

Mark Scheme  
(Summer 2018)

Edexcel Level 1/Level 2 GCSE (9–1)  
in English Language (1EN0)

Paper 2: Non-fiction and  
Transactional Writing

## 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 fulfil 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 fulfils the requirements of the question.

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

Questions	Assessment Objectives						Total marks
	AO1	AO2	AO3	AO4	AO5	AO6	
Question 1	2						2
Question 2	2						2
Question 3		15					1
Question 4	1						1
Question 5	1						1
Question 6				15			1
Question 7a	6						6
Question 7b			14				14
Question 8 or 9					24	16	40

## Section A – Reading

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
1	Accept any <b>two</b> of the following answers, based on lines 6–11: <ul style="list-style-type: none"><li>• (clubs of) Leland (1)</li><li>• Greenville (1)</li><li>• Nelson Street (1)</li><li>• Memphis (1).</li></ul>	(2)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 9–12.  <b>Quotations and candidate's own words are acceptable.</b>  For example: <ul style="list-style-type: none"><li>• 'heady brew' (1)</li><li>• the records shamelessly imitated other artists (1)</li><li>• 'lawless bravado' (1)</li><li>• the records were bold and brave in their style (1)</li><li>• he styled his voice to sound like BB King (1)</li><li>• there were similarities with Bobby Bland's style of music (1)</li></ul>	(2)

In responses to the 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	<p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Responses may include the following points about the <b>language</b> of the text:</p> <ul style="list-style-type: none"> <li>• the writer uses 'he' to emphasise that the reader knows the subject of the piece</li> <li>• the use of 'same place and at the same time' shows that he is connected to other singers</li> <li>• relative pronouns are used to show connections between Milton and other singers: 'who has died', 'who was nine-years-older'</li> <li>• the use of verbs shows clearly what Milton does: 'started out', 'died', 'followed', 'tried', 'modelled'</li> <li>• the metaphor of 'confines of blues or rock 'n' roll' creates interest and a sense of finding freedom</li> <li>• the writer uses reference to specific names of places to show location and create a sense of the music community: 'Inverness, Mississippi', 'Indianola', 'Leland', 'Greenville's', 'Nelson Street', 'Chicago', 'Arkansas'</li> <li>• the writer uses hyperbole to describe the importance of Milton in music: 'escaped the confines...to become a spokesman...for the entire African-American community'</li> <li>• the language used creates a sense of danger and risk: 'notorious', 'heady brew', 'shameless', 'lawless', 'spiky'</li> <li>• the use of record labels creates a sense of interest in and knowledge of music: 'Sun label', 'Bobbin', 'Chess label', 'Stax Records', 'Malaco'</li> <li>• adverbs are used to create interest in description: "blatantly", 'decidedly', 'artistically', 'cannily', 'regularly', 'recently'</li> <li>• idiom is used to create interest and engage the reader: 'try his luck', 'through the ranks', 'up-and-coming', 'one of the leading figures'</li> <li>• alliteration is used to create interest and contrast: 'produced and played', 'satisfying and quite successful', 'passionate blues preaching'</li> <li>• the language used conveys the importance of Milton's music: "heady brew", 'spiky lines and muddy tone', 'accelerated his progress'</li> <li>• the use of metaphor to show the music industry: 'grooming stables of blues and soul artists', 'working to the templates of soul and blues'</li> <li>• references to ages and years show the sense of a life lived and create specific interest: '70', '16', 'nine-years-older', '20', '1962', '1965'</li> <li>• powerful language is used to show the legacy of Milton: 'spokesman', 'original', 'leading figure', 'successful', 'passionate', 'presided'.</li> </ul> <p>Responses may include the following points about the <b>structure</b> of the text:</p> <ul style="list-style-type: none"> <li>• the writer uses a conjunction to start the piece with impact: 'Although'</li> <li>• the use of 'same place and at the same time' shows the writer's use of internal balance for effect</li> <li>• the non-standard use of conjunctions and prepositions to start sentences create a sense of style: 'At', 'Before', 'Like'</li> <li>• use of three creates impact as the names of popular singers are used: 'BB King, Ike Turner and Elvis Presley'</li> </ul>

Question Number	Indicative content
<p><b>3</b> <b>Contd.</b></p>	<ul style="list-style-type: none"> <li>• the writer uses commas frequently to show almost a train of thought and a listing of achievements</li> <li>• the text uses coordinated structures to also create a sense of talent by adding things on: 'singing and playing guitar', 'shameless imitation and 'lawless bravado', 'spiky lines and muddy tone'</li> <li>• the text is statements throughout with no use of questions or exclamations, showing a calm and factual tone</li> <li>• the use of the short piece of speech from Milton creates a contrast with the writer's voice</li> <li>• the use of balanced sentence length at the end of the piece shows the importance of the family who survive him: 'His wife, Pat, survives him'</li> <li>• the extract follows the pattern of an obituary as it is structured as a life story starting with his birth, through his career, to his death.</li> </ul> <p style="text-align: right;"><b>(15 marks)</b></p>

Level	Mark	<b>AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>• Limited comment on the text.</li> <li>• Identification of the language and/or structure used to achieve effects and influence readers.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• Comment on the text.</li> <li>• Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</li> <li>• The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</b></p>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>• Explanation of the text.</li> <li>• Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>• Exploration of the text.</li> <li>• 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.</li> <li>• The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>• Analysis of the text.</li> <li>• 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.</li> <li>• The selection of references is discriminating and clarifies the points being made.</li> </ul>

Question Number	AO1: Identify and interpret explicit information and ideas	Mark
4	<p>Accept any reasonable answer based on lines 1–6.</p> <p><b>Quotations and candidate's own words are acceptable.</b></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• 'ringing vibration'</li> <li>• her voice is powerful and strong</li> <li>• 'boomed out'</li> <li>• 'clear and clanging full'</li> <li>• her voice is so powerful and loud it can be heard all the way down the street</li> <li>• people are 'hypnotized' by her voice</li> <li>• 'the walloping blues that came throbbing out of Bessie's throat'.</li> </ul>	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
5	<p>Accept any reasonable answer based on lines 8–11.</p> <p><b>Quotations and candidate's own words are acceptable.</b></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• she is a 'real woman'</li> <li>• she is described like a female goddess</li> <li>• 'tall'</li> <li>• 'brown-skinned'</li> <li>• she had a huge smile which shows off the dimples in her cheeks</li> <li>• 'dripping good looks'</li> <li>• she has a very feminine shape/'voluptuous'/'buxom'</li> <li>• 'massive/but stately too'</li> <li>• 'shapely/as an hour-glass'.</li> </ul>	(1)

Question Number	Indicative content
6	<p>Reward responses that evaluate how successfully the writer shows his admiration for Bessie Smith.</p> <p><b>References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</b></p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the opening of the extract indicates that the writer puts Bessie first, showing her importance</li> <li>• the opening of the extract indicates that the events described are from a personal perspective as they refer to the singer by her first name</li> <li>• the opening of the extract refers to Bessie in the past tense which creates a sense of interest in the reader to know what happens</li> <li>• the writer emphasises the style of Bessie's voice in the extract, and describes Bessie's voice in a detailed way through a specific memory of people blocking the street</li> <li>• the writer emphasises the style of Bessie's voice and her appearance in the extract which shows passion and interest: 'walloping blues', 'one sweet package', 'dripping good looks'</li> <li>• the extract focusses on personal experience by writing in the first person. The fact that he gives his personal views creates a sense of passion for Bessie</li> <li>• the reader would feel that the writer experiences passion both for Bessie and her singing as both are commented on</li> <li>• the effect of Bessie's singing is described in detail which crafts the passionate feeling: 'hypnotized', 'melted together', 'made you want to laugh and cry'</li> <li>• the writer suggests the passion for Bessie is shared through use of references to 'you', drawing the reader into his feelings</li> <li>• the passion for Bessie is emphasised through the descriptions of what she did not do or need: "She didn't have any mannerisms", 'she never needed any', 'Bessie maybe never practised', 'nobody else ever grasped it'</li> <li>• the writer is non-specific about dates and times right until the end reference to her death, showing that the passion is for her living rather than her dead</li> <li>• the way the writer designs the extract to contrast technical information about music with personal experience is effective: 'wrestling with arpeggios', 'making the vowels come out just the right length'</li> <li>• the writer manipulates the structure in the extract as he reflects on Bessie's death at the end.</li> </ul> <p style="text-align: right;"><b>(15 marks)</b></p>

<b>Level</b>	<b>Mark</b>	<b>AO4: Evaluate texts critically and support this with appropriate textual reference</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>• Description of ideas, events, themes or settings.</li> <li>• Limited assertions are offered about the text.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• Comment on ideas, events, themes or settings.</li> <li>• Straightforward opinions with limited judgements are offered about the text.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>• Explanation of ideas, events, themes or settings.</li> <li>• Informed judgement is offered about the text.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>• Analysis of ideas, events, themes or settings.</li> <li>• Well-informed and developed critical judgement is offered about the text.</li> <li>• The selection of references is appropriate, detailed and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>• Evaluation of ideas, events, themes or settings.</li> <li>• There is a sustained and detached critical overview and judgement about the text.</li> <li>• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.</li> </ul>

Question Number	Indicative content	
7(a)	<p><b>Students must draw on BOTH texts to access marks.</b></p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• both singers have the style of blues music: Milton ‘escaped the confines of blues or rock ‘n’ roll’ and Smith sings ‘walloping blues’</li> <li>• both are powerful singers: Milton’s singing is a ‘heady brew’ and Smith’s ‘tones boomed out’</li> <li>• both singers have died: Milton at the age of 70 and Smith in 1937</li> <li>• both singers have an emotional impact on their listeners: in Text 1 Milton ‘retained the affection of older and more blues-inclined listeners’ and in Text 2 Bessie Smith ‘hypnotized’ her listeners</li> <li>• both singers perform in different venues: Milton’s first performances ‘were in the clubs of Leland and nearby Greenville’s notorious Nelson Street’ and Smith performs with a ‘traffic jam out in front of that café’</li> <li>• both singers are successful: in Text 1 ‘Milton’s seven releases on Bobbin were well received’ and in Text 2 Smith performs ‘one of her greatest numbers’</li> <li>• both singers have original style: Milton is ‘decidedly original’ and Smith is ‘born with silver strings for vocal cords’</li> <li>• both singers have something other than singing that makes them unique: Milton has his ‘spiky and muddy’ guitar playing and Smith has her ‘high-voltage magnet for a personality’</li> <li>• both singers are not professionally trained: Milton ‘followed the example of BB King, who was nine-years-older, and tried his luck in Memphis’ and Smith is described as never having ‘practised her scales in any conservatory of music, wrestling with arpeggios’.</li> </ul> <p style="text-align: right;"><b>(6 marks)</b></p>	
Level	Mark	AO1: Select and synthesise evidence from different texts
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Limited understanding of similarities</li> <li>• Limited synthesis of the two texts</li> <li>• The use of evidence is limited.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Sound understanding of similarities</li> <li>• Clear synthesis of the two texts</li> <li>• The selection of evidence is valid but not developed and there may be an imbalance.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• Detailed understanding of similarities</li> <li>• Detailed synthesis of the two texts</li> <li>• The selection of evidence is appropriate and relevant to the points being made.</li> </ul>

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
7(b)	<p>Reward responses that compare how each writer presents ideas and perspectives about singing.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• both texts show the importance of the singers in musical history: Text 1 shows Milton was a 'spokesman, through soul music, for the entire African-American community' and Text 2 suggests that Smith died because of the colour of her skin</li> <li>• both texts show that success in music is down to talent and ability. Text 1 shows that Milton started out 'singing and playing guitar' in clubs and Smith's voice is her asset with its 'tones boomed out so clear and clanging full'</li> <li>• both texts also show the loneliness involved in being a singer although in different ways. Text 1 demonstrates this through reference to Milton and other solo artists, whereas Text 2 demonstrates this through the description of others not understanding Smith: 'Her style was so individual that nobody else ever grasped it'</li> <li>• Text 1 is a third person factual account of Milton's life and death, whereas Text 2 is a personal comment on a singer told from the perspective of an admirer</li> <li>• the texts show the emotional effect of singing and music. Text 1 comments on Milton's 'passionate blues preaching' and Text 2 comments on Smith 'letting the love and the laughter run out of her, and the heaving sadness too', the 'poetry of her story'</li> <li>• both texts use language to show the effects on others of the music: Text 1 says Milton became 'a spokesman, through soul music, for the entire African-American community' and Text 2 says 'Dave and I just melted together in the blaze of Bessie's singing'</li> <li>• both texts show that the singers do things their own ways: in Text 1 Milton says "'you have to be versatile'" and in Text 2 the writer describes how 'she never needed any twirls and twitches to send those golden notes of hers on their sunshiny way'</li> <li>• Text 1 reflects more on the career of Milton with references to record labels and changes in style, while Text 2 focusses on the style of Smith</li> <li>• Text 1 reflects on a whole lifetime from when Milton 'was born in Inverness, Mississippi', while Text 2 is more focussed on a snapshot of Smith's life and then her untimely death: 'She was putting away <i>Young Woman Blues</i>'</li> <li>• both texts use dates but in different ways. In Text 1 it is used to show the path and direction of a life while in Text 2 the date is used to show the historical context of the death</li> <li>• both texts mention the deaths of the singers. In Text 1 the writer explains that Milton 'has died aged 70' and Text 2 says that Smith 'was in an automobile crash...she had lost so much blood that they couldn't operate on her, and a little later she died'</li> <li>• Text 1 is an obituary and Text 2 is a memoir.</li> </ul> <p style="text-align: right;"><b>(14 marks)</b></p>

Level	Mark	<b>A03: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• The response does not compare the texts.</li> <li>• Description of writers' ideas and perspectives, including theme, language and/or structure.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	3–5	<ul style="list-style-type: none"> <li>• The response considers obvious comparisons between the texts.</li> <li>• Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>• The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</b></p>
<b>Level 3</b>	6–8	<ul style="list-style-type: none"> <li>• The response considers a range of comparisons between the texts.</li> <li>• Explanation of writers' ideas and perspectives including theme, language and/or structure.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	9–11	<ul style="list-style-type: none"> <li>• The response considers a wide range of comparisons between the texts.</li> <li>• Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>• References are balanced across both texts and fully support the points being made.</li> </ul>
<b>Level 5</b>	12–14	<ul style="list-style-type: none"> <li>• The response considers a varied and comprehensive range of comparisons between the texts.</li> <li>• Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>• References are balanced across both texts, they are discriminating, and clarify the points being made.</li> </ul>

## Section B: Transactional Writing

Refer to the writing assessment grids at the end of this section when marking Question 8 and Question 9.

Question Number	Indicative content
*8	<p><b>Purpose:</b> to write an article for a newspaper to inform/persuade.</p> <p><b>Audience:</b> the writing is for a general readership. The focus is on communicating ideas about the effects of music. This can involve a range of approaches.</p> <p><b>Form:</b> the response should be set out as a newspaper article using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• comment on what types of music people listen to and why they choose it, for example classical music to feel relaxed, pop music to feel positive, dance music to feel energised</li><li>• offer ideas about places that people listen to music, for example commuting on a bus or train, when exercising in the gym or running/cycling, when at home relaxing or when out with friends</li><li>• offer comments on how music makes people feel, for example relaxed and happy, sad after a relationship break-up, energised to do exercise or uplifted in mood.</li></ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>*(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>

Question Number	Indicative content
*9	<p><b>Purpose:</b> to write a review of a something such as a singer/band, concert, film or book, to inform and/or persuade.</p> <p><b>Audience:</b> the writing is for a general readership. The focus is on communicating ideas reviewing a singer/band, concert, film or book. This can involve a range of approaches.</p> <p><b>Form:</b> the response should be set out as a review using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• give details of what is being reviewed. This could be a contemporary singer or a classic band, a concert/gig such as featured at a festival like Glastonbury or an event venue, a contemporary or classic film or book</li> <li>• identify and explain the strengths and weaknesses of what is being reviewed</li> <li>• identify and explain reasons you would recommend them or it, for example style, content, the emotions it created, the experience.</li> </ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>*(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>

**Writing assessment grids for Question 8 and Question 9**

<b>A05:</b> <ul style="list-style-type: none"> <li>• Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</li> <li>• Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</li> </ul>		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>• provides no rewardable material</li> </ul>
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• offers a basic response, with audience and/or purpose not fully established</li> <li>• expresses information and ideas, with limited use of structural and grammatical features</li> </ul>
<b>Level 2</b>	5–9	<ul style="list-style-type: none"> <li>• shows an awareness of audience and purpose, with straightforward use of tone, style and register</li> <li>• expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features</li> </ul>
<b>Level 3</b>	10–14	<ul style="list-style-type: none"> <li>• selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register</li> <li>• develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear</li> </ul>
<b>Level 4</b>	15–19	<ul style="list-style-type: none"> <li>• organises material for particular effect, with effective use of tone, style and register</li> <li>• manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text</li> </ul>
<b>Level 5</b>	20–24	<ul style="list-style-type: none"> <li>• shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register</li> <li>• manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> </ul>

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

<b>Level</b>	<b>Mark</b>	<b>The candidate:</b>
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>uses basic vocabulary, often misspelled</li> <li>uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants</li> <li>uses punctuation with control, creating a range of sentence structures, including coordination and subordination</li> </ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>uses a varied vocabulary and spells words containing irregular patterns correctly</li> <li>uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>uses a wide, selective vocabulary with only occasional spelling errors</li> <li>positions a range of punctuation for clarity, managing sentence structures for deliberate effect</li> </ul>
<b>Level 5</b>	13–16	<ul style="list-style-type: none"> <li>uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning</li> <li>punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>