

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)

Friday 6 June 2025

Morning (Time: 1 hour 55 minutes) **Paper reference** **1EN2/02**

English Language 2.0

PAPER 2: Contemporary Texts

You must have:
Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour 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.*
- Plan your answers in the lined spaces/planning box provided. Plans will not be marked unless no other response is provided.

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 vocabulary, 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 1–6, identify **one** way the writer shows that getting out of the prison cell is difficult.

(Total for Question 1 = 1 mark)

- 2** Read this extract.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.

In the extract, how does the writer use language to describe what happens after Marie-Madeleine escapes from her prison cell?

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.

Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.

As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.

There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.

From the extract, identify **one** way the writer suggests that Mike is still in control of the situation.

(Total for Question 3 = 1 mark)

4 The writer describes someone being chased.

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)



Questions 5–6 are on both Text 1 and Text 2.

Remember to refer to both texts in your answers.

Write your answers in the spaces provided.

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

Write a summary giving **three** separate ways the experiences are similar.

Support **each separate similarity** with evidence from **both** texts.

(6)



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(Total for Question 5 = 6 marks)



6 Compare the writers' ideas and perspectives about trying to escape.

You should compare:

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

Use examples from both texts to support your comparison.

(16)

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(Total for Question 6 = 16 marks)

TOTAL FOR SECTION A = 40 MARKS



SECTION B

Writing

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

Write your answer in the space provided.

EITHER

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

'Was this the right way?'

**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, had to work hard for something.

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 16

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(Source: © Tara Moore / Getty Images)

Image One



(Source: © Emilija Manevska / Getty Images)

Image Two

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



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

Friday 6 June 2025

Morning (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 edited extract from the biography of a female French spy during World War II, Marie-Madeleine attempts to escape from a prisoner-of-war camp.

She waited until about 3am, when the guards outside her cell went off duty. Pushing the cot¹ under the boarded window, she picked up a large washing basin, turned it upside down, and put it on the cot. She climbed onto the basin, a light summer dress clenched between her teeth. She managed to pull herself up and over the board. With her body tightly pinned between the board and the bars, she began trying to ease her head between the gaps. 5

Just then, a truck lumbering down the street stopped outside, directly opposite her window. She quickly pulled her head back through the opening, with a pain so fierce she feared her ears had been torn off.

They would find her pinned like a bug between the wooden board and the bars! 10

As it turned out, it was an army unit that had got lost. After the truck had gone, she again forced her head through the bars, an effort even more excruciating than before. With her body slick with perspiration, she squeezed one shoulder through, then her right leg. The most searing pain came when she began easing her hip through.

Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street. 15 20

On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets. 25

She knew she couldn't stay there for more than a few minutes. She found a trickle of a creek nearby and bathed her injured face, knees, hands, and feet.

Just a few minutes later, she heard in the distance the sounds she had feared: the barking of dogs and the unearthly din of sirens. They had discovered her escape. Mechanically, she kept walking as her mind scrambled to come up with a way to dodge the roadblock that would soon be set up on this road. 30

From the corner of her eye, she saw soldiers halting foot and motor traffic on the road and checking papers.

Glossary

cot¹ – small bed

mausoleums² – large buildings containing several graves



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

In this edited extract from a novel, the teenager Mike Hanlon is being chased by a group of boys from his school.

Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.

5

As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.

There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.

The gate was standing halfway open. He snapped a second look back and saw that he'd pulled away from Peter again. Victor was perhaps ten paces behind Peter, the others now forty or fifty yards back.

10

He skittered¹ through the opening, whirled, and slammed the gate closed. He heard the click as it latched. A moment later Peter Gordon slammed into the chain link, and, a moment after that, Victor Criss ran up beside him. Peter's smile was gone; a sulky look had replaced it. He grabbed for the latch, but of course there was none: the latch was on the inside.

15

You got to get away, Mikey, or something's going to happen. Get away fast. He backed up another two or three steps and then Henry uttered a shriek of rage and attacked the fence, monkeying his way toward the top with a brute strength that was terrifying.

20

Mike turned and ran again, sprinting across the trainyards, his shadow trailing squat at his feet. There was no sound but Mike's own breathing in his ears and the musical jingle of chain-link as Henry and the others climbed the fence. Mike ran across one triple set of tracks, his sneakers kicking back cinders as he ran across the space between. He stumbled crossing the second set of tracks, and felt pain flare briefly in his ankle.

25

Mike's reasoning self had decided that the Barrens were his only chance now. If he could get down there he could hide in the tangles of underbrush, in the bamboo... or, if things became really desperate, he could climb into one of the drainpipes and wait it out. He could do those things, maybe... but there was a hot spark of fury in his chest that had nothing to do with his reasoning self.

30

Now he heard another voice, this one his father's.

I don't want you to make a career out of running away... and what it all comes down to is that you have to be careful where you take your stand.

Glossary

*skittered*¹ – moved lightly and quickly

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Source information:

Total text word count: 925

Text 1: extract taken from 'Madame Fourcade's Secret War', Lynne Olson, Scribe UK 2023

Text 2: extract taken from 'IT', Stephen King. 1986, Hodder

