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GCSE (9-1) English Language

Pearson

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Introduction

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

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

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- 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 judgment is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- 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 – specific
- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.
- Examiners should first decide which descriptor most closely matches the answer and place it in that level
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the Assessment Objective described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- Indicative content is exactly that – it consists of factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfill the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfills the requirements of the question.

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

English Language

Paper 1: Fiction and Imaginative Writing
Section A: Reading Text Insert

Do not return the insert with question paper.

Advice

- Read the text before answering the questions in Section A of the question paper.

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PEARSON

Read the text below and answer Questions 1–4 on the question paper.

This is an extract from a short story. The narrator has murdered an old man and hidden his body under the floorboards.

The Tell-Tale Heart: Edgar Allan Poe

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings*. I then replaced the boards so cleverly, so cunningly, that no human eye – not even his – could have detected any thing wrong. There was nothing to wash out – no stain of any kind – no blood-spot whatever. I had been too wary for that. A tub had caught all – ha! ha!
<div align="right">5</div>

When I had made an end of these labors, it was four o'clock – still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, for what had I now to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbour during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.
<div align="right">10</div>

I smiled, for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search – search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.
<div align="right">15</div>

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definiteness – until, at length, I found that the noise was not within my ears.
<div align="right">20</div>
<div align="right">25</div>

No doubt I now grew very pale; but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton. I gasped for breath – and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why would they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men – but the noise steadily increased. Oh God! what could I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they knew! – they were making a mockery of my horror! – this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! and now – again! – hark! louder! louder! louder! louder!
<div align="right">30</div>
<div align="right">35</div>
<div align="right">40</div>

"Villains!" I shrieked, "dissemble** no more! I admit the deed! – tear up the planks! here, here! – It is the beating of his hideous heart!"

*scantlings** – the beams in the foundation of a house

*dissemble*** – pretend

Write your name here

Surname		Other names

Centre Number

Candidate Number

English Language
Paper 1: Fiction and Imaginative Writing

Paper Reference

1EN0/01

You must have:
Reading Text Insert

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 on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- 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 use of 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

Read the text in the Reading Text Insert provided and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

1 From lines 1 to 5, identify the phrase which explains why there is no blood on the floor.

....

(Total for Question 1 = 1 mark)

2 From lines 13–19, give **two** ways the narrator's behaviour shows that he is confident he will not be caught.

You may use your own words or quotation from the text.

1 ....

2 ....

(Total for Question 2 = 2 marks)

3 In lines 20–25, how does the writer use language and structure to show the change in the narrator's mood?

Support your views with reference to the text.

(6)

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(Total for Question 3 = 6 marks)

4 In this extract, there is an attempt to build tension.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

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(Total for Question 4 = 15 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B – Imaginative Writing

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

Write your answer in the space provided.

EITHER

*5   Write about a time when you, or someone you know, tried to hide something.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*
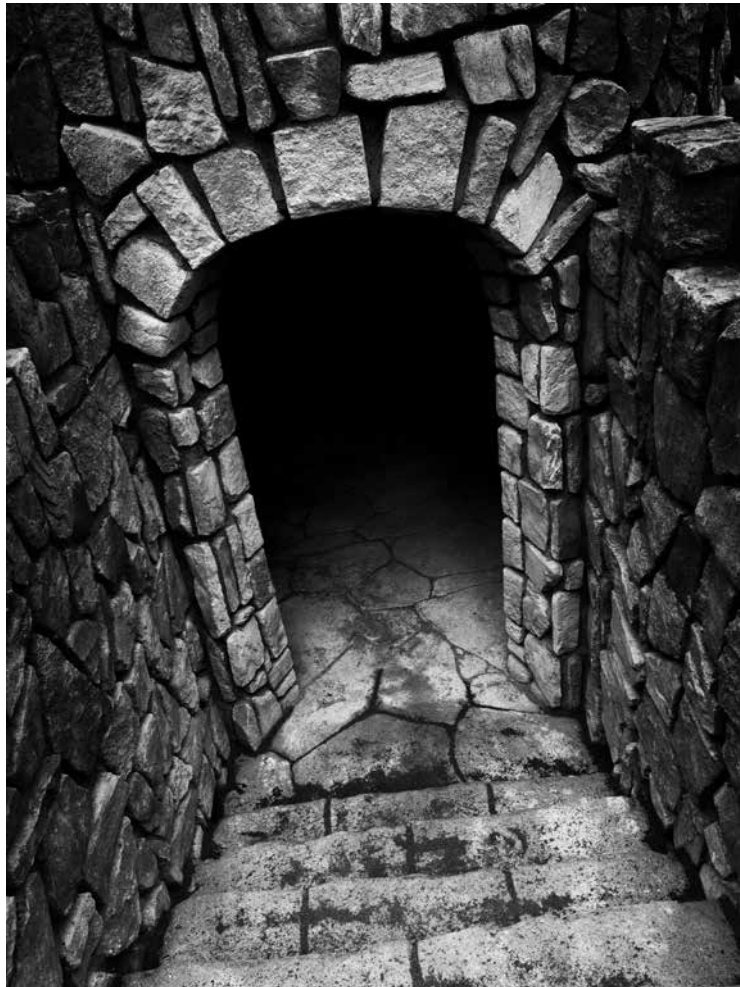
(Total for Question 5 = 40 marks)

*OR

6   Look at the images provided.

Write about a frightening experience.

Your response could be real or imagined. You may wish to base your response on one of the images.

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

(Total for Question 6 = 40 marks)

(Source: © Marcus Lindstram/Getty Images)

(Source: © Jason Friend/LOOP IMAGES/Loop Images/Corbis)

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 64 MARKS

Paper 1 – mark scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives						Total marks
	AO1	**AO2**	**AO3**	**AO4**	**AO5**	**AO6**	
Component 1 – Fiction and Imaginative Writing							
Question 1	1						1
Question 2	2						2
Question 3		6					6
Question 4				15			15
Question 5 or 6					24	16	40

Section A: Reading

Question Number	Answer	Mark
1	**AO1** Accept only the following: • 'A tub had caught all'.	**(1)**

Question Number	Answer	Mark
2	**AO1** Accept any reasonable answer based on lines 12 to 18, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable, for example: • he asks what he has to fear as if the answer is 'nothing' (1) • he smiles (1) • he welcomes the policemen in (1) • he is able to make up an excuse for the noise (1) • he shows them the whole house (1) • he encourages them to search 'well'/wherever they want (1) • he shows them the old man's room/things (1) • his language describes his confidence – 'enthusiasm in my confidence'/'my perfect triumph' (1) • he knowingly puts his seat above the corpse (1) • saying that the old man 'was absent from the country' shows he is able to make up an excuse (1).	**(2)**

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. Responses that are unbalanced cannot access Level 2 or above, where analysis of both language and structure is required.

Question Number	Indicative content
3	Reward responses that explain how the writer uses language and structure to show the narrator's mood changing in lines 19 to 24. Responses may include the following points about the language of the text: • at first the narrator just thinks about the officers and is happy they are 'satisfied' with his information so the focus is not on him • he describes himself as 'at ease' and answering their questions cheerily which shows he is not distressed at first • soon the strain starts to show as he asks 'why would they not be gone?' • the repetition of 'still' when referring the policemen's presence and chatter shows the situation is starting to take its toll on him • the narrator tries to take action to make the noise go away, but his distress builds through the description of the noise becoming 'more distinct' and ends with him realising in horror that he can't get rid of it • 'getting pale' – this physical description shows how frightened he has become • 'at length' emphasises how long this unpleasant experience is seeming to last for the narrator. Responses may include the following points about the structure of the text: • the use of shorter sentences at the start puts across how the narrator thinks that everything is going to end neatly, but by the end, one long sentence makes up almost half of the paragraph. It puts across his struggle to get rid of the noise • 'it continued' is repeated to show that the narrator cannot escape the noise • 'but' is repeated and emphasises the worsening of events • there is a contrast between relaxed police and nervous narrator.

Level	Mark	AO2 Descriptor
	0	No rewardable material.
Level 1	1–2	• Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. **NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.**
Level 2	3–4	• Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 3	5–6	• Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

Question Number	Indicative content
4	Reward responses that evaluate how successfully the purpose of conveying tension is achieved.
	References to writer's techniques should only be credited at level 2 and above if they support the critical judgement of the text.
	Responses may include:
	• the narrator's mental state is evident throughout the extract which allows the reader to feel closer to him and experience the tension with him
	• the reader would feel that the narrator is too confident for his own good. He enjoys showing the policemen around the house as he is so certain he won't be found out. This builds tension for the reader and they will want to find out if he does get caught
	• it is clear exactly what the narrator is thinking and feeling, and the contrast to the blissful ignorance of the policemen makes it even more tense for the reader
	• the narrator's gradual breakdown is carefully crafted throughout the extract and by the end of the extract the narrator is consumed by his paranoia, 'They were making a mockery of my horror!'.
	• the description of the narrator's extreme behaviour at the end of the extract ('I foamed – I raved – I swore!') puts across how his feelings have been building through the extract
	• structure is manipulated in the extract and in the last but one paragraph the narrator's loss of control chills the reader.

Level	Mark	AO4 Descriptor
	0	No rewardable material.
Level 1	1–3	• Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	• Comment on ideas, events, themes or settings. • Straightforward opinions with limited judgements are offered about the text. • The selection of references is valid, but not developed.
Level 3	7–9	• Explanation of ideas, events, themes or settings. • Informed judgement is offered about the text. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	• Analysis of ideas, events, themes or settings. • Well-informed and developed critical judgement is offered about the text. • The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	• Evaluation of ideas, events, themes or settings. • There is a sustained and detached critical overview and judgement about the text. • The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

Section B: Imaginative Writing

Question Number	Indicative content
5	**Purpose:** to write a real or imagined piece about a time a person tried to hide something. This may involve a range of approaches, including: description, anecdote, speech, 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 must be narrative, description or monologue. There should be organisation and structure with a clear introduction, 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. Candidates may introduce some literary elements. Responses may include: • use an example of something physically being hidden, for example hiding a secret book to prevent information being lost, or metaphorically being hidden, for example keeping information from someone • give reasons why it was being hidden and the impact on the person hiding and being hidden from • use appropriate techniques for creative writing, for example vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, a sustained single voice in monologue.

Level	Mark	AO5 Descriptor
	0	No rewardable material.
Level 1	1–4	• Offers a basic response, with audience and/or purpose not fully established. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• 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	• 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	• 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	• Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 Descriptor
	0	No rewardable material.
Level 1	1–3	• Uses basic vocabulary, often misspelled. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–6	• Writes with a range of correctly spelt vocabulary, for example 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	7–9	• 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	10–12	• 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	13–16	• 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.

Question Number	Indicative content
6	**Purpose:** to write a real or imagined piece about a frightening experience. This may involve a range of approaches, including: description, anecdote, speech, 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 must be narrative, description or monologue. There should be organisation and structure with a clear introduction, 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. Candidates may introduce some literary elements. Responses may include: • use the images to inspire writing, for example an experience a person has of being followed, being alone in an empty building or an extreme experience such as a rollercoaster or bungee jump • use an example of a frightening experience that is common to many people, for example flying, or specific to the individual, for example encountering a particular phobia, real or imagined • give reasons why the experience was frightening and what impact it had on the writer • use appropriate techniques for creative writing, for example vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, a sustained single voice in monologue.

Level	Mark	AO5 Descriptor
	0	No rewardable material.
Level 1	1–4	• Offers a basic response, with audience and/or purpose not fully established. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• 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	• 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	• 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	• Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 Descriptor
	0	No rewardable material.
Level 1	1–3	• Uses basic vocabulary, often misspelled. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–6	• Writes with a range of correctly spelt vocabulary, for example 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	7–9	• 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	10–12	• 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	13–16	• 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.

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

English Language

Paper 2: Non-fiction and Transactional Writing
Section A: Reading Texts Insert

Paper Reference
1EN0/02

Do not return the insert with the question paper.

Advice

- Read the texts before answering the questions in Section A of the question paper.

Turn over ▶

PEARSON

Read the text below and answer Questions 1–3 on the question paper.

TEXT 1

This text is from a newspaper article about a recruitment drive for MI6.

Psst! Want to join MI6?

As Britain's foreign intelligence service celebrates its 100th anniversary, Neil Tweedie gets an insight into MI6's latest recruitment drive.

Recruiting for HM Secret Intelligence Service used to be a subtle, stylish business. One afternoon in term time, a promising undergraduate at Oxford or Cambridge would find himself invited to tea with the college talent spotter.

In the quiet of an oak-panelled study, the potential recruit (right school, right family) would be subjected to gentle interrogation over crumpets, before being asked (clink of spoon on china) if he had ever considered 'official work'. If the encounter proved satisfactory, the candidate received a letter inviting him to an interview. Fast–forward three years and there is our man in a crumpled linen suit, sitting in a Lisbon café sizing up his target, a Czech military attaché. 5

SIS, popularly known as MI6, Britain's foreign intelligence service, which this year celebrates its 100th birthday, has tiptoed into the modern world. Faced with the threat of international terrorism it has had to cast its net wider than the cloisters[1] of Oxbridge[2] and a few other favoured universities to find recruits who look the part. That increasingly means people from the ethnic minorities. 10

There is a demand for more women, too. Not just bluestockings[3], but the kind who know what to do with scatter cushions. Only that could explain the presence of *Good Housekeeping* at a recent SIS press conference held at Tate Modern in London, intended to stimulate more applications from target groups. 15

It was a curious affair, a rare venturing out of the shadows for serving SIS officers – but also very conventional. "Work you can believe in. Colleagues you can trust," promised the displays. There were four of them: a historian from the Cabinet Office called Mark, a senior SIS recruiting officer called John and two younger officers, Catherine and Nick. No one asked if these were their real names but it would have been disappointing if they were. John would have stood out in a crowd — tall, elegant, forties, patrician — but Nick and Catherine were very normal. He was black, thirties, smart — typical young businessman; she was attractive, friendly, early thirties — might have been a French teacher. 20
25

The ladies from *Good Housekeeping*, *Cosmopolitan* and *Marie Claire* wanted lifestyle. What was it like being a spy? Could you tell your mum? Nick, a softly-spoken south Londoner, state educated and first in his family to attend university, was talent spotted 10 years ago. He could hardly not tell his wife, who worked in the City, and had informed his mother and father. But he had managed to conceal his clandestine life from his friends. Based at 'head office' in London, following assignments in Africa and the Middle East, Nick was initially attracted to MI6 by the chance to travel – an SIS officer may spend months in a country absorbing its culture. After joining he was 'amazed' how friendly it was. "Occasionally you do work long hours. It might be midnight in the UK but it's midday in another part of the world. But I do get to drop my daughter at nursery and pick her up." 30
35

Catherine joined SIS nine years ago after applying for the Foreign Office. Her concern was that it might be dangerous, "but I can tell you that it's not. The safety of staff is paramount. You are never asked to do anything you are not happy with." 40

The selection process takes nine months for a successful candidate, beginning with the online application form. Applicants must be British and hold a 2:2 degree or above.

Up to 80 per cent of applicants fail the application form. Half the applicants selected for first interview fall at that hurdle, and half the remainder fail the second interview. The process continues with an assessment course. Five per cent of applicants fail personal 45 vetting.

What kind of people do SIS want in their recruitment in-tray? "Motivated problem-solvers who do not crave the limelight. People who are good at building relationships. You may have to ask people to supply information that may place them in danger."

[1] open areas surrounded by walkways
[2] the universities of Oxford and Cambridge, the oldest universities in the United Kingdom
[3] educated, intelligent women

(Source: © Want to join MI6, Neil Tweedie, Telegraph)

Read the text below and answer Questions 4–7 on the question paper.

TEXT 2

Leo Marks worked in Intelligence during World War 2. He was responsible for breaking codes to uncover enemy information. In this extract he describes how a complex code was solved to uncover a secret message.

The first message was fifty letters long, the second fifty-five and the third only twenty. The first step was to take a frequency count of the individual letters, then of the pairs of letters and finally of the three-letter combinations. The girls, some of whom had come armed with German dictionaries, set about this tedious task as if they were embarking on an early-morning run. It became increasingly uphill.   5

The frequency count confirmed that a substitution code had been used, and it seemed safe to assume that with millions of guilders[1] at stake the government-in-exile would use an unbreakable code, and I proceeded on that basis. And got nowhere.

After three days of trying every permutation I could think of, the girls had lost all confidence in me and I was pleased with their good judgement. I was now on the floor   10
myself, with my self-esteem more crumpled than the day's newspaper. I opened my eyes and discovered that my hand was resting on something. It was a copy of an agent's Playfair code, an elementary system suitable for concealing brief messages in 'innocent letters', but for very little else. It was marginally more secure than invisible ink. But could Playfair be the answer? It would explain the lack of indicators, the frequency of the   15
consonants and the repetition of the pairs of letters. And it was possible that the three messages had been enciphered[2] on the same Playfair phrase.

I hurried in to the girls, who were less than pleased to see me. Doing my best not to stammer, I said that there was one last thing to be tried.

'Our patience,' one of them whispered.   20

I showed them how to break Playfair (it was just tricky enough to interest them) and then hurried away.

After slogging away for twenty-four hours without the slightest success the telephone rang. It was the team supervisor, but I could hardly hear what she was saying above the babble in the background. One of the girls thought she'd found a German word, but the   25
linguist was convinced it was Dutch.

She was right.

Two hours later the messages were clear, and the cheer that went up in the code room could have been heard in the Netherlands.

[1] the currency of the Netherlands during World War 2
[2] information converted from plain text into a code

Sources:

© Want to join MI6, Neil Tweedie, Telegraph
'20th Century Non-Fiction 'Between Silk and Cyanide: A Code Maker's War 1941–1945' by Leo Marks (1998)

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Write your name here

Surname		Other names

Centre Number

Candidate Number

English Language
Paper 2: Non-fiction and Transactional Writing

Sample assessment materials for first teaching September 2015 **Time: 2 hours and 5 minutes**	Paper Reference **1EN0/02**

You must have: Reading Texts Insert	Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour and 20 minutes on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- The total mark for this paper is 96.
- 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 use of 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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PEARSON

SECTION A – Reading

Read Text 1. Then answer Questions 1–3.

You should spend about 1 hour 20 minutes on the WHOLE of Section A (Questions 1–7).

Write your answers in the spaces provided.

1   In lines 41–49, identify **two** requirements needed by people to be recruited by MI6 (SIS).

1 ....

2 ....

(Total for Question 1 = 2 marks)

2   From lines 10-18, give **two** types of people MI6 want to recruit.

You may use your own words or quotations from the text.

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(Total for Question 2 = 2 marks)

3 Analyse how the writer uses language and structure to interest and engage readers.

In your answer you should write about:

- language features and techniques
- structural features and techniques
- the effect on the reader.

Support your views with detailed reference to the text.

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(Total for Question 3 = 15 marks)

Read Text 2. Then answer Questions 4–6.

Write your answers in the spaces provided.

4   How many messages does Leo Marks have to de-code?

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(Total for Question 4 = 1 mark)

5   In lines 26-28, identify the phrase which shows how long it took to break the code.

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(Total for Question 5 = 1 mark)

6 Leo Marks attempts to engage the reader through the description of his relationship with 'the girls'.

Evaluate how successfully this is achieved.
Support your views with detailed reference to the text.

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(Total for Question 6 = 15 marks)

Question 7 is about Text 1 and Text 2. Answer both parts of the question. Refer to both texts in your answers.

Write your answer in the space provided.

7 (a) The two texts show the points of view of different spies.

What similarities do the spies Nick and Leo share in these texts?

Use evidence from both texts to support your answer.

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(b) Compare how the writers of Text 1 and Text 2 present their ideas and perspectives about intelligence agency work.

You should write about:

- the ideas and perspectives of the writers
- how they are presented
- how they are similar/different.

Support your answer with detailed reference to the texts.

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(Total for Question 7 = 20 marks)

TOTAL FOR SECTION A = 56 MARKS

SECTION B – Transactional Writing

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

Write your answer in the space provided.

EITHER

*8 Write a letter to MI6, applying for a position as an Intelligence Officer.

In your letter you could:

- state why you are interested in the position
- describe the experience and skills that make you a good candidate
- explain the difference you can make to your country

as well as any other ideas you might have.

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

(Total for Question 8 = 40 marks)

OR

*9 Write an article for a newspaper, exploring how technology can track our movements.

You could write about:

- the ways we are tracked, e.g. phones, computers, CCTV, supermarket scanners
- who tracks us, e.g. the police, large businesses, the government
- what the benefits are and/or what the problems could be

as well as any other ideas you might have.

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

(Total for Question 9 = 40 marks)

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TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 96 MARKS

Paper 2 – mark scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives						Total marks
	AO1	AO2	AO3	AO4	AO5	AO6	
Component 2 – Non-fiction and Transactional Writing							
Question 1	2						2
Question 2	2						2
Question 3		15					15
Question 4	1						1
Question 5	1						1
Question 6				15			15
Question 7a	6						6
Question 7b			14				14
Question 8 or 9					24	16	40

Section A: Reading

Question Number	Answer	Mark
1	**AO1** Accept any reasonable answer based on lines 22 to 30, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable, for example: • 'motivated problem–solvers' (1) • 'do not crave the limelight' (1) • good at building relationships (1) • willing to put themselves in danger (1) • determined because it is hard to apply (1) • British (1) • have a degree at 2:2 or above (1).	**(2)**

Question Number	Answer	Mark
2	**AO1** Award 1 mark for a valid example from lines 10 to 18, up to a maximum of 2 marks: • 'recruits who look the part' (1) • 'people from ethnic minorities'/ethnic minorities (1) • '(more) women' (1) • women who are more than just bluestockings/educated/intelligent/clever (1) • readers of *Good Housekeeping* (1) • target groups (1).	**(2)**

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. Responses that are unbalanced cannot access Level 3 or above, where analysis of both language and structure is required.

Question Number	Indicative content
3	Reward responses that analyse how the article uses language and structure to interest and engage readers. Responses may include the following points about the language of the text: • the writer uses literary techniques such as personification to create interest in the reader. Referring to SIS as someone 'tiptoeing' into the modern world, creates a sense that they want to do it quietly and without fuss or that they are not sure about it • the colloquial tone helps to strengthen rapport with the reader, e.g. 'Could you tell your mum?' • the use of humour is designed to interest the reader and engage them in what is being said. It also helps to make SIS seem less secret and 'untouchable', e.g. 'the kind who know what to do with scatter cushions', 'Could you tell your mum?' • the quotations from the officers make the job sound 'normal' and so more appealing, with references to family 'I do get to drop my daughter at nursery and pick her up' and skills many people have such as 'building relationships' • the article contrasts the normal with the unusual – the references to family are contrasted with the references to exotic foreign travel 'Africa and the Middle East'. Responses may include the following points about the structure of the text • the use of short sentences at the start sets a conversational tone as if the writer is talking to the reader and telling them a secret about the types of people being recruited, e.g. 'That increasingly means people from the ethnic minorities.' and 'There is a demand for more women, too.' • the structure of the article is used to surprise the reader and make them realise that their ideas about spies are incorrect, e.g. the opening part shows that the recruitment drive is unusual and the second part, from line 19, shows that there are particular qualities and requirements • the use of short sentences in the section on application emphasises how difficult it is, e.g. 'Five per cent of applicants fail personal vetting'. • the repetition of percentages and 'half' in lines 24-26 shows how hard it is to be selected and this contrasts with the idea of it being open and friendly.

Level	Mark	AO2 Descriptor
	0	No rewardable material.
Level 1	1–3	• Limited comment on the text. • Identification of the language and/or structure used to achieve effects and influence readers. • The use of references is limited.
Level 2	4–6	• Comment on the text. • Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. **NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.**
Level 3	7–9	• Explanation of the text. • Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	• Exploration of the text. • Exploration of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is detailed, appropriate and fully supports the points being made.
Level 5	13–15	• Analysis of the text. • Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

Question Number	Answer	Mark
4	**AO1** Award the mark for: • Three (messages).	**(1)**

Question Number	Answer	Mark
5	**AO1** Award the mark for the valid phrase from lines 26 to 28: • Two hours (later)/2 hours (later) (1).	**(1)**

Question Number	Indicative content
6	Reward responses that evaluate how successful Leo Marks' is in his purpose of engaging the reader through his description of his relationship with 'the girls'. References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text. Responses may include: • Leo Marks uses his relationship with the girls to create a contrast between him and them. He is under pressure to give them what they need to set to work. He is 'on the floor' and they are tired of waiting • Leo Marks describes the girls as losing 'all confidence' in him. He surprises and so engages the reader by agreeing with them. There is an entertaining banter between Leo and the girls • Leo Marks is supposed to be the girls' boss, but he makes it sound like they are the boss of him – he has respect for them. He is self-deprecating and this makes it funny • Leo Marks is writing in a manipulative way to seem as though he is a really nice boss to the girls. He keeps saying nice things about them and they seem to be too assertive with him • Leo Marks is patronising in his description of 'the girls', with the way he groups them all together and makes himself very separate • the way Leo Marks keeps trying to impress the girls and failing makes the passage engaging as the interactions are playful, 'who were less than pleased to see me.' • one of the girls is brave enough to whisper 'Our patience' when Leo tells them there's one last thing to be tried. This is amusing as it shows how cheeky they can be and perhaps explains why Leo is nervous of them.

Level	Mark	AO4 Descriptor
	0	No rewardable material.
Level 1	1–3	• Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	• Comment on ideas, events, themes or settings. • Straightforward opinions with limited judgements are offered about the text. • The selection of references is valid, but not developed.
Level 3	7–9	• Explanation of ideas, events, themes or settings. • Informed judgement is offered about the text. • The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	• Analysis of ideas, events, themes or settings. • Well-informed and developed critical judgement is offered about the text. • The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	• Evaluation of ideas, events, themes or settings. • There is a sustained and detached critical overview and judgement about the text. • The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

Question Number	Indicative content
7a	Responses may include: • both men seem quiet and reserved. Nick is 'softly spoken' and Leo is not comfortable speaking to 'the girls' • both are intelligent and educated. Nick was 'the first in his family to attend university' and Leo uses specialist language that shows his intelligence, such as 'frequency count' and 'substitution code' • both Nick and Leo know the importance of being secretive. Nick has 'managed to conceal his clandestine life from his friends' while Leo sees how codes are created to protect secrets 'And it was possible that the three messages had been enciphered on the same Playfair phrase' • both men realise the importance of being part of a team. Nick says he was 'amazed' how friendly it was and Leo says 'the cheer that went up in the code room could have been heard in the Netherlands' • both realise the work can involve long hours. Nick says 'occasionally you do work long hours' and Leo spends more than three days on the code in the extract • both Nick and Leo have an international focus. Nick was 'initially attracted to MI6 by the chance to travel' and Leo mentions German and Dutch. • both Nick and Leo seem to be men who prefer to be behind the scenes. Nick says it is important to be a person who doesn't 'crave the limelight'. Leo also is more comfortable working alone and, talking to the girls, he has to do his best 'not to stammer'. **Candidates must draw on BOTH texts to access marks.**

Level	Mark	AO1 (bullet 2) Descriptor
	0	No rewardable material.
Level 1	1–2	• Limited understanding of similarities. • Limited synthesis of the two texts. • The use of evidence is limited.
Level 2	3–4	• Sound understanding of similarities. • Clear synthesis of the two texts. • The selection of evidence is valid but not developed and there may be an imbalance.
Level 3	5–6	• Detailed understanding of similarities. • Detailed synthesis of the two texts. • The selection of evidence is appropriate and relevant to the points being made.

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence in the response analysing each text, and comparing the texts to reward responses. Responses that are unbalanced will not be able to access Level 3 or above, where explanation of writers' ideas and perspectives is required alongside a range of comparisons between texts.

Question Number	Indicative content
7b	Reward responses that compare how each writer presents the idea of working for an intelligence agency. Responses may include: • both texts show it can be difficult – Text 1 shows how difficult it is to be selected and Text 2 shows how difficult the work can be and how you need to be patient • both texts show that working in intelligence can be just like a normal job, where you need to be able to work well in a team • both texts show how people who work in intelligence are just ordinary people who have normal feelings and aren't superhuman, 'Doing my best not to stammer' • even though each text shows the ordinary aspects of working in Intelligence, it also shows how important it can be, as in Text 2 they crack a code to help with the war and in Text 1 you could be placed 'in danger' and can travel the world • both texts use humour – in Text 1 by mocking the clichés of working in intelligence and in Text 2 by showing the relationships when the pressure is on F • Text 1 suggests that the application process is making a lot of demands of the people who apply for the job, e.g. 'motivated problem-solvers', but in Text 2 Marks cracks the code by just getting lucky • Text 1 says SIS are looking for target groups of people from ethnic minorities and women but in Text 2 it is a white male who is in charge of 'the girls'. However, this could just reflect the time in which Text 2 was set.

Level	Mark	AO3 Descriptor
	0	No rewardable material.
Level 1	1–2	• The response does not compare the texts. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references is limited.
Level 2	3–5	• The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references is valid, but not developed. **NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.**
Level 3	6–8	• 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 is appropriate and relevant to the points being made.
Level 4	9–11	• 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	12–14	• 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: Transactional Writing

Question Number	Indicative content
8	**Purpose:** to write a letter of application – informative and persuasive **Audience:** the British Intelligence Service MI6; a professional adult audience. The focus is on communicating ideas about why the agency should offer the writer a position. This may involve a range of approaches and should be compelling. **Form:** the response should be set out as a formal letter. The letter should be opened and closed clearly, with an appropriate salutation and letter ending. Paragraphs should be organised appropriately. The response should have appropriate tone and language for a letter of application. Responses may include: • introduce the candidate and why they are writing • focus on what the qualities of an Intelligence Officer are, e.g. can get on with a broad range of people, effective communication skills, ability to work in a team • comment on the candidate's own skills and experience and link them to the qualities (skills can be real or imagined), e.g. ability to keep information secret, able to build rapport, interpersonal skills, influencing and persuading skills • describe examples of where they have used these skills or other relevant personal anecdotes • comment on the difference an Intelligence Officer can make to their country.

Level	Mark	AO5 descriptor – the candidate:
	0	• provides no rewardable material.
Level 1	1–4	• offers a basic response, with audience and/or purpose not fully established. • expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• 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	• 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	• 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	• shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 Descriptor – the candidate:
	0	• provides no rewardable material.
Level 1	1–3	• uses basic vocabulary, often misspelled. • uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–6	• 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	7–9	• 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	10–12	• 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	13–16	• 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.

Question Number	Indicative content
9	**Purpose:** to write an article for a newspaper – informative and persuasive
	Audience: newspaper readers. Candidates can choose which newspaper they are writing for. Some candidates may adapt their writing to suit the conventions of tabloid or broadsheet newspapers. The focus is on communicating ideas about technology. This may involve a range of approaches and should be compelling.
	Form: the response should be set out effectively as an article; however, candidates may make some use of side-headings and bullet points. Credit should be given to those answers that use any stylistic conventions of a newspaper article – this may have various forms but must include a heading, an introduction to the subject, a summary of the issues or ideas being considered, and a conclusion.
	Responses may include: • comment on the ways technology can track people, e.g. through use of social networking updates, using loyalty cards means businesses can see what you buy and send you offers • say that technology invades our lives and offer examples of how it does this, e.g. social networking, keeping in touch with friends, text messages, applications on smart phones meaning phone can be used for many different functions • comment on who can use information shared through technology, e.g. the police can use CCTV in city centres to see what people do and where they go, tracking applications can be used by anyone to see where you are, social networking posts can be used by criminals to see when people are on holiday and burgle them • comment on benefits, e.g. a tracking application can help if someone is lost or stranded, using technology means that supermarkets send you offers on things they know you buy or other personal anecdotes • some candidates may give points on both benefits and problems but other candidates may take one side only.

Level	Mark	AO5 descriptor – the candidate:
	0	• provides no rewardable material.
Level 1	1–4	• offers a basic response, with audience and/or purpose not fully established. • expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• 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	• 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	• 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	• shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 descriptor – the candidate:
	0	• provides no rewardable material.
Level 1	1–3	• uses basic vocabulary, often misspelled. • uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4–6	• 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	7–9	• 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	10–12	• 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	13–16	• 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.

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