



# Mark Scheme (Results)

June 2024

Pearson Edexcel International GCSE

In English Language (4EA1)

Paper 01R: Non-fiction Texts and Transactional Writing

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

## Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

### Placing a mark within a level

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

## Section A: Reading

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
1	<p><i>'I'm not sure,' I said, looking around uncertainly. The plane had literally landed in the middle of a cleared field surrounded by tall, lush vegetation, and I could see no sign of anything. It wasn't an airport, as such; more a bush landing.</i></p> <p>Accept any of the following, up to a maximum of <b>two</b> marks:</p> <ul style="list-style-type: none"> <li>• '(in the middle of a cleared) field' (1)</li> <li>• '(surrounded by tall, lush) vegetation' (1)</li> <li>• 'no sign of anything' (1)</li> <li>• 'It wasn't an airport' (1)</li> <li>• '(more a) bush (landing)' (1)</li> </ul>	(2)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
2	<p><i>Crocodylus was a brand-new little eco resort, built in the middle of the Daintree rainforest. It consisted of a number of simple huts around a small saltwater pool. They were wooden structures built on stilts, to lift them off the rainforest floor, and were connected by raised wooden walkways. The huts had green canvas walls, with rectangular holes cut out of them and covered with mosquito netting for windows. Lying there at night was like camping, the world beyond only a thin membrane away.</i></p> <p><i>Crocodylus seemed to be the essence of green. Everything in and around it was lush and exotic and growing as I watched.</i></p> <p><i>I was beguiled<sup>1</sup> by Crocodylus on arrival. It had not taken me long to spot a sign saying 'Workers wanted in exchange for free food and board'. Right away, I had signed up.</i></p> <p>Accept any reasonable explanation of what the writer tells us about Crocodylus in own words, where possible, up to a maximum of <b>four</b> marks.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Crocodylus is small/has recently opened/been built</li> <li>• it is an environmentally-friendly/'green' place where tourists can stay</li> <li>• it is situated in the middle of a rainforest</li> <li>• accommodation is in basic cabins/situated by a little pool</li> <li>• the buildings are made of wood/raised above the ground/and linked together</li> <li>• the sides of the buildings are made of material</li> <li>• there are holes for windows/draped with nets to keep out insects/there are insects</li> <li>• sleeping in one of the huts is like being in a tent</li> <li>• everything about Crocodylus is very green</li> <li>• there is lots of vegetation which appears to grow rapidly</li> <li>• the writer is immediately enchanted by the resort</li> <li>• Crocodylus needs people to work there</li> </ul> <p>Reward <b>all</b> valid points.</p>	(4)

Question Number	AO1 Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	Mark
3	<p><i>Every morning before starting work at 7 am., I went for a run or walk on the beach. During those early mornings, I thought constantly what I was going to do for a living on my return home to Ireland. I had a vague notion about making writing a career, although in what way, I couldn't see. I felt that in many ways my life had only truly started when I had got off the plane in Sydney, all those months ago. The sensation of freedom and distance from everything and everyone I knew had been thrilling. Here in Australia, I felt I could truly breathe for the first time in my life; could start exploring the person I might become, whoever that was going to be.</i></p> <p><i>As I ran and walked on the beach before starting work for the day, I knew again what I had already known for months: what I really wanted to do next was stay another year in Australia. My job in Crocodylus was open-ended: I had been told it was mine for as long as I wanted, and I wanted very badly to keep it as long as possible.</i></p> <p>Accept any reasonable explanation of the writer's thoughts and feelings, up to a maximum of <b>five</b> marks.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• (when the writer is out in the morning), she considers her future career: 'I thought constantly what I was going to do for a living'</li> <li>• she understands that at some point her travelling will end and she will 'return home to Ireland'</li> <li>• she wonders about becoming a writer, although she is unsure how: 'in what way I couldn't see'</li> <li>• she feels she was trapped before/as if her life really began when she arrived in Australia some time earlier: 'my life had only truly started when I had got off the plane in Sydney, all those months ago'</li> <li>• the writer found it exciting – 'thrilling' – to be away from home/she relishes the 'sensation of freedom'</li> <li>• she believes that she has come alive on her trip/is relaxed: 'I felt I could truly breathe for the first time in my life'</li> <li>• she thinks she can begin to find out who she really is: 'start exploring the person I might become'</li> <li>• the thoughts she has each day when she walks or runs help to consolidate her plans for the future: 'I knew again what I had already known for months'</li> <li>• the writer decides that she would like to remain where she is and 'stay another year in Australia'</li> <li>• she has a strong desire to keep working at Crocodylus for 'as long as possible'</li> </ul> <p>Reward <b>all</b> valid points.</p>	(5)

Question Number	Indicative content
4	<p>Reward responses that explain and analyse how the writer uses language and structure to describe her experiences in Bhutan.</p> <p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> <li>the opening phrase 'Mountains all around' and the fact that the noun 'mountains' is repeated eight times in the first two paragraphs emphasise how many there are; this could indicate how impressed or overwhelmed the writer is by them</li> <li>the analogy of 'a giant child' sculpting the landscape is used to engage the reader and help them to imagine what it looks like</li> <li>the powerful and precise verbs (some of which are alliterative), 'gathering', 'piling', 'pinching', 'knuckling', 'poking', are used to show how the landscape looks crafted</li> <li>in the second paragraph's opening words – 'It is my first night in Thimphu' – use of the present tense gives a sense of immediacy; including the adjective 'first' shows how new this place is for the writer, leading the reader to feel as if they are experiencing it alongside her</li> <li>the writer suggests how isolated she might be feeling by her use of numbers in 'ninety-minute drive from the airport' and 'five different flights over four days', which gives a sense of how remote Thimphu is</li> <li>the list at the start of the third paragraph – 'instant coffee, powdered milk, plasticky white bread and flavorless red jam' – conveys how unappetising and disappointing the hotel breakfast is</li> <li>the fact that the girls she meets are introduced as 'two other Canadians' implies that she will not be alone and may have things in common with them</li> <li>the descriptions of her new companions suggest they are pleasant and friendly, especially Lorna's 'ringing laughter' and Sasha's 'impish smile'</li> <li>the fact that Lorna and Sasha are 'ecstatic' about Bhutan, having 'traveled extensively', leads the reader to expect that the country has a lot to offer</li> <li>the writer confesses that she is 'hoping to pick up some of their enthusiasm', leaving the reader to wonder if this will happen and assume that she is not feeling much excitement at the start of her stay</li> <li>the writer seems surprised at the size of Thimphu which 'seems even smaller' than she was led to believe: 'doesn't even have traffic lights' and there is just 'the occasional truck or landcruiser'</li> <li>the fact that the traffic police are making 'incomprehensible' signals conveys how she is a foreigner and everything is different</li> <li>the list of three – 'lotus flowers, jewels and clouds' – used to describe how the houses are decorated, makes them sound exotic and attractive</li> </ul>



- the long list of items sold by the shops illustrates how they all 'seem to be selling the same things', which might strike the reader as unusual
- the writer conveys her surprise to the reader at the fact that 'There are more signs of the outside world than I had expected' and states that 'they are startling against the Bhutanese-ness of everything else'
- to the writer, Thimphu 'looks very old' and she is surprised to learn that it is 'actually new'; the use of the antonyms 'old' and 'new' highlights the difference between her assumptions and the reality
- the writer uses three Bhutanese words in the text, '*dzong*', '*gho*' '*kira*'; these are all initially in italics to make them stand out, but, as she gives their meanings, they also serve to show how the writer is learning a new language and the reader learns alongside her
- the writer offers a full description of what the Bhutanese people look like and how they dress: the adjectives 'handsome', 'beautiful', 'aristocratic' and 'gentle' demonstrate her admiration for their looks and the list of nouns 'dignity, unselfconsciousness, good humor, grace' shows how positively she views their qualities
- in the penultimate paragraph, the writer describes how her 'first lessons, in Bhutanese history, are the most interesting' and goes on to share what she has learned with the reader
- in the final paragraph there is an amusing account of how, in the 19th century, an Englishman, Ashley Eden, made a 'disastrous visit' to try to prevent the Bhutanese raiding British territory and was treated unceremoniously by them
- the extract ends on an upbeat note with the writer expressing how she is 'full of admiration for this small country' and leaves the reader with a positive impression.

Reward **all** valid points.

<b>Question 4</b>		
<b>Level</b>	<b>Mark</b>	<b>A02</b> Understand and analyse how writers use linguistic and structural devices to achieve their effects.
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Basic identification and little understanding of the language and/or structure used by writers to achieve effects.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	5–7	<ul style="list-style-type: none"> <li>• Clear understanding and explanation of language and structure and how these are used by writers to achieve effects, 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>	8–10	<ul style="list-style-type: none"> <li>• Thorough understanding and exploration of language and structure and how these are used by writers to achieve effects, 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>	11–12	<ul style="list-style-type: none"> <li>• Perceptive understanding and analysis of language and structure and how these are used by writers to achieve effects, 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
5	<p>Reward responses that compare the ways in which the writers present their ideas and perspectives about their experiences.</p> <p>Examiners should refer to the following bullet points and then to the table to come to an overall judgement.</p> <p>Responses may include some of the following points:</p> <ul style="list-style-type: none"> <li>• both writers are young women describing a first-time visit to a new place abroad</li> <li>• both writers describe arriving by plane: in Text One Boland says how she flew into Daintree 'on a tiny Cessna plane' and in Text Two Zeppa tells of the 'five different flights over four days' that it took to reach Bhutan</li> <li>• both writers are working whilst abroad: in Text One Boland 'signed up' when she sees a sign advertising work at Crocodylus and in Text Two Zeppa has gone to work in Bhutan as a teacher</li> <li>• both places are described as new: in Text One Crocodylus is 'a brand-new little eco resort' and in Text Two 'Thimphu is actually new'</li> <li>• in both texts there is some description of the buildings: in Text One they are 'wooden structures built on stilts' and 'had green canvas walls, with rectangular holes cut out of them'; in Text Two they 'all have the same pitched roof, trefoil windows and heavy beams'</li> <li>• both writers offer some description of the landscape: in Text One Boland rhapsodises about the 'dense greenery of the rainforest' and 'endless-seeming empty blue ocean', whilst in Text Two Zeppa seems overawed by the numerous mountains and 'convulsion of crests and gorges and wind-sharpened pinnacles'</li> <li>• both writers make mention of people who are sharing their experiences: in Text One Boland refers to Kevin and Jo, 'two other backpackers around my age working there too', and Zeppa talks of Lorna and Sasha, 'two other Canadians who have signed on to teach in Bhutan for two years'</li> <li>• both writers include a small amount of direct speech: in Text One we witness the writer first hearing of Crocodylus and in Text Two we see Zeppa's disbelief when she is told that Thimphu "'will look like New York to you when you come back after a year in the east'"</li> <li>• the writer of Text One is Irish and has travelled to a small place in the Australian outback, whereas the writer of Text Two is Canadian and has come to Thimphu, the capital of Bhutan</li> <li>• the writer of Text One seems to have arrived in Daintree with no plans and ends up in Crocodylus 'by chance', but the writer of Text Two has arranged to go to Bhutan as part of the 'WUSC program'</li> </ul>

- Text One is written in the past tense as the writer is recalling her trip 'all these years later', whereas Text Two is written in the present tense which gives a sense of immediacy and the reader learns about Bhutan alongside her
- Boland, in Text One, is 'nearing the end of a year travelling in Australia', but Zeppa, in Text Two, appears less experienced as she seems to compare herself to Lorna and Sasha who 'have traveled extensively'
- in Text One Boland enthuses about Crocodylus, by which she is 'beguiled', and the memories of her time there bring 'a pang of pure joy'; in contrast, Zeppa seems more restrained although her companions are 'both ecstatic about Bhutan so far'
- in Text One the writer starts work at the resort straight away and provides some details of how she served meals and 'cleaned the private huts, changed the linen, and did the laundry', but in Text Two the writer had to attend 'a week-long orientation session with twelve other ... teachers new to Bhutan' before starting work
- in Text One the writer provides no information about the history or culture of Australia, whereas in Text Two Zeppa writes extensively about what she learned from her 'first lessons, in Bhutanese history'
- Boland includes anecdotal details in Text One, such as her arrival in the bush, her encounter with the scorpion and her visits to the beach; Zeppa, in Text Two, focuses more on description and imparting information
- in Text One Boland wonders what she will do in the future and tells how she 'had a vague notion about making writing a career', whereas in Text Two Zeppa, although hoping to gain some of her companions' 'enthusiasm', shows little self-doubt about what she has chosen to do
- in Text One the writer describes how she has relished the 'sensation of freedom and distance from everything' and wonders what she will do 'on my return home to Ireland', but in Text Two Zeppa makes no reference to her life at home, although she does confess that 'Thimphu will never look like New York to me'
- the writer's mood in Text One varies and includes excitement, uncertainty, exhilaration and joy; however, the writer's mood in Text Two seems calm and reserved throughout
- Text One sets out to share ideas about life-enhancing experiences and provoke thought about freedom and identity, whereas the purpose of Text Two seems more to inform
- Text One leaves the reader with the sense of 'happiness' and 'joy' that Crocodylus evoked in her, whereas Text Two concludes with a positive, but more muted, comment expressing how the writer is 'full of admiration for this small country that has managed to look after itself so well'.

Reward **all** valid points.

Question 5		
Level	Mark	A03 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
	0	No rewardable material.
<b>Level 1</b>	1–4	<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>	5–8	<ul style="list-style-type: none"> <li>The response considers obvious comparisons between the texts.</li> <li>Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p><b>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</b></p>
<b>Level 3</b>	9–13	<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>	14–18	<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 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>	19–22	<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 theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts; they are discriminating and fully support the points being made.</li> </ul>

## SECTION B: Transactional Writing

**Refer to the writing assessment grids at the end of this section when marking questions 6 and 7.**

Question Number	Indicative content
6	<p><b>Purpose:</b> to write a speech – informative and persuasive.</p> <p><b>Audience:</b> not specified. The focus is on communicating ideas about the statement 'Life may be stressful at times, so it is important to focus on all the things that can bring us happiness.' There should be an attempt to engage and influence the audience.</p> <p><b>Form:</b> the response should be set out effectively as a speech with a clear introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• explain the different ways in which life may be stressful, for example: academic work or exams; parental or peer pressure; health concerns for self or family and friends; money worries; relationship issues; concerns about the future</li> <li>• consider what is meant by 'happiness'</li> <li>• explore the different things that can bring happiness such as: supportive family and friends; travel, sports/exercise; pursuing hobbies and interests; listening to music; reading or watching TV; pets; new experiences</li> <li>• include statistics, quotations and anecdotes to support points</li> <li>• adopt a personal or more general approach.</li> </ul> <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which <b>corresponds most closely</b> to the overall quality of the response.</p>

Question Number	Indicative content
7	<p><b>Purpose:</b> to write a guide to travelling for young people – informative and advisory.</p> <p><b>Audience:</b> young people. The focus is on communicating ideas about the benefits to young people of travel and the preparations for travel that they should make. A range of approaches could be employed. There should be an attempt to engage and influence the audience.</p> <p><b>Form:</b> candidates may use some stylistic conventions of a guide such as heading, sub-heading or occasional use of bullet points. Candidates should not include features of layout such as pictures or columns. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• look at the different benefits of travel for young people, for example: learning about new cultures and cuisines; broadening the mind; developing independence; meeting new people</li> <li>• consider the preparations that young people should make before travelling, for example: research the places to be visited; ensure they have access to money; plan travel; make lists of what clothing and accessories to take; consider how to be as safe as possible</li> <li>• include statistics, quotations, anecdotes, 'expert' opinion to support points</li> <li>• be written from a personal or more general perspective.</li> </ul> <p><i>The best-fit approach</i></p> <p>An answer may not always satisfy every one of the assessment criteria for a particular level in order to receive a mark within that level range, since on individual criteria the answer may meet the descriptor for a higher or lower mark range. The best-fit approach should be used to determine the mark which <b>corresponds most closely</b> to the overall quality of the response.</p>

### Writing assessment grids for Questions 6 and 7

Questions 6 and 7		
Level	Mark	AO4 Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
	0	No rewardable material.
<b>Level 1</b>	1–5	<ul style="list-style-type: none"> <li>• Communication is at a basic level, and limited in clarity.</li> <li>• Little awareness is shown of the purpose of the writing and the intended reader.</li> <li>• Little awareness of form, tone and register.</li> </ul>
<b>Level 2</b>	6–11	<ul style="list-style-type: none"> <li>• Communicates in a broadly appropriate way.</li> <li>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.</li> <li>• Straightforward use of form, tone and register.</li> </ul>
<b>Level 3</b>	12–17	<ul style="list-style-type: none"> <li>• Communicates clearly.</li> <li>• Shows a clear sense of purpose and understanding of the expectations/requirements of the intended reader.</li> <li>• Appropriate use of form, tone and register.</li> </ul>
<b>Level 4</b>	18–22	<ul style="list-style-type: none"> <li>• Communicates successfully.</li> <li>• A secure realisation of purpose and the expectations/requirements of the intended reader.</li> <li>• Effective use of form, tone and register.</li> </ul>
<b>Level 5</b>	23–27	<ul style="list-style-type: none"> <li>• Communication is perceptive and subtle.</li> <li>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.</li> <li>• Sophisticated use of form, tone and register.</li> </ul>



Questions 6 and 7		
Level	Mark	A05 Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>Expresses information and ideas, with limited use of structural and grammatical features.</li> <li>Uses basic vocabulary, often misspelt.</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	4–7	<ul style="list-style-type: none"> <li>Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li> <li>Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	8–11	<ul style="list-style-type: none"> <li>Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear.</li> <li>Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>Uses accurate and varied punctuation, adapting sentence structures as appropriate.</li> </ul>
<b>Level 4</b>	12–15	<ul style="list-style-type: none"> <li>Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li> <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>	16–18	<ul style="list-style-type: none"> <li>Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> <li>Uses 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>