



Mark Scheme (Results)

Summer 2025

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 first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Marking guidance for levels-based mark schemes

How to award marks

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

Finding the right level

The first stage is to decide which level the answer should be placed in. To do this, use a 'best-fit' approach, deciding which level most closely describes the quality of the answer. Answers can display characteristics from more than one level, and where this happens markers must use the guidance below and their professional judgement to decide which level is most appropriate.

Placing a mark within a level

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance. Statements relating to the treatment of candidates who do not fully meet the requirements of the question are also shown in the indicative content section of each levels-based mark scheme. These statements should be considered alongside the levels descriptors.

Markers should be prepared to use the full range of marks available in a level and not restrict marks to the middle. Markers should start at the middle of the level (or the upper-middle mark if there is an even number of marks) and then move the mark up or down to find the best mark.

To do this, they should take into account how far the answer meets the requirements of the level:

- if it meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for answers that are as good as can realistically be expected within that level
- if it only barely meets the requirements of the level, markers should consider awarding marks at the bottom of the level. The bottom mark in the level is used for answers that are the weakest that can be expected within that level
- the middle marks of the level are used for answers that have a reasonable match to the descriptor. This might represent a balance between some characteristics of the level that are fully met and others that are only barely met.

When a candidate has produced an answer that displays characteristics from more than one level, examiners must use their professional judgement to decide if they have covered enough of the higher-level descriptors to be awarded marks at the bottom of the mark range in that higher level. If that is not the case, then the higher mark in the lower level can be awarded.

Paper 2 – mark scheme

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	AO1 (identify explicit information and ideas) Accept any one way the writer shows getting out of the prison cell is difficult from the given lines: <i>She waited until about 3am, when the guards outside her cell went off duty. Pushing the cot¹ under the boarded window, she picked up a large washing basin, turned it upside down, and put it on the cot. She climbed onto the basin, a light summer dress clenched between her teeth. She managed to pull herself up and over the board. With her body tightly pinned between the board and the bars, she began trying to ease her head between the gaps.</i> Quotations and own words are acceptable. Candidates may identify the following things: • Marie-Madeleine had to wait 'until about 3am' (1) • there were guards outside her cell (1) • she had to overcome the physical space, including building a platform and getting through the 'boarded window' (1) • she was 'tightly pinned' between the board and bars (1) • she had to 'ease her head between the gaps' of the bars (1). Accept any other reasonable points.	(1)

Question number	Indicative content
2	AO2 (6 marks) Reward responses that explain how the writer uses language to describe the moments after the escape, based on the given lines: <i>Miraculously she succeeded and found herself out on the ledge, with her dress still gripped between her teeth. As she jumped to the ground, the soft thud of her feet alerted the sentry, who clicked on his flashlight and shouted, "Who's there?" She lay flat, and the beam of the flashlight passed above her. When the sentry finally turned it off and moved away, she wrapped her dress around her neck and scuttled on her knees, like a crab, across the street.</i> <i>On the other side, she jumped up, put on her dress, and ran off, stumbling in the darkness. After a few minutes, she spied a cemetery that was dotted with white family mausoleums², some as big as chapels. There she could hide for a moment and figure out what to do next. Sinking down to rest, she examined the damage to her body from the escape: her face was bruised and bloodied, her knees badly skinned, and the soles of her bare feet shredded from running through brambles and on the stony streets.</i> Use of relevant subject terminology is rewardable when it is used to support points. Responses may include the following points about the language of the text: • the selected extract starts with the dramatic adverb 'Miraculously', developing a sense for the reader that Marie-Madeleine cannot quite believe she has managed to get out of her cell • the extract is a third-person narrative, creating a cinematic tone to the extract, as the reader observes the central character's desperate movements during and after the escape • the use of exciting verbs that accentuate the physicality of the moments after the escape, such as 'gripped', 'wrapped', 'scuttled', help the reader visualise the demanding physical needs of the escape • the writer uses the simile 'like a crab' to describe Marie-Madeleine's unusual movements, as she attempts to evade the flashlights of the guards in the area, suggesting the central character is utilising all of her physical abilities to evade capture • the worrying verb 'stumbling' helps to build a sense of concern in the reader, as the central character desperately tries to move away from the prison to a place of safety but seems unsure of her footing • the semantic field of death is developed through nouns such as 'cemetery', 'mausoleums' and 'chapels' to create an ominous, threatening tone for the reader as the central character attempts to find a hiding place during her escape • the writer creates a sense of exhaustion and tiredness, as Marie-Madeleine is described as 'Sinking down' to take a moment to rest. The verb 'Sinking' helps to suggest a great sense of the central character being physically empty and spent after her escape while still not safe

Question number	Indicative content
	- the alliteration of 'bruised and bloodied' when describing the injuries sustained during the escape helps the reader focus on the toll the process has taken on the central character - the metaphorical description of Marie-Madeleine's feet being 'shredded' from the journey strongly develops the continuing sense that the escape has been physically demanding and not without cost. Accept any other reasonable points.

Question 2

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	- Comment on the text and on the language used. - The use of references is valid, but not developed. - Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	- Explanation of the text and how language is used. - The selection of references is generally appropriate and relevant to the points being made. - Some use of relevant subject terminology used to support explanation.
Level 3	5–6	- Analysis of the text and how language is used. - The selection of references is discriminating and clarifies the points being made. - Precise use of a range of relevant subject terminology to support analysis.

Question number	Answer	Mark
3	AO1 (interpret implicit information and ideas) Accept any reasonable way that the writer suggests Mike is currently in control of the situation, based on the given lines: <i>Mike Hanlon ran past the Church School without pausing and pelted straight up Neibolt Street toward the Derry trainyards. He was trying to pace himself, trying to control his breathing, not yet going all out. Henry, Belch, and Moose Sadler presented no problems; even relatively fresh they ran like wounded buffalo. Victor Criss and Peter Gordon, however, were much faster.</i> <i>As the trainyard gate with its sign loomed up, Mike was forced to let himself out to the limit.</i> <i>There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting if he had to keep this pace up for long.</i> Candidates may identify one of the following ways that the writer suggests Mike is in control: • he is aware of the street names and the route he is taking (1) • he was 'trying to pace himself' (1) • he was not going 'all out' (1) • his breathing was 'rapid yet still controlled' (1) • there was no pain/he knew pain would start if he kept going at the current pace (1). Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.	(1)

Question number	Indicative content
4	AO2 (10 marks) Reward responses that analyse how the text uses language and structure to interest and engage the reader. Use of relevant subject terminology is rewardable when it is used to support points. Responses may include the following points about the language of the text: • the writer uses a range of contrasting physical verbs, 'skittered', 'whirled' and 'slammed', to describe the fast-paced and erratic movements of Mike, building a sense of drama and excitement for the reader • alliteration is used by the writer, helping to focus the reader on Mike's initially desperate physical movement. 'Mike... ran past... without pausing and pelted up...' emphasises the dramatic vocabulary describing Mike's movements and creates a staccato sound through the repetition of the plosive 'p' mimicking the movements of Mike at this moment • the use of zoomorphism to describe one of the pursuers, 'monkeying his way toward the top' of the fence with 'a brute strength', creates a sense of animalistic rage in the pursuers, heightening the sense of danger for Mike at this time • the writer emphasises Mike's senses being heightened in this stressful situation, 'no sound but Mike's own breathing... and the musical jingle of chain-link' suggests an almost cinematic moment when time slows down and the central character is hearing everything around him • repetition of the word 'trying' occurs several times throughout the extract, with the writer using the word to emphasise how hard Mike is attempting to escape his pursuers at this time • Mike's consideration of taking a stand against his pursuers is illustrated with the descriptive noun phrase 'a hot spark of fury', suggesting an inner strength and resolve have been awakened within the central character • the writer utilises a focus on distance between Mike and his pursuers through the use of measurements: 'Victor was perhaps ten paces behind... the others now forty or fifty yards back', emphasising how Mike is assessing the situation and trying to judge how close to capture he might be • the writer uses a simile to create an amusing description of some of the pursuers, indicating Mike's confidence when he assesses the bullies chasing him: 'they ran like wounded buffalo' suggests that not all of the boys chasing him seem threatening or a concern to Mike. Responses may include the following points about the structure of the text: • the writer begins the extract with a powerful sense of excitement, introducing Mike to the reader in a moment of drama and action: 'Mike Hanlon ran past the Church School... and pelted straight up Neibolt Street'. This initial dramatic moment sets the tone for the chase ahead, quickly creating drama and tension for the reader • the writer uses listing to highlight the number of pursuers Mike is dealing with. In the first paragraph, we learn Mike is being chased by 'Henry, Belch, and Moose... Victor Criss and Peter Gordon', creating a sense of danger as the reader understands five boys are in pursuit of the central character • a short sentence, 'Get away fast', highlights the danger of the situation and how fearful Mike is at that moment. The short sentence helps to create a pressurised, rapidly developing sense of the chase and how Mike is feeling

	- the writer uses a powerful internal dialogue, with dashes to emphasise a moment when the central character checks his own physical condition mid-chase: 'There was no pain – his breathing was rapid yet still controlled – but he knew everything was going to start hurting'. This internal dialogue is engaging as we understand how Mike is processing and managing the tense situation, with his thoughts shared with the reader - a long, complex sentence is used as Mike considers his options in terms of hiding places. The sentence shows how Mike, in the midst of a dramatic moment, is quickly thinking of the different locations he has available, helping the reader feel this urgent moment of decision-making under duress - ellipsis is used when Mike begins to consider an alternative – rather than hiding, he could take a stand. 'He could do those things, maybe... but there was a hot spark of fury in his chest' highlights the moment when Mike realises that, maybe, running away is not the only option, with the ellipsis helping to emphasise this dawning realisation - the final sentence of the extract, as the writer shows again the strong internal dialogue of our central character, leaves the reader wondering if hearing his father's voice will be enough to give Mike the strength to stand up against the bullies. The writer's ending of the extract at this point leaves the reader wondering if the emotional memory of his father's words will mean taking a final stand against the bullies. Accept any other reasonable points.
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Question 4

Level	Mark	AO2 descriptor Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology
	0	No rewardable material.
Level 1	1–2	- Limited comment on the text and on the language and/or structure used to interest and engage readers. - The use of references is limited. - Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	- General comment on the text and on the language and/or structure used to interest and engage readers. - The selection of references is valid, but not developed. - Some use of relevant subject terminology used to support explanation. NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2
Level 3	5–6	- Explanation of the text and how language and structure is used to interest and engage readers. - The selection of references is generally appropriate and relevant to the points being made. - Some use of relevant subject terminology used to support explanation.
Level 4	7–8	- Exploration of the text and how language and structure is used to interest and engage readers. - The selection of references is detailed, appropriate and fully supports the points being made. - Use of a range of relevant subject terminology to support exploration.
Level 5	9–10	- Analysis of how language and structure is used to interest and engage readers. - The selection of references is discriminating and clarifies the points being made. - Precise use of a range of relevant subject terminology to support analysis.

Question number	Answer
5	AO1 (6 marks) Candidates must draw on BOTH texts to access marks. Candidates must give three separate ways in which the experiences of danger are similar, supported by evidence from both texts to access Level 3. Summaries may include the following similarities: • both texts describe people trying to escape. In Text 1, the central character pushes 'her head between the gaps' of the prison bars. In Text 2, Mike thinks he must 'Get away fast' to avoid trouble • both texts show the physical stress of the central characters. In Text 1, Marie-Madeleine feels 'a pain so fierce' from squeezing through the bars, while, in Text 2, Mike 'knew everything was going to start hurting' if he continued at the pace he had set • both texts have pursuers chasing the central characters. In Text 1, we learn of 'the barking of dogs and the unearthly din of sirens' and, in Text 2, Mike notices 'that he'd pulled away from Peter again' as he tries to escape • both texts describe the central characters using the surroundings as a place to hide. In Text 1, Marie-Madeleine 'spied a cemetery' where she could hide for a moment. In Text 2, Mike decides that 'he could hide in the tangles of underbrush' of the Barrens • both texts have central characters stumbling when they are escaping. In Text 1, Marie-Madeleine 'ran off, stumbling', and in Text 2 Mike 'stumbled crossing the second set of tracks' • both people in the texts are feeling anxiety. In Text 1, the central character is worried they 'would find her pinned like a bug' while she is trying to get out of the cell. In Text 2, Mike describes one of his pursuers as possessing 'a brute strength that was terrifying' • the central characters from both texts are injured during the situations. In Text 1, Marie-Madeleine had 'injured face, knees, hands and feet'. In Text 2, Mike felt 'pain flare briefly in his ankle'. Accept any other reasonable points.

Additional guidance

The descriptors in bullet point one refer to the number of similarities selected by candidates (in/sufficient) and the extent to which these are distinct (repetitive, mostly distinct, fully distinct). The descriptors in bullet two refer to the relative quality of the synthesis undertaken by the candidate (limited, clear, precise).

Question 5

Level	Mark	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities. • Limited synthesis of evidence from different texts. • Limited use of textual evidence to support synthesis.
Level 2	3–4	• Sufficient (three) and mostly distinct selection of similarities. • Clear synthesis of evidence from different texts. • Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.
Level 3	5–6	• Sufficient (three) and fully distinct selection of similarities. • Precise synthesis of evidence from different texts. • Appropriate and relevant textual selection of evidence to support synthesis.

Question number	Indicative content
6	AO3 (16 marks) Candidates must draw on BOTH texts to access marks. Reward responses that compare how each writer presents ideas and perspectives about people attempting to escape. Candidates may have compared the following: • the differences between the people in the extracts • how individuals approach the situation • how the thoughts and feelings of the people are presented • the different ways people attempt to escape • how experiences differ through the texts. Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed: • both texts describe people escaping from pursuers. In Text 1, Marie-Madeleine hears 'the barking of dogs', suggesting they are searching for her. In Text 2, Mike lists his pursuers early in the extract when we learn 'Henry, Belch and Moose... Victor Criss and Peter Gordon' are chasing him across town • both texts describe injuries to the central characters that they received during their attempted escapes. In Text 1, Marie-Madeleine had 'injured face, knees, hands and feet'. In Text 2, Mike felt 'pain flare briefly in his ankle' • both texts show the physical stress of the attempted escapes. In Text 1, Marie-Madeleine describes 'a pain so fierce' from squeezing through the bars, while in text 2, Mike 'knew everything was going to start hurting' if he continued at the pace he had set • the central characters in both texts assess their options in terms of hiding places. In Text 1, Marie-Madeleine spots a cemetery where 'she could hide for a moment'. In Text 2, Mike considers that 'he could climb into one of the drainpipes' to hide. Responses may include the following differences between the ideas and perspectives of the writers and how they are conveyed: • in Text 1, the reader joins at the moment when the central character is preparing to escape, as she waited until 'about 3am'. In contrast, Text 2 starts in the middle of the escape, as Mike is pursued across town as 'he pelted straight up Neibolt Street' • in Text 1, the pursuers are military personnel, as we learn that Marie-Madeleine 'saw soldiers halting foot and motor traffic'. In Text 2, Mike is being pursued by boys from his town, including 'Henry, Belch and Moose', creating a sense of familiarity between the pursuers and the pursued • in Text 1, Marie-Madeleine remains undiscovered during her escape. Once she is outside her cell, 'the sentry, who clicked on his flashlight' fails to discover Marie-Madeleine lying flat on the ground. However, in Text 2, Mike's pursuers can see him during the chase, for example when 'Henry uttered a shriek of rage and attacked the fence' • in Text 1, the writer maintains a sense of panic as Marie-Madeleine continues to attempt to evade the soldiers, as 'her mind scrambled' to find a way to avoid the roadblock. In contrast, Text 2 ends with a suggestion that Mike may stop running away and face his pursuers, as 'a hot spark of fury in his chest' alludes to a possible decision that Mike will take a stand, creating a more hopeful tone to the conclusion of this text. Accept any other reasonable points.

Question 6

Level	Mark	AO3 descriptor Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–3	- The response does not compare the texts. - Description of writers' ideas and perspectives, including theme, language and/or structure. - The use of references from texts is limited.
Level 2	4–6	- The response considers obvious comparisons between the texts. - Comment on writers' ideas and perspectives, including theme, language and/or structure. - The selection of references across both texts is valid, but not developed. NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.
Level 3	7–10	- The response considers a range of comparisons between the texts. - Explanation of writers' ideas and perspectives including theme, language and/or structure. - The selection of references across both texts is appropriate and relevant to the points being made.
Level 4	11–13	- The response considers a wide range of comparisons between the texts. - Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. - References are balanced across both texts and fully support the points being made.
Level 5	14–16	- The response considers a varied and comprehensive range of comparisons between the texts. - Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. - References are balanced across both texts, they are discriminating, and clarify the points being made.

Section B: Writing

Question number	Indicative content
7	AO5 (24 marks), AO6 (16 marks) Purpose: to write a real or imagined piece using the opening line provided. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with 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. Responses may: • describe a journey or trip in an unknown place • describe a turning point or decision-making moment • explain what the situation was and who was involved • include details about the events and outcomes • make reference to the ideas mentioned in the unseen texts, for example attempting to escape. Accept any other reasonable points.

Question number	Indicative content
8	AO5 (24 marks), AO6 (16 marks) Purpose: to write a real or imagined piece about a time you, or someone you know, had to work hard for something. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with 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. Responses may: • include what the hard task or moment was • describe how the challenge was overcome • include the emotions of the narrator at the time • describe the emotions of other people/characters involved • explain how the situation was resolved. NB: candidates do not have to use the images provided and candidates should not be penalised for not using these images or ideas from them. Do not credit simple descriptions of the given images that do not address the requirements of the question. Accept any other reasonable points.

A05:

- **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	No rewardable material
Level 1	1–4	• Limited ability to communicate clearly, effectively and imaginatively. • Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• Some ability to communicate clearly, effectively and imaginatively. • Shows an awareness of audience and purpose, with straightforward use of tone, style and register. • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	• Clear ability to communicate clearly, effectively and imaginatively. • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	• Secure ability to communicate clearly, effectively and imaginatively. • Organises material for particular effect, with effective use of tone, style and register. • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	• Sophisticated ability to communicate clearly, effectively and imaginatively. • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

AO6: 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	• 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	• 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	• 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	• 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	• 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.