

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

## Sample Assessment Materials (SAMs)

First certification 2017

**Important: statement from Ofqual about this qualification**

*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to Pearson Edexcel Level 1/Level 2 GCSE (9 - 1) in English Language. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2017.*

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# Introduction

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

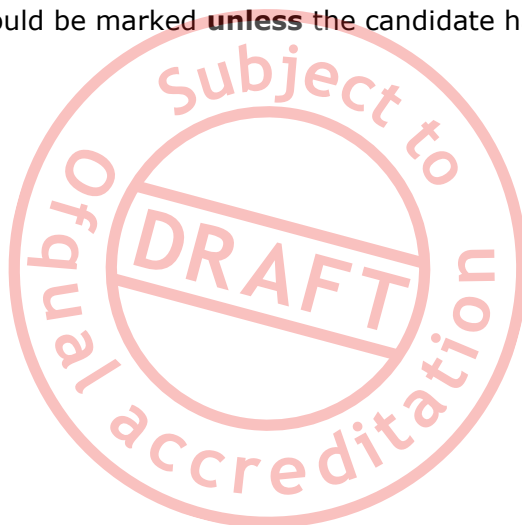
These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.



## General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- 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.



# Pearson Edexcel Level 1/level 2 GCSE (9 - 1)

## English Language

### Paper 1: Fiction and Imaginative Writing

### Section A: Reading Text Insert

Sample assessment materials for first teaching

September 2015

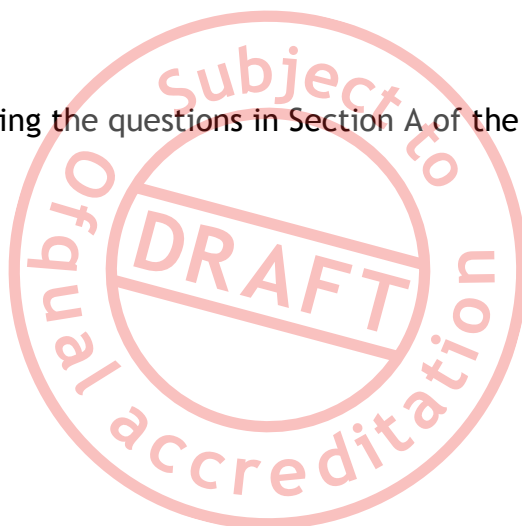
Time: 1 hour 45 minutes

Paper Reference(s)

**1EN0/01**

#### Advice

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



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

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

***The Tell-Tale Heart: Edgar Allan Poe***

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

5

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

10

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

15

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

20

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

25

30

35

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

40

*scantlings\** - the beams in the foundation of a house  
*dissemble\*\** - pretend







Acknowledgment:

*The Tell-Tale Heart* from *The Fall of The House of Usher and other Writings*, Edgar Allan Poe, 2003, Penguin Classics.

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# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Language

### Paper 1: Fiction and Imaginative Writing

Sample assessment materials for first teaching  
September 2015  
Time: 1 hour 45 minutes

Paper Reference(s)

**1EN0/01**

You must have: Reading Text Insert

#### 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 40.
- 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 spelling, punctuation and grammar, as well as the clarity of expression.*
- The marks available for spelling, punctuation and grammar are clearly indicated.

#### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

**SECTION A - Reading**

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

**You should spend about 1 hour on this section.**

**Write your answers in the spaces provided.**

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

.....  
(1)

- 2** From lines 12 to 18, give two ways the narrator's behaviour shows that he is confident he will not be caught.

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

1 .....

2 .....

(2)

- 3 In lines 19 to 24, how does the writer use language to show the change in the narrator's mood?

Support your views with detailed reference to the text.

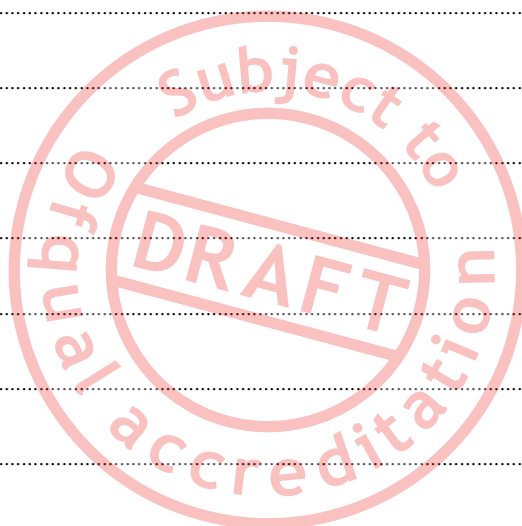


(4)

- 4 In this extract, the writer attempts to engage the reader through the build up of tension.

Evaluate how effectively the writer does this.

Support your views with detailed reference to the text.



(8)

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**TOTAL FOR SECTION A = 15 MARKS**

**SECTION B - Imaginative Writing**

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

Write your answer in the space provided.

**EITHER**

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

Your response could be real or imagined.

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

(25)

**OR**

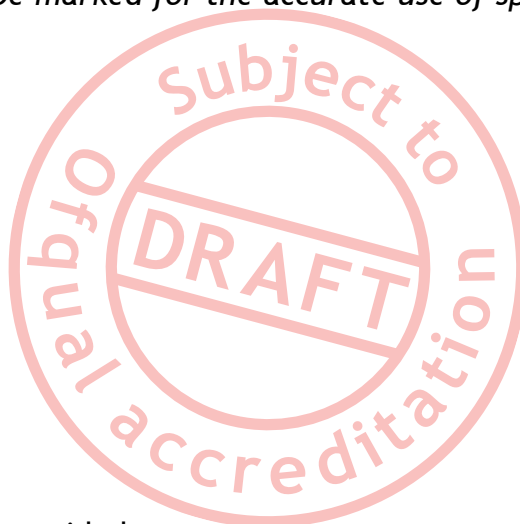
- \*6** Look at the images provided.

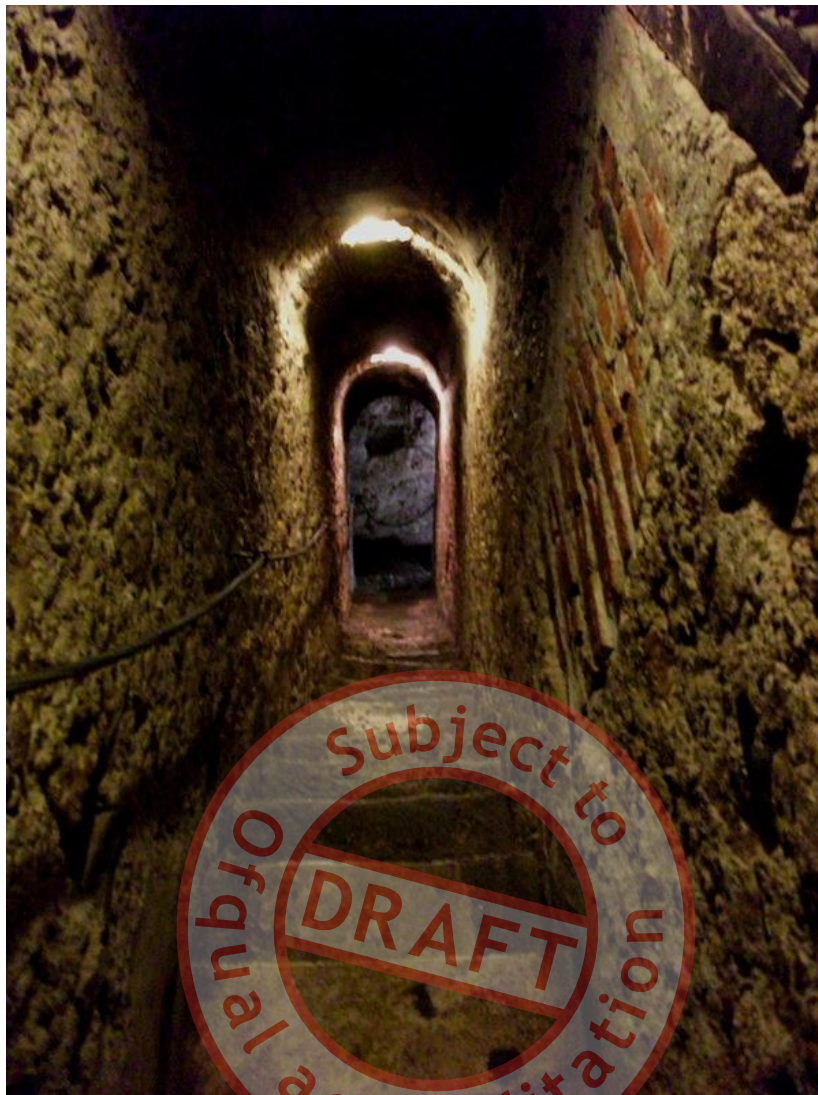
Write about a frightening experience.

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

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

(25)



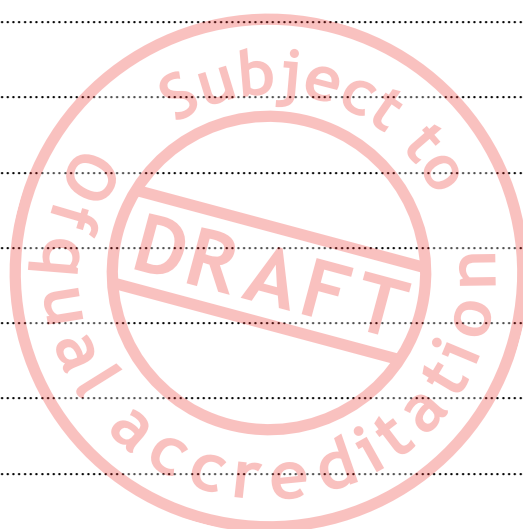


(Copyright pending)









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**TOTAL FOR SECTION B = 25 MARKS**

**TOTAL FOR PAPER = 40 MARKS**



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**Paper 1 Mark scheme****Section A – Reading**

Question Number	(AO1) Answer	Mark
<b>1</b>	Accept only the following: <ul style="list-style-type: none"> <li>• 'A tub had caught all'</li> </ul>	<b>(1)</b>

Question Number	(AO1) Answer	Mark
<b>2</b>	Accept any reasonable answer based on lines 12 to 18, up to a maximum of 2 marks.  <b>Quotations and candidate's own words are acceptable.</b>  For example: <ul style="list-style-type: none"> <li>• he asks what he has to fear as if the answer is 'nothing'</li> <li>• he smiles</li> <li>• he welcomes the policemen in</li> <li>• he is able to make up an excuse for the noise</li> <li>• he shows them the whole house</li> <li>• he encourages them to search 'well'/wherever they want</li> <li>• he shows them the old man's room/things</li> <li>• his language describes his confidence – 'enthusiasm in my confidence'/'my perfect triumph'</li> <li>• he knowingly puts his seat above the corpse</li> <li>• saying that the old man 'was absent from the country' shows he is able to make up an excuse</li> </ul>	<b>(2)</b>

Question Number	Indicative content	
<b>3</b>	<p>Reward responses that explain how the writer uses language to show the narrator's mood changing in lines 19 to 24.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• at first the narrator just thinks about the officers and is happy they are 'satisfied' with his information so the focus is not on him</li> <li>• he describes himself as 'at ease' and answering their questions cheerily which shows he is not distressed at first</li> <li>• soon the strain starts to show as he asks 'why would they not be gone?'</li> <li>• the repetition of 'still' when referring the policemen's presence and chatter shows the situation is starting to take its toll on him</li> <li>• the narrator tries to take action to make the noise go away, but his distress builds through the description of the noise becoming 'more distinct' and ends with him realising in horror that he can't get rid of it</li> <li>• 'getting pale' – this physical description shows how frightened he has become</li> <li>• the use of shorter sentences at the start puts across how the narrator thinks that everything is going to end neatly, but by the end, one long sentence makes up almost half of the paragraph. It puts across his struggle to get rid of the noise</li> <li>• 'it continued' is repeated to show that the narrator cannot escape the noise</li> <li>• 'but' is repeated and emphasises the worsening of events</li> <li>• there is a contrast between relaxed police and nervous narrator</li> <li>• 'at length' emphasises how long this unpleasant experience is seeming to last for the narrator.</li> </ul>	
Level	Mark	(AO2) Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Comment on the text.</li> <li>• Comment on the language and 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>
<b>Level 2</b>	2	<ul style="list-style-type: none"> <li>• Explanation of the text.</li> <li>• Explanation of how language and structure is 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 3</b>	3–4	<ul style="list-style-type: none"> <li>• Analysis of the text.</li> <li>• Analysis of how language and structure is 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	Indicative content	
<b>4</b>	<p>Reward responses that evaluate how effectively the writer engages the reader through the build up of tension.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the writer reflects the narrator's mental state throughout the extract which allows the reader to feel closer to him and experience the tension with him</li> <li>the reader would feel that the narrator is too confident for his own good. He enjoys showing the policemen around the house as he is so certain he won't be found out. This builds tension for the reader and they will want to find out if he does get caught</li> <li>use of short action sentences: 'I foamed – I raved – I swore' builds up pace and tension</li> <li>the writer makes sure that the reader knows exactly what the narrator is thinking and feeling, and the contrast to the blissful ignorance of the policemen makes it even more tense for the reader</li> <li>the writer crafts the narrators gradual breakdown and by the end of the extract the narrator is consumed by his paranoia, 'They were making a mockery of my horror!'. This would entertain the reader</li> <li>the writer's description of the narrator's extreme behaviour at the end of the extract ('I foamed – I raved – I swore!') puts across how his feelings have been building through the extract</li> <li>use of repetition encourages the reader to want the narrator to confess – 'louder! louder! louder!'</li> <li>the writer manipulates the structure and in the last but one paragraph makes the narrator lose control, which would chill the reader.</li> </ul>	
Level	Mark	(AO4) Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>Description of ideas, events, themes or settings.</li> <li>Limited assertions are offered about how effectively the writer engages the reader.</li> <li>The use of references is limited.</li> </ul>
<b>Level 2</b>	2–3	<ul style="list-style-type: none"> <li>Comment on ideas, events, themes or settings.</li> <li>Straightforward opinions are offered about how effectively the writer engages the reader.</li> <li>The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	4–5	<ul style="list-style-type: none"> <li>Explanation of ideas, events, themes or settings.</li> <li>Informed personal opinion is offered about how effectively the writer engages the reader.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	6–7	<ul style="list-style-type: none"> <li>Analysis of ideas, events, themes or settings.</li> <li>Well-informed and developed judgement is offered about how effectively the writer engages the reader.</li> <li>The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	8	<ul style="list-style-type: none"> <li>Evaluation of ideas, events, themes or settings.</li> <li>There is a sustained and detached overview about how effectively the writer engages the reader.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> </ul>

## Section B – Imaginative Writing

Question Number	Indicative content
*5	<p><b>Purpose:</b> to write a real or imagined piece about a time a person tried to hide something. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> the response must be narrative, description or monologue. There should be organisation and structure with a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use an example of something physically being hidden, e.g. hiding a secret book to prevent information being lost, or metaphorically being hidden, e.g. keeping information from someone</li> <li>• give reasons why it was being hidden and the impact on the person hiding and being hidden from</li> <li>• use appropriate techniques for creative writing, e.g. vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li> <li>• demonstrate particular understanding of the form used</li> <li>• 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.</li> </ul> <p style="text-align: right;"><b>25 marks</b></p>



### Writing mark scheme A05

Level	Mark	The candidate:
	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>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>	4–6	<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>	7–9	<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>	10–12	<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>	13–15	<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

Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
<b>Level 1</b>	1–2	<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>	3–4	<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>	5–6	<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>	7–8	<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>	9–10	<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>

Question Number	Indicative content
<b>*6</b>	<p><b>Purpose:</b> to write a real or imagined piece about a frightening experience. This may involve a range of approaches, including: description, anecdote, speech, literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> the response must be narrative, description or monologue. There should be organisation and structure with a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use the images to inspire writing, e.g. an experience a person has of being followed, being alone in an empty building or an extreme experience such as a rollercoaster or bungee jump</li> <li>• use an example of a frightening experience that is common to many people, e.g. flying, or specific to the individual, e.g. encountering a particular phobia, real or imagined</li> <li>• give reasons why the experience was frightening and what impact it had on the writer</li> <li>• use appropriate techniques for creative writing, e.g. vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li> <li>• demonstrate particular understanding of the form used</li> <li>• 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.</li> </ul> <p style="text-align: right;"><b>25 marks</b></p>

### Writing mark scheme A05

Level	Mark	The candidate:
	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>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>	4–6	<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>	7–9	<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>	10–12	<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>	13–15	<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

Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
<b>Level 1</b>	1–2	<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>	3–4	<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>	5–6	<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>	7–8	<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>	9–10	<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>



# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Language

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

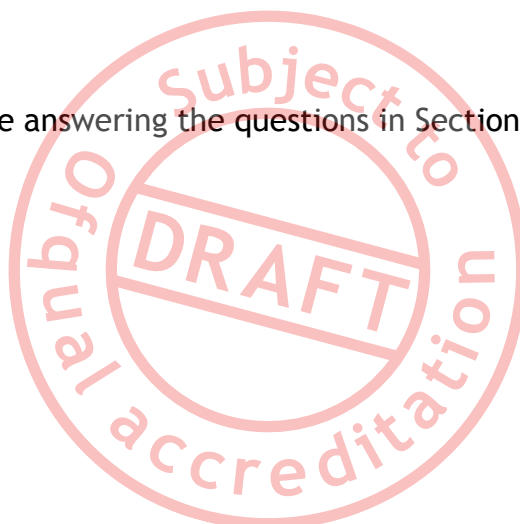
Sample assessment materials for first teaching  
September 2015  
Time: 2 hours

Paper Reference(s)

**1EN0/02**

#### Advice

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



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

### TEXT 1

*This text is from a government advertisement for MI6, for the role of an Intelligence Officer. MI6 is Britain's Secret Intelligence Agency.*

**If the qualities that make a good spy were obvious, they wouldn't make a very good spy.**

Spy. It says it all, doesn't it? Secret surveillance. Peering around corners. Maybe even high speed chases and shoot-outs in casinos.

Everyone knows that this is what spies do. It's obvious, isn't it? Well, the first thing to know about MI6 is that nothing's obvious. The skills that make for a good Intelligence Officer certainly aren't. Let's face it, if they were, counter-espionage would be the easiest game in the world.

5

So while it's true that the work is often challenging and even exciting, the qualities we look for are more ordinary than you would imagine. And more subtle. The simple ability to get on with all sorts of people from all kinds of cultures, for example. To talk and to listen. To develop the sort of relationship that means you can convince them to do what's needed to protect our national interests. This is a vital skill, along with the drive and imagination to link up pieces of data to reveal opportunities others may have missed.

10

What other pre-conceptions can we shatter? Well, spies are loners, aren't they? Expected to fend for themselves, even in dangerous situations. In reality, while spies need to be resilient and resourceful, this is a team game and every member is constantly supported.

15

Oh, and let's not forget the old \*'Tinker, Tailor...' image of the hyper-intelligent, slightly dysfunctional oddball. In fact you'll find that we value both emotional intelligence and academic achievement. Now what about the image of the globe-trotting secret agent, rushing abroad at a moment's notice? Certainly we're an organisation with an overseas focus, so that does happen sometimes. But while we actively seek people with an interest in global affairs, many operational jobs are in our London HQ and fit well with family life.

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What about secrecy? Well, obviously the details of your work will be secret and we ask you not to discuss your application with anybody. That said, once you join us you'll be able to disclose your role to one or two close friends or family. We'll help you create a credible cover story for everyone else. Paradoxically, the need for secrecy creates a uniquely open and supportive working culture within the organisation.

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As for the white, male stereotype, the truth is that we don't care what sex you are or where you're from, as long as you're a British national. We don't even care what you do now, only what you can do.

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Finally, what about the belief that those who work for MI6 are extraordinary people doing extraordinary things for their country? Well, perhaps that's one you can investigate yourself.

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**For outstanding candidates we are introducing a Fast Track programme. Find out more at [sis.gov.uk/intelligenceofficer](http://sis.gov.uk/intelligenceofficer)**

*\*Tinker, Tailor - refers to the 1974 novel and 2011 film about agents in the British Secret Intelligence Service*

**Read the text below and answer Questions 5-8 on the question paper.**

## TEXT 2

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

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

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

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

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

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'Our patience,' one of them whispered.

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

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

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She was right.

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

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*guilders\** - the currency of the Netherlands during World War 2

*enciphered\*\** - information converted from plain text into a code



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# Pearson Edexcel Level 1/Level 2 GCSE (9 - 1)

## English Language Paper 2: Non-fiction and Transactional Writing

Sample assessment materials for first teaching  
September 2015  
Time: 2 hours

Paper Reference(s)

**1EN0/02**

You must have: Reading Texts Insert

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour and 15 minutes on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided  
- *there may be more space than you need.*

### Information

- The total mark for this paper is 60.
- 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 spelling, punctuation and grammar, as well as the clarity of expression.*
- The marks available for spelling, punctuation and grammar are clearly indicated.

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

**SECTION A - Reading****Read Text 1. Then answer Questions 1-3.****You should spend about 1 hour 15 minutes on the WHOLE of Section A (Questions 1-7).****Write your answers in the spaces provided.**

- 1** In lines 7 to 13, identify **two** qualities that MI6 are looking for in an Intelligence Officer.

1 .....

2 .....

(2)

- 2** Identify an example of persuasive language used in lines 1 to 17 of the advertisement.

Give a reason why you think the example is persuasive.

Example .....

Reason .....

(2)

- 3** Analyse how the advertisement uses language and structure to appeal to readers.

Support your views with detailed reference to the text.

.....

.....

.....

.....



(8)

**Read Text 2. Then answer Questions 4-6.**

**Write your answers in the spaces provided.**

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

(1)

- 5** In lines 6 to 8, how does Leo Marks use language to show how difficult it was for him to break the code?

Support your views with reference to the text.

(2)

- 6** Leo Marks attempts to engage the reader through the description of his relationship with ‘the girls’.

Evaluate how effectively he does this.

Support your views with detailed reference to the text.



(8)

**Question 7 is about Text 1 and Text 2. Refer to both texts in your answer.**

**Write your answer in the space provided.**

- 7** Compare how the writers of Text 1 and Text 2 present the idea of working for an intelligence agency.

Support your answer with detailed reference to the texts.





(12)

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**TOTAL FOR SECTION A = 35 MARKS**

**SECTION B - Transactional Writing**

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

Write your answer in the space provided.

**EITHER**

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

In your letter you could:

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

as well as any other ideas you might have.

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

(25)

**OR**

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

You could write about:

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

as well as any other ideas you might have.

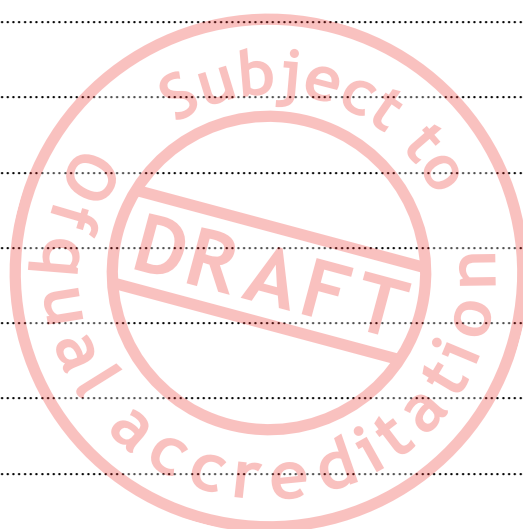
*\*Your response will be marked for the accurate use of spelling, punctuation and grammar.*

(25)









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**TOTAL FOR SECTION B = 25 MARKS**

**TOTAL FOR PAPER = 60 MARKS**



**Paper 2 Mark scheme****Section A – Reading**

Question Number	(AO1) Answer	Mark
<b>1</b>	<p>Accept any reasonable answer based on lines 7 to 13, up to a maximum of 2 marks.</p> <p><b>Quotations and candidate's own words are acceptable.</b></p> <p>For example:</p> <ul style="list-style-type: none"><li>• 'to talk and to listen'</li><li>• 'drive'</li><li>• 'emotional intelligence'</li><li>• 'imagination'</li><li>• can get on with a broad range of people</li><li>• communication skills</li><li>• able to build rapport/interpersonal skills</li><li>• ability to make connections in data</li><li>• influencing/persuading skills</li></ul>	<b>(2)</b>



Award 1 mark for an example from lines 1 to 17.

Award 1 mark for a valid explanation of why the example is effective.

For example:

Question Number	(AO1) Example:	(AO2) Reason:	Mark
<b>2</b>	<ul style="list-style-type: none"> <li>• 'It says it all, doesn't it?'</li> <li>• 'It's obvious isn't it?'</li> <li>• 'What other preconceptions can we shatter?'</li> </ul>	<ul style="list-style-type: none"> <li>• makes readers question what they think being a spy means</li> <li>• makes the reader want to find out what being a spy is really about</li> <li>• is conversational with the use of questions and makes the reader feel involved</li> </ul>	
	<ul style="list-style-type: none"> <li>• 'Let's face it, if they were... would be the easiest game in the world.'</li> <li>• 'this is a team game and every member is supported'</li> </ul>	<ul style="list-style-type: none"> <li>• referring to the job as a game makes it sound fun</li> <li>• the inclusive address 'us' in 'let's' makes the reader feel involved and more likely to agree.</li> <li>• use of the superlative 'easiest' is persuasive.</li> </ul>	
	<ul style="list-style-type: none"> <li>• 'than you would imagine'</li> <li>• 'you can convince them'</li> </ul>	<ul style="list-style-type: none"> <li>• speaks to readers directly, actively involving them</li> <li>• 'You can convince them'. Explanation: use of strong declarative and modal verb is persuasive as it encourages the reader.</li> </ul>	
	<ul style="list-style-type: none"> <li>• 'Certainly'</li> <li>• 'in reality'</li> </ul>	<ul style="list-style-type: none"> <li>• comes across as matter-of-fact</li> <li>• honest about what the job entails</li> </ul>	
			<b>(2)</b>

Question Number	Indicative content	
<b>3</b>	<p>Reward responses that analyse how the advertisement uses language and structure to appeal to readers.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the use of short sentences and a rhetorical question at the start sets a conversation tone. It's almost like the writer is telling the reader a secret about spies, which ties in with the theme</li> <li>'Let's face it, if they were... would be the easiest game in the world.' Referring to the job as a game makes it sound fun and the colloquial tone helps to strengthen rapport with the reader</li> <li>the structure of the advertisement is used to surprise the reader and make them realise that their ideas about spies are incorrect, e.g. lines 1 to 2 agree that it's all about the clichés of 'speed chases' and 'shoot-outs', but the next paragraph states 'nothing's obvious' which goes against that</li> <li>'We'll help you create' speaks to the reader directly which encourages them to apply</li> <li>there are six questions posed to the reader, which would engage them and then they can read the answers</li> <li>Words like, 'Certainly', 'obviously' and 'in fact' show they are being honest about what the job entails</li> <li>the advert makes the job sound 'normal' and so more appealing, with references to 'family life' and skills many people have such as 'to get on with all sorts of people'</li> <li>use of inspirational language, such as, 'We don't even care what you do now, only what you can do'</li> <li>repetition of 'extraordinary' emphasises how special the job is. It is an invitation or dare for the reader to investigate this exciting opportunity.</li> </ul>	
Level	Mark	(AO2) Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>Limited comment on the text.</li> <li>Identification of the language and structure used to achieve effects and influence readers.</li> <li>The use of references is limited.</li> </ul>
<b>Level 2</b>	2–3	<ul style="list-style-type: none"> <li>Comment on the text.</li> <li>Comment on the language and 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>
<b>Level 3</b>	4–5	<ul style="list-style-type: none"> <li>Explanation of the text.</li> <li>Explanation of how language and structure is 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>	6–7	<ul style="list-style-type: none"> <li>Exploration of the text.</li> <li>Exploration of how 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>	8	<ul style="list-style-type: none"> <li>Analysis of the text.</li> <li>Analysis of how language and structure is 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) Answer	Mark
<b>4</b>	Accept the answer below for 1 mark: <ul style="list-style-type: none"><li>• Three (messages)</li></ul>	<b>(1)</b>

Question Number	(AO2) Answer	Mark
<b>5</b>	<p>Award 1 mark for each valid point made about lines 6 to 8, up to a maximum of 2 marks.</p> <p><b>Do NOT accept an example without an explanation.</b></p> <p>For example:</p> <ul style="list-style-type: none"><li>• the repetition of 'and' emphasises how complex his task is</li><li>• the word 'unbreakable' makes you think that he will never be able to break the code</li><li>• the long first sentence, followed by 'And got nowhere.', makes it sound like he is trying to do something impossible</li><li>• 'millions of guilders' makes his task seem harder as his enemy has a lot at stake.</li></ul>	<b>(2)</b>





Question Number	Indicative content	
<b>6</b>	<p>Reward responses that evaluate how effectively Leo Marks engages the reader through the description of his relationship with 'the girls'.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Leo Marks uses his relationship with the girls to create a contrast between him and them. He is under pressure to give them what they need to set to work. He is 'on the floor' and they are tired of waiting</li> <li>• Leo Marks describes the girls as losing 'all confidence' in him. He surprises and so engages the reader by agreeing with them. There is an entertaining banter between Leo and the girls</li> <li>• Leo Marks is supposed to be the girls' boss, but he makes it sound like they are the boss of him – he has respect for them. He is self-deprecating and this makes it funny</li> <li>• Leo Marks is writing in a manipulative way to seem as though he is a really nice boss to the girls. He keeps saying nice things about them and they seem to be too assertive with him</li> <li>• Leo Marks is patronising in his description of 'the girls', with the way he groups them all together and makes himself very separate</li> <li>• the way Leo Marks keeps trying to impress the girls and failing makes the passage engaging as the interactions are playful, 'who were less than pleased to see me.'</li> <li>• one of the girls is brave enough to whisper 'Our patience' when Leo tells them there's one last thing to be tried. This is amusing as it shows how cheeky they can be and perhaps explains why Leo is nervous of them.</li> </ul>	
Level	Mark	(AO4) Descriptor
	0	No rewardable material.
<b>Level 1</b>	1	<ul style="list-style-type: none"> <li>• Description of ideas, events, themes or settings.</li> <li>• Limited assertions are offered about how effectively the writer engages the reader.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	2–3	<ul style="list-style-type: none"> <li>• Comment on ideas, events, themes or settings.</li> <li>• Straightforward opinions are offered about how effectively the writer engages the reader.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	4–5	<ul style="list-style-type: none"> <li>• Explanation of ideas, events, themes or settings.</li> <li>• Informed personal opinion is offered about how effectively the writer engages the reader.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	6–7	<ul style="list-style-type: none"> <li>• Analysis of ideas, events, themes or settings.</li> <li>• Well-informed and developed judgement is offered about how effectively the writer engages the reader.</li> <li>• The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	8	<ul style="list-style-type: none"> <li>• Evaluation of ideas, events, themes or settings.</li> <li>• There is a sustained and detached overview about how effectively the writer engages the reader.</li> <li>• The selection of references is discriminating and clarifies supports the points being made.</li> </ul>

Question Number	Indicative content	
<b>7</b>	<p>Reward responses that compare how each writer presents the idea of working for an intelligence agency.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Text 1 makes out that it will still be exciting, but Text 2 shows the reality and how difficult it can be and how you need to be patient</li> <li>both texts show that working in intelligence can be just like a normal job, where you need to be able to work well in a team</li> <li>both texts show how people who work in intelligence are just ordinary people who have normal feelings and aren't superhuman, 'Doing my best not to stammer'</li> <li>even though each text shows the ordinary aspects of working in Intelligence, it also shows how important it can be, as in Text 2 they crack a code to help with the war and in Text 1 you could do 'extraordinary things'</li> <li>both texts use humour – in Text 1 by mocking the clichés of working in intelligence and in Text 2 by showing the relationships when the pressure is on</li> <li>Text 1 is making a lot of demands of the people who apply for the job, e.g. 'resilient and resourceful', but in Text 2 he cracks the code by just getting lucky</li> <li>Text 1 says 'As for the white, male stereotype', but in Text 2 it is a white male who is in charge of 'the girls'. However, this could just reflect the time in which Text 2 was set.</li> </ul> <p><b>NB: Candidates who achieve a Level 5 will be synthesising information from both texts in their response.</b></p>	
Level	Mark	(AO3 and AO1 bullet 2) Descriptor
	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>	3–4	<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>
<b>Level 3</b>	5–6	<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>	7–9	<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>	10–12	<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 synthesised from both texts, discriminating, and clarify the points being made.</li> </ul>

**Section B – Transactional Writing**

Question Number	Indicative content
<b>*8</b>	<p><b>Purpose:</b> to write a letter of application – informative and persuasive</p> <p><b>Audience:</b> the British Intelligence Service MI6; a professional adult audience. The focus is on communicating ideas about why the agency should offer the writer a position. This may involve a range of approaches and should be compelling.</p> <p><b>Form:</b> the response should be set out as a formal letter. The letter should be opened and closed clearly, with an appropriate salutation and letter ending. Paragraphs should be organised appropriately. The response should have appropriate tone and language for a letter of application.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• introduce the candidate and why they are writing</li><li>• focus on what the qualities of an Intelligence Officer are, e.g. can get on with a broad range of people, effective communication skills, ability to work in a team</li><li>• comment on the candidate's own skills and experience and link them to the qualities (skills can be real or imagined), e.g. ability to keep information secret, able to build rapport, interpersonal skills, influencing and persuading skills</li><li>• describe examples of where they have used these skills or other relevant personal anecdotes</li><li>• comment on the difference an Intelligence Officer can make to their country.</li></ul> <p style="text-align: right;"><b>25 marks</b></p>

### Writing mark scheme A05

Level	Mark	The candidate:
	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>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>	4–6	<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>	7–9	<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>	10–12	<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>	13–15	<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

Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
<b>Level 1</b>	1–2	<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>	3–4	<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>	5–6	<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>	7–8	<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>	9–10	<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>

Question Number	Indicative content
<b>*9</b>	<p><b>Purpose:</b> to write an article for a newspaper – informative and persuasive</p> <p><b>Audience:</b> newspaper readers. Candidates can choose which newspaper they are writing for. Some candidates may adapt their writing to suit the conventions of tabloid or broadsheet newspapers. The focus is on communicating ideas about technology. This may involve a range of approaches and should be compelling.</p> <p><b>Form:</b> the response should be set out effectively as an article; however, candidates may make some use of side-headings and bullet points. Credit should be given to those answers that use any stylistic conventions of a newspaper article – this may have various forms but must include a heading, an introduction to the subject, a summary of the issues or ideas being considered, and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>comment on the ways technology can track people, e.g. through use of social networking updates, using loyalty cards means businesses can see what you buy and send you offers</li> <li>say that technology invades our lives and offer examples of how it does this, e.g. social networking, keeping in touch with friends, text messages, applications on smart phones meaning phone can be used for many different functions</li> <li>comment on who can use information shared through technology, e.g. the police can use CCTV in city centres to see what people do and where they go, tracking applications can be used by anyone to see where you are, social networking posts can be used by criminals to see when people are on holiday and burgle them</li> <li>comment on benefits, e.g. a tracking application can help if someone is lost or stranded, using technology means that supermarkets send you offers on things they know you buy or other personal anecdotes</li> <li>some candidates may give points on both benefits and problems but other candidates may take one side only.</li> </ul> <p style="text-align: right;"><b>25 marks</b></p>

### Writing mark scheme A05

Level	Mark	The candidate:
	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>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>	4–6	<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>	7–9	<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>	10–12	<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>	13–15	<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

Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
<b>Level 1</b>	1–2	<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>	3–4	<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>	5–6	<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>	7–8	<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>	9–10	<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>





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