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# Mark Scheme (Results)

## January 2022

Pearson Edexcel International GCSE
In English Language (4EB1)
Paper: 01

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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.

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| | |
|---|---|
| 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. |

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**SECTION A: Reading**

**Text One**

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mark |
|---|---|---|
| **1** | One mark for any **one** of the following:<br>• (piped) music<br>• (public) telephones<br>• advertisements (for scenic guided tours)<br>• notice boards<br>• sauna<br>• hairdresser<br>• glass cases (displaying items of jewellery)<br>• a welcoming bar | **(1)** |

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mark |
|---|---|---|
| **2** | One mark for any **one** of the following:<br>• it was an excellent hotel<br>• (the situation) on the lake (was agreeable)<br>• the climate was pleasant<br>• cars could be hired<br>• excursions could be taken<br>• walking was pleasant<br>• the scenery/the view/the mountain | **(1)** |

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| Question Number | Answer | Ma |
|---|---|---|
| **3** | Reward responses that demonstrate how the writer describes the Hotel Du Lac.<br><br>Responses may include:<br>• the opening sentence gives a sense of tranquillity: 'pale light filtered', 'There was nobody about'<br>• the description of the hotel: 'dignified' (personification), 'house of good reputation', 'a traditional establishment', which makes the hotel sound very conventional and slightly old-fashioned<br>• the use of personification (throughout) implies the hotel is a sentient being<br>• the list of the type of guests: 'the well-to-do, the retired, the modest, the respected patrons of an earlier era of tourism', which suggests a high-class establishment<br>• the positive language used to describe its qualities: 'excellent quality', 'spotless', 'impeccable'<br>• the listing of the lack of attractions is further emphasised by 'simplicity' and 'muted hush'<br>• the listing used to describe the activities the chambermaids must complete<br>• the repetitive structure 'no...no'<br>• the use of the tricolon: 'all household noises had to be silenced; no vacuuming was heard, no carts of dirty linen were glimpsed' and the tricolon is used throughout, so frequently as to be a marked stylistic feature<br>• the attractive qualities: 'safe haven, an assurance of privacy, and discretion' do not sound typically attractive<br>• the language used to suggest the hotel is not very busy: 'less than attractive', 'half empty', 'mere handful', 'few visitors', 'small number'<br>• repetition of 'knew it' emphasises how selective the hotel is<br>• this is further reinforced by 'Travel agents did not know it', which suggests that travel agents are not exclusive enough<br>• the use of the short sentence 'And the word got around.'<br>• the restrained language used to describe the attractions: 'not brilliant', 'pleasant', 'not extensive', 'pleasant if unexciting'<br>• the negative language used to describe the young tourists: 'hurtled', 'jamming', contrasts with the measured tone of the description of the hotel and its guests<br>• the confidence that is shown in 'quiet pride', 'memory of its old friends'<br>• the suggestion that the hotel can choose its guests: 'never refuse a reasonable request', 'unwritten references required', 'request had come from someone who...'<br>• the description of the salon is attractive: 'deep blue carpet', 'many round glass tables', 'traditional armchairs', which makes the hotel sound more friendly and welcoming<br>• the sense of irony used throughout: 'naturally no attempt was made to entertain them'. | **(10)** |

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| **Question 3** | | |
|---|---|---|
| **Level** | **Mark** | **AO2** Understand and analyse how writers use linguistic and structural devices to achieve their effects. |
| | 0 | No rewardable material. |
| **Level 1** | 1–2 | • Basic identification and little understanding of the language and/or structure used by writers to achieve effects.<br>• The use of references is limited. |
| **Level 2** | 3–4 | • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary.<br>• The selection of references is valid, but not developed. |
| **Level 3** | 5–6 | • 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.<br>• The selection of references is appropriate and relevant to the points being made. |
| **Level 4** | 7–8 | • 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.<br>• The selection of references is detailed, appropriate and fully supports the points being made. |
| **Level 5** | 9–10 | • 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.<br>• The selection of references is discriminating and clarifies the points being made. |

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**Text Two**

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mark |
|---|---|---|
| **4** | One mark for any **one** of the following:<br>• 550 beds / crowded<br>• pack people in (like sardines)<br>• indifferent staff<br>• (basement) nightclub (open until 4 am)/ noisy<br>• little sleep/being kept up all night | **(1)** |

| Question Number | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. | Mark |
|---|---|---|
| **5** | One mark each for any **two** of the following:<br>• two single beds<br>• two lockers<br>• a chair<br>• a rubbish bin<br>• a small hand towel<br>• a full roll of toilet paper<br>• (bad, framed) art on the walls<br>• the walls look freshly painted<br>• working lights<br>• smoke detectors<br>• the window even opens to allow fresh air in<br>• a view of a church/a courtyard filled with blooming tulips/a garden view | **(2)** |

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| Question Number | Answer | Ma |
|---|---|---|
| **6** | Reward responses that demonstrate how the writer presents her expectations and experiences of the Hans Brinker Hotel.<br><br>Responses may include:<br>• the initial paragraph captures the reader by describing bad hotels in general: 'no shortage of dodgy places'<br>• the balanced structures 'Hotels with bedbugs and blocked plumbing', 'dirty linen and broken furniture' emphasise how unpleasant these hotels might be<br>• this is followed by another sentence listing further unpleasant experiences: 'mould in the bathroom and cigarette burns on the sheets, bad electrical wiring and broken locks on the doors'<br>• the description of the staff: 'surly, sleazy staff' (use of alliteration)<br>• the (humorous) contrast of 'proudly proclaiming' (alliteration) and 'worst hotel in the world'<br>• the use of humorous quotations from the marketing campaign: 'Hans Brinker Budget Hotel: it can't get any worse… but we'll do our best' and 'Now a door with every room!'<br>• the use of a rhetorical question 'which 20-something doesn't want to brag on social media about surviving the world's worst hotel?'<br>• the repetitive sentence structure: 'with...it' which emphasises the writer's negative expectations<br>• the use of the simile 'like sardines' reinforces the idea of how cramped it might be<br>• the description of the lobby does not suggest a pleasant experience: 'stench', 'cluttered', 'peeling', 'waiting'<br>• the use of adverbs, 'curiously', 'surprisingly', suggests that the experience of the hotel is not as expected<br>• the description of the room suggests basic but acceptable amenities: 'two single beds', 'small hand towel', 'full roll of toilet paper', 'working lights'<br>• the view from the window suggests that the critics may have been harsh: 'view of a church', 'blooming tulips'<br>• the use of the rhetorical question: 'Could this hotel really be that bad?'<br>• the description of the bar: 'hundred hotel guests around picnic tables', 'everyone is very young', 'backpacker fare'<br>• the use of 'it's fairly tame stuff' suggests that the hotel is not as lively as expected and is an acceptable place 'I would have relished'<br>• the use of positive vocabulary to describe the check out: 'free breakfast', 'mostly happy', 'minimum of fuss'<br>• the ironic use of 'disappointed and underwhelmed', 'expected a lot worse from the worst hotel in the world'<br>• the description: 'another average backpacker hostel', 'stock-standard' | |

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| | | |
|---|---|---|
| | • the use of first person throughout<br>• the use of informal language 'your standard...', 'dodgy places'. | **(10)** |

| **Question 6** | | |
|---|---|---|
| **Level** | **Mark** | **AO2** Understand and analyse how writers use linguistic and structural devices to achieve their effects. |
| | 0 | No rewardable material. |
| **Level 1** | 1–2 | • Basic identification and little understanding of the language and/or structure used by writers to achieve effects.<br>• The use of references is limited. |
| **Level 2** | 3–4 | • Some understanding of and comment on language and structure and how these are used by writers to achieve effects, including use of vocabulary.<br>• The selection of references is valid, but not developed. |
| **Level 3** | 5–6 | • 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.<br>• The selection of references is appropriate and relevant to the points being made. |
| **Level 4** | 7–8 | • 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.<br>• The selection of references is detailed, appropriate and fully supports the points being made. |
| **Level 5** | 9–10 | • 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.<br>• The selection of references is discriminating and clarifies the points being made. |

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| Question Number | Answer | Mark |
|---|---|---|
| **7** | Responses may include the following points:<br><br>**Text One**<br>• suggests the hotel is rather old-fashioned: 'dignified', 'traditional'<br>• uses the lack of attention to modern requirements: 'made little effort', 'plain', 'absence of attractions'<br>• uses the lack of attractions and the chambermaids to suggest how unobtrusive the hotel and service are<br>• presents the hotel as not having many guests: 'handful of guests', 'few visitors'<br>• explains what the hotel offers its guests: 'a safe haven, an assurance of privacy, and discretion'<br>• clearly identifies those who might stay there: 'those whom life has mistreated'<br>• provides an unusual way of finding out about the hotel 'Certain doctors knew it, many solicitors knew it and accountants knew it'<br>• offers some (qualified) positive aspects of staying there: 'its situation on the lake was agreeable', 'pleasant'<br>• suggests that the hotel owners choose who stays: 'unwritten references', 'the Huber family's files'.<br><br>**General points candidates may make on the whole of Text One**<br>• the hotel is personified to make it sound as if it is in control<br>• there are many modern attractions this hotel does not have but it does not sound unattractive<br>• the style is formal reflecting the formality of the hotel.<br><br>**Text Two**<br>• conveys negative ideas from the start: 'Hotels with bedbugs and blocked plumbing, dirty linen and broken furniture'<br>• refers to a marketing campaign: 'marketing gems', 'the decades-long campaign'<br>• presents her low expectations: 'pack people in like sardines', 'indifferent staff', 'little sleep'<br>• makes the location sound attractive: 'renovated', 'known for its fine art and antique stores'<br>• gives some negative impressions of the lobby: 'stench', 'cluttered', 'waiting'<br>• contrasts this with the more positive points about the room: 'small hand towel', 'freshly painted', 'working lights', 'tulips'<br>• describes the bar as full and lively: 'over a hundred', 'sit in groups'<br>• describes the guests: 'young', 'backpackers', 'hungry, hung-over but mostly happy'.<br><br>**General points candidates may make on the whole of Text Two**<br>• it is in the first person<br>• it is mostly positive<br>• it is informal / colloquial<br>• uses questions / rhetorical questions. | |

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| | | |
|---|---|---|
| | **Points of comparison**<br>• Text One is narrative/descriptive / Text Two is informative/descriptive<br>• Text One is fiction / Text Two is non-fiction<br>• Text One is not judgemental about the hotel / Text Two is a personal review of the hotel<br>• Text One suggests the guests may be seeking a peaceful retreat / Text Two suggests the guests are having a lively time<br>• Text One has an idyllic lakeside setting / Text Two is set in a city centre<br>• Text One describes a luxury hotel / Text Two describes a basic hotel<br>• both texts are about places to stay<br>• both texts clearly convey the writers' ideas and perspectives.<br><br>Reward all valid points. | **(15)** |

| **Question 7** | | |
|---|---|---|
| **Level** | **Mark** | **AO3** Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed. |
| | 0 | No rewardable material. |
| **Level 1** | 1–3 | • The response does not compare the texts.<br>• Description of writers' ideas and perspectives, including theme, language and/or structure.<br>• The use of references is limited. |
| **Level 2** | 4–6 | • The response considers obvious comparisons between the texts.<br>• Comment on writers' ideas and perspectives, including theme, language and/or structure.<br>• The selection of references is valid, but not developed.<br>**NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2** |
| **Level 3** | 7–9 | • The response considers a range of comparisons between the texts.<br>• Explanation of writers' ideas and perspectives, including theme, language and/or structure.<br>• The selection of references is appropriate and relevant to the points being made. |
| **Level 4** | 10–12 | • The response considers a wide range of comparisons between the texts.<br>• Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.<br>• References are balanced across both texts and fully support the points being made. |
| **Level 5** | 13–15 | • The response considers a varied and comprehensive range of comparisons between the texts.<br>• Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts.<br>• References are balanced across both texts; they are discriminating and fully support the points being made. |

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**SECTION B: Reading and Writing**

| Question Number | Indicative content |
|---|---|
| **8** | A suitable register for a website contribution for travellers should be adopted. Candidates should address all areas. The following are some points that candidates may make but there are other possibilities. Some candidates may interpret the task more widely and use other examples than those mentioned in the passages.<br><br>**The different types of people who stay in hotels**<br>• rich people<br>• older people<br>• those who want peace and quiet<br>• those who want to have a lively time<br>• people who want to escape<br>• people who have problems<br>• reviewers<br>• backpackers<br>• tourists / people on holiday<br>• young people / students<br><br>**The good things about places to stay**<br>• good quality furnishings<br>• cleanliness<br>• polite and well-mannered staff<br>• efficient and unobtrusive staff<br>• a pleasant location<br>• security<br>• working amenities in the room<br>• room with a view<br>• happy guests<br>• lots of things to do nearby<br><br>**The bad things about places to stay**<br>• not very modern<br>• plain decoration<br>• lack of attractions – nothing to do<br>• cramped bar/dark bar<br>• too quiet<br>• poor weather<br>• blurry views<br>• might not fit in<br>• lack of cleanliness<br>• damaged furniture<br>• infestations<br>• dangerous wiring<br>• broken locks<br>• unpleasant staff<br>• crowded<br>• noisy<br>• smelly<br>• basic food<br><br>Reward all valid points. |

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| **Question 8** | | |
|---|---|---|
| **Level** | **Mark** | **AO1** Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives. |
| | 0 | No rewardable material. |
| **Level 1** | 1–2 | • Selection and interpretation of the given bullet points is limited.<br>• Includes a small number of points with some relevance.<br>• Demonstrates a limited ability to locate and retrieve information and ideas. |
| **Level 2** | 3–4 | • Selection and interpretation of the given bullet points is valid, but not developed.<br>• Gives some relevant points.<br>• Brings in some relevant information and ideas. |
| **Level 3** | 5–6 | • Selection and interpretation of the given bullet points is appropriate and relevant to the points being made.<br>• Offers a reasonable number of relevant points.<br>• Shows secure appreciation of information and ideas. |
| **Level 4** | 7–8 | • Selection and interpretation of the given bullet points is appropriate, detailed and fully supports the points being made.<br>• Offers a good number of relevant points.<br>• Makes well-focused comments about information and ideas. |
| **Level 5** | 9–10 | • Selection and interpretation of the given bullet points is apt and is persuasive in clarifying the points being made.<br>• Offers a wide range of relevant points.<br>• Presents well-focused comments with perceptive references to information and ideas. |

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**Question 8**

| Level | Mark | **AO4** Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences. |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1–2 | • Communication is at a basic level, and limited in clarity.<br>• Little awareness is shown of the purpose of the writing and the intended reader.<br>• Little awareness of form, tone and register. |
| **Level 2** | 3–4 | • Communicates in a broadly appropriate way.<br>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.<br>• Straightforward use of form, tone and register. |
| **Level 3** | 5–7 | • Communicates clearly.<br>• Clear sense of purpose and understanding of the expectations/requirements of the intended reader.<br>• Appropriate use of form, tone and register. |
| **Level 4** | 8–10 | • Communicates successfully.<br>• A secure realisation of purpose and the expectations/requirements of the intended reader.<br>• Effective use of form, tone and register. |
| **Level 5** | 11–12 | • Communication is perceptive and subtle.<br>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.<br>• Sophisticated use of form, tone and register. |

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**Question 8**

| Level | Mark | **AO5** Write clearly, using a range of vocabulary and sentence structures, with accurate spelling, paragraphing, grammar and punctuation. |
|---|---|---|
| | 0 | No rewardable material. |
| **Level 1** | 1–2 | • Expresses information and ideas, with limited use of structural and grammatical features.<br>• Uses basic vocabulary, often misspelt.<br>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. |
| **Level 2** | 3–4 | • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.<br>• Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.<br>• Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination. |
| **Level 3** | 5–6 | • Develops and manages appropriate information and ideas using structural and grammatical features deliberately with accurate paragraphing<br>• Uses a varied and selective vocabulary, including words with irregular patterns, with occasional spelling errors<br>• Uses a range of accurate and varied punctuation for clarity, adapting sentence structures for effect. |
| **Level 4** | 7–8 | • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.<br>• Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.<br>• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |

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**SECTION C: Writing**

| Question Number | Indicative content |
|---|---|
| **9** | As no audience is specified, the examiner is assumed to be the audience.<br><br>Candidates are free to agree or disagree with the statement and may present a variety of arguments.<br><br>Content may include references to: travel can be to more exotic locations but can also be within one's own country; you can meet different people, see different and amazing places and experience different cultures and beliefs first-hand; you can learn to be more tolerant of others and their cultures; you can collect souvenirs/make everlasting memories.<br><br>Some people may not like travelling: you can see films and read travel books to learn about different places; travel can be expensive; travel can lead to problems e.g. illnesses, food, transport difficulties and danger; popular locations suffer from overcrowding from tourists; long-distance travel can impact the environment.<br><br>Examiners should be open to a wide range of interpretation. |

| Question Number | Indicative content |
|---|---|
| **10** | No indicative content can be specified, since candidates may choose to interpret the title as they wish.<br><br>Candidates should be rewarded for such qualities as a sense of drama, vivid description, excitement or suspense.<br><br>NB: Explicit reference to the title may not be mentioned until the end of the story.<br><br>Examiners should be open to a wide range of interpretation. |

| Question Number | Indicative content |
|---|---|
| **11** | Candidates may choose a range of experiences that may be real or imaginary. Answers may include descriptions of the experience of staying away from home, the effect it had on them or what it meant to them.<br><br>Candidates should be rewarded for their powers to evoke a sense of what the experience involved including their thoughts, feelings and reactions, using effective vocabulary.<br><br>Examiners should be open to a wide range of interpretation. |

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| **Questions 9, 10 and 11** | | |
|---|---|---|
| **Level** | **Mark** | **AO4** Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences. |
| | 0 | No rewardable material. |
| **Level 1** | 1–4 | • Communication is at a basic level, and limited in clarity.<br>• Little awareness is shown of the purpose of the writing and the intended reader.<br>• Little awareness of form, tone and register. |
| **Level 2** | 5–8 | • Communicates in a broadly appropriate way.<br>• Shows some grasp of the purpose and of the expectations/requirements of the intended reader.<br>• Straightforward use of form, tone and register. |
| **Level 3** | 9–12 | • Communicates clearly.<br>• Clear sense of purpose and understanding of the expectations/requirements of the intended reader.<br>• Appropriate use of form, tone and register. |
| **Level 4** | 13–16 | • Communicates successfully.<br>• A secure realisation of purpose and the expectations/requirements of the intended reader.<br>• Effective use of form, tone and register. |
| **Level 5** | 17–20 | • Communication is perceptive and subtle.<br>• Task is sharply focused on purpose and the expectations/requirements of the intended reader.<br>• Sophisticated use of form, tone and register. |

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| **Questions 9, 10 and 11** | | |
|---|---|---|
| **Level** | **Mark** | **AO5:** Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation. |
| | 0 | No rewardable material |
| **Level 1** | 1–2 | • Expresses information and ideas, with limited use of structural and grammatical features.<br>• Uses basic vocabulary, often misspelt.<br>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. |
| **Level 2** | 3–4 | • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.<br>• Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.<br>• Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination. |
| **Level 3** | 5–6 | • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear.<br>• Uses a varied vocabulary and spells words containing irregular patterns correctly.<br>• Uses accurate and varied punctuation, adapting sentence structures as appropriate. |
| **Level 4** | 7–8 | • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.<br>• Uses a wide, selective vocabulary with only occasional spelling errors.<br>• Positions a range of punctuation for clarity, managing sentence structures for deliberate effect. |
| **Level 5** | 9–10 | • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.<br>• Uses extensive vocabulary strategically; rare spelling errors do not detract from overall meaning.<br>• Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. |

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