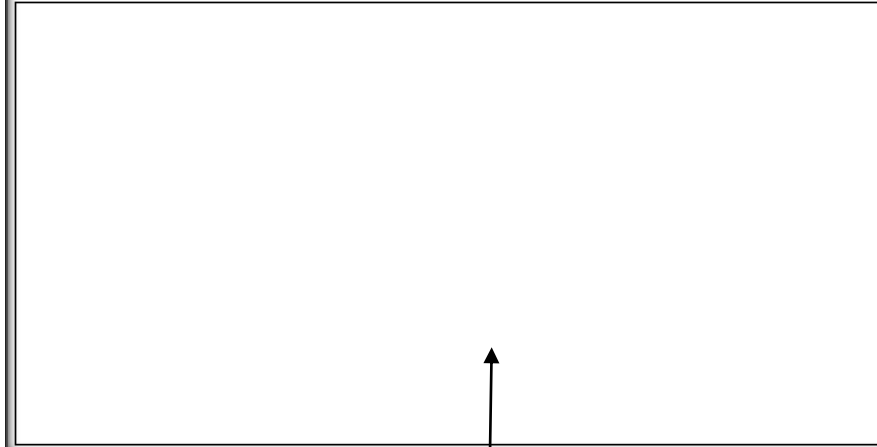
**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 8 = 40 marks)



Extra Support – Writing

Plan your answer to Section B here:



A planning space, to encourage students to plan their writing response

Nowadays, it is more important than ever to look after your physical and mental health. But where do you start? I would advise you look at how you can make small changes to your everyday life.

Response opening, to get learners started

Supportive scaffolding

You should include:

- what job you are applying for
- why you want the job
- the skills and experience you have to offer the sports centre.



AO5 Mark Scheme

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.



AO6 Mark Scheme

AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.		
Level	Mark	The candidate:
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• Limited ability to write for clarity, purpose and effect.• Uses basic vocabulary, often misspelled• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5-7	<ul style="list-style-type: none">• Some ability to write for clarity, purpose and effect.• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.• Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.
Level 3	8-10	<ul style="list-style-type: none">• Sound ability to write for clarity, purpose and effect.• Uses a varied vocabulary and spells words containing irregular patterns correctly.• Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.
Level 4	11-13	<ul style="list-style-type: none">• Secure ability to write for clarity, purpose and effect.• Uses a wide, selective vocabulary with only occasional spelling errors.• Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	14-16	<ul style="list-style-type: none">• Sophisticated ability to write for clarity, purpose and effect.• 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.



Paper 2 Extracts

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

In this edited extract from a fantasy novel, the hobbit Sam helps carry his friend Frodo up Mount Doom.

They had reached the Mountain's foot on its northern side, and a little to the westward; there its long grey slopes, though broken, were not sheer. Frodo did not speak, and so Sam struggled on as best he could, having no guidance but the will to climb as high as might be before his strength gave out and his will broke.

On he toiled, up and up, turning this way and that to lessen the slope, often stumbling forward, and at the last crawling like a snail with a heavy burden on its back. When his will could drive him no further, and his limbs gave way, he stopped and laid Frodo gently down.

Frodo opened his eyes and drew a breath.

'Thank you, Sam,' he said in a cracked whisper. 'How far is there to go?'

'I don't know,' said Sam, 'because I don't know where we're going.'

He looked back, and then he looked up; and he was amazed to see how far his last effort had brought him. The Mountain standing ominous and alone had looked taller than it was. The confused and tumbled shoulders of its great base rose for maybe three thousand feet above the plain, and above them was reared half as high again its tall central cone, like a vast chimney capped with a jagged crater.

As he looked up he would have given a shout, for amid the rugged humps above him he saw plainly a path or road. It climbed from the west and wound snakelike about the Mountain, until it reached the foot of the cone upon its eastern side.

A gleam of hope returned to him. They might conquer the Mountain yet. 'Why, it might have been put there a-purpose!' he said to himself.

Sam drew a deep breath. There was a path, but how he was to get up the slope to it he did not know. Suddenly a sense of urgency which he did not understand came to Sam. It was almost as if he had been called: 'Now, now, or it will be too late!' He braced himself and got up. Frodo also seemed to have felt the call. He struggled to his knees. 'I'll crawl, Sam,' he gasped.

So foot by foot, like small grey insects, they crept up the slope. They came to the path and found that it was broad, paved with broken rubble and beaten ash. After climbing eastward for some time it bent back upon itself at a sharp angle and went westward. There at the bend it was cut deep through a crag of old weathered stone once long ago vomited from the Mountain's furnaces.

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

This is an edited extract from the writer's account of his survival after a plane crash in the Andes Mountains of South America. After months of waiting to be rescued, the writer and some of his friends decide to try to climb to safety, leaving the other survivors at the camp.

We waved one last time and then began to climb.

We did not know that the altimeter¹ was wrong; the crash site wasn't at 7,000 feet, as we thought, but close to 12,000. Nor did we know that the mountain we were about to challenge was one of the highest in the Andes, soaring to the height of nearly 17,000 feet, with slopes so steep and difficult they would test a team of expert climbers.

The three of us were climbing in street clothes, with only the crude tools we could fashion out of materials salvaged from the plane. Our bodies were ravaged from months of exhaustion, starvation and exposure. If we had known anything about climbing, we'd have seen we were already doomed. Luckily, we knew nothing: our ignorance provided our only chance.

The incline of the mountain grew steadily sharper, and soon we reached slopes that were too steep and windblown to hold deep drifts of snow. The mountain fell away so steeply behind me now that when I looked down on Tintin and Roberto, I saw only their heads and shoulders outlined against the empty sky. Turning to look behind me was like pirouetting² on the ledge of a skyscraper.

"Do you still think we can make it by nightfall?" asked Roberto. He was looking at the summit. I shrugged. "We should look for a place to set up camp."

Huddled together in the sleeping bag, we kept ourselves from freezing, but still we suffered terribly. In the morning we placed our frozen shoes in the sun and rested in the bag until they thawed. Then, after eating and packing our things, we began to climb.

How we continued to climb, I cannot say. I was shivering uncontrollably from cold and fatigue. My body was on the verge of complete collapse. Roberto was sullen that night as we lay in the sleeping bag.

"We will die if we keep climbing," he said. "The mountain is too high."

"What can we do but climb?" I asked.

It was an agonising process, inching up the mountain, and the hours passed slowly. Sometime in late morning I spotted blue sky above a ridgeline and worked my way towards it. After so many false summits, I had learned to keep my hopes in check, but this time, as I climbed over the ridge's edge, the slope fell away flat and I found myself standing on a gloomy hump of rock and wind-scoured snow. It dawned on me slowly that there was no more mountain above me.

I had reached the top.

Glossary

*altimeter*¹ – an instrument for measuring altitude or height

*pirouetting*² – a fast turning of the body on the toes, performed usually by ballerinas



Paper 2, Text 1

- 1 From lines 1–8, identify **one** word or phrase that shows that Sam and Frodo are finding the journey difficult.

(Total for Question 1 = 1 mark)

- 2 Read this extract.

He looked back, and then he looked up; and he was amazed to see how far his last effort had brought him. The Mountain standing ominous and alone had looked taller than it was. The confused and tumbled shoulders of its great base rose for maybe three thousand feet above the plain, and above them was reared half as high again its tall central cone, like a vast chimney capped with a jagged crater.

As he looked up he would have given a shout, for amid the rugged humps above him he saw plainly a path or road. It climbed from the west and wound snakelike about the Mountain, until it reached the foot of the cone upon its eastern side.

In the extract, how does the writer use language to show that Mount Doom is an unwelcoming place?

Use examples from the extract and relevant subject terminology.

(6)



AO2 Language Mark Scheme

2 Read this extract.

He looked back, and then he looked up; and he was amazed to see how far his last effort had brought him. The Mountain standing ominous and alone had looked taller than it was. The confused and tumbled shoulders of its great base rose for maybe three thousand feet above the plain, and above them was reared half as high again its tall central cone, like a vast chimney capped with a jagged crater.

As he looked up he would have given a shout, for amid the rugged humps above him he saw plainly a path or road. It climbed from the west and wound snakelike about the Mountain, until it reached the foot of the cone upon its eastern side.

In the extract, how does the writer use language to show that Mount Doom is an unwelcoming place?

Use examples from the extract and relevant subject terminology.

(6)

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 discriminating and clarifies the points being made.• Precise use of a range of relevant subject terminology to support analysis.



Paper 2, Text 2

3 Read this extract.

We did not know that the altimeter¹ was wrong; the crash site wasn't at 7,000 feet, as we thought, but close to 12,000. Nor did we know that the mountain we were about to challenge was one of the highest in the Andes, soaring to the height of nearly 17,000 feet, with slopes so steep and difficult they would test a team of expert climbers.

The three of us were climbing in street clothes, with only the crude tools we could fashion out of materials salvaged from the plane. Our bodies were ravaged from months of exhaustion, starvation and exposure. If we had known anything about climbing, we'd have seen we were already doomed. Luckily, we knew nothing: our ignorance provided our only chance.

From the extract, identify **one** thing the writer mentions that suggests that the group were unprepared for their climb.

(Total for Question 3 = 1 mark)

4 The writer describes a group of survivors climbing to freedom.

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)



AO2 Language & Structure Mark Scheme

4 The writer describes a group of survivors climbing to freedom.

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)

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 discriminating and clarifies the points being made.• Precise use of a range of relevant subject terminology to support analysis.



AO2 Language & Structure Indicative Content

Responses may include the following points about the language of the text:

- the writer opens the extract with 'We waved one last time', which helps to create a feeling of finality, as the group makes a big, dangerous decision to leave
- the writer uses precise facts about the height of the mountain and the crash site location, for example emphasising the height of the mountain as '17,000 feet'
- the group are described as being ill-equipped, with 'crude tools' made from salvaged materials, heightening the feeling of risk
- the writer uses a simile, 'like pirouetting on the ledge', to suggest great peril on the mountain
- emotive verbs such as 'Huddled' and 'suffered' help to build a feeling that the group are vulnerable and at the mercy of the mountain
- the use of first person, such as 'I cannot say' and 'I was shivering', creates a dramatic personal account of the climb, helping the reader feel what the writer did at the time
- the emotive language and alliteration of the phrase 'on the verge of complete collapse' help to emphasise how close to disaster the group are.

Responses may include the following points about the structure of the text:

- the writer uses short sentences to suggest sudden, dramatic moments of realisation for the writer: 'I had reached the top'
- the first paragraph uses a long sentence to detail the height of the mountain, helping to echo the vast size and challenge of the climb the group is about to begin
- repetition of the word 'steep' helps to emphasise the clear focus the writer has on the dangerous slopes they are attempting to climb
- a list is used to emphasise the factors building up to create an even more difficult situation for the climbers, as they struggle with 'exhaustion, starvation and exposure'
- the rhetorical question, "What can we do but climb?", builds a feeling in the extract that the writer is realising that the group has no way back now and must continue the perilous journey
- the writer uses dialogue and questions between the small group, building a feeling of desperation amongst them as they look to each other for support
- the extract uses a contrast between the sense of hopelessness at the start and the accomplishment at the end when they 'reached the top' of the mountain, helping to emphasise the great journey the group completed.



Paper 2, both texts

- 5** Text 1 and Text 2 both describe people in dangerous situations. The experiences are different, but they share similarities.

Write a summary giving **three** separate ways the experiences are similar. Support **each similarity** with evidence from **both** texts.

(6)

- 6** Compare the writers' ideas and perspectives about being on a journey.

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.

(16)



What is the difference between Synthesis and Comparison?

- Q5 asks students to synthesise material from the two texts: the question will always ask for three distinct points of similarity between concrete ideas, such as people or places
- Q6 asks students to **compare** material from the two texts: the question is always about the ideas and perspectives in the texts – which could be **similarities and differences**



AO1 Synthesis Mark Scheme

5 Text 1 and Text 2 both describe people in dangerous situations. The experiences are different, but they share similarities.

Write a summary giving **three** separate ways the experiences are similar. Support **each similarity** with evidence from **both** texts.

(6)

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.



AO1 Indicative Content

Summaries may include the following similarities:

- both texts describe dangerous situations on mountains. In Text 1, the writer mentions 'The Mountain', while in Text 2 the writer also mentions 'the mountain' several times
- the two texts both show the dangers associated with height. In Text 1, the writer states the mountain rises 'three thousand feet' above them, while in Text 2 the writer tells us the mountain rises to 'nearly 17,000 feet'
- the two texts both describe an environment that sounds difficult or challenging. Text 1 describes a 'jagged crater', while in Text 2 we are told of 'slopes that were too steep'
- the two texts show people questioning if they will make it through their dangerous situation. In Text 1, Frodo asks, "How far is there to go?" In Text 2, one of the group asks, "Do you still think we can make it by nightfall?"
- both texts describe people facing the dangers in a group. In Text 1, Sam and Frodo 'crept up the slope' together. In Text 2, the writer states, 'The three of us were climbing'
- both texts show people who are physically struggling. In Text 1, the writer describes the travellers struggling: 'On he toiled, up and up'. In Text 2, the writer describes the climb as 'an agonising process'
- both texts have moments when the writers suggest things may be improving. In Text 1, we learn that Sam has a moment when 'A gleam of hope returned to him'. In Text 2, the writer states, 'there was no more mountain above me'.

Accept any other reasonable points.



AO3 Mark Scheme

6 Compare the writers' ideas and perspectives about being on a journey.

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.

(16)

Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1-3	<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.



Paper 2, writing

EITHER

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

'I'm so glad they were with me.'

**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, went on a journey.

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)



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Image One

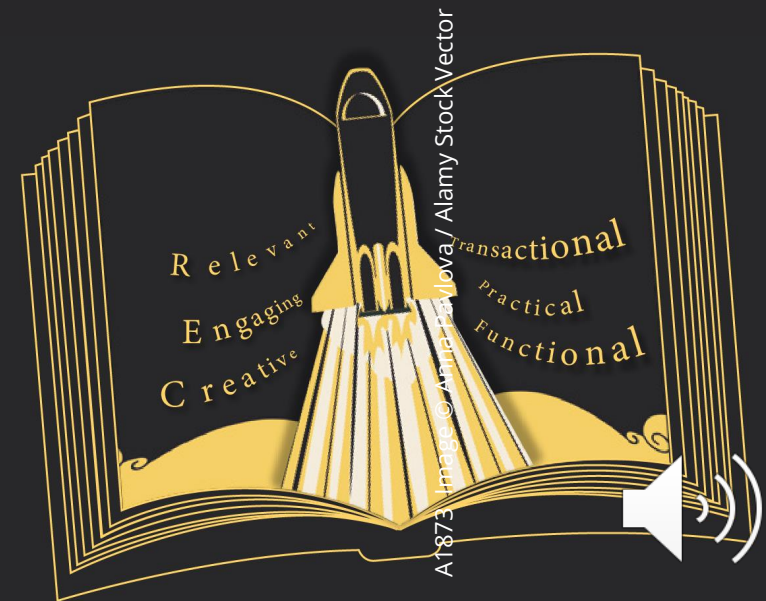


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Image Two



Switching and support



New GCSE vs existing GCSE

SIMILARITIES	DIFFERENCES
<ul style="list-style-type: none">• Equally weighted papers [AQA]• Same Assessment Objectives• Same worth as a qualification• Writing tasks very similar• Still 19th, 20th, 21st century texts	<ul style="list-style-type: none">• Equally weighted papers [Edexcel]• Text types more engaging, more straight-forward• Broader range of marks• Evaluation broken down into smaller tariff questions• Evaluation all on one paper• More support for writing questions

There are mapping documents [on the website](#) to help you see the key differences between the specifications.

Resources and support for centres

Sample papers –
SAMs and
additional set of
sample papers

Getting Started
Guide

Topic based one
year Scheme of
Learning

Launch and Getting
Ready to Teach
training events

Diverse anthology
of texts to use in the
classroom, with
activities/practice
questions

Mapping
documents showing
transition from other
boards to CBSE
2.0 Curriculum

Mocks Service,
Results Plus and
Access to Scripts

FAQs for teachers



Where can I find the resources?

[Teaching and Learning Resources](#)

Course materials

FILTERS

CATEGORIES

- Specification and sample assessments (2)
- Exam materials (40)
- Forms and administration (13)
- Teaching and learning materials (72)

CONTENT TYPE

- All
- Anthology (3)
- Exemplar material (18)
- FAQs (1)
- Guidance (4)
- [Show more](#)












FORMAT

- All
- DOCX (1)
- MP4 (1)
- PDF (45)
- PPTX (1)
- [Show more](#)

Teaching and learning materials (72)

SORT BY Latest 

[EXPAND ALL](#)

- Anthology 
- Exemplar material **NEW** 
- FAQs 
- Guidance **NEW** 
- Guide 
- Introductory documents and posters 
- Mapping document **NEW** 
- Past training content **NEW** 
- Scheme of learning **NEW** 
- Specimen paper and mark scheme 
- Teacher support material **NEW** 



Schemes of work – Topic based learning


TOPIC ONE – IDENTITY				
Lesson or week	Learning objectives & topic	Outline of lesson	Resource/text suggestions	Independent learning suggestions:
1	To introduce the English Language AOs and skills	<p>Introduction</p> <ul style="list-style-type: none"> • Display AOs and briefly explain to assess prior understanding. <p>Starter Odd one out [slide 4].</p> <ul style="list-style-type: none"> • Encourage students to find the thematic link, explain thematic links in GCSE papers. • Encourage use of evidence from images to explain answers. • Develop answers into audience response – for instance, how does audience cultural capital affect choices? • Develop using slide 5 – encourage students to use specific evidence from images and fully explain answers. <p>Introduction</p> <ul style="list-style-type: none"> • Re-cap slides 4 and 5 and introduce slides 6-7 by linking them to the relevant AO/skill. • Encourage students to understand that exam questions are no more complex than the simple questions about the images. <p>Development</p> <ul style="list-style-type: none"> • AO1 – use slide 8 to explain the difference between explicit/implicit ideas. 	<p>Selection of images.</p> <p>PPT 1</p> <p>Text anthology.</p> <p>British Library for additional 19th-century texts.</p>	Find texts or images that relate to the theme.



Topic based lesson resources



Odd one out?


How does the photographer present same sex marriage? 



How does the photographer present same sex marriage? 



What?	How?	Why?
As joyful	All smiling	
As romantic	Red flowers, beach setting	
As positive	blue sky, sun	

How does the writer use language to present his feelings? 

Even today, I can still feel the fear. That will never leave me. Rejection is a silent terror. Guilt has the consistency of superglue. When you lie, if you have a modicum of decency, you have to convince yourself you have a justification for doing so. Speaking to others who have come out, I've been amazed by how many of us created a parallel world, dark and forbidding. It evolves in your imagination as an evil, dangerous place. It is homophobic. You construct an imaginary world in which you are an outcast, where your family will refuse to accept you for who you are. The horror of



Knowledge organisers

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AO2 - Analysing the writer's use of language - GCSE English Language 2.0 Papers 1 and 2	6
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Planning for Writing – GCSE English Language 2.0 Papers 1 and 2.....	
Non-fiction (Transactional) Writing – Text types. GCSE English Language 2.0 Papers 1 and 2.....	
Non-fiction (Transactional) Writing). GCSE English Language 2.0 Papers 1 and 2.....	
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AO6 - Proof reading your writing. GCSE English Language 2.0 Papers 1 and 2.....	

Reading and annotating texts Papers 1 and 2

Read the introductions to the texts

Each of the unseen texts has an introduction at the top in *italics*. Make sure you read these lines as they can often give you 'clues' about the text and what it is about.

Example from paper 1

In this article from a family magazine in 1877, a doctor gives readers advice on how to improve their health through exercise.

From this description, you can see that the form of the text is an article, the audience is general (a family magazine), the author is an expert (doctor) and that the article is about improving health through exercise.

Example from paper 2

In this extract from his memoir, Bryan Stevenson, an African American lawyer, remembers one of the first times he visited a prison in the early 1980s.

From this description, you can see that this is personal writing (a memoir) and that the author is a professional (lawyer). We can also see that this is a story from his past when he was inexperienced and doing something for the first time.

Using the glossary

Don't panic or worry if there are words you don't know or understand in the text. There is a glossary at the bottom of the text which explains the meaning of some of the more complex words.

Example from paper 1

The object of calisthenic exercises¹ is to secure physical beauty

¹Calisthenic exercises – exercises that use a person's own body weight, and do not need much equipment.

Annotating texts

For all of the questions, it can be very useful to underline or highlight some key words in the extract as you read.

Example from paper 2

Downstairs they were allowed to wear their own clothes. This made a big difference to Stella. I remarked on it as soon as I saw her. She was in a dark skirt and an elegant cream blouse with a high neck and an attractive brooch pinned to the breast. She was slower and more deliberate in all her movements and expressions now, there was a quality of stillness to her that rather dramatically heightened the effect of her beauty, which had always tended to the stately. She thanked me warmly for having her transferred; she was aware that most patients spent far longer on the admissions ward than she had.

In the extract, how does the writer use language to present Stella?

By highlighting the key words in the question, and then looking for evidence in the extract, you are focussing on the question and can easily provide references from the text to support your answer.



Anthologies

Text 1 – 20th-century fiction

In this extract from a novel, Weilong (who is unhappy in her marriage to George), remembers going to the Chinese New Year's Eve markets in Hong Kong.

And sometimes she was happy—for instance, when she and George went to Wanchai on Chinese New Year's Eve, just the two of them.

Wanchai isn't in the center of Hong Kong; in fact, it's a city, and filled with low-class amusements. However once a year, on Chinese New Year's market, not unlike the temple festivals in northern China, it opens, people flood in, and lots of fashionable people like to buy a few trinkets. Weilong spotted a jadeite¹ potted plum and antiques, and George squeezed forward to haggle with the vendor. He squatted on top of a many-tiered stack of display shelves. He wore a padded jacket made of coarse blue cotton sackcloth, trousers, and a woollen hat pushed back from his brow. A gas lamp was hanging over the street, and its greenish glare fell directly on his sharp nose, bringing out the prominences, deepening the ravines, darkening the shadows. He rested one hand on his knee and gestured with the other, but he still shook his head.

Text 2 – 21st-century literary non-fiction

In this edited extract from her autobiography, the writer Xiaolu Guo, remembers celebrating Chinese New Year with her family.

For all these years, my mother didn't visit her family, and her family didn't invite her to any gatherings or celebrations, not even for the most important festival, Chinese New Year. But around 1986 (ten years after the end of the Cultural Revolution), just before the end of the lunar year, my maternal grandmother sent friendly signals and asked to meet us children.

The morning of the first day of the new year, as if by magic, above us, my brother and I were all dressed up in our new clothes. My father had prepared some ginseng packages to take with us. My father had been held to blame by my mother since he had been held to blame by my mother. But he was persuaded, and we took a bicycle rickshaw to visit her. The urban landscape gave way to rice fields, buffaloes and my *waipo*'s² house, we saw a number of kids screaming and running. My brother and I didn't know who they were, but we soon discovered they were my cousins. We entered the house, and I was greeted by a woman of a different age. They looked as if their legs had been soaked in water since dawn, and they had only just changed into their new clothes. Their manners and accents were those of simple, rough peasants. They left the kitchen floor, leaving the white saliva pooling in the

Ideas for questions/discussion

Text 1

Target question number and AO	Possible areas/ideas to include
1 (AO1) Explicit meaning	Explore finding explicit information from the text such as: <ul style="list-style-type: none"> in paragraph 2, identify one feature of the vendor in paragraph 4, identify one item being sold on the market.
2 (AO2) Language	Explore the writer's use of language in the text, for example: <ul style="list-style-type: none"> in paragraph 2 to describe the New Year market and the stalls in paragraphs 4-5 to describe the bay and/or the narrator's feelings.

Text 2

Question number and AO	Possible areas/ideas to include
3 (AO1) Implicit meaning	Explore finding implicit information from the text such as: <ul style="list-style-type: none"> in paragraph 1-2, identify one feature which shows the families are not close in paragraph 3, identify one feature which shows the narrator is not used to New Year and the traditions.



Lit In Colour -Anthology of Unseen Texts

Issue 2

| PDF 2.7 MB | 28 February 2022



Paper 1 - Anthology of Unseen Texts

Issue 1

| PDF 1.5 MB | 03 September 2021

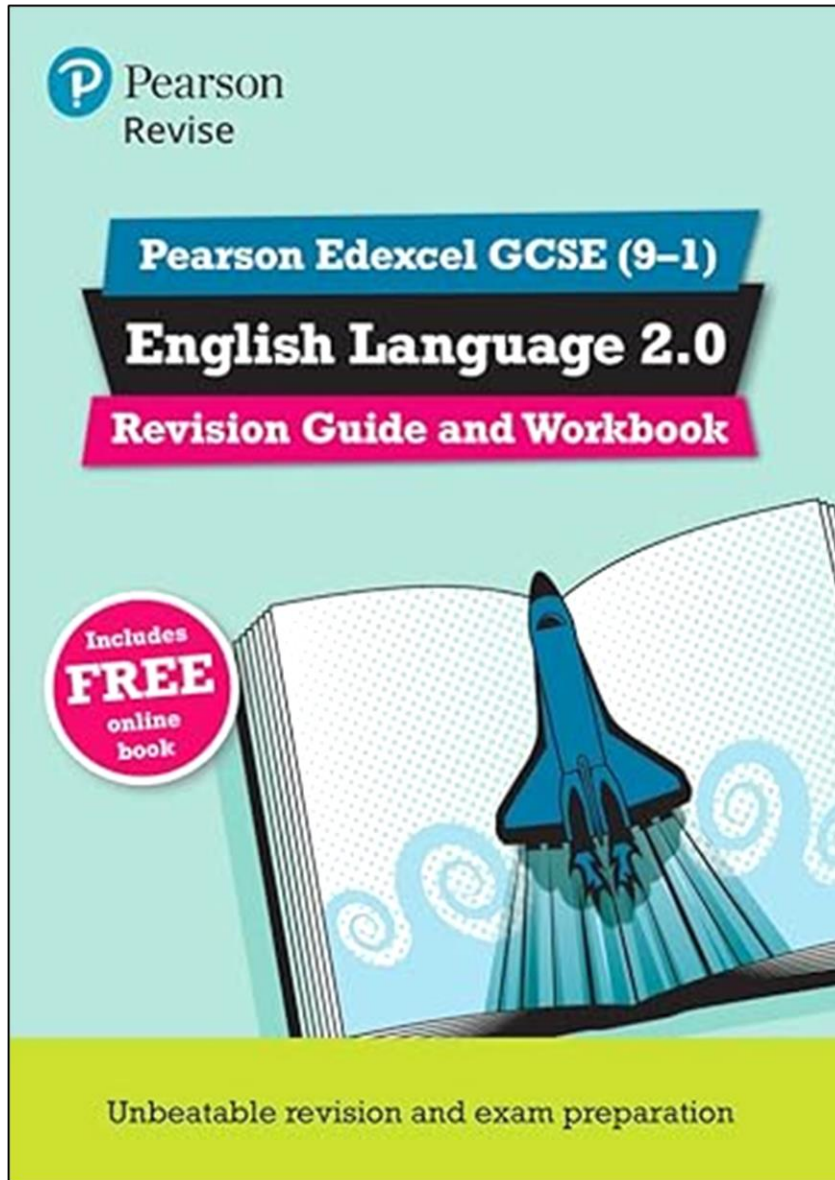


Paper 2 - Anthology of Unseen Texts

Issue 4

| PDF 853.0 KB | 03 September 2021

Revision and exam preparation



Pearson REVISE Edexcel GCSE (9-1) English Language 2.0 Revision Guide and Workbook

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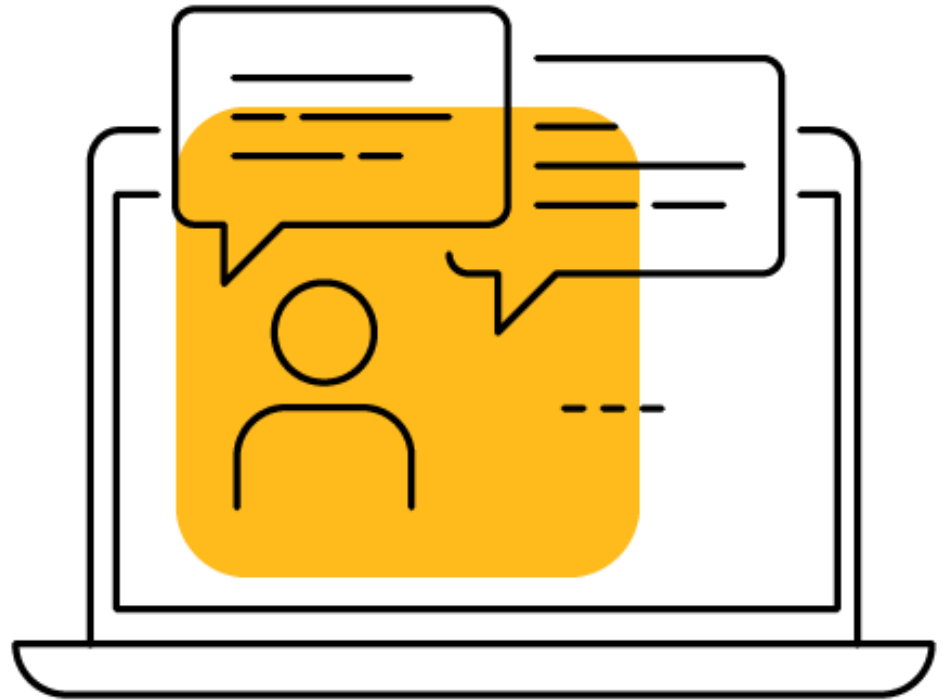
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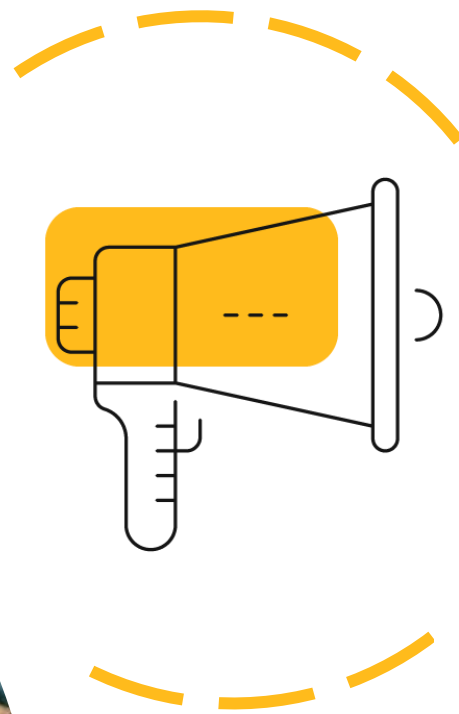
Your Subject Advisor

Clare Haviland

Pronouns: She, her, hers

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