



# Mark Scheme (Results)

November 2022

Pearson Edexcel Level 1/Level 2 GCSE (9-1)  
in English Language (1EN0)

PAPER 2: Non-fiction and Transactional  
Writing

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

## Specific Marking Guidance

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used.

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- Indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer.
- It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

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

- Examiners should first decide which descriptor most closely matches the answer and place it in that level. The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- In cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to the descriptors in that level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

## Paper 2 Mark Scheme

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

Component	Assessment Objectives					Total marks	
	A01	A02	A03	A04	A05	A06	
Component 2 – Non-fiction and Transactional Writing							
Question 1	2						2
Question 2	2						2
Question 3		15					15
Question 4	1						1
Question 5	1						1
Question 6				15			15
Question 7a	6						6
Question 7b			14				14
Question 8 or 9					24	16	40

### Section A: Reading

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas</b>	Mark
<b>1</b>	<p>Accept any <b>two</b> of the following answers, based on lines 6-9:</p> <p><i>Obviously she was much puzzled that you were not there and looked inside the lorry, calling. However, she soon settled down into the usual routine, except that she absolutely refused to leave the camp for a walk. She would go to the studio in the morning and spend the whole day there with me.</i></p> <ul style="list-style-type: none"> <li>• (was much) puzzled (1)</li> <li>• looked (inside the lorry) (1)</li> <li>• calling (1)</li> <li>• settled down (into the usual routine) (1)</li> <li>• (she absolutely) refused to leave the camp (for a walk) (1)</li> <li>• go into the studio (in the morning) (1)</li> <li>• spend the whole day there (with me) (1)</li> </ul>	<b>(2)</b>

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas</b>	Mark
<b>2</b>	<p>Accept any reasonable answer, based on lines 28-32. <b>Quotations and candidate's own words are acceptable.</b></p> <p><i>A quarter of an hour later she suddenly appeared from across the river, looking very fit with plenty of flesh on her bones. She must have killed at least once since I left her eleven days before. She gave me a tremendous welcome. She had some scars, probably caused in the struggle with her last kill, but they were superficial and had hardly penetrated the skin.</i></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Elsa appeared after 15 minutes / a quarter of an hour (1)</li> <li>• Elsa appears from across the river (1)</li> <li>• 'she suddenly appeared'</li> <li>• 'looking very fit' (1)</li> <li>• 'plenty of flesh on her bones' / she looks as if she has put weight on (1)</li> <li>• 'she had some scars' (1)</li> <li>• the wounds were not deep (1)</li> <li>• the injuries 'had hardly penetrated the skin' (1)</li> </ul>	<b>(2)</b>

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

Question Number	Indicative content
3	<p>Reward responses that analyse how the text uses language and structure to interest and engage the reader.</p> <p>Responses may include the following points about the <b>language</b> of the text:</p> <ul style="list-style-type: none"> <li>• the writer begins the extract with the pronoun 'I', identifying the letters as personal, and does not identify Elsa other than using her name, showing that the reader knows her</li> <li>• colloquialism and idiom are used to show that although they are going through a specific process, it is personal to them: 'get off', 'As usual', 'go off', 'rather full of beans', 'In fact'</li> <li>• references to time identify the dates and times the writer sees Elsa, in order to specify the success of detaching the bond she has with him: 'on the evening of the 25th', 'I left Elsa on Tuesday', 'on the 14th', 'Next morning at dawn', 'eleven days before'</li> <li>• the writer's descriptions of Elsa's physical state are used to emphasise her adjusting to and becoming accustomed to being in the wild: 'She was looking fit, but thin and hungry', 'looking very fit with plenty of flesh on her bones'</li> <li>• the contrast between the permanent natural environment and the temporary human camp is emphasised through the writer's descriptions: 'from across the river', 'the large water pool', 'top of the ridge', 'along the sand', 'once into a thornbush!' contrasted with 'heard the lorry', 'the camp', 'the studio', 'my tent'</li> <li>• language is used to infer Elsa's actions and what she is thinking and feeling: 'She must have heard the lorry', 'Her friend', 'she seems to accept him', 'She must have killed at least once', 'probably makes it easier for Elsa to hunt', 'I think she is becoming more independent and does not mind being left alone'</li> <li>• adverbs are used to create interest in and emphasis on Elsa's feelings and actions: 'Obviously', 'absolutely', 'quite', 'solemnly', 'suddenly'</li> <li>• the writer uses description to show Elsa's animal nature, for example 'she would not let anyone go near it and was quite fierce', 'ambushed the elephant', 'She must have killed at least once', 'She had some scars, probably caused in the struggle with her last kill', 'probably makes it easier for Elsa to hunt'</li> <li>• contrastingly, the writer also uses anthropomorphism to show Elsa's human-like behaviour: 'she made a great fuss of me', 'she was much puzzled that you were not there', 'solemnly walked ahead to the tent', 'she knew at once that I was going to leave her and adopted the same aloof manner and would not look at me', 'She gave me a tremendous welcome', 'it was a bit crowded at night with Elsa in it as well, but she behaved very well'</li> <li>• the writer uses language to show Elsa's strength: 'ambushed the elephant', 'must have killed at least once', 'twice knocked me over'</li> <li>• Elsa's dependent nature is shown in descriptions of her as almost child-like: 'did not mind my cutting it up', 'I said, 'Elsa, time to go home'', 'she knew at once that I was going to leave her', 'she would wake me up several times at night'.</li> </ul>

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

- the extract is structured as diary entries although these are letters, which shows how important the dates and timeline are in terms of Elsa's return to the wild
- the extract moves from Elsa being dependent at the start, 'thin and hungry', 'she absolutely refused to leave the camp', 'she knew at once that I was going to leave her' to her becoming more independent towards the end: 'looking very fit with plenty of flesh on her bones...must have killed at least once'
- the writer uses short statements which are almost repetitive, to show factual information he feels his wife will want to know. It is almost a scientific record of an experiment: 'I was able to get off to see Elsa', 'I left Elsa', 'I went again to visit Elsa'
- the writer frequently starts sentences with 'She', showing that Elsa's activity is of the greatest importance to the reader: 'She must have', 'She would go', 'She waited', 'She gave me'
- the writer uses some incomplete sentences, almost as if he is jotting notes on a science project: 'Still no sign of her contacting lions', 'Went as far as the large water pool', 'Still no signs'
- the repetition of 'Still no' creates a feeling of foreboding that this return to the wild will not be successful: 'Still no signs of her being in contact with wild lions'
- the writer uses exclamations towards the end of the extract which suggests more of a positive tone: 'once into a thornbush!', 'she behaved very well!'
- the final description leaves the reader with a sense of anticipation about the success of the release as it tentatively suggests independence: 'In fact, I think she is becoming more independent and does not mind being left alone.'

**(15 marks)**



<b>Level</b>	<b>Mark</b>	<b>A02: 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>
	0	No rewardable material.
<b>Level 1</b>	1-3	<ul style="list-style-type: none"> <li>Limited comment on the text.</li> <li>Identification of the language and/or structure used to achieve effects and influence readers.</li> <li>The use of references is limited.</li> </ul>
<b>Level 2</b>	4-6	<ul style="list-style-type: none"> <li>Comment on the text.</li> <li>Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</li> <li>The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 2 if only language OR structure has been considered.</b></p>
<b>Level 3</b>	7-9	<ul style="list-style-type: none"> <li>Explanation of the text.</li> <li>Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</li> <li>The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10-12	<ul style="list-style-type: none"> <li>Exploration of the text.</li> <li>Exploration of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features.</li> <li>The selection of references is detailed, appropriate and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13-15	<ul style="list-style-type: none"> <li>Analysis of the text.</li> <li>Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features.</li> <li>The selection of references is discriminating and clarifies the points being made.</li> </ul>

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas</b>	Mark
<b>4</b>	<p>Accept any reasonable answer, based on lines 4-8.  <b>Quotations and candidate's own words are acceptable.</b></p> <p><i>A crew based in the Antarctic for Dynasties, the new BBC One series, found the birds trapped in a gully* as a storm raged around them.</i></p> <p><i>After being moved to tears by the plight** of one chick that died as it tried to get out of the ravine, the team dug a ramp in the snow that allowed the surviving penguins to walk to safety.</i></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• they found trapped birds/chicks/penguins (1)</li> <li>• they cried (as they were moved by the sight) (1)</li> <li>• 'dug a ramp in the snow' (1)</li> <li>• they helped the 'surviving penguins to walk to safety' (helped them) (1)</li> </ul>	<b>(1)</b>

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas</b>	Mark
<b>5</b>	<p>Accept any reasonable answer, based on lines 20-22.  <b>Quotations and candidate's own words are acceptable.</b></p> <p><i>'No hands were laid on these animals. 'Intervention' is quite a strong word. Really, all they did was make some cuts in the ice so that if the birds wanted to they could get a grip and escape the gully with their chicks still on their feet.'</i></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• he believes that "No hands were laid on these animals" (1)</li> <li>• he thinks that what they did was not "'Intervention'" (1)</li> <li>• "all they did was make some cuts in the ice" (1)</li> <li>• they let the birds/penguins choose to escape (1)</li> <li>• they helped the birds/penguins "escape the gully with their chicks still on their feet" (1)</li> </ul>	<b>(1)</b>

Question Number	Indicative content
6	<p>Reward responses that evaluate how successfully the writer shows the importance of helping out.</p> <p><b>References to writer’s techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</b></p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the extract starts with the idea that helping out has to be defended, which makes it difficult for the reader to see positivity as it suggests that helping out is wrong: ‘The BBC’s Natural History Unit has defended a camera crew’</li> <li>• the opening and ending of the extract are focused on the theme of rules and breaking them, which contradicts the idea that helping out is important: ‘broke the golden rule of wildlife film-making’, “always exceptions’ to the rule’, “But the rule is”</li> <li>• the idea of life-saving shows the most significant thing that helping out can do, make a difference between life and death: ‘stepping in to save some penguins from freezing to death with their chicks’; foregrounding this in the text successfully shows the importance of helping out</li> <li>• in the text helping out is in the context of television shows, which limits the effectiveness of the focus on the importance of helping out as it narrows the scope and shows unusual circumstances: ‘Dynasties, the new BBC One series’, ‘the BBC’s 2013 series, Africa’, ‘Our Planet for Netflix’</li> <li>• the passion people have for helping out is shown by using language that shows emotion, danger, life and death, heightening its importance: ‘save’, ‘freezing to death’, ‘trapped’, ‘raged’, ‘moved to tears’, ‘died’, ‘surviving’, ‘starved to death’, ‘kill the cubs’</li> <li>• the views of experts who support the importance of helping out create confidence in the reader that it is the right thing to do: ‘Mike Gunton, head of the Natural History Unit’, ‘Mr Gunton said he discussed the episode with Sir David, who said he would have done the same thing had he been there’</li> <li>• the focus on the idea that film crews should not help out is useful to help the reader understand why it is significant and unusual when it happens: ‘broke the golden rule of wildlife film-making’, “Normally you don’t interfere, you can’t interfere, you wouldn’t interfere, because of all sorts of consequences”</li> <li>• the writer’s positivity about the impact people have when they help out, ‘allowed the surviving penguins to walk to safety’, contrasts with the more frequent examples of when people did not help out, showing that not intervening is perhaps more important: “you would probably be changing the dynamics of the natural system or you might be depriving something of food”, “You’re just prolonging the inevitable”, “One animal is another animal’s meal”</li> <li>• the writer repeatedly links not intervening and helping out, which helps the reader to understand the close connection between them: “That’s a perfect example of when you would not intervene”, “All of us...have witnessed a predator and prey scenario where we could have intervened”</li> <li>• the writer explores the idea that the circumstances are important in deciding when to help out: “But in this particular situation none of those things applied”, “That’s a perfect example of when you would not intervene”, “The situation with the emperor penguins is pretty unique”</li> <li>• this is emphasised through the final quotation from Alastair Fothergill, which is effective in clarifying for the reader that the circumstances are important in deciding when to help out: “The situation with the emperor penguins is pretty unique and almost the exception that proves the rule.”</li> </ul> <p style="text-align: right;"><b>(15 marks)</b></p>

Level	Mark	<b>A04: Evaluate texts critically and support this with appropriate textual reference</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>• Description of ideas, events, themes or settings.</li> <li>• Limited assertions are offered about the text.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• Comment on ideas, events, themes or settings.</li> <li>• Straightforward opinions with limited judgements are offered about the text.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>• Explanation of ideas, events, themes or settings.</li> <li>• Informed judgement is offered about the text.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>• Analysis of ideas, events, themes or settings.</li> <li>• Well-informed and developed critical judgement is offered about the text.</li> <li>• The selection of references is appropriate, detailed and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>• Evaluation of ideas, events, themes or settings.</li> <li>• There is a sustained and detached critical overview and judgement about the text.</li> <li>• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.</li> </ul>

Question Number	Indicative content	
<b>7(a)</b>	<p><b>Candidates must draw on BOTH texts to access marks.</b></p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• both texts include wild animals that need to find their own food, shelter and water: in Text 1 it is a lioness, and in Text 2 there are penguins, an elephant calf, a female cheetah and hyenas</li> <li>• both texts show animals in natural habitats: in Text 1 'The country is very dry, which probably makes it easier for Elsa to hunt, as everything has to come to the river to drink', and in Text 2 the penguins are 'in the Antarctic', and in 'Africa, an elephant calf starved to death in a drought'</li> <li>• in both texts animals are supported by humans: in Text 1 George Adamson 'brought her meat on Sunday morning', and in Text 2 the penguins are saved 'from freezing to death with their chicks'</li> <li>• humans experience emotions about the animals in both texts. In Text 1 Adamson is attuned to Elsa's emotions, 'she knew at once that I was going to leave her and adopted the same aloof manner and would not look at me', and in Text 2 the team were 'moved to tears by the plight of one chick', while another "couldn't help being emotionally attached"</li> <li>• in both texts animals are hunters: in Text 1 'Elsa ambushed the elephant', 'She must have killed at least once since I left her eleven days before', and in Text 2 "we saw hyenas coming to kill the cubs"</li> <li>• in both texts animals are presented as hungry: in Text 1 'She was looking fit, but thin and hungry', and in Text 2 "This animal was starving to death, there was no food anywhere"</li> <li>• in both texts animals are predators and prey: in Text 1 Elsa is a predator and 'ambushed the elephant' but also 'had some scars, probably caused in the struggle with her last kill', and in Text 2 "we saw hyenas coming to kill the cubs"</li> <li>• in both texts animals behave independently: in Text 1 Adamson says 'she is becoming more independent and does not mind being left alone', and in Text 2 after the team had intervened "if the birds wanted to they could get a grip and escape the gully with their chicks still on their feet".</li> </ul> <p style="text-align: right;"><b>(6 marks)</b></p>	
Level	Mark	<b>AO1: Select and synthesise evidence from different texts</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Limited understanding of similarities.</li> <li>• Limited synthesis of the two texts.</li> <li>• The use of evidence is limited.</li> </ul>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Sound understanding of similarities.</li> <li>• Clear synthesis of the two texts.</li> <li>• The selection of evidence is valid but not developed and there may be an imbalance.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• Detailed understanding of similarities.</li> <li>• Detailed synthesis of the two texts.</li> <li>• The selection of evidence is appropriate and relevant to the points being made.</li> </ul>

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

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

Question Number	Indicative content
<b>7(b)</b>	<p>Reward responses that compare how each writer presents ideas and perspectives about human contact with animals.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• both texts show people interacting with animals: in Text 1 George Adamson says 'She was looking fit, but thin and hungry', and in Text 2 the crew 'found the birds trapped in a gully as a storm raged around them'</li> <li>• both texts show that human contact with animals is necessary under certain circumstances, as in Text 1 Adamson is working to return Elsa to the wild, and in Text 2 "The situation with the emperor penguins is pretty unique"</li> <li>• while Text 1 shows one person (Adamson) in contact with a lion, Text 2 makes it clear that human contact is not encouraged by using several experts who say that it is not advisable unless under exceptional circumstances, 'Mike Gunton, head of the Natural History Unit', 'Alastair Fothergill, former head of the Natural History Unit and now making Our Planet for Netflix'</li> <li>• both texts show the importance of human interaction with animals: in Text 1 'There was no trouble in leaving her. In fact, I think she is becoming more independent and does not mind being left alone' and in Text 2 'the team dug a ramp in the snow that allowed the surviving penguins to walk to safety'</li> <li>• both texts show that people's contact with animals can lead to emotional attachments. In Text 1 Adamson writes 'As I had only the mountain tent with me, it was a bit crowded at night with Elsa in it as well, but she behaved very well!' and in Text 2 the camera crew are 'moved to tears' and the team observing the cheetahs "couldn't help being emotionally attached"; these attachments are evident even when the contact is not direct</li> <li>• both texts show humans interacting with, while also remaining distant from, animals: in Text 1 Adamson visits Elsa but also leaves her in the wild, saying 'She must have killed at least once since I left her eleven days before', and in Text 2 the camera crew did not touch the penguins: "Really, all they did was make some cuts in the ice so that if the birds wanted to they could get a grip and escape the gully with their chicks still on their feet"</li> <li>• Adamson is deliberately in contact with Elsa in Text 1, 'I went again to visit Elsa on the 14th', whereas in Text 2 the crew who help the penguins were not intending to intervene: 'a camera crew that broke the golden rule of wildlife film-making by stepping in to save some penguins from freezing to death with their chicks'</li> <li>• in Text 1, Elsa is a rescue lion who is used to human interaction, 'As usual, she made a great fuss of me', 'she knew at once that I was going to leave her and adopted the same aloof manner and would not look at me', whereas in Text 2 the animals mentioned have no contact with humans and are merely observed: 'an elephant calf starved to death in a drought', "But the rule is: don't interfere. One animal is another animal's meal"</li> <li>• Text 1 shows a lion who has domesticated qualities due to human interaction, 'As usual she would wake me up several times at night by 'rubbing noses' and sitting on me', whereas Text 2 shows animals that are not in contact with humans, "There was a cheetah mother with some tiny cubs and we saw hyenas coming to kill the cubs"</li> <li>• in Text 1 the writer is attempting to move away from the human interaction with the lion to encourage Elsa to make contact with other lions, 'Still no signs of her being in</li> </ul>

	<p>contact with wild lions', whereas in Text 2 it is made clear that human contact is normally unnecessary, "you don't interfere, you can't interfere"</p> <ul style="list-style-type: none"> <li>• Text 1 is written from a personal point of view, giving a very personal perspective on human contact with animals, whereas Text 2 is written in the third person, offering objectivity with the help of expert opinion</li> <li>• the two texts have different audiences implied: Adamson is writing to his wife, who has insider knowledge and a vested interest in the success of his project, while the audience for Text 2 is more general and demonstrates a broader, more ethical perspective.</li> </ul>
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**(14 marks)**

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

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

Question Number	Indicative content
<b>*8</b>	<p><b>Purpose:</b> to write a section for a guide to inform or advise.</p> <p><b>Audience:</b> the writing is for a general readership. The focus is on communicating ideas about helping wildlife. This can involve a range of approaches.</p> <p><b>Form:</b> the response should be set out as a section for a guide using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• offer ideas about types of wildlife people may come across, for example fish, mammals, insects, reptiles. Candidates may also consider plants to be wildlife, which is acceptable</li><li>• suggest ways that people can help wildlife, for example volunteering to help at an animal sanctuary or to get involved in a beach clean, donating money to causes that help wildlife, symbolically adopting wild animals, joining organisations that help, recycling to protect the planet</li><li>• offer comments on the positives and negatives of helping wildlife, for example positives such as protecting the environment we live in, pride in supporting a cause, protecting endangered species and negatives such as cost, protecting species that are dangerous, encouraging too much human involvement in wildlife.</li></ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>



Question Number	Indicative content
<b>*9</b>	<p><b>Purpose:</b> to write the text for a speech looking back on an experience with an animal/animals.</p> <p><b>Audience:</b> the writing is for a general audience. The focus is on communicating ideas and reflecting on an experience. This can involve a range of approaches.</p> <p><b>Form:</b> the response should be set out as a speech using organisational features. There should be clear organisation and structure with an introduction, development of points and a conclusion.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• give details of the animal(s) and the experience, for example a family pet, a friend's pet, a wild animal in a zoo, an animal brought to school/college as part of the curriculum</li> <li>• identify and explain the positives of the experience, for example the reactions of the speaker and the animal(s), the emotions it created, its spontaneous or planned nature</li> <li>• identify and explain the negatives of the experience, for example the reactions of the speaker and the animal(s), the emotions it created, physical reactions.</li> </ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>

### Writing assessment grids for Question 8 and Question 9

<b>A05:</b> <ul style="list-style-type: none"> <li>• <b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences</b></li> <li>• <b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts</b></li> </ul>		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>• provides no rewardable material</li> </ul>
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• offers a basic response, with audience and/or purpose not fully established</li> <li>• expresses information and ideas, with limited use of structural and grammatical features</li> </ul>
<b>Level 2</b>	5–9	<ul style="list-style-type: none"> <li>• shows an awareness of audience and purpose, with straightforward use of tone, style and register</li> <li>• expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features</li> </ul>
<b>Level 3</b>	10–14	<ul style="list-style-type: none"> <li>• selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register</li> <li>• develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear</li> </ul>
<b>Level 4</b>	15–19	<ul style="list-style-type: none"> <li>• organises material for particular effect, with effective use of tone, style and register</li> <li>• manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text</li> </ul>
<b>Level 5</b>	20–24	<ul style="list-style-type: none"> <li>• shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register</li> <li>• manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> </ul>

**A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation**

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