Mark Scheme (Results)

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Pearson Edexcel GCSE

In English Language 2.0 (1EN2)

Paper 2: Contemporary Texts

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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 candidates will meet each skill assessed in the question. The levels descriptors and indicative content reflect the relative weighting of each skill within each mark level.

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.

Paper 2 – Mark Scheme

Section A: Reading

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

Question number	Answer	Mark
1	**AO1** (identify explicit information and ideas) Accept any one thing Richard thinks he may see from the given lines. Candidates may identify one of the following things Richard hopes to see: • 'groups of friendly travellers/with sun-kissed faces (1) • tourists/people (1) • people 'hanging out' (1) • people 'coral diving' (1) • people 'playing' (games/'Frisbee') (1).	(1)

Question number	Indicative content
2	**AO2 (6 marks)** Reward responses that explain how the writer uses language to show how Richard and Etienne are feeling in the extract. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** • the use of the adverb 'cautiously' suggests that Richard and Etienne are nervous about standing at the edge of the waterfall. The adjective 'stabilising' further emphasises the care Richard is taking while he assesses the height • Etienne's questioning tone suggests incredulity that Richard is considering jumping from the waterfall • Etienne's question is asked 'nervously', with the adverb detailing a concern or worry about what Richard might be considering • the adjective 'overwhelming' suggests that Richard's feelings are taking over • the use of the metaphorical phrase 'washed over me' further emphasises that Richard is having strong feelings at this moment • the descriptive phrase 'strange listlessness' creates a sense that Richard has suddenly been struck by an unusual lack of energy or enthusiasm for the journey they are on • the feeling that Richard is tired of the situation is highlighted by the sibilance within 'suddenly sick', with the descriptive vocabulary further emphasising Richard's sense of frustration and annoyance at the current situation • the use of quantifiers such as 'too much' and 'too many' helps to develop the sense that Richard is feeling tired of the challenges they have faced so far • the verb 'liberated' suggests Richard has found a sudden freedom, feeling unshackled and ready to complete this next challenge they face in their search for the secret beach. Accept any other reasonable points.

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	• 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	• 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	• 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.

Question number	Answer	Mark
3	**AO1** (interpret implicit information and ideas) Accept any reasonable example from the extract that implies that this is an exciting moment. Candidates may identify one of the following examples that implies that this is an exciting moment: • 'The atmosphere was electric' (1) • the crowd are making lots of noise (1) • the air in the diving centre is 'charged' (1) • the diver, Tom, is trying to focus (1) • Tom describes his heartbeat (1). Accept any other reasonable points implied by the text. Do not accept quotations alone that are not answering the question specifically.	**(1)**

Question number	Indicative content
4	**AO2 (10 marks)** Reward responses that analyse how the text uses language and structure to interest and engage the reader. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** • the writer uses descriptive vocabulary to build the exciting scene, with an 'electric' atmosphere and a 'cacophony' of noise, helping to increase the reader's engagement in the scene • the writer uses a metaphor to further build the sense of excitement in the arena, as the sound 'ricocheted around', helping to build the sense of danger and excitement • the precise nature of the sport of diving, and the focus required, is developed with specific detail ('it takes 1.6 seconds') and technical vocabulary ('the Twister'), suggesting a high level of both skill and risk • the use of onomatopoeia such as 'gurgle and swoosh' helps to demonstrate how sounds are exaggerated in the moment before the dive • the nerves being felt by Tom are shown through a metaphor to describe how his 'confidence had been slowly chipped away', developing the tension around the dive • the feelings of nervousness are increased with the simile 'what could go wrong lurked like shadows in the back of my mind' • the high level of focus required to complete the dive is shown through a metaphor, as Tom's focus has to be 'razor-sharp' • the regular use of personal pronouns throughout the extract creates a strongly individual sense of someone competing with himself, engaging the reader in the situation Tom faces. **Responses may include the following points about the structure of the text:** • the extract is structured in a way that provides a shift in focus between the external environment at the start and Tom's internal thoughts and high level of mental focus as he prepares for the dive • the use of contrast between the 'cacophony of noise' and the 'eerie silence' helps to develop a sense of building dramatically to the climax of the dive • single-sentence paragraphs are used often to develop a sense of high tension and to illustrate Tom's nerves at moments of the preparation for the dive, building a feeling of excitement • a list is used to emphasise the atmosphere in the arena at the start of the dive: 'it was a cacophony of noise from the PA system, as well as cheers, shouts and applause from the crowd' • the repetition of '1.6 seconds' accentuates the very precise timings that Tom is having to work within to execute the dive successfully • a complex sentence describing some of the issues Tom faced during training ('there were times…') helps to illustrate the numerous problems that were creating a feeling of concern and anxiety for Tom • the penultimate paragraph uses a combination of longer sentences and punctuation to emphasise to the reader the complexity of a dive, requiring a number of precise physical actions to perform correctly. Accept any other reasonable points.

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	• 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	• 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. **NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2**
Level 3	5–6	• 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	• 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	• 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.

Question number	Answer
5	**AO1 (6 marks)** **Candidates must draw on BOTH texts to access marks.** **Candidates must give three separate ways in which the experiences of the challenging situations are similar, supported by evidence from both texts to access Level 3.** **Summaries may include the following similarities:** • both texts are about diving or jumping. In Text 1, one of the travellers suggests 'Maybe we can jump from this waterfall', while in Text 2, we learn that Tom is 'about to launch into (his) first dive' • the two texts both have a focus on height. In Text 1, the writer states, while looking at the waterfall, that 'The drop was too sheer and too far to consider climbing'. In Text 2 it states: 'as I walked to the end of the ten-metre board, I glanced down' • the two texts both show people battling with their nerves and anxiety. In Text 1, Richard 'stood up cautiously'. Text 2 states 'My heart pounded to the tips of my fingers' • the two texts show people with an acute awareness of their surroundings. In Text 1, Richard notices various things such as the trees being 'equal to our height' at the waterfall. The writer in Text 2 notices all he can hear is 'the gentle and rhythmic gurgle and swoosh of water' • both texts show writers focusing on their landing point. In Text 1, Richard notices that the rocks and pebbles below 'were smooth'. The writer in Text 2 says he has to 'spot the water' during his dive • both texts show people who have faced struggles to get to this point. In Text 1, Richard states the journey so far had 'too much effort, too many shocks'. The writer talks of issues 'in the run-up to the Games' in Text 2 • both texts conclude with a sense of resolve to complete the challenges. The writer of Text 1 states ''So jump', I heard my voice say'. In Text 2, the writer says that 'at that moment, my focus has to be razor-sharp'. Accept any other reasonable points.

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 candidate (limited, clear, precise).

Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	• 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	• 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	• 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.

Question number	Indicative content
6	**AO3 (16 marks)** **Candidates must draw on BOTH texts to access marks.** Reward responses that compare how each writer presents ideas and perspectives about preparing for an important moment. Candidates may have compared the following: • how the situations are described • how the moments are faced by the people involved • how the thoughts and feelings of the people involved are shown • how the experiences are different • the overall feelings about the moments. **Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:** • both texts describe people in the process of preparing to make an important jump or dive. In Text 1, the travellers are almost at the point of reaching their destination, hoping 'there must be a way down'. In Text 2, Tom mentions the issues in 'the run-up to the Games' • both texts describe people feeling nervous and anxious about the situations they are facing. In Text 1, Etienne asks a question 'nervously'. Tom in Text 2 states that 'the possibilities of what could go wrong lurked' in his mind • both texts show people finding the strength and resolve to face their task. In Text 1, Richard finally says to himself 'so jump'. In Text 2, the writer states 'there is no space to blink' • both texts show people considering what they need to do to complete the tasks they face. In Text 1, the companions consider options, with one conclusion being 'We'd never clear the rocks'. Tom in Text 2 says that he must 'keep every part of my body in the right place at the right millisecond' • both texts share a similar structure. Both texts start with details about the locations they find themselves in, offering description of the visual and auditory qualities of where they are. Both texts end with a focus on the internal dialogue occurring in both Tom's and Richard's minds as they prepare to jump or dive. **Responses may include the following differences between the ideas and perspectives of the writers and how they are conveyed:** • in Text 1, the moment is an unexpected one, whereas in Text 2 the moment is heavily anticipated. In Text 1, the travellers are facing the final, unexpected hurdle of their journey to the beach, with Richard 'sick of how difficult the journey had become.' In Text 2, Tom is fully prepared to make his first dive at the Olympics, aware that this dive would provide high 'rewards' if executed correctly • Text 1 suggests the travellers have less experience of the situation, while in Text 2 Tom is well prepared after extensive training. In Text 1, Richard and his companions look for solutions to their problem, showing an uncertainty: 'Maybe we can jump from this waterfall?' In Text 2, Tom reflects on his skills and abilities for this type of activity, including his reliance on his 'innate internal compass' during a dive

		•	in Text 1, the friends are facing the moment in a peaceful environment, while the writer of Text 2 is dealing with a loud and distracting environment. In Text 1, the writer notices the area is 'completely deserted'. In Text 2, the writer describes an 'electric' atmosphere with 'cheers, shouts and applause' from the watching crowd
		•	Text 1 occurs in a natural environment that presents different challenges to the arena environment of Text 2. Richard notices many aspects of their location, including a drop that is 'too sheer and too far' to consider climbing. In Text 2, Tom describes how the noise in the arena 'ricocheted around'
		•	the central character in Text 1 finally decides to throw caution to the wind, while in Text 2, Tom reflects on the skills required to complete the task before going on. Richard states in Text 1 that 'for a vital few seconds (he felt) liberated ... from a fear of consequences'. In Text 2, Tom mentions how the 'possibilities of what could go wrong' means he must remain 'hyper-vigilant'.
		Accept any other reasonable points.	

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	• 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	• 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	• 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	• 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	• 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	**AO5 (24 marks), AO6 (16 marks)** **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. **Audience**: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **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 candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. **Responses may:** • describe an unusual place • describe features of a location that shocks or surprises them • make reference to the ideas mentioned in the texts. For example, travellers in a potentially dangerous environment, or an athlete in a pressurised, indoor setting • refer to a situation that they have visited for the first time. Accept any other reasonable points.

Question number	Indicative content
8	**AO5 (24 marks), AO6 (16 marks)** **Purpose:** to write a real or imagined piece about being brave. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. **Audience:** the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people. **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. **Responses may:** • describe preparing for a sporting event or an exciting activity • describe an event such as an examination or test • talk about taking part in a school play or talent show • describe their emotions during the experience • talk about whether they would want to experience the situation again. NB: candidates do not have to use the images provided and candidates should not be penalised for not using these or ideas from them. Do not credit simple descriptions of the given images that do not address the requirements of the question. Accept any other reasonable points.

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	• 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	• 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	• 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	• 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	• 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	A06 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	• 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	• 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	• 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	• 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	• 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.