

GCSE (9-1) English Language

Paper 1: Fiction and Imaginative Writing



SPECIMEN PAPERS (SET 1)

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Language
Paper 1 (1EN0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Language and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

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.

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

English Language

Paper 1: Fiction and Imaginative Writing

Section A: Reading Text Insert

Specimen Papers for first teaching
September 2015

Time: 1 hour 45 minutes

Paper Reference

1EN0/01

Do not return the insert with the question paper.

Advice

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

Turn over ►

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PEARSON

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

In this extract Jo March attempts to cook for her sisters, friend of the family Miss Crocker and next door neighbour Laurie.

Little Women: Louisa May Alcott

Having rekindled the fire, she thought she would go to market while the water heated. The walk revived her spirits, and flattering herself that she had made good bargains, she trudged home again, after buying a very young lobster, some very old asparagus, and two boxes of acid strawberries. By the time she got cleared up, the dinner arrived and the stove was red-hot. Hannah had left a pan of bread to rise, Meg had worked it up early, set it on the hearth for a second rising, and forgotten it. Meg was entertaining Sallie Gardiner in the parlor, when the door flew open and a floury, crocky¹, flushed, and disheveled figure appeared, demanding tartly...

5

"I say, isn't bread risen enough when it runs over the pans?"...

...Language cannot describe the anxieties, experiences, and exertions which Jo underwent that morning, and the dinner she served up became a standing joke. Fearing to ask any more advice, she did her best alone, and discovered that something more than energy and good will is necessary to make a cook. She boiled the asparagus for an hour and was grieved to find the heads cooked off and the stalks harder than ever. The bread burned black; for the salad dressing so aggravated her that she could not make it fit to eat. The lobster was a scarlet mystery to her, but she hammered and poked till it was unshelled and its meager proportions concealed in a grove of lettuce leaves. The potatoes had to be hurried, not to keep the asparagus waiting, and were not done at the last. The blancmange was lumpy, and the strawberries not as ripe as they looked, having been skilfully 'deaconed'².

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"Well, they can eat beef and bread and butter, if they are hungry, only it's mortifying to have to spend your whole morning for nothing," thought Jo, as she rang the bell half an hour later than usual, and stood, hot, tired, and dispirited, surveying the feast spread before Laurie, accustomed to all sorts of elegance, and Miss Crocker, whose tattling tongue would report them far and wide.

25

Poor Jo would gladly have gone under the table, as one thing after another was tasted and left, while Amy giggled, Meg looked distressed, Miss Crocker pursed her lips³, and Laurie talked and laughed with all his might to give a cheerful tone to the festive scene. Jo's one strong point was the fruit, for she had sugared it well, and had a pitcher of rich cream to eat with it. Her hot cheeks cooled a trifle, and she drew a long breath as the pretty glass plates went round, and everyone looked graciously at the little rosy islands floating in a sea of cream. Miss Crocker tasted first, made a wry face, and drank some water hastily. Jo, who refused, thinking there might not be enough, for they dwindled sadly after the picking over, glanced at Laurie, but he was eating away manfully, though there was a slight pucker about his mouth and he kept his eye fixed on his plate. Amy, who was fond of delicate fare, took a heaping spoonful, choked, hid her face in her napkin, and left the table precipitately⁴.

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¹ dirty

² hidden at the bottom so the imperfect fruit cannot be seen

³ to pucker the lips to show distaste

⁴ quickly

"Oh, what is it?" exclaimed Jo, trembling.

"Salt instead of sugar, and the cream is sour," replied Meg with a tragic gesture.

Jo uttered a groan and fell back in her chair, remembering that she had given a last hasty powdering to the berries out of one of the two boxes on the kitchen table, and had neglected to put the milk in the refrigerator.

40

Acknowledgment:

Little Women, Louisa May Alcott, 2014, Scholastic Press.

(Work is out of copyright.)

Write your name here

Surname	Other names
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Pearson Edexcel Centre Number Candidate Number
Level 1/Level 2
GCSE (9–1)

English Language
Paper 1: Fiction and Imaginative Writing

Specimen Papers for first teaching September 2015 Time: 1 hour 45 minutes	Paper Reference 1EN0/01
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You must have: Reading Text Insert	Total Marks
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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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PEARSON

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 1–5, identify a phrase which shows that Jo needed cheering up.

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(Total for Question 1 = 1 mark)

- 2** Read this extract.

Meg was entertaining Sallie Gardiner in the parlor, when the door flew open and a floury, crocky, flushed, and disheveled figure appeared, demanding tartly...

"I say, isn't bread risen enough when it runs over the pans?"...

...Language cannot describe the anxieties, experiences, and exertions which Jo underwent that morning, and the dinner she served up became a standing joke. Fearing to ask any more advice, she did her best alone, and discovered that something more than energy and good will is necessary to make a cook.

Give **two** ways in which the writer shows that Jo is not a confident cook.

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

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(Total for Question 2 = 2 marks)

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3 Read this extract.

Poor Jo would gladly have gone under the table, as one thing after another was tasted and left, while Amy giggled, Meg looked distressed, Miss Crocker pursed her lips, and Laurie talked and laughed with all his might to give a cheerful tone to the festive scene. Jo's one strong point was the fruit, for she had sugared it well, and had a pitcher of rich cream to eat with it. Her hot cheeks cooled a trifle, and she drew a long breath as the pretty glass plates went round, and everyone looked graciously at the little rosy islands floating in a sea of cream. Miss Crocker tasted first, made a wry face, and drank some water hastily. Jo, who refused, thinking there might not be enough, for they dwindled sadly after the picking over, glanced at Laurie, but he was eating away manfully, though there was a slight pucker about his mouth and he kept his eye fixed on his plate. Amy, who was fond of delicate fare, took a heaping spoonful, choked, hid her face in her napkin, and left the table precipitately.

How does the writer use language and structure to show the reactions of those eating the dinner?

Support your views with reference to the text.

(6)

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4 In this extract, there is an attempt to show the experience of trying to do something new.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

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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 learn something new.

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 an experience in which food played an important role.

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)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 5** **Question 6**

Plan your answer to Section B here:

Write your answer to Section B here:

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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	AO1: Identify and interpret explicit and implicit information and ideas	Mark
1	Accept one of the following: <ul style="list-style-type: none"> • '[The walk] revived her spirits' • 'flattering herself' • 'she trudged home again' 	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 7 to 13, up to a maximum of 2 marks. <p>Quotations and candidate's own words are acceptable.</p> For example: <ul style="list-style-type: none"> • Jo is a 'floury, crocky, flushed, and disheveled figure' • she is described as demanding 'tartly' (showing she is suffering stress) • she says the bread has run 'over the pans' (showing things have gone wrong) • 'Language cannot describe' (shows how difficult it is for her) • she is described as going through 'anxieties, experiences, and exertions' when cooking • she is afraid to ask for help: 'Fearing to ask any more advice' • 'she did her best alone' • although she has 'energy and good will' she realises these are not enough to make her a good cook. 	(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 2 or above, where analysis of both language and structure is required.**

Question Number	Indicative content
3	<p>Reward responses that explain how the writer uses language and structure to show the reactions of those eating the dinner in lines 26 to 37.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the guests are not enjoying the food, so much so that Jo wants to hide: 'would gladly have gone under the table' • verbs are used to show disgust at the food: 'looked distressed', 'pursed her lips', 'choked' • the verbs used to describe the behaviour of Amy and Laurie show that they feel embarrassed and uncomfortable: 'giggled', 'talked and laughed' • the description of Laurie's tone shows that he knows Jo will feel uncomfortable at the reactions so tries to put her at ease: 'all his might to give a cheerful tone' • the description of the guests looking 'graciously' at the fruit suggests they feel that they need to be polite after the first course • adverbs such as 'hastily' and 'precipitately' show the negative reactions of Miss Crocker and Amy as they are forced to make quick movements because of how the food tastes • the adverb 'manfully' shows that Laurie needs to be brave while eating the food, showing how bad it is • the description of the guests' facial expressions (especially mouths) emphasises their feelings: 'pursed her lips', 'made a wry face', 'slight pucker about his mouth', 'hide her face' • the use of the extremity in the reaction of Amy at the end of the extract 'took a heaping spoonful, choked, hid her face in her napkin, and left the table precipitately'. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the section is structured to move between Jo's reactions and those of her guests to show contrast: Jo would 'gladly have gone under the table', 'Her hot cheeks cooled a trifle', 'she drew a long breath', 'refused, thinking there might not be enough' • the use of lists shows how varied the reactions are: Miss Crocker tasted, made a face, drank some water; Laurie eats, puckers his mouth and looks at the plate • the use of three reactions is shown in the reactions of Miss Crocker (tastes, makes a face and drinks some water) and Laurie (eats, puckers his mouth and looks at his plate) while Amy's reaction is fourfold and therefore contrasts as it is more extreme: she takes a spoonful, chokes, hides her face and leaves the table • the section is structured as all one paragraph which shows the pace of events as the dessert is served • sentences often begin with the name of a specific person which emphasises their reactions: 'Miss Crocker', 'Amy'. <p style="text-align: right;">(6 marks)</p>

Level	Mark	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
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • 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. <p>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</p>
Level 2	3-4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p>Reward responses that evaluate how successfully the purpose of conveying the experience of trying to do something new is achieved.</p> <p>References to writer’s techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the tension Jo feels is very evident throughout the extract, which allows the reader to feel closer to her and builds the experience of learning with her • the extract's events show very clearly that Jo has prepared and taken time over different stages of the cooking process: from purchasing ingredients, to preparing the food, to cooking it despite her lack of experience • the extract begins with Jo feeling positive about the experience of learning: ‘The walk revived her spirits, and flattering herself that she had made good bargains’ but then quickly moves into her experience turning negative, creating a negative sense of a ‘learning curve’ • from the opening the reader would feel concern that Jo may not cook successfully. This builds anticipation for the readers and they will want to find out if those eating like the food, which shows the tension of learning something that impacts on others • it is clear from the events at the start that Jo has tried to buy economically but it is not the best quality and the description of it, ‘young lobster’, ‘old asparagus’, ‘acid strawberries’, starts off a feeling that her experience is doomed from the start. This emphasises successfully the importance of help when learning something new • it is clear exactly what Jo is thinking and feeling in the idea that even before the food is served she says ‘they can eat beef and bread and butter’. This shows clearly that she has given up before she has started which makes the reader empathise with her • the events move quickly in the extract from Jo buying ingredients, to cooking the food, to serving it, to the food being eaten, which builds a sense of the need to work in stages when trying something new • the description of the behaviour of the guests shows that they are aware that Jo is trying something new and they try to be encouraging: none of them are openly negative about her cooking and Laurie tries to be positive • structure is manipulated in the extract very well as the sense of poor quality and negative feeling at the start of the extract, ‘she trudged home again’, changes to nervousness as she ‘would gladly have gone under the table’ and then to promise as ‘she had sugared it well, and had a pitcher of rich cream to eat with it’ • the theme of the extract very successfully shows the reader that the experience of trying is important. <p style="text-align: right;">(15 marks)</p>

Level	Mark	A04: Evaluate texts critically and support this with appropriate textual references
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> • Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

Refer to the writing assessment grids at the end of this section when marking Question 5 and Question 6.

Question Number	Indicative content
*5	<p>Purpose: to write a real or imagined piece about a time a person tried to learn something new. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>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>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. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use an example of experiencing a new subject, like a language, a new skill or sport, like driving, ice skating, sewing, cooking or a new emotion and how to deal with it • give reasons why it was being learnt and the impact on the person learning and the person teaching (if there is one) • use appropriate techniques for creative writing: 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. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>

Question Number	Indicative content
*6	<p>Purpose: to write a real or imagined piece about an experience in which food played an important role. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p>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>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. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing: a special event experienced with food (a family meal, religious or cultural celebration), a restaurant or café visited, making food, a shopping experience or any other relevant occasion • give reasons why the experience was positive or negative • talk about the impact the experience had on the writer and/or others • use appropriate techniques for creative writing: 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. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>

Writing assessment grids for Question 5 and Question 6

A05: <ul style="list-style-type: none"> • 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 		
Level	Mark	The candidate:
	0	Provides no rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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"> • 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"> • 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"> • 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	<ul style="list-style-type: none"> Provides no rewardable material.
Level 1	1-3	<ul style="list-style-type: none"> Uses basic vocabulary, often misspelled. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	4-6	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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.

