Mark Scheme (Results)

Summer 2023

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

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.

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
Total for Paper 2		**80**	**8**	**16**	**16**	**0**	**24**	**16**

*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	**AO1** (identify explicit information and ideas) Accept any one thing that shows what the narrator thinks will happen, from the given lines. Quotations and own words are acceptable. Candidates may identify the following things: • she would hold the trophy / 'I could almost feel the cold, glinting silverware under my fingers' (1) • there would be no more disappointment (1) • they would win / 'No second place this time' (1) • they would lift the trophy (1) • Manchester City would have nothing to play for (1) • it would be a 'routine win' (1) • 'I would score' (1) • 'I would win' (1) • 'I would lift the trophy' (1). Accept any other reasonable points.	**(1)**

Question number	Indicative content
2	**AO2 (6 marks)** Reward responses that explain how the writer uses language to present what happens after the whistle blows in the given extract. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** • some abbreviated, idiomatic phrases create a tone of informality and urgency, as if to give the full phrase would take time the writer does not have: 'to City', 'Our keeper' • the writer's use of the plural possessive pronoun 'our' creates a feeling of group ownership and a team working together against the opposition: 'our half', 'our goal', 'Our keeper' • nouns within the semantic field of sport are used to focus the reader on the action and specifics of the game: 'free kick', 'half', 'goal', 'keeper', 'scrum', 'midfielder', 'pitch' • the metaphor 'All eyes followed the ball' indicates to the reader that the attention of the players is very sharply focused and that they are single-minded in their determination. Metaphor is also used to describe Marie 'clutching her head in her white gloves', giving the reader a visual image of her reaction to the collision and the pain she is in • powerful verbs are used to indicate speed and action: 'stormed', 'leapt'. They are also used to show a lack of control and possible violence in the speed and power: 'barrelled', 'collided', 'plummeted' • alliteration is used to emphasise how active the goalkeeper is in the game and a disorderly feeling: 'stormed out of the scrum' • the adjective 'sickening' emphasises to the readers the horror of the noise, the 'crack' (onomatopoeia) that happens when the players collide, and the adjective 'broken' indicates the significance of the injury • the verbs used to describe the actions of the paramedics appear less significant and urgent than those of the players, which could indicate they were unprepared for the event: 'jogged on to', 'bundled' • the simile 'the news ran like a shiver through the team' is evocative of the emotional impact on them. A 'shiver' is usually a result of being cold, excited or frightened, and creates a negative tone. Accept any other reasonable points.

Question 2

Level	Mark	AO2 descriptor **Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology**
	0	No rewardable material.
Level 1	1–2	• Comment on the text and on the language used. • The use of references is valid, but not developed. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	• Explanation of the text and how language is used. • The selection of references is generally appropriate and relevant to the points being made. • Some use of relevant subject terminology used to support explanation.
Level 3	5–6	• Analysis of the text and how language is used. • The selection of references is discriminating and clarifies the points being made. • Precise use of a range of relevant subject terminology to support analysis.

Question number	Answer	Mark
3	**AO1** (interpret implicit information and ideas) Accept any reasonable way that the writer suggests that Billy lacks interest in the football match from the extract. Candidates may identify one of the following ways that the writer suggests that Billy lacks interest in the football match: • 'Billy was giant-striding along the goal line' (1) • he is not looking at the match or the players as he is walking between the goal posts / counting his steps (1) • he had nothing to do for fourteen minutes and therefore lost interest (1) • he appears to make no attempt to save the goal / 'Billy watched it fly in' (1) • Mr Sugden says he is not making an effort or trying / "Make an effort, lad!" (1) • he thinks he cannot achieve what he is meant to be doing, 'What for, Sir, when I knew I couldn't save it?" (1). Accept any other reasonable responses implied by the text. Do not accept quotations alone that are not answering the question specifically.	**(1)**

Question number	Indicative content
4	**AO2 (10 marks)** Reward responses that analyse how the text uses language and structure to interest and engage the reader. Use of relevant subject terminology is rewardable when it is used to support points. **Responses may include the following points about the language of the text:** - the writer uses the style of a football commentary to open the extract and create a tone of a 'real' football match, although the two teams are only pretending to be these teams: "… And it's Manchester United v. Spurs in this vital fifth-round cup-tie" - the possessive pronoun 'his' demonstrates the power and control Mr Sugden has in the game: 'sucked his whistle and stared at his watch', 'his wrist', 'his left foot', 'his studs', 'His left winger'. Some terms of address indicate a tone of deference (or 'mock-deference') towards him, for example 'Mr', 'Sir' - a tone of anticipation is built at the start of the extract when the writer uses the verbs 'waiting' and 'twitch': 'waiting for the second finger to twitch back up to twelve' - a range of nouns contribute to a tone of action, competition and drama: nouns specific to the semantic field of sport are used to indicate the setting of the text, for example 'studs', 'touchline', 'goal line', 'penalty spot'. Nouns also indicate competition and teamwork, for example 'tackle', 'opponents', 'left winger', 'wingman'. Nouns specific to numbers are used to specify time and create a sense of pace within the text, for example the countdown '5 4 3 2', 'five and a bit', 'fourteen minutes' - verbs are used to show fast-paced, competitive play, for example verbs showing a range of movements happening in different directions: 'dropped', 'sidestepped', 'running', 'rolled', 'kicked', 'slithered'. Violent verbs demonstrate the nature of the competition, for example 'cut', 'kicked', 'shot', 'whipped', 'ricocheted'. Alliteration is also used to emphasise the action and pace of the match: 'started to sprint', 'slithered to a stop', 'falling, fouling' - the writer uses terms and phrases that are colloquial / dialect in order to create an authenticity in the setting and a realistic tone: 'Hey up', 'lad', 'wa' doin', 'Ar', 'get that ball fetched' - the writer demonstrates an enthusiastic, excited tone by using adverbs such as 'perfectly', 'flamboyantly', and creates a dramatic tone with the use of ''suddenly', 'only', 'seriously'. The drama is heightened with the use of the capitalised onomatopoeia 'WHOOSH' - the simile 'as fixed as buttons on a pinball machine' creates contrast between the first part of the match and the second, since the stillness becomes action. This is also seen in the use of the metaphor of the ball as 'a magnet, exerting the strongest pull on the players nearest to it, and still strong enough to activate the players farthest away'. It is as if the players have no control over their actions - the writer mixes metaphors by using images of science, 'nucleus of footballers', and drama, 'mere props to the play'. This demonstrates teamwork and the different roles the players take in the team. **Responses may include the following points about the structure of the text:** - the writer uses parenthesis to demonstrate the contrast between Mr Sugden, the teacher and referee, and 'Sugden', the player, showing the difficult position the pupils are put in by having him play: 'Mr Sugden (referee)', 'Sugden (player)'

- short sentences are used to reflect the drama of the match: 'He dropped his wrist and blew', 'Now they were all playing', 'No joke', 'No laughter' (repetition of the negative also creates a dramatic tone)
- these contrast with longer sentences structured into three parts, creating the pace of ongoing action at the beginning of the text: 'Anderson received the ball from him, sidestepped a tackle from Tibbut then cut it diagonally between two opponents into a space to his left', 'Sugden (player), running into this space, raised his left foot to trap it, but the ball rolled under his studs', 'Sugden heard him, looked at him, then kicked the ball hard along the ground towards him'
- exclamative commands are used by Mr Sugden to create a tone of power and control: ''Don't argue with me, lad!'', "Come on, Casper! Make an effort, lad!", "Well, try, then!", ''Get out! Get up that field!''
- questions are used to emphasise to the reader the difference between teacher and pupils and the difficulty they are in when he is also playing in the game: ''What do you think I am?'', "What do you think I wa' doin', standing still?", "What for, Sir, when I knew I couldn't save it?". The contrast between the questions, exclamations and negative tone used by the pupils and the exclamations and negative tone used by Mr Sugden demonstrates the frustration they feel with each other: "Hey up, Sir!", '"You should have been moving, lad", ''I couldn't save that, Sir", ''You could have tried"
- the writer uses speech to structurally replicate the playing of a match by two opposing sides, as Mr Sugden speaks, then the pupils answer back
- the listing of nouns and verbs towards the end of the extract, punctuated with a dash and commas, creates a tone of chaos and lack of control: 'A shot – blocked, a tackle, a scramble, falling, fouling, WHOOSH, Sugden shifted it out'
- the use of capitalisation by the writer creates a feeling of urgency or drama, as it suggests the words will be pronounced louder or faster: 'WHOOSH', "OUT", 'GOAL'.

Accept any other reasonable points.

Question 4

Level	Mark	AO2 descriptor **Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology**
	0	No rewardable material.
Level 1	1–2	• Limited comment on the text and on the language and/or structure used to interest and engage readers. • The use of references is limited. • Limited evidence of relevant subject terminology used to support comments.
Level 2	3–4	• General comment on the text and on the language and/or structure used to interest and engage readers. • The selection of references is valid, but not developed. • Some use of relevant subject terminology used to support explanation. **NB: candidates who only consider language or structure cannot achieve a mark beyond the top of Level 2**
Level 3	5–6	• Explanation of the text and how language and structure is used to interest and engage readers. • The selection of references is generally appropriate and relevant to the points being made. • Some use of relevant subject terminology used to support explanation.
Level 4	7–8	• Exploration of the text and how language and structure is used to interest and engage readers. • The selection of references is detailed, appropriate and fully supports the points being made. • Use of a range of relevant subject terminology to support exploration.
Level 5	9–10	• Analysis of how language and structure is used to interest and engage readers. • The selection of references is discriminating and clarifies the points being made. • Precise use of a range of relevant subject terminology to support analysis.

Question number	Answer
5	**AO1 (6 marks)** **Candidates must draw on BOTH texts to access marks.** Candidates must give three separate ways the football games are similar supported by evidence from both texts to access Level 3. Summaries may include the following similarities: • both games start with a whistle: 'A whistle blew' in Text 1 and in Text 2 'Mr Sugden (referee) sucked his whistle … and blew' • both games are described as important: in Text 1 it is a game that will 'wash away years of disappointment' and in Text 2 it is said to be a 'vital fifth-round cup-tie' • in both games winning is important: in Text 1 the writer says 'We were one point away from winning the league', and in Text 2 the writer says 'The winning goal suddenly became important' • in both games the players are very serious about what they are doing. In Text 1 the writer says, 'My gut fizzed in expectation', while in Text 2 the writer says 'positions were taken seriously' • both games appear to feature football teams from Manchester: in Text 1 it is 'Manchester City', while in Text 2 it is 'Manchester United' • the ball is at the centre of the game in both texts: in Text 1 the writer says 'All eyes followed the ball', and in Text 2 the ball is described as 'a magnet, exerting the strongest pull on the players nearest to it' • in both football games there are goals scored: in Text 1 'The ball bounced slowly at the edge of the box and somehow in over our keeper', 'A second gut punch within minutes of the first' and in Text 2 'GOAL!' • both games show goals missed: in Text 1 'their keeper emerged triumphant, clutching it in her gloves' and in Text 2 'but the ball hit his legs and ricocheted round the post' • there is a corner in both games: in Text 1 the writer says 'In the last minute, we took a corner', and in Text 2 'Corner!' Accept any other reasonable points.

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	AO1 descriptor Select and synthesise evidence from different texts
	0	No rewardable material.
Level 1	1–2	• Insufficient (less than three) or sufficient (three) but repetitive selection of similarities. • Limited synthesis of evidence from different texts. • Limited use of textual evidence to support synthesis.
Level 2	3–4	• Sufficient (three) and mostly distinct selection of similarities. • Clear synthesis of evidence from different texts. • Valid selection of textual evidence to support synthesis, but not fully developed and there may be an imbalance.
Level 3	5–6	• Sufficient (three) and fully distinct selection of similarities. • Precise synthesis of evidence from different texts. • Appropriate and relevant textual selection of evidence to support synthesis.

Question number	Indicative content
6	**AO3 (16 marks)** **Candidates must draw on BOTH texts to access marks.** Reward responses that compare how each writer presents ideas and perspectives about people who are part of a team. Candidates may have compared the following: • the differences between the people in the team • how individuals approach being part of a team • how the thoughts and feelings of the team members are presented • the different ways people respond to challenges • how experiences differ through the texts. **Responses may include the following similarities between the ideas and perspectives of the writers and how they are conveyed:** • both texts mention players in two different teams and show their passion in their sport: in Text 1 the writer says 'My gut fizzed in expectation', and in Text 2 it is noted that 'Both teams playing as units, and positions were taken seriously' • both texts demonstrate that potentially at least one player within the team feels that there is no point in playing: in Text 1 the writer says 'Way down in fifth place, Manchester City had nothing to play for', and in Text 2 "I couldn't save that, Sir … What for, Sir, when I knew I couldn't save it?" • both texts suggest that a win for the whole team is important, as in Text 1 the writer says 'We were one point away from winning the league' and in Text 2 the game is described as a 'vital fifth-round cup-tie' and Mr Sugden says "We're playing this game to win you know, lad" • both texts indicate people who want to 'make their mark' as part of the team: in Text 1 the writer says 'I would score, I would win, and I would lift the trophy', and in Text 2 it is Mr Sugden, even though he is the teacher - 'Sugden heard him, looked at him, then kicked the ball hard along the ground towards him' • both texts show the parts different people play in the team: in Text 1 'A sky-blue shirt raced down the wing and cut back to a striker', and in Text 2 'Anderson received the ball from him, sidestepped a tackle from Tibbut then cut it diagonally between two opponents into a space to his left'. **Responses may include the following differences of the ideas and perspectives of the writers and how they are conveyed:** • in Text 1 both football teams are made up of female players and in Text 2 the teams are made up of male players. In addition, the teams in Text 1 are all made up of professional players, while in Text 2 the teams are made up of school pupils and a teacher, where Mr Sugden acts as '(referee)' and '(player)', making the dynamic different • in Text 1 the team members are serious about their roles from the very start, as the writer says 'No second place this time', while in Text 2 the teams start out not taking the game seriously but then change their approach: 'The winning goal suddenly became important, no more laughter, no more joking, everybody working' Text 1 has a different perspective on the team to Text 2. Text 1 is written in the first person to bring a sense of expectation and urgency to the description of the game and a more specific, individual response to the team, while Text 2 uses the third person to create a sense of the readers as spectators watching the teams playing

		• in Text 1 there is an individual who feels the need to boost the morale of the team and lift them, as the writer says 'it would fall on me to stop the freefall into despair'. In Text 2, however, the writer indicates that the person who seemingly should be boosting the morale, the teacher, is actually undermining and criticising the players: ''You should have been moving, lad. You'd have caught it then'', ''Make an effort, lad!'' • Text 1 has more of a sense of the team working together than Text 2. The writer's tone in Text 1 shows the team working together, 'we would lift the trophy', 'We wrestled back control', while the tone in Text 2 demonstrates the divisions between the players, where one is the teacher: "Don't argue with me, lad!" and this impacts on the behaviour of the players, as 'For most of the game most of the boys had been as fixed as buttons on a pinball machine'. Accept any other reasonable points.

Question 6

Level	Mark	AO3 descriptor **Compare the writers' ideas and perspectives, as well as how these are conveyed, across two or more texts**
	0	No rewardable material.
Level 1	1–3	• Comparison between the texts is limited. • Description of writers' ideas and perspectives, including theme, language and/or structure. • The use of references from texts is limited.
Level 2	4–6	• The response considers obvious comparisons between the texts. • Comment on writers' ideas and perspectives, including theme, language and/or structure. • The selection of references across both texts is valid, but not developed.
Level 3	7–10	• The response considers a range of comparisons between the texts. • Explanation of writers' ideas and perspectives including theme, language and/or structure. • The selection of references across both texts is appropriate and relevant to the points being made.
Level 4	11–13	• The response considers a wide range of comparisons between the texts. • Exploration of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. • References are balanced across both texts and fully support the points being made.
Level 5	14–16	• The response considers a varied and comprehensive range of comparisons between the texts. • Analysis of writers' ideas and perspectives including how the theme, language and/or structure are used across the texts. • References are balanced across both texts, they are discriminating, and clarify the points being made.

Section B: Writing

Question number	Indicative content
7	**AO5 (24 marks), AO6 (16 marks)** **Purpose**: 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. **Audience**: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **Form**: 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. **Responses may:** • describe an event or time where something had to be planned • explain what the plan was and who was involved • include details of what went well because of the plan • explain what did not go well and why • make reference to the ideas mentioned in the unseen texts, for example winning a match, losing out, injury. Accept any other reasonable points.

Question number	Indicative content
8	**AO5 (24 marks), AO6 (16 marks)** **Purpose:** to write a real or imagined piece about a time you, or someone you know, watched an exciting event. This may involve a range of approaches, including: description, narrative, monologue and other literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **Form:** 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. **Responses may:** • include what the event was and where it took place • describe why it was exciting • include the emotions of the narrator at the event • describe the emotions of other people/characters involved • explain how the event ended. 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. Do not credit simple descriptions of the given images that do not address the requirements of the question. Accept any other reasonable points.

Level	Mark	AO5 descriptor **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**
	0	No rewardable material.
Level 1	1–4	• Limited ability to communicate clearly, effectively, and imaginatively. • Offers a basic response, with audience and/or purpose not fully established and limited use of tone, style and register. • Expresses information and ideas, with limited use of structural and grammatical features.
Level 2	5–9	• Some ability to communicate clearly, effectively, and imaginatively. • Shows an awareness of audience and purpose, with straightforward use of tone, style and register. • Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features.
Level 3	10–14	• Clear ability to communicate clearly, effectively, and imaginatively. • Selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register. • Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear.
Level 4	15–19	• Secure ability to communicate clearly, effectively, and imaginatively. • Organises material for particular effect, with effective use of tone, style and register. • Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text.
Level 5	20–24	• Sophisticated ability to communicate clearly, effectively, and imaginatively. • Shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register. • Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

Level	Mark	AO6 descriptor **Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation**
	0	No rewardable material.
Level 1	1–4	• Uses basic vocabulary, often misspelled. • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures. • Limited holistic use of grammatical features, such as vocabulary and/or spelling, for clarity, purpose and effect.
Level 2	5–7	• Writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. • Uses punctuation with control, creating a range of sentence structures, including coordination and subordination. • Some sound holistic use of grammatical features, such as vocabulary and spelling and/or punctuation, for clarity, purpose and effect.
Level 3	8–10	• Uses a varied vocabulary and spells words containing irregular patterns correctly. • Uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect. • Sound ability to write for clarity, purpose and effect.
Level 4	11–13	• Uses a wide, selective vocabulary with only occasional spelling errors. • Positions a range of punctuation for clarity, managing sentence structures for deliberate effect. • Secure holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.
Level 5	14–16	• Uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning. • Punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects. • Sophisticated holistic use of grammatical features, such as vocabulary, spelling, punctuation and syntax, for clarity, purpose and effect.