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## Mark Scheme (Results)

November 2024

Pearson Edexcel GCSE  
In English Language 2.0 (1EN2)  
Paper 2: Contemporary Texts

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## **General marking guidance**

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

## **Marking guidance for levels-based mark schemes**

### **How to award marks**

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

### **Finding the right level**

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

### **Placing a mark within a level**

After a level has been decided on, the next stage is to decide on the mark within the level. The instructions below tell you how to reward responses within a level. However, where a level has specific guidance about how to place an answer within a level, always follow that guidance.

Statements relating to the treatment of candidates who do not fully meet the requirements of the question are also shown in the indicative content section of each levels-based mark scheme. These statements should be considered alongside the levels descriptors.

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

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

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

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

**Paper 2 – mark scheme**

Qu. No	Question focus	Question Total	Assessment objectives					
			AO1	AO2	AO3	AO4	AO5	AO6
1	Identify information/ideas	1	1					
2	Analysis of language	6		6				
3	interpret information/ideas	1	1					
4	Analysis of language and structure	10		10				
5	Synthesise information from two texts	6	6					
6	Comparison of two texts presentation of ideas and perspectives	16			16			
7–8*	Imaginative writing task	40					24	16
<b>Total for Paper 2</b>		<b>80</b>	<b>8</b>	<b>16</b>	<b>16</b>	<b>0</b>	<b>24</b>	<b>16</b>

*\*optional choice*

## Paper 2 – mark scheme

### Section A: Reading

The use of slashes is to show alternative responses and the use of brackets is to show possible, but not required or expected, candidate responses.

All answers should be gained from reading, understanding and analysis of the unseen extracts, therefore do not credit any references that are based on other representations of the texts in other media, such as film or television adaptations.

Paper 2 may include texts in the first or third person. Candidates will engage with texts where the writer is the narrative voice and those where the writer is not.

Candidates are not expected to analyse the writer's ideas distinctly from the perspectives of the narrator and/or other characters, but only to consider, for example, how the character (including where this character is an 'I') is presented and to consider ideas as they are presented in the text.

Question number	Answer	Mark
1	<p><b>AO1</b> (identify explicit information and ideas)</p> <p>Accept any one word or phrase that shows what the storm is doing to Pi and/or his lifeboat.</p> <p>Quotations and own words are acceptable.</p> <p>Candidates may identify the following things:</p> <ul style="list-style-type: none"><li>• the boat 'swiftly passed a forty-five-degree incline' (1)</li><li>• it also reached a 'sixty-degree incline' (1)</li><li>• the water 'crashed down' on Pi (1)</li><li>• Pi feels as if he is 'being pummelled' / he is being beaten up by the sea (1)</li><li>• the sea is 'a great fist' attacking them (1)</li><li>• the lifeboat 'tilted forward' (1)</li><li>• 'everything was reversed' (1)</li><li>• Pi was thrown to the lower end of the lifeboat (1)</li><li>• the water had 'swamped' the lifeboat (1).</li></ul> <p>Accept any other reasonable points.</p>	(1)

Question number	Indicative content
2	<p><b>AO2 (6 marks)</b></p> <p>Reward responses that explain how the writer uses language to describe the situation in the given extract.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p><b>Responses may include the following points about the language of the text:</b></p> <ul style="list-style-type: none"> <li>the writer's use of the metaphor to describe the waves as 'mountains' develops the feeling that the situation is daunting and worrying</li> <li>the descriptive language 'deep' and 'gloomy' paints a situation that the writer feels is dark and threatening</li> <li>the adverbial phrase 'so steep' develops a feeling that the writer is small and minuscule within the situation he finds himself in</li> <li>powerful verbs are used to indicate the force of the sea in the situation, as the lifeboat is 'pulled' and 'dragged' around</li> <li>the emotive verb 'clung' to describe the lifeboat as it climbs a wave helps to suggest the situation is dangerous and the lifeboat is struggling to cope with the seas</li> <li>the simile 'like a mountain climber' further develops the sense that the situation is challenging and the lifeboat is at great risk</li> <li>moments of feeling as if the situation may be improving are developed by phrases such as 'a burst of light' and 'clear for miles around', leading the reader towards feelings of hope that the situation may turn out positively</li> <li>the situation again turns to a bleak, worrying tone, however, with descriptive language such as 'stomach-sickening' and 'dark valley', leading the reader to a sense that things are not going to end well</li> <li>the immense size of the seas is further developed with the phrase 'thousands of tons of water', enhancing the sense that the situation is dire and the writer is in great danger.</li> </ul> <p>Accept any other reasonable points.</p>

**Question 2**

Level	Mark	AO2 descriptor <b>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology</b>
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"><li>Comment on the text and on the language used.</li><li>The use of references is valid, but not developed.</li><li>Limited evidence of relevant subject terminology used to support comments.</li></ul>
Level 2	3–4	<ul style="list-style-type: none"><li>Explanation of the text and how language is used.</li><li>The selection of references is generally appropriate and relevant to the points being made.</li><li>Some use of relevant subject terminology used to support explanation.</li></ul>
Level 3	5–6	<ul style="list-style-type: none"><li>Analysis of the text and how language is used.</li><li>The selection of references is discriminating and clarifies the points being made.</li><li>Precise use of a range of relevant subject terminology to support analysis.</li></ul>

Question number	Answer	Mark
3	<p><b>AO1</b> (interpret implicit information and ideas)</p> <p>Accept any reasonable way that the writer suggests that conditions are bad.</p> <p>Candidates may identify one of the following ways that the writer suggests that the situation is bad:</p> <ul style="list-style-type: none"> <li>• 'Monday dawns a full gale' (1)</li> <li>• the seas are growing bigger (1)</li> <li>• the wind is blowing 'ominously'(1)</li> <li>• the sea looks 'like bad meat' (1)</li> <li>• the bad weather returns 'like a bad fever' (1)</li> <li>• the writer describes the waves rising up 'like huge dark mountains' (1).</li> </ul> <p>Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.</p>	(1)

Question number	Indicative content
4	<p><b>AO2 (10 marks)</b></p> <p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Use of relevant subject terminology is rewardable when it is used to support points.</p> <p><b>Responses may include the following points about the language of the text:</b></p> <ul style="list-style-type: none"> <li>the writer uses the vividly descriptive adverb 'ominously' at the start of the text to build the sense of impending danger, helping to engage the reader and beginning to develop a feeling of worry or dread</li> <li>the simile 'like bad meat' further interests the reader as the feeling that there is something wrong is being built by the writer early in the extract</li> <li>a metaphor is used to further build a sense of great danger, as the waves are compared to 'huge dark mountains' that are building up behind the boat</li> <li>a further metaphor is used to describe the huge waves, as 'a wall of water' approaches, developing the sense of peril and danger, as if the sea is a solid, immovable presence</li> <li>the powerful verb 'engulfs' suggests great danger and power, interesting the readers as they picture the way that the huge waves can swallow the small boat</li> <li>another rhetorical device is used twice to reinforce the great power of the sea. The 'big wet fist' suggests a violent, dangerous situation and helps to build engagement as the reader questions if Billy and his crew will survive. The word 'fist' further reinforces the danger and power of the sea</li> <li>the informal phrase 'something very heavy on the way' engages the reader as the feeling of danger is increased, with the informal tone suggesting a captain and crew who are trying to deal with the danger in a down-to-earth way while also suggesting some familiarity with the development of storms at sea</li> <li>the writer uses adjectives to create a sense of great power and ultimately great danger. The reader will be engaged by the sense that the seas are 'huge' and 'mammoth', creating a feeling of real threat for Billy and his crew</li> <li>the writer creates a building sense of threat and danger with phrases such as 'make matters worse' and 'narrowing range of choices', the situation is becoming more problematic and dangerous.</li> </ul>

	<p><b>Responses may include the following points about the structure of the text:</b></p> <ul style="list-style-type: none"> <li>the writer starts the extract with a short paragraph that indicates the dangerous situation the crew find themselves in quickly. The tone of the extract is set quickly by the writer, drawing the attention of the reader simply and effectively</li> <li>the writer introduces an anecdote part-way through the extract, detailing a video used by the coast guards. This short interlude foreshadows the situation Billy and his crew find themselves in, building tension and interest for the reader</li> <li>the writer uses repetition of the phrase 'rising and falling' to emphasise the movement of the seas, suggesting to the reader that the storm is growing and becoming more dangerous, creating tension</li> <li>a dash is used to emphasise the speed at which the situation can change at sea. As the captain confidently sits in his 'little domain — ', the dash cuts off the sentence dramatically, emphasising the rapidity in which the situation is becoming critical</li> <li>the writer uses tripling to emphasise the size and power of the waves. Being described as 'solid and foaming and absolutely vertical', the writer focuses the reader on the various ways the seas are huge and dangerous, developing the tense tone</li> <li>the writer uses a single-sentence paragraph to emphasise both Billy's experience and respect of the sea. 'Billy has a tremendous respect for the big wet fist' emphasises to the reader that the captain is experienced and also wary of the danger they are in while trying to navigate the storm. This creates interest as the reader wonders what awaits Billy</li> <li>the technical term 'broaching' is repeated three times in the text, allowing the writer to emphasise the reality of the situation, suggesting to the reader that Billy and his crew face the very real situation of this happening to them at this moment</li> <li>the anaphoric repetition of the opening clause of the final three sentences builds a feeling of diminishing opportunities to escape. 'A week ago...', 'A day ago...', 'An hour ago...' help to emphasise the way Billy and his crew are running out of options as the time reduces, engaging the reader through a building of tension.</li> </ul> <p>Accept any other reasonable points.</p>
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#### Question 4

Level	Mark	AO2 descriptor <b>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology</b>
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> <li>Limited comment on the text and on the language and/or structure used to interest and engage readers.</li> <li>The use of references is limited.</li> <li>Limited evidence of relevant subject terminology used to support comments.</li> </ul>
Level 2	3–4	<ul style="list-style-type: none"> <li>General comment on the text and on the language and/or structure used to interest and engage readers.</li> <li>The selection of references is valid, but not developed.</li> <li>Some use of relevant subject terminology used to support explanation.</li> </ul> <p><b>NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2</b></p>
Level 3	5–6	<ul style="list-style-type: none"> <li>Explanation of the text and how language and structure is used to interest and engage readers.</li> <li>The selection of references is generally appropriate and relevant to the points being made.</li> <li>Some use of relevant subject terminology used to support explanation.</li> </ul>
Level 4	7–8	<ul style="list-style-type: none"> <li>Exploration of the text and how language and structure is used to interest and engage readers.</li> <li>The selection of references is detailed, appropriate and fully supports the points being made.</li> <li>Use of a range of relevant subject terminology to support exploration.</li> </ul>
Level 5	9–10	<ul style="list-style-type: none"> <li>Analysis of how language and structure is used to interest and engage readers.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> <li>Precise use of a range of relevant subject terminology to support analysis.</li> </ul>

Question number	Answer
5	<p><b>AO1 (6 marks)</b></p> <p><b>Candidates must draw on BOTH texts to access marks.</b></p> <p>Candidates must give three separate ways the experiences of extreme weather are similar supported by evidence from both texts to access Level 3.</p> <p>Summaries may include the following similarities:</p> <ul style="list-style-type: none"> <li>both texts describe seas growing in extreme weather. In Text 1, the sea 'started rising', and in Text 2 'the seas (were) building'</li> <li>both texts describe the waves as being like mountains. In Text 1, the waves 'were truly mountains'. In Text 2, the writer states that the 'seas rise up in huge dark mountains'</li> <li>both texts give the storm human characteristics. In Text 1, the clouds 'looked as if they were stumbling along'. In Text 2, the violent sea is described as a 'fist'</li> <li>the terror created by the storm is emphasised in both texts. In Text 1, the writer describes the feeling as 'stomach-sickening', while in Text 2 the writer describes the sea as 'every nightmare' he has had previously</li> <li>both storms swamp the boats. In Text 1, 'the bow vanished underwater', while in Text 2 the stormy sea 'engulfs the bow, the deck, the wheelhouse'</li> <li>both texts describe the violence and power of the seas in the storm. In Text 1, the lifeboat is being 'pulled out of the water'. In Text 2, the wave that hits the boat in the video anecdote 'blows all the windows out'</li> <li>the texts both describe the violence of the stormy seas, using the same image. In Text 1, the writer feels he is 'being pummelled by a great fist'. In Text 2, the writer has 'respect for the big wet fist'</li> <li>both storms result in a sense of hopelessness and being at the mercy of the weather. In Text 1, the writer feels like 'giving-up', while in Text 2 we learn that 'Billy is no longer at the helm'</li> <li>both storms seem to last extended periods of time. In Text 1, the writer describes surviving through 'the rest of that day and into the night'. In Text 2, we learn that the storm started on Monday morning and 'late that night' it continues to cause difficulty for the crew.</li> </ul> <p>Accept any other reasonable points.</p>

### Additional guidance

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

### Question 5

Level	Mark	<b>A01 descriptor</b> <b>Select and synthesise evidence from different texts</b>
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"><li>• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities.</li><li>• Limited synthesis of evidence from different texts.</li><li>• Limited use of textual evidence to support synthesis.</li></ul>
Level 2	3-4	<ul style="list-style-type: none"><li>• Sufficient (three) and mostly distinct selection of similarities.</li><li>• Clear synthesis of evidence from different texts.</li><li>• Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.</li></ul>
Level 3	5-6	<ul style="list-style-type: none"><li>• Sufficient (three) and fully distinct selection of similarities.</li><li>• Precise synthesis of evidence from different texts.</li><li>• Appropriate and relevant textual selection of evidence to support synthesis.</li></ul>

Question number	Indicative content
6	<p><b>AO3 (16 marks)</b></p> <p><b>Candidates must draw on BOTH texts to access marks.</b></p> <p>Reward responses that compare how each writer presents ideas and perspectives about people surviving at sea. Candidates may have compared the following:</p> <ul style="list-style-type: none"> <li>the differences between the people in the extracts</li> <li>how individuals approach the situation</li> <li>how the thoughts and feelings of the people are presented</li> <li>the different ways people respond to challenges</li> <li>how experiences differ through the texts.</li> </ul> <p><b>Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:</b></p> <ul style="list-style-type: none"> <li>both texts describe surviving at sea as a result of bad storms. In Text 1, the writer states 'The storm came on slowly', while in Text 2 we learn 'Monday dawns a full gale'</li> <li>both texts use descriptive language to emphasise the fear being created in the dangerous situations the writers face. In Text 1, the writer is 'scared witless' and experiencing 'terror'. In Text 2, the writer suggests the seas might be part of Billy's 'every nightmare'</li> <li>both texts develop a building threat and sense of immense power and size in their descriptions of the seas. In Text 1, the writer describes the waves as being 'truly mountains', while in Text 2 the writer describes 'mammoth, white-streaked seas'</li> <li>both texts describe sailing vessels that are struggling to cope with the violent seas. In Text 1, the writer tells us that 'the bow vanished underwater'. In Text 2, we learn that the sea 'engulfs the bow'</li> <li>both texts personify the violence of the seas in a similar way as the storms threaten survival. In Text 1, the writer states that the constant battering of the seas had left him feeling as if he had been 'pummelled by a great fist'. In Text 2, we have a similar description of 'whitewater coming at it like a big wet fist'.</li> </ul> <p><b>Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:</b></p> <ul style="list-style-type: none"> <li>in Text 1, Pi is surviving in a lifeboat after his boat sank, as the writer states that the 'lifeboat started sliding' down the waves. In Text 2, Billy is struggling to survive in the seas in his boat, the writer informing us that</li> </ul>

the *Andrea Gail* is being hit by the growing waves but is still afloat

- Text 1 has a sense of Pi not being in control, of him being at the mercy of the sea with no way to make any difference to his situation: 'into the night, we went up and down, up and down'. Text 2 suggests that Billy still has some say in what will happen although the situation is getting worse: 'Billy must fight the wheel to keep from broaching'
- Text 1 is written in the first person, building an urgency and immediacy as the reader experiences the dire situation through the eyes of the writer: 'I felt death was upon us'. In contrast, in Text 2, the writer uses the third-person perspective, creating a tone similar to a report as the reader observes from a distance the experiences of Billy and his crew: 'Billy's choices have just ratcheted down a notch'
- Text 1 uses language that suggests the writer is not familiar with the seas, and uses words and phrases suggesting an emotional response to the dangerous situation: 'sinking in a most stomach-sickening way'. In contrast, Text 2 suggests people experienced with seas and the technical aspects of sailing, with numerous mentions of, for example, wind speed: 'average windspeed is forty knots'.

Accept any other reasonable points.

## Question 6

Level	Mark	<b>AO3 descriptor</b> <b>Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</b>
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"><li>Comparison between the texts is limited.</li><li>Description of writers' ideas and perspectives, including theme, language and/or structure.</li><li>The use of references from texts is limited.</li></ul>
Level 2	4–6	<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 across both texts is valid, but not developed.</li></ul>
Level 3	7–10	<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 across both texts is appropriate and relevant to the points being made.</li></ul>
Level 4	11–13	<ul style="list-style-type: none"><li>The response considers a wide range of comparisons between the texts.</li><li>Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li><li>References are balanced across both texts and fully support the points being made.</li></ul>
Level 5	14–16	<ul style="list-style-type: none"><li>The response considers a varied and comprehensive range of comparisons between the texts.</li><li>Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts.</li><li>References are balanced across both texts, they are discriminating, and clarify the points being made.</li></ul>

## Section B: Writing

Question number	Indicative content
7	<p><b>A05 (24 marks), A06 (16 marks)</b></p> <p><b>Purpose:</b> to write a real or imagined piece using the opening line provided. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• describe an event or time that is worrying or creating anxiety</li><li>• explain what the situation was and who was involved</li><li>• include details about the events and outcomes</li><li>• make reference to the ideas mentioned in the unseen texts, for example bad weather, surviving, being at sea.</li></ul> <p>Accept any other reasonable points.</p>

Question number	Indicative content
8	<p><b>A05 (24 marks), A06 (16 marks)</b></p> <p><b>Purpose:</b> to write a real or imagined piece about a time you, or someone you know, was affected by the weather. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• include what the weather event was</li> <li>• describe what effect the weather had</li> <li>• include the emotions of the narrator at the time</li> <li>• describe the emotions of other people/characters involved</li> <li>• explain how the weather event ended.</li> </ul> <p>NB: candidates do not have to use the images provided, and candidates should not be penalised for not using these images or ideas from them.</p> <p>Do not credit simple descriptions of the given images that do not address the requirements of the question.</p> <p>Accept any other reasonable points.</p>

**AO5:**

- Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.
- Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level	Mark	The candidate:
	0	No rewardable material
<b>Level 1</b>	1–4	<ul style="list-style-type: none"><li>• Limited ability to communicate clearly, effectively and imaginatively.</li><li>• Offers a basic response, with audience and/or purpose not fully established.</li><li>• Expresses information and ideas, with limited use of structural and grammatical features.</li></ul>
<b>Level 2</b>	5–9	<ul style="list-style-type: none"><li>• Some ability to communicate clearly, effectively and imaginatively.</li><li>• Shows an awareness of audience and purpose, with straightforward use of tone, style and register.</li><li>• Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.</li></ul>
<b>Level 3</b>	10–14	<ul style="list-style-type: none"><li>• Clear ability to communicate clearly, effectively and imaginatively.</li><li>• Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register.</li><li>• Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.</li></ul>
<b>Level 4</b>	15–19	<ul style="list-style-type: none"><li>• Secure ability to communicate clearly, effectively and imaginatively.</li><li>• Organises material for particular effect, with effective use of tone, style and register.</li><li>• Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.</li></ul>

<b>Level 5</b>	20-24	<ul style="list-style-type: none"> <li>• Sophisticated ability to communicate clearly, effectively and imaginatively.</li> <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>
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**AO6:**

**Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.**

Level	Mark	The candidate:
	0	No rewardable material.
<b>Level 1</b>	1-4	<ul style="list-style-type: none"> <li>• Limited ability to write for clarity, purpose and effect.</li> <li>• Uses basic vocabulary, often misspelled</li> <li>• Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
<b>Level 2</b>	5-7	<ul style="list-style-type: none"> <li>• Some ability to write for clarity, purpose and effect.</li> <li>• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants.</li> <li>• Uses punctuation with control, creating a range of sentence structures, including coordination and subordination.</li> </ul>
<b>Level 3</b>	8-10	<ul style="list-style-type: none"> <li>• Sound ability to write for clarity, purpose and effect.</li> <li>• Uses a varied vocabulary and spells words containing irregular patterns correctly.</li> <li>• Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect.</li> </ul>
<b>Level 4</b>	11-13	<ul style="list-style-type: none"> <li>• Secure ability to write for clarity, purpose and effect.</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>	14-16	<ul style="list-style-type: none"> <li>• Sophisticated ability to write for clarity, purpose and effect.</li> <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>