



---

# **GCSE MARKING SCHEME**

---

**SUMMER 2023**

**ENGLISH LANGUAGE - COMPONENT 1  
C700U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

# EDUQAS GCSE ENGLISH LANGUAGE – COMPONENT 1

## SUMMER 2023 MARK SCHEME

### Prior to on-screen marking

**The first priority is for you to become thoroughly familiar with the material on which the question paper is based.** Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

### Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

In terms of technical requirements, examiners participating will need a personal computer running on Windows Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e-marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

## Section A (40 marks)

### General Instructions

Where banded levels of response are given, descriptors have to be applied using the notion of 'best fit'. Fine tuning of the mark within a band will also be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others. Examiners should select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the text and reward credit as directed by the banded levels of response.

### Use of Pronouns

**Textual analysis:** When discussing another individual in the third person where gender or gender preference is unknown or undisclosed, WJEC expects consistent application of the gender agreement of the candidate's choice, for example, the discussion of a writer's craft could make reference to 'him/her' or 'they'.

**Narrative/Creative writing:** When writing about themselves, gender identification should not be an issue as they should be using first-person pronouns. If candidates choose to write in the third-person, they must be consistent in their pronoun choices, for example, use of 'they/them/xe/xhe' should not be seen as grammatically incorrect if the candidate is consistently using the chosen pronoun throughout their writing. Please be mindful of candidates' choices in assessing all work.

**Section A (40 marks)**

0	1
---	---

**Read lines 1–6.**

**List five things you learn about Lisa in these lines.**

**[5]**

(AO1 1a and b)

*This question tests the ability to identify explicit and implicit information and ideas.*

**Award one mark** for each point and/or inference identified by the candidate, **to a maximum of five:**

- she is the narrator's sister
- she is an artist/artistic
- she is not like other people
- she is two years younger than the narrator/her sister
- she was good at drawing from an early age/ likes it
- she lives in a world of her own, according to her mother
- she was the difficult one
- she had tantrums
- she got upset at things
- everyone made allowances for her

*No mark should be awarded for unabridged quotation of whole sentences.*

0 2

Read lines 7–14.

**What impressions does the writer create of Lisa’s mother in these lines? [5]**

**You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.**

(AO2 1a, c, and d)

*This question tests the ability to explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.*

Give 0 marks for responses where there is nothing worthy of credit.

Give 1 mark to those who make a very limited response.

Give 2 marks to those who identify some straightforward impressions of the character. Subject terminology may be used.

Give 3 marks to those who give some impressions of the character and use a range of evidence and language choice to support their answers. These responses may identify some relevant subject terminology, where appropriate.

Give 4 marks to those who give accurate impressions of the character and use a thorough range of evidence and language choice to support their answers. These answers may use relevant subject terminology, where appropriate.

Give 5 marks to those who make accurate and perceptive comments about the character and use a well-chosen range of evidence and language choice to support their answers. Subject terminology is used effectively, where appropriate.

Details candidates may explore or comment on could be:

- she is proud of Lisa ('thrilled to bits' when the teacher says she has artistic talent)
- she is caring
- she admires 'creative people'
- she seems to live out her frustrated ambitions through Lisa (she had wanted to be artistic but Lisa doing it was 'the next best thing, or better')
- she is prepared to make sacrifices to support Lisa (takes a job in a shop)
- she has some health problems (she has had asthma for years)
- she has no real qualifications
- she is a bit of a snob ('awkward' serving in a shop/makes a distinction between a delicatessen and a supermarket)
- she seems to favour Lisa over her other daughter

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

0 3

Read lines 15–33.

**In what ways does Lisa change when she goes to art college? How does the writer show these changes?** [10]

**You should write about:**

- what happens in these lines
- the writer’s use of language and structure

**You must refer to the text to support your answer, using relevant subject terminology where appropriate.**

(AO2 1a, b, c and d)

*This question tests the ability to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology where appropriate.*

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some changes in Lisa.

Give 3-4 marks to those who identify and give straightforward comments on some changes in Lisa. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explore the changes in Lisa in some detail and begin to show some understanding of how aspects such as language and the organisation of events are used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.

Give 7-8 marks to those who explore the changes in Lisa with some detail and insight and begin to analyse how language and the organisation of events are used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

Give 9-10 marks to those who make accurate and perceptive comments about the changes in Lisa and provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader. Subtleties of the writer’s technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- her appearance changes after one term at college (she looks 'weird')
- she seems unrecognisable/flamboyant (hair dyed red and black clothes with pop art stuck on)
- she is demanding/outgoing/selfish (spending a lot of money on 'plays and things', she 'needs' smarter clothes and more of them)
- she seems to be drifting away from her family (she has to travel for months to see paintings and architecture/she is away 'all summer')
- she changes her image again (blonde hair, leather clothes and expensive boots)
- she has always been 'difficult' but she becomes unpredictable (sometimes chatty and funny but sometimes bad-tempered and moody)
- she qualifies at art college (she gets whatever they get) but can't find a job she wants/she is hard to please/has an inflated sense of herself
- all of this is seen through the eyes of the narrator, or her mother
- the narrator is conventional/limited in outlook but also understanding
- the mother can see no wrong in Lisa (indulges and encourages her)
- the writer uses the textual details to show the changes in Lisa but the narrator's tone/voice are also used effectively ('she did come home for Christmas' seems to emphasise how infrequent her visits are)
- layers of detail build up the picture
- the focus is on **appearance** and **behaviour**

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.



0	4
---	---

Read lines 34–66

**What are the narrator’s thoughts and feelings in these lines? How does the writer show her thoughts and feelings?** [10]

***You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.***

(AO2 1a, c, and d)

*This question tests the ability to explain, comment on and analyse how writers use language to achieve effects and influence readers, using relevant subject terminology where appropriate.*

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who identify and begin to comment on some of the narrator’s thoughts and feelings.

Give 3-4 marks to those who identify and give straightforward comments on some of the narrator’s thoughts and feelings. These answers may simply identify some relevant subject terminology.

Give 5-6 marks to those who explore the narrator’s thoughts and feelings in some detail and begin to show some understanding of how language is used to achieve effects and influence the reader. These responses may begin to use relevant subject terminology accurately to support their comments, where appropriate.

Give 7-8 marks to those who explore the narrator’s thoughts and feelings with some detail and insight and begin to analyse how language is used to achieve effects and influence the reader. Relevant subject terminology is used accurately to support comments effectively, where appropriate.

Give 9-10 marks to those who explore the narrator’s thoughts and feelings thoroughly and perceptively and provide detailed analysis of how language is used to achieve effects and influence the reader. Subtleties of the writer’s technique are explored in relation to how the reader is influenced. Well-considered, accurate use of relevant subject terminology supports comments effectively, where appropriate.

Details candidates may explore or comment on could be:

- she thought she would go back to work as a teacher when her children went to school
- she thought her life was clearly mapped out ('following a clear path')
- she thinks that Lisa is 'fed up' living at home
- she accepts her mother giving up her bedroom and selling her wedding present to create a studio for Lisa (she seems to think nothing of it)
- she thinks Lisa's art is strange and incomprehensible (she paints 'funny things' of which the narrator 'can't make 'head or tail' )
- she thinks it is her own fault that she doesn't understand/appreciate Lisa's art as she is 'not experienced in things like that')
- she thinks it is 'sad' that Lisa does less and less painting
- she thinks Bella Sims' gallery is 'real art'
- she is 'thrilled' and moved to tears when Bella exhibits Lisa's work
- she thinks Bella is 'posh' and rather intimidating
- she thinks Melvyn is 'creative' but not a 'real artist' because he only teaches design
- she feels pleased when Lisa and Melvyn decide to marry
- she thinks Melvyn is 'nice'
- she thinks being a child-minder for Lisa is not a problem as 'an extra one' doesn't make much difference (she accepts Lisa's argument quite calmly)
- but she thinks it is a 'strain' having to look after four young children after Lisa has Jason

This is not a checklist and the question must be marked in levels of response. Look for and reward valid alternatives.

0	5
---	---

To answer this question read lines 67-78 and consider the passage as a whole.

“The narrator and her mother are totally unaware of what Lisa is really like.”

To what extent do you agree with this statement? [10]

You should write about:

- your thoughts and feelings about how the narrator and her mother are presented in lines 67–68 and the passage as a whole
- how the writer has created these thoughts and feelings

You must refer to the text to support your answer.

(AO4)

*This question tests the ability to evaluate texts critically and support this with appropriate textual reference.*

Give 0 marks for responses where there is nothing worthy of credit.

Give 1-2 marks to those who express a simple personal opinion with linked, basic textual reference.

Give 3-4 marks to those who give a personal opinion supported by straightforward textual references. These responses will show limited interaction with the text as a whole and/or how the writer has created thoughts and feelings.

Give 5-6 marks to those who give an evaluation of the text and its effects, supported by appropriate textual references. These responses will show some critical awareness of the text as a whole and how the writer has created thoughts and feelings.

Give 7-8 marks to those who give a critical evaluation of the text and its effects, supported by well-selected textual references. These responses will show critical awareness and clear engagement with the text. They will also explore how the writer has created thoughts and feelings.

Give 9-10 marks to those who give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful textual references. These responses will show engagement and involvement, where candidates take an overview to make accurate and perceptive comments on the text as a whole. They will also explore how the writer has created thoughts and feelings with insight.

Areas for possible evaluation:

- in the opening paragraph the mother makes ‘allowances’ for Lisa’s ‘difficult’ behaviour and tantrums because she is ‘artistic’
- the narrator adds ‘we all did’
- the mother takes a menial job to help Lisa realise her artistic ambitions
- the narrator and her mother do not question Lisa’s ‘need’ for clothes and travel
- the mother sees her moods and bad-temper just as something you have to expect from someone artistic
- Lisa is not blamed for rejecting good jobs (the mother says ‘can you blame her?’)
- the tone of ‘what a waste of her talents’ and ‘it’s ridiculous’ reveal the mother’s attitude as she justifies Lisa
- the mother gives up her bedroom and sells her silver tea set (a wedding present) to pay for a studio for Lisa with no complaint or criticism from the narrator
- the narrator finds Lisa’s ‘work’ incomprehensible but blames her own ignorance
- the narrator and the mother don’t enjoy the exhibition party and seem to be ignored/humiliated
- the narrator does say she didn’t enjoy it much but Lisa has a good time, and meets Melvyn, so that compensates
- Lisa uses the narrator as a convenient child-minder but there is only the merest hint that this is in any way unreasonable (it was a ‘strain’)
- as Lisa approaches forty, after an unsettled life, the narrator still says it doesn’t seem right that Lisa’s life is behind her
- the mother remains blissfully unaware of Lisa’s shortcomings and failures
- she continues to make excuses for her, convinced that the freedom to express herself was all that mattered
- when the narrator does not answer and then does so uncertainly, there is perhaps a hint that the penny has finally dropped

Overview

- the narrator and her mother are blinded by Lisa’s ‘artistic talents’
- they make sacrifices for her
- they make excuses for her
- they allow themselves to be exploited

The key to this question is the ability to sustain a coherent stance. The best answers should engage with the concept of the unreliable narrator.

## COMPONENT 1

### ASSESSMENT OBJECTIVE WEIGHTINGS

	AO1%	AO2%	AO3%	AO4%	AO5%	AO6%	Total %
<b>Component 1</b>	2.5	12.5	0	5	12	8	40

#### Section B (40 marks)

The following descriptors have to be applied using the notion of 'best-fit' and there is no intention to create a hierarchy of writing styles or content. The band descriptor that most closely describes the quality of the work should be selected:

- where the candidate's work convincingly meets the statement, the highest mark should be awarded;
- where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded;
- where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark (s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

The candidates themselves set the level of difficulty in terms of the choice of content, form and structure as well as in use of language. Successful execution must be considered in relation to ambition; individual interpretations should be judged on their writing merits.

We cannot be too rigid in our suggestions about the length of answers, but responses which are very short will be self-penalising. Be prepared for the unexpected approach.

The total mark for Section B (/40) will be given by awarding two marks:

- communication and organisation (24 marks);
- vocabulary, sentence structure, spelling, punctuation (16 marks)

***It is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s). Fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.***

AO5 (60% of the marks available):

- 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

AO6 (40% of the marks available):

Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. This requirement must constitute 20% of the marks for each specification as a whole.

	<b>AO5 Communication and organisation</b>  <i>24 marks</i>	<b>AO6 Vocabulary, sentence structure, spelling and punctuation</b>  <i>16 marks</i>
<b>Band 5</b>	<b>20-24 marks</b> <ul style="list-style-type: none"> <li>the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination)</li> <li>the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader's interest)</li> <li>structure and grammatical features are used ambitiously to give the writing cohesion and coherence</li> <li>communication is ambitious and consistently conveys precise meaning</li> </ul>	<b>14-16 marks</b> <ul style="list-style-type: none"> <li>there is appropriate and effective variation of sentence structures</li> <li>virtually all sentence construction is controlled and accurate</li> <li>a range of punctuation is used confidently and accurately</li> <li>virtually all spelling, including that of complex irregular words, is correct</li> <li>control of tense and agreement is totally secure</li> <li>a wide range of appropriate, ambitious vocabulary is used to create effect or convey precise meaning</li> </ul>
<b>Band 4</b>	<b>15-19 marks</b> <ul style="list-style-type: none"> <li>the writing is clearly controlled and coherent (plot and characterisation show convincing detail and some originality and imagination)</li> <li>the writing is clearly organised (narrative is purposefully shaped and developed)</li> <li>structure and grammatical features are used accurately to support cohesion and coherence</li> <li>communication shows some ambition and conveys precise meaning</li> </ul>	<b>11-13 marks</b> <ul style="list-style-type: none"> <li>sentence structure is varied to achieve particular effects</li> <li>control of sentence construction is secure</li> <li>a range of punctuation is used accurately</li> <li>spelling, including that of irregular words, is secure</li> <li>control of tense and agreement is secure</li> <li>vocabulary is ambitious and used with precision</li> </ul>
<b>Band 3</b>	<b>10-14 marks</b> <ul style="list-style-type: none"> <li>the writing is mostly controlled and coherent (plot and characterisation show some detail and development)</li> <li>the writing is organised (narrative has shape and direction)</li> <li>structure and grammatical features are used with some accuracy to convey meaning</li> <li>communication is clear but limited in ambition</li> </ul>	<b>7-10 marks</b> <ul style="list-style-type: none"> <li>there is variety in sentence structure</li> <li>control of sentence construction is mostly secure</li> <li>a range of punctuation is used, mostly accurately</li> <li>most spelling, including that of irregular words, is correct</li> <li>control of tense and agreement is mostly secure</li> <li>vocabulary is beginning to develop and is used with some precision</li> </ul>
<b>Band 2</b>	<b>5-9 marks</b> <ul style="list-style-type: none"> <li>there is some control and coherence (some control of plot and characterisation)</li> <li>there is some organisation (narrative is beginning to have some shape and development)</li> <li>structure and grammatical features are used to convey meaning</li> <li>communication is limited but clear</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>some variety of sentence structure</li> <li>there is some control of sentence construction</li> <li>some control of a range of punctuation</li> <li>the spelling is usually accurate</li> <li>control of tense and agreement is generally secure</li> <li>there is some range of vocabulary</li> </ul>
<b>Band 1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>there is basic control and coherence (a basic sense of plot and characterisation)</li> <li>there is basic organisation (paragraphs may be used to show obvious divisions)</li> <li>there is some use of structure and grammatical features to convey meaning</li> <li>communication is limited but some meaning is conveyed</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>limited range of sentence structure</li> <li>control of sentence construction is limited</li> <li>there is some attempt to use punctuation</li> <li>some spelling is accurate</li> <li>control of tense and agreement is limited</li> <li>limited range of vocabulary</li> </ul>
	<b>0 marks:</b> nothing worthy of credit	<b>0 marks:</b> nothing worthy of credit

## **Narrative Writing Additional task-specific guidance**

Successful answers **may** be characterised by some of the following features:

### **Communication and organisation (AO5)**

- a clear and coherent perspective (first or third person)
- content is relevant
- content is sustained and coherent and possibly imaginative
- a clear sense of direction and structure
- an evident sense of cohesion with material linked effectively
- appropriate and well-selected details give substance to the narrative
- details are observed closely and precisely
- close observation of the behaviour and emotions of characters
- convincing use of dialogue to develop plot and characterisation
- some development of reflection on what is experienced or observed by the narrator
- consistent awareness of the reader
- establishing a relationship with the reader/engaging the reader via devices such as asides, statements, questions, humour, a distinctive voice etc...

### **Vocabulary, sentence structure, spelling and punctuation (AO6)**

- expression is clear, fluent and controlled (the best answers will show ambition and sophistication in expression as well as a high degree of accuracy)
- there are few, if any errors (no more than a sprinkling of mistakes)
- tenses are consistent
- vocabulary is used precisely and appropriately to convey meaning
- punctuation is used accurately and appropriately (and unobtrusively)

Less successful answers **may** be characterised by some of the following features:

### **Communication and Organisation (AO5)**

- content is thin and/or brief (lacking substance and scope)
- content is unconvincing and implausible in development
- content has little or no relevance to title (any link is forced or tenuous)
- uncertain sense of perspective (moves from first to third person or vice-versa)
- insecure sense of structure/direction and uncertain or even random sequencing (for example, an uneasy sense of chronology)
- a tendency for details to be handled in isolation with limited sense of substance or cohesion
- physical details described in a generalised, formulaic manner with little development
- general rather than specific description of characters and a tendency to use unconvincing stereotypes
- limited or inappropriate use of dialogue
- limited development of what is observed
- very limited awareness of the reader

### **Vocabulary, sentence structure, spelling and punctuation (AO6)**

- expression/phrasing lacks fluency and clarity (a tendency to be awkward and limited)
- errors are basic and/or numerous
- tenses are inconsistent
- vocabulary is limited or used inappropriately
- meaning is not always clear or precise

## COMPONENT 1

### ASSESSMENT OBJECTIVE WEIGHTINGS

	AO1%	AO2%	AO3%	AO4%	AO5%	AO6%	Total %
Component 1	2.5	12.5	0	5	12	8	40

Assessment Objective		Strands	Elements
AO1	Identify and interpret explicit and implicit information and ideas	<b>1 – Identify and interpret explicit and implicit information and ideas</b>	1a – Identify explicit information
			1b – Identify explicit ideas
			1c – Interpret implicit information
	Select and synthesise evidence from different text	<b>2 – Select and synthesise evidence from different texts</b>	1d – Interpret implicit ideas
			2a – Select evidence from different texts
			2b – Synthesise evidence from different texts

Assessment Objective		Strands	Elements
AO2	<b>Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</b>	N/A	1a – Comment on, explain and analyse how writers use language, using relevant subject terminology to support their views
			1b – Comment on, explain and analyse how writers use structure, using relevant subject terminology to support their views
			1c – Comment on, explain and analyse how writers achieve effects, using relevant subject terminology to support their views
			1d – Comment on, explain and analyse how writers influence readers, using relevant subject terminology to support their views

Assessment Objective		Strands	Elements
AO4	<b>Evaluate texts critically and support this with appropriate textual references</b>	N/A	<i>The AO is a single element</i>



<b>Assessment Objective</b>		<b>Strands</b>	<b>Elements</b>
<b>A05</b>	<b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b>	<b>1 – Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b>	1a – [Write] for different forms, purposes and audiences
			1b – Communicate clearly, effectively and imaginatively
			1c – Select and adapt tone, style and register
	<b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b>	<b>2 – Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b>	2a – Organise information and ideas
			2b – Use structural and grammatical features
			2c – [Write] to support coherence and cohesion of texts

	<b>Assessment Objective</b>	<b>Strands</b>	<b>Elements</b>
<b>A06</b>	<b>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</b>	<b>N/A</b>	<i>The AO is a single element</i>