



# Mark Scheme (Results)

November 2023

Pearson Edexcel GCSE  
In English Language (1EN0)  
Paper 2: Non-fiction and Transactional  
Writing

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than 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.

## 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.

### Paper 2 Mark Scheme

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

Component	Assessment Objectives					Total marks	
	AO1	AO2	AO3	AO4	AO5	AO6	
Component 2 – Non-fiction and Transactional Writing							
Question 1	2						2
Question 2	2						2
Question 3		15					15
Question 4	1						1
Question 5	1						1
Question 6				15			15
Question 7a	6						6
Question 7b			14				14
Question 8 or 9					24	16	40

## Section A: Reading

Question Number	AO1: I identify and interpret explicit and implicit information and ideas	Mark
1	<p>Accept any two of the following answers, based on lines 3–5:</p> <p><i>New York landmarks tend to come and go for this is a city in a <b>constant state of change</b>. <b>Today's parking lot is suddenly tomorrow's palatial atrium</b>; a trendy discotheque <b>tomorrow's cheap deli</b>.</i></p> <ul style="list-style-type: none"> <li>• parking lot (1)</li> <li>• (palatial) atrium (1)</li> <li>• (trendy) discotheque (1)</li> <li>• (cheap) deli (1)</li> </ul>	(2)

Question Number	AO1: I identify and interpret explicit and implicit information and ideas	Mark
2	<p>Accept any reasonable answer based on lines 14–18:</p> <p><i>Getting your bearings is most easily done from above. A number of buildings have observation platforms, while an incredible helicopter ride I took spins you over the whole incomparable scene, including bringing you eye to eye with that famous Lady of the Harbour herself, the Statue of Liberty. I was amazed to see real live people moving inside her crown as I flew around her. Do try to do that trip – <b>it's sensational!</b></i></p> <p>Quotations and candidate's own words are acceptable.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• it is easiest to see the city from the sky (1)</li> <li>• 'incredible' (1)</li> <li>• 'spins you over' / 'I took spins' (1)</li> <li>• the sight is like nothing you have seen before / (the whole) incomparable (scene) (1)</li> <li>• you can get up close to the Statue (of Liberty) (1)</li> <li>• '(I was) amazed' / (it was) amazing (1)</li> <li>• you are so close you can see people moving around inside (1)</li> <li>• the trip is unmissable (1)</li> <li>• 'it's sensational' (1)</li> </ul>	(2)

In responses to the question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. Responses that are unbalanced cannot access Level 3 or above, where analysis of both language and structure is required.

Question Number	Indicative content
3	<p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> <li>the writer names famous places throughout the extract, showing totemic features that are familiar to readers and help <b>'place'</b> them geographically: <b>'Manhattan', 'New York', 'Empire State', 'Fifth Avenue', 'Statue of Liberty', 'Lower Manhattan', 'Greenwich Village'</b></li> <li>the writer begins the extract with a contrasting image, <b>'the first or hundredth time'</b> and contrasts are repeated throughout the text, showing the contrasting opinions visitors may have about the city: <b>'come and go', 'only loving or hating it', 'relatively easy...Its complexity', 'manage to belt out the latest musicals more loudly than London's'</b></li> <li>language of certainty is used to help persuade potential travellers to visit: <b>'always', 'There's no bland response', 'here to stay', 'you can, of course, find whatever you want', 'Wherever you're staying there is a place to eat or drink close by', 'bound to be'</b></li> <li>imagery is used to connect to the reader's senses and helps them to be attracted to the place: <b>'kaleidoscope', 'palatial atrium', 'best bird's eye view', 'newer, towering neighbours', 'opulent', 'reglossed', 'grandeur', 'more loudly', 'showy', 'brims with local colour'</b></li> <li>powerful emotive language is used to encourage an emotional reaction in the reader and persuade them to visit: <b>'excitement ... apprehension ... anticipation ...', 'overwhelming sensation', 'pumps the city with adrenalin, electrifying every molecule of air around you', 'incredible', 'incomparable', 'amazed', 'sensational', 'mind-scrambling', 'exceptional'</b></li> <li>the familiar names are contrasted with some potentially more unfamiliar names to encourage readers to visit: <b>'St Patrick's Cathedral', 'Plaza Hotel', 'Stanhope Hotel', 'SoHo'</b></li> <li>alliteration is used to emphasise key features of the city: <b>'browse in the bookshops and boutiques' (culture), 'food front...feeding the family' (food), 'the wit, the wisecracks and warmth' (people)</b></li> <li>frequent use of adverbs intensifies the travel experience and the sense of the city: <b>'suddenly', 'only', 'easily', 'relatively', 'loudly', 'impeccably'</b></li> <li>the writer uses metaphor to heighten the sensual experience and sense of excitement in the city: <b>'sensation of change that pumps the city with adrenalin, electrifying every molecule of air around you'</b></li> <li>there is frequent use of personification to showcase the city as a vivid and lively place which almost lives and breathes: buildings are described as being <b>'dwarfed by newer, towering neighbours', hotels are described as 'Old friends', Lower Manhattan is described as the place that 'gave birth to the Stock Exchange', a coffee house is described as 'elderly', 'theatres manage to belt out the latest musicals', 'the memories crowd in'</b></li> <li>the writer uses language linked to style and fashion to show the range of experiences the city has to offer: <b>'bohemia', 'chic art galleries and trend-setting restaurants'</b></li> <li>the rhyme <b>'the glitz and the wits'</b> emphasises an appreciation in the reader of the range of people and places in New York</li> <li>colloquialisms encourage readers to share the writer's experience of and excitement in the city: <b>'belt out', 'got the hang of', 'flop into'</b></li> </ul>

- simile is used by the writer to mirror in her tone the sense of wit she sees **in the people of New York: 'is as easy as pie – Big Apple Pie'**
- the writer uses some Americanisms to show the impact on visitors of the culture in the city: **"eggs over easy", 'Big Apple Pie'**
- the writer ends the extract with reference to a person, leaving the reader with a human, emotional connection: **'the wit, the wisecracks and warmth of that exceptional being, the New Yorker'.**

Responses may include the following points about the structure of the text:

- the writer opens and closes the extract with the emotions felt about the city, showing that visiting a place creates an emotional connection with it
- the writer uses direct address to the reader, in the form of advice or exhortation, which foregrounds the possibility that the reader might visit: **'Do try to do that trip'**
- the overall impressions of the city are structured from different viewpoints to reflect the different parts of the experience: from sky to street, street to subway, with the writer coming back to the sky at the end
- the writer frequently uses contractions, creating an informal, casual style which helps to show the shared feelings writer and readers feel about **visiting: 'it's', 'There's', 'isn't', 'that's', 'you're', 'you've'**
- the opening sentence of the extract uses punctuation to create excitement and to emphasise **the range of thoughts visitors have: 'a kaleidoscope of emotions: excitement ... apprehension ... anticipation ...'**
- punctuation is also used to separate clauses, and using longer sentences broken up with commas helps to highlight to the reader the intense amount of history and activity there is in the city: **'Today's parking lot is suddenly tomorrow's palatial atrium; a trendy discotheque tomorrow's cheap deli', 'A number of buildings have observation platforms, while an incredible helicopter ride I took spins you over the whole incomparable scene, including bringing you eye to eye with that famous Lady of the Harbour herself, the Statue of Liberty'**
- some short sentences are used to highlight extremes of emotion felt about **the city: 'There's no bland response to New York. There's only loving or hating it', 'Do try to do that trip – it's sensational', 'Its complexity is mind-scrambling', 'New York thrives on being showy'**
- some repetition of sentence structures also draws the **reader's** attention to the **extremes of the city: 'There's no bland response to New York. There's only loving or hating it', 'that's New York and that's it's charm'**
- the writer uses dashes to punctuate sentences, creating a sense of an exciting, fast-paced city: **'– still the best bird's eye view –, '– it's sensational', 'The glitz and the wits – that's New York', '– 'eggs over easy' – feeding the family on a holiday budget is as easy as pie – Big Apple Pie'**
- the writer uses some varied sentence starters which highlights the eccentricities and unique nature of the city, for example starting sentences **with a verb ('Getting your bearings'), adverbs ('Before long', 'Suddenly fashionable'), a preposition ('On the food front') or a conjunction ('And at the end of a week')**
- the use of the exclamation emphasises excitement: **'it's sensational!'**
- **parenthesis and italics used in the explanation of the name 'SoHo'** demonstrate the tone of authority the writer has about her topic: (the area south of *Houston Street*)
- rule of three is used at the end of the extract to leave the reader with the **memorable sense of the key features of 'the New Yorker': 'the wit, the wisecracks and warmth'.**

(15 marks)

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



Question Number	AO1: I identify and interpret explicit and implicit information and ideas	Mark
4	<p>Accept any reasonable answer based on lines 1–4:</p> <p><i>At one minute past midnight, the Baltic Flour Mill, on the banks of the River Tyne, stood illuminated against the skyline. An expectant crowd of thousands was packed into Baltic Square. Friday night revellers mingled alongside families and older people who had come into town especially for the occasion.</i></p> <p>Quotations and candidate's own words are acceptable.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• 'An expectant crowd (of <b>thousands</b>)' (1)</li> <li>• people out to celebrate on a Friday night / '(Friday night) <b>revellers</b>' (1)</li> <li>• 'families' (1)</li> <li>• 'older people' (1)</li> <li>• people who came only for this event (1)</li> </ul>	(1)

Question Number	AO1: I identify and interpret explicit and implicit information and ideas	Mark
5	<p>Accept any reasonable answer based on lines 29–32.</p> <p><i>There is no doubt that Newcastle and Gateshead have been at the forefront of the culture and leisure revival. Alongside the Newsweek accolade, Condé Nast recently heralded it as the UK's top holiday destination. The Quayside has been transformed from a 'rat-infested <b>swamp</b>' to one of the most stunning riverfronts in the UK.</i></p> <p>Quotations and candidate's own words are acceptable.</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• 'at the forefront of the culture and leisure <b>revival</b>' / culture / leisure (1)</li> <li>• 'Newsweek <b>accolade</b>' (1)</li> <li>• (it was named as the) top UK holiday destination (1)</li> <li>• the Quayside (has been '<b>transformed</b>') (1)</li> <li>• '<b>one</b> of the most stunning riverfronts in the <b>UK</b>' (1)</li> </ul>	(1)

Question Number	Indicative content
6	<p>Reward responses that evaluate how successfully the attempt to create excitement about Newcastle and Gateshead is shown.</p> <p>References to <b>writer's</b> techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the opening of the extract is written in a dramatic style which successfully <b>creates an exciting atmosphere from the outset: 'At one minute past midnight', 'illuminated against the skyline'</b></li> <li>the use of ideas linked to traditional celebrations is very successful in creating a sense of excitement about <b>the places: the idea of 'one minute past midnight' connects the reader to New Year celebrations, and the reference to how 'fireworks exploded across the river' reminds the reader of times that fireworks are used to celebrate events, creating emotions of excitement</b></li> <li>repetition of positive emotions of those living in and visiting the city is very <b>helpful in sustaining an emotional connection with the reader: 'expectant', 'excitement', 'energy and excitement', "the buzz", 'inspires awe'</b></li> <li>the idea of an exciting and special event in Newcastle and Gateshead is effectively highlighted through the description of the people attending: <b>'expectant crowd...packed into Baltic Square' and the people 'who had come into town especially for the occasion'</b></li> <li>the use of contrasting groups of people in the description of those in Baltic Square emphasises to the reader that there is excitement for everyone in the <b>event, and readers can see that the excitement is shared: 'Friday night revellers mingled alongside families and older people'</b></li> <li>there is mention of new beginnings, which in an effective yet subtle way helps <b>the reader to identify with feelings of excitement and positivity: 'opened its doors', 'the opening of the gallery'</b></li> <li>the theme of change and regeneration is evident throughout, and this successfully creates in the reader a feeling of excitement and optimism about <b>the future: 'transformed from a flour factory into an art factory', 'iconic regeneration projects', 'at the forefront of the culture and leisure revival'</b></li> <li>alongside this sense of new beginnings and change, the sense of history in the city is effective at demonstrating to readers who may be uninterested in new projects that the city has much to offer historically: <b>'Victorian grandeur of Robert Stephenson's High Level Bridge', 'the viaduct that towers over the approach to the Quayside inspires awe', 'the elegance of Grey Street'</b></li> <li><b>the use of the idea of projects and landmarks in the city being 'iconic' is repeated to help successfully shape a feeling of excitement linked to success and significance in the reader: 'iconic regeneration projects', 'a series of iconic image transforming projects'</b></li> <li>the writer references awards and accolades to effectively create credibility in the excitement of Newcastle and Gateshead, because if awards are won, then <b>this excitement is clearly shared: 'US magazine Newsweek dubbed Newcastle/Gateshead one of the world's eight most creative cities', 'the award-winning Millennium Bridge', 'Condé Nast recently heralded it as the UK's top holiday destination', 'Stirling Architecture Prize-winning Millennium Footbridge'</b></li> <li>the ending is very effective in creating a sense of excitement still to come, as projects are mentioned that are still ongoing and yet to be completed, building anticipation: <b>'due for completion next year is the Sage Music Centre, designed by Sir Norman Foster', 'A giant Hilton hotel is also under construction'.</b></li> </ul> <p style="text-align: right;">(15 marks)</p>

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

Question Number	Indicative content	
7(a)	<p>Candidates must draw on BOTH texts to access marks.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>both places have a skyline which is mentioned by the writers: in Text 1 it is the 'Manhattan skyline' and in Text 2 it is seen 'on the banks of the River Tyne'</li> <li>both places create excitement in visitors: in Text 1 they can feel 'excitement ... apprehension ... anticipation ...', and in Text 2 the city has 'energy and excitement'</li> <li>both places are changing in broad terms: in Text 1 the writer says 'this is a city in a constant state of change' and in Text 2 the writer mentions 'iconic regeneration projects'</li> <li>both have buildings that change: in Text 1 the writer says 'Today's parking lot is suddenly tomorrow's palatial atrium; a trendy discotheque tomorrow's cheap deli', and in Text 2 the Baltic Flour Mill is 'transformed from a flour factory into an art factory'</li> <li>both have historic landmarks: in Text 1 the city has 'the Empire State', 'St Patrick's Cathedral' and 'the Statue of Liberty', and in Text 2 'the Victorian grandeur of Robert Stephenson's High Level Bridge' and 'the viaduct that towers over the approach to the Quayside'</li> <li>both places have exciting views: in Text 1 the Empire State offers 'the best bird's eye view' and mentions 'the whole incomparable scene', and in Text 2 the writer says the city offers 'one of the most stunning riverfronts in the UK'</li> <li>both texts mention hotels in the places: in Text 1 the 'Plaza Hotel', 'the opulent Stanhope Hotel' and Text 2 mentions 'A giant Hilton hotel is also under construction' and says how 'there are barely enough hotel rooms to go around'</li> <li>both have significant history: in Text 1 Lower Manhattan 'gave birth to the Stock Exchange' and in Text 2 'The railway and the turbine engine were invented here'</li> <li>both have places where wealthy people lived in the past: in Text 1 Greenwich Village 'was once a place where wealthy eighteenth-century landowners had country estates' and in Text 2 'it is easy for the visitor to imagine the high living of the city's captains of industry and leaders'</li> <li>both places have a varied culture: in Text 1 'chic art galleries and trend-setting restaurants' and in Text 2 'Antony Gormley's Angel of the North to the award-winning Millennium Bridge and the soon-to-be-completed Sage Music Centre'.</li> </ul> <p style="text-align: right;">(6 marks)</p>	
Level	Mark	AO1: Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited understanding of similarities.</li> <li>Limited synthesis of the two texts.</li> <li>The use of evidence is limited.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>Sound understanding of similarities.</li> <li>Clear synthesis of the two texts.</li> <li>The selection of evidence is valid but not developed and there may be an imbalance.</li> </ul>
Level 3	5–6	<ul style="list-style-type: none"> <li>Detailed understanding of similarities.</li> <li>Detailed synthesis of the two texts.</li> <li>The selection of evidence is appropriate and relevant to the points being made.</li> </ul>

In responses to the following question, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence in the response analysing each text, and comparing the texts to reward responses.

Responses that are unbalanced will not be able to access Level 3 or above, where explanation of **writers'** ideas and perspectives is required alongside a range of comparisons between texts.

Question Number	Indicative content
7(b)	<p>Reward responses that compare how each writer presents ideas and perspectives about visiting a town or city.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• both texts show that old and new visitors can enjoy something about the cities they visit: in Text 1 the writer says <b>that first sight 'whether it's for the first or hundredth time, always brings a kaleidoscope of emotions'</b> and in Text 2 <b>the opening of the Baltic Mill creates 'An expectant crowd of thousands' where 'revellers mingled alongside families and older people'</b></li> <li>• both texts show that the cities people visit inspire varied emotions: in Text 1 the writer describes <b>'a kaleidoscope of emotions'</b> and how <b>'There's no bland response to New York. There's only loving or hating it'</b>, and in Text 2 the writer describes how a view <b>'inspires awe'</b> and <b>'the most stunning riverfronts in the UK'</b></li> <li>• both texts show that the cities inspire excitement: in Text 1 the city is described as <b>pumped 'with adrenalin, electrifying every molecule of air around you'</b>, and Text 2 describes the <b>'energy and excitement present in the city today'</b></li> <li>• both texts show change in the cities visited, although in Text 1 it is both positive and negative and in Text 2 it is only positive: in Text 1 the writer says <b>'Today's parking lot is suddenly tomorrow's palatial atrium; a trendy discotheque tomorrow's cheap deli'</b>, and in Text 2 the writer says <b>'The Quayside has been transformed from a 'rat-infested swamp' to 'one of the most stunning riverfronts in the UK'</b></li> <li>• both texts mention landmarks that visitors can see, although in Text 1 these are older landmarks than in Text 2. Text 1 mentions <b>'the Empire State – still the best bird's eye view – or St Patrick's Cathedral'</b> and <b>'that famous Lady of the Harbour herself, the Statue of Liberty'</b>, while Text 2 mentions newer landmarks such as <b>'Antony Gormley's Angel of the North to the award-winning Millennium Bridge and the soon-to-be-completed Sage Music Centre'</b></li> <li>• both texts tell the readers about places to stay in the cities, although there are more hotels specifically mentioned in Text 1 than in Text 2: Text 1 mentions the <b>'Plaza Hotel'</b> and <b>'the opulent Stanhope Hotel'</b>, while Text 2 mentions <b>'A giant Hilton hotel'</b> and says that <b>'there are barely enough hotel rooms to go around'</b></li> <li>• Text 1 addresses <b>the reader directly: 'getting your bearings', 'spins you over the city', 'you can of course find'</b>, which creates a more persuasive perspective than Text 2, which gives a positive perspective but does not directly suggest the reader should visit</li> <li>• Text 1 shows the reactions of visitors to New York, whereas Text 2 shows mainly emotions of those living there: Text 1 says visitors feel <b>'excitement ... apprehension ... anticipation ...'</b>, while Text 2 mentions <b>'Friday night revellers...alongside families and older people who had come into town especially for the occasion'</b> and says that <b>the people of the city feel that it is 'back on the map'</b></li> <li>• Text 1 says more about the ways to get around the place to visit than Text 2: it tells the reader that <b>'Getting your bearings is most easily done from above'</b> and mentions <b>the bus routes and the 'New York subway system'</b>, whereas Text 2 only mentions visitors <b>'arriving in Newcastle by train'</b></li> </ul>

- Text 1 mentions the range of food visitors can enjoy, while Text 2 is more focused on the cultural sights visitors can see. Text 1 talks about 'trend-setting restaurants' and says 'On the food front, you can, of course, find whatever you want in New York', while Text 2 mentions 'the towering presence of Antony Gormley's Angel of the North...award-winning Millennium Bridge and the...Sage Music Centre'
- Text 1 suggests that people visit the city from further afield than the city in Text 2: it talks about how a visitor will 'flop into your plane seat', while Text 2 suggests visitors come 'into town especially for the occasion' or 'by train'
- Text 1 implies that the city relies on visitors wanting to see historic landmarks, eat and visit cultural places, whereas Text 2 mentions awards and accolades given to the city that may attract visitors to come: 'US magazine Newsweek dubbed Newcastle/Gateshead one of the world's eight most creative cities', 'Condé Nast recently heralded it as the UK's top holiday destination' and 'Stirling Architecture Prize-winning Millennium Footbridge'.

(14 marks)

Level	Mark	AO3: Compare <b>writers'</b> ideas and perspectives, as well as how these are conveyed, across two or more texts
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>The response does not compare the texts.</li> <li>Description of <b>writers'</b> ideas and perspectives, including theme, language and/or structure.</li> <li>The use of references is limited.</li> </ul>
Level 2	3–5	<ul style="list-style-type: none"> <li>The response considers obvious comparisons between the texts.</li> <li>Comment on <b>writers'</b> ideas and perspectives, including theme, language and/or structure.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered in detail.</p>
Level 3	6–8	<ul style="list-style-type: none"> <li>The response considers a range of comparisons between the texts.</li> <li>Explanation of <b>writers'</b> 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>
Level 4	9–11	<ul style="list-style-type: none"> <li>The response considers a wide range of comparisons between the texts.</li> <li>Exploration of <b>writers'</b> 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>
Level 5	12–14	<ul style="list-style-type: none"> <li>The response considers a varied and comprehensive range of comparisons between the texts.</li> <li>Analysis of <b>writers'</b> ideas and perspectives including how the theme, language and/or structure are used across the texts.</li> <li>References are balanced across both texts, they are discriminating, and clarify the points being made.</li> </ul>

## Section B: Transactional Writing

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

Question Number	Indicative content
*8	<p>Purpose: to write a letter to the editor of a local newspaper to inform and/or persuade.</p> <p>Audience: the editor of a local newspaper. The focus is on communicating ideas about city/town life. This can involve a range of approaches.</p> <p>Form: the response should be set out as a letter using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> <li>• offer ideas about the benefits of city/urban life, for example: it is easy to get around because there are a lot of transport links, there is a lot to do including shopping, visiting cultural places and landmarks or eating out, there is something for every type of person living in or visiting the city</li> <li>• offer ideas about any negatives of city life, for example noise, pollution, crime, damage to the environment, lack of incentive to get outdoors, lack of nature/wildlife, lack of a sense of community</li> <li>• offer comments on the positives and negatives of living in the country, for example positives such as clean air, open space, cost, peacefulness and negatives such as loneliness, necessity to commute to school/college/work, fewer things to do.</li> </ul> <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>



Question Number	Indicative content
*9	<p>Purpose: to write a review of a city/town, to inform and/or persuade.</p> <p>Audience: the writing is for a general readership. The focus is on communicating ideas when reviewing a city/town. This may involve a range of approaches.</p> <p>Form: the response should be set out as a review using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p>Responses may:</p> <ul style="list-style-type: none"> <li>• give details of the city/town being reviewed. This could be a city/town the candidate has lived in, in the U.K. or abroad, a city/town visited on holiday or for a day trip/short break, a city/town visited as part of a school/college/work trip</li> <li>• identify and explain positives and negatives of the chosen city/town, for example positives such as the type of people who live there, the landmarks to visit, the culture, the history, unique elements of the city/town, the transport links (these could be positive and negative), and negatives such as lack of things to do, particular places in the city/town <b>seen as 'eyesores', the cost of visiting/living</b></li> <li>• offer <b>comments on what other people's views of the chosen city/town</b> are, for example people impacted by negative perceptions in media or presentations from reality television programmes, people who live there, people who visit, people who experience local rivalries such as football supporters.</li> </ul> <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>

## Writing assessment grids for Question 8 and Question 9

AO5: <ul style="list-style-type: none"> <li>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</li> <li>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</li> </ul>		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
Level 1	1–4	<ul style="list-style-type: none"> <li>offers a basic response, with audience and/or purpose not fully established</li> <li>expresses information and ideas, with limited use of structural and grammatical features</li> </ul>
Level 2	5–9	<ul style="list-style-type: none"> <li>shows an awareness of audience and purpose, with straightforward use of tone, style and register</li> <li>expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features</li> </ul>
Level 3	10–14	<ul style="list-style-type: none"> <li>selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register</li> <li>develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear</li> </ul>
Level 4	15–19	<ul style="list-style-type: none"> <li>organises material for particular effect, with effective use of tone, style and register</li> <li>manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text</li> </ul>
Level 5	20–24	<ul style="list-style-type: none"> <li>shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register</li> <li>manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> </ul>

AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>provides no rewardable material</li> </ul>
Level 1	1–3	<ul style="list-style-type: none"> <li>uses basic vocabulary, often misspelled</li> <li>uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures</li> </ul>
Level 2	4–6	<ul style="list-style-type: none"> <li>writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants</li> <li>uses punctuation with control, creating a range of sentence structures, including coordination and subordination</li> </ul>
Level 3	7–9	<ul style="list-style-type: none"> <li>uses a varied vocabulary and spells words containing irregular patterns correctly</li> <li>uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect</li> </ul>
Level 4	10–12	<ul style="list-style-type: none"> <li>uses a wide, selective vocabulary with only occasional spelling errors</li> <li>positions a range of punctuation for clarity, managing sentence structures for deliberate effect</li> </ul>
Level 5	13–16	<ul style="list-style-type: none"> <li>uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning</li> <li>punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li> </ul>