



Mark Scheme (Results)

Summer 2024

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.
- 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.
- Plans (whether in the planning box provided for writing questions, or in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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.

Qu. No	Question focus	Question Total	Assessment objectives					
			AO1	AO2	AO3	AO4	AO5	AO6
1	Identify information/ideas	1	1					
2	Analysis of language	6		6				
3	interpret information/ideas	1	1					
4	Analysis of language and structure	10		10				
5	Synthesise information from two texts	6	6					
6	Comparison of two texts presentation of ideas and perspectives	16			16			
7–8*	Imaginative writing task	40					24	16
Total for Paper 2		80	8	16	16	0	24	16

*optional choice

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	<p>AO1 (identify explicit information and ideas)</p> <p>Accept any one word or phrase showing difficulty from the given lines.</p> <p>Quotations and own words are acceptable.</p> <p>Candidates may identify one of the following, showing Sam and Frodo are having a difficult journey:</p> <ul style="list-style-type: none">• 'long grey slopes' (1)• Frodo is not speaking (1)• Sam 'struggled' / felt his will might break (1)• 'toiled' (1)• Sam is 'stumbling' and 'crawling' / with a burden on his back (1)• 'his will could drive him no further' (1)• Sam's 'limbs gave way' / Sam's body gave up (1). <p>Accept any other reasonable points.</p>	(1)

Question number	Indicative content
2	<p>AO2 (6 marks)</p> <p>Reward responses that explain how the writer uses language to show how unwelcoming the area is, based on the given lines:</p> <p><i>He looked back, and then he looked up; and he was amazed to see how far his last effort had brought him. The Mountain standing ominous and alone had looked taller than it was. The confused and tumbled shoulders of its great base rose for maybe three thousand feet above the plain, and above them was reared half as high again its tall central cone, like a vast chimney capped with a jagged crater.</i></p> <p><i>As he looked up he would have given a shout, for amid the rugged humps above him he saw plainly a path or road. It climbed from the west and wound snakelike about the Mountain, until it reached the foot of the cone upon its eastern side.</i></p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the use of personification, with the mountain described as ‘standing ... alone’, emphasises the dramatic presence of the place the travellers must now climb • the use of the descriptive adjective ‘ominous’ suggests a dangerous, threatening mountain • the comparative adjective ‘taller’ helps to show the size and overwhelming challenge the mountain presents to Frodo and Sam • the further personification of ‘The confused and tumbled shoulders’ of the mountain suggests an unnatural, broken landscape that the travellers must deal with • the detail of the height, ‘maybe three thousand feet’, further emphasises the size of the mountain, focusing the reader on what the travellers must now face • the descriptive language to describe the top of the mountain, ‘vast’ and ‘jagged’, helps to develop the sense of both size and danger • the figurative language ‘like a vast chimney’ suggests an industrial, factory-like mountain that dominates the landscape • the simile ‘snakelike’ to describe the possible path up the mountain further heightens the sense of danger and threat in the area. <p>Accept any other reasonable points.</p>

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Comment on the text and on the language used. • The use of references is valid, but not developed. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3-4	<ul style="list-style-type: none"> • Explanation of the text and how language is used. • The selection of references is generally appropriate and relevant to the points being made. • Some use of relevant subject terminology used to support explanation.
Level 3	5-6	<ul style="list-style-type: none"> • Analysis of the text and how language is used. • The selection of references is discriminating and clarifies the points being made. • Precise use of a range of relevant subject terminology to support analysis.

Question number	Answer	Mark
3	<p>AO1 (interpret implicit information and ideas)</p> <p>Accept any reasonable example from the extract that implies that the group were unprepared, based on the given lines:</p> <p><i>We did not know that the altimeter¹ was wrong; the crash site wasn't at 7,000 feet, as we thought, but close to 12,000. Nor did we know that the mountain we were about to challenge was one of the highest in the Andes, soaring to the height of nearly 17,000 feet, with slopes so steep and difficult they would test a team of expert climbers.</i></p> <p><i>The three of us were climbing in street clothes, with only the crude tools we could fashion out of materials salvaged from the plane. Our bodies were ravaged from months of exhaustion, starvation and exposure. If we had known anything about climbing, we'd have seen we were already doomed. Luckily, we knew nothing: our ignorance provided our only chance.</i></p> <p>Candidates may identify one of the following examples that implies that the group are unprepared:</p> <ul style="list-style-type: none"> • 'We did not know that the altimeter was wrong' (1) • the group has misjudged the height of the crash site (1) • they didn't know the mountain was one of the highest (1) • they were climbing in 'street clothes' with 'crude tools' (1) • the group is 'ravaged from months of exhaustion' (1) • they knew nothing about climbing / were ignorant (1). <p>Accept any other reasonable points implied by the text. Do not accept quotations alone that are not answering the question specifically.</p>	(1)

Question number	Indicative content
4	<p data-bbox="368 226 576 255">AO2 (10 marks)</p> <p data-bbox="368 304 1318 371">Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p data-bbox="368 412 1326 479">Use of relevant subject terminology is rewardable when it is used to support points.</p> <p data-bbox="368 528 1310 595">Responses may include the following points about the language of the text:</p> <ul data-bbox="368 607 1358 1178" style="list-style-type: none"> • the writer opens the extract with 'We waved one last time', which helps to create a feeling of finality, as the group makes a big, dangerous decision to leave • the writer uses precise facts about the height of the mountain and the crash site location, for example emphasising the height of the mountain as '17,000 feet' • the group are described as being ill-equipped, with 'crude tools' made from salvaged materials, heightening the feeling of risk • the writer uses a simile, 'like pirouetting on the ledge', to suggest great peril on the mountain • emotive verbs such as 'Huddled' and 'suffered' help to build a feeling that the group are vulnerable and at the mercy of the mountain • the use of first person, such as 'I cannot say' and 'I was shivering', creates a dramatic personal account of the climb, helping the reader feel what the writer did at the time • the emotive language and alliteration of the phrase 'on the verge of complete collapse' help to emphasise how close to disaster the group are. <p data-bbox="368 1229 1318 1296">Responses may include the following points about the structure of the text:</p> <ul data-bbox="368 1308 1366 1912" style="list-style-type: none"> • the writer uses short sentences to suggest sudden, dramatic moments of realisation for the writer: 'I had reached the top' • the first paragraph uses a long sentence to detail the height of the mountain, helping to echo the vast size and challenge of the climb the group is about to begin • repetition of the word 'steep' helps to emphasise the clear focus the writer has on the dangerous slopes they are attempting to climb • a list is used to emphasise the factors building up to create an even more difficult situation for the climbers, as they struggle with 'exhaustion, starvation and exposure' • the rhetorical question, "'What can we do but climb?'"', builds a feeling in the extract that the writer is realising that the group has no way back now and must continue the perilous journey • the writer uses dialogue and questions between the small group, building a feeling of desperation amongst them as they look to each other for support • the extract uses a contrast between the sense of hopelessness at the start and the accomplishment at the end when they 'reached the top' of the mountain, helping to emphasise the great journey the group completed. <p data-bbox="368 1957 823 1986">Accept any other reasonable points.</p>

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> Limited comment on the text and on the language and/or structure used to interest and engage readers. The use of references is limited. Limited evidence of relevant subject terminology used to support comments.
Level 2	3-4	<ul style="list-style-type: none"> General comment on the text and on the language and/or structure used to interest and engage readers. The selection of references is valid, but not developed. Some use of relevant subject terminology used to support explanation. <p>NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2</p>
Level 3	5-6	<ul style="list-style-type: none"> Explanation of the text and how language and structure is used to interest and engage readers. The selection of references is generally appropriate and relevant to the points being made. Some use of relevant subject terminology used to support explanation.
Level 4	7-8	<ul style="list-style-type: none"> Exploration of the text and how language and structure is used to interest and engage readers. The selection of references is detailed, appropriate and fully supports the points being made. Use of a range of relevant subject terminology to support exploration.
Level 5	9-10	<ul style="list-style-type: none"> Analysis of how language and structure is used to interest and engage readers. The selection of references is discriminating and clarifies the points being made. Precise use of a range of relevant subject terminology to support analysis.

Question number	Indicative content
5	<p>AO1 (6 marks)</p> <p>Candidates must draw on BOTH texts to access marks.</p> <p>Candidates must give three separate ways in which the dangerous situations are similar, supported by evidence from both texts to access Level 3.</p> <p>Summaries may include the following similarities:</p> <ul style="list-style-type: none"> • both texts describe dangerous situations on mountains. In Text 1, the writer mentions 'The Mountain', while in Text 2 the writer also mentions 'the mountain' several times • the two texts both show the dangers associated with height. In Text 1, the writer states the mountain rises 'three thousand feet' above them, while in Text 2 the writer tells us the mountain rises to 'nearly 17,000 feet' • the two texts both describe an environment that sounds difficult or challenging. Text 1 describes a 'jagged crater', while in Text 2 we are told of 'slopes that were too steep' • the two texts show people questioning if they will make it through their dangerous situation. In Text 1, Frodo asks, "How far is there to go?" In Text 2, one of the group asks, "Do you still think we can make it by nightfall?" • both texts describe people facing the dangers in a group. In Text 1, Sam and Frodo 'crept up the slope' together. In Text 2, the writer states, 'The three of us were climbing' • both texts show people who are physically struggling. In Text 1, the writer describes the travellers struggling: 'On he toiled, up and up'. In Text 2, the writer describes the climb as 'an agonising process' • both texts have moments when the writers suggest things may be improving. In Text 1, we learn that Sam has a moment when 'A gleam of hope returned to him'. In Text 2, the writer states, 'there was no more mountain above me'. <p>Accept any other reasonable points.</p>

Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Insufficient (less than three) or sufficient (three) but repetitive selection of similarities. • Limited synthesis of evidence from different texts. • Limited use of textual evidence to support synthesis.
Level 2	3-4	<ul style="list-style-type: none"> • Sufficient (three) and mostly distinct selection of similarities. • Clear synthesis of evidence from different texts. • Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.
Level 3	5-6	<ul style="list-style-type: none"> • Sufficient (three) and fully distinct selection of similarities. • Precise synthesis of evidence from different texts. • Appropriate and relevant textual selection of evidence to support synthesis.

Additional guidance

The descriptors in bullet point one refer to the number of similarities selected by candidates (in/sufficient) and the extent to which these are distinct (repetitive, mostly distinct, fully distinct).

The descriptors in bullet two refer to the relative quality of the synthesis undertaken by the candidate (limited, clear, precise).

Question number	Indicative content
6	<p data-bbox="370 555 576 584">AO3 (16 marks)</p> <p data-bbox="370 624 1099 654">Candidates must draw on BOTH texts to access marks.</p> <p data-bbox="370 696 1230 763">Reward responses that compare how each writer presents ideas and perspectives about being on a journey.</p> <p data-bbox="370 804 951 833">Candidates may have compared the following:</p> <ul data-bbox="370 880 1267 1066" style="list-style-type: none">• how the journeys are described• how the challenges of the journeys are faced by the people involved• how the thoughts and feelings of the people involved are shown• how the experiences described by each writer are different• the overall feelings about the journeys. <p data-bbox="370 1111 1334 1178">Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:</p> <ul data-bbox="370 1182 1362 1962" style="list-style-type: none">• both texts describe people facing journeys up mountains. In Text 1, the writer details Sam and Frodo as they are 'stumbling forward', while in Text 2 the writer describes a climb that 'would test a team of expert climbers'• both texts describe journeys in environments that seem dangerous and threatening. In Text 1, the path is 'paved with broken rubble and beaten ash'. In Text 2, we learn that the slopes are 'too steep' as the mountain 'falls away'• both texts show people finding some hope and confidence during the journeys. In Text 1, Sam is said to have found 'A gleam of hope' when he spots the path. In Text 2, the writer states that 'I had reached the top'• both texts describe how slow and challenging the journey is for both groups. In Text 1, Sam and Frodo are seen as they 'crept up the slope'. In Text 2, we learn the climb was 'an agonising process, inching up the mountain'• both texts use figurative language to highlight the difficulties in the journeys. In Text 1, the path is described as 'snakelike', emphasising the possible danger and threat of the environment. Text 2 describes turning on the small ledge as 'like pirouetting', helping to emphasise the small, tight space they are having to carefully manoeuvre within.

Responses may include the following differences between the ideas and perspectives of the writers and how they are conveyed:

- in Text 1, the writer uses personification to build up the sense of an environment working against the travellers: 'stone long ago vomited from the Mountain's furnaces.' In contrast, Text 2 has more focus on specific measurements to emphasise the size of the task: 'the crash site wasn't at 7,000 feet, as we thought, but close to 12,000'
- in Text 1, the writer describes a journey which has a focus on the physical exertion required: 'like a snail with a heavy burden'. In Text 2, there is a greater focus on the climate and challenge created by the weather: 'we kept ourselves from freezing'
- Text 1 suggests Sam is looking after his friend, very much leading the way and guiding the pair on their journey: "Now, now, or it will be too late!" In contrast, Text 2 suggests the group is working together to decide how best to approach their journey: "'Do you still think we can make it by nightfall?'" , "'We should look for a place to set up camp'"
- Text 1 concludes with an ominous tone, with the reader unclear if the friends will complete the journey successfully: 'like small grey insects, they crept up the slope'. In Text 2, the tone at the end of the extract is more hopeful: 'It dawned on me slowly that there was no more mountain above me'.

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	<ul style="list-style-type: none"> • Comparison between the texts is limited. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references from texts is limited.
Level 2	4-6	<ul style="list-style-type: none"> • The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references across both texts is valid, but not developed.
Level 3	7-10	<ul style="list-style-type: none"> • The response considers a range of comparisons between the texts. • Explanation of writers' ideas and perspectives including theme, language and/or structure. • The selection of references across both texts is appropriate and relevant to the points being made.
Level 4	11-13	<ul style="list-style-type: none"> • The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. • References are balanced across both texts and fully support the points being made.
Level 5	14-16	<ul style="list-style-type: none"> • The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. • References are balanced across both texts, they are discriminating, and clarify the points being made.

Section B: Writing

Question number	Indicative content
7	<p data-bbox="368 353 794 383">AO5 (24 marks), AO6 (16 marks)</p> <p data-bbox="368 443 1364 544">Purpose: to write a real or imagined piece using the opening line provided. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p data-bbox="368 600 1316 674">Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p data-bbox="368 730 1348 904">Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an 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.</p> <p data-bbox="368 969 587 999">Responses may:</p> <ul data-bbox="368 1014 1364 1189" style="list-style-type: none"><li data-bbox="368 1014 783 1043">• describe a dramatic moment<li data-bbox="368 1055 746 1084">• explain working as a team<li data-bbox="368 1095 1364 1151">• make reference to the ideas mentioned in the texts, for example, climbing a mountain<li data-bbox="368 1162 1139 1191">• describe a situation where people worked collaboratively. <p data-bbox="368 1238 823 1267">Accept any other reasonable points.</p>

Question number	Indicative content
8	<p>AO5 (24 marks), AO6 (16 marks)</p> <p>Purpose: to write a real or imagined piece about a journey. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p>Audience: the writing is for a general readership. Students can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some students may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • explain the preparations for a journey • describe a journey that was exciting, long or dangerous • describe how a travelling experience went awry • include the emotions during the journey • include whether they would want to experience the journey again. <p>NB: candidates do not have to use the images provided and candidates should not be penalised for not using these or ideas from them.</p> <p>Do not credit simple descriptions of the given images that do not address the requirements of the question.</p> <p>Accept any other reasonable points.</p>

Level	Mark	AO5 descriptor Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> Limited ability to communicate clearly, effectively, and imaginatively. Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register. Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5-9	<ul style="list-style-type: none"> Some ability to communicate clearly, effectively, and imaginatively. Shows an awareness of audience and purpose, with straightforward use of tone, style and register. Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10-14	<ul style="list-style-type: none"> Clear ability to communicate clearly, effectively, and imaginatively. Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15-19	<ul style="list-style-type: none"> Secure ability to communicate clearly, effectively, and imaginatively. Organises material for particular effect, with effective use of tone, style and register. Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20-24	<ul style="list-style-type: none"> Sophisticated ability to communicate clearly, effectively, and imaginatively. Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

A06:**Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.**

Level	Mark	The candidate:
	0	No rewardable material
Level 1	1-4	<ul style="list-style-type: none">• Limited ability to write for clarity, purpose and effect.• Uses basic vocabulary, often misspelled• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5-7	<ul style="list-style-type: none">• Some ability to write for clarity, purpose and effect.• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.• Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.
Level 3	8-10	<ul style="list-style-type: none">• Sound ability to write for clarity, purpose and effect.• Uses a varied vocabulary and spells words containing irregular patterns correctly.• Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.
Level 4	11-13	<ul style="list-style-type: none">• Secure ability to write for clarity, purpose and effect.• Uses a wide, selective vocabulary with only occasional spelling errors.• Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
Level 5	14-16	<ul style="list-style-type: none">• Sophisticated ability to write for clarity, purpose and effect.• Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

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