



# Mark Scheme (Results)

January 2023

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

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January 2023

P68987

Publications Code 4EB1\_01\_2301\_MS

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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.

AO1	Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.
AO2	Understand and analyse how writers use linguistic and structural devices to achieve their effects.
AO3	Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
AO4	Communicate effectively and imaginatively, adapting form, tone and register of writing for specific purposes and audiences.
AO5	Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.

**SECTION A: Reading****Text One**

<b>Question Number</b>	<b>AO1</b> Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	<b>Mark</b>
<b>1</b>	<p>One mark for any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• during her (music-filled) childhood</li> <li>• when she's upset</li> <li>• sitting at my desk/trying to write/in the midst of another round of writer's block</li> <li>• sitting in front of the mirror putting on a full face of make-up</li> <li>• prior to going out</li> <li>• with her roommate</li> </ul>	<b>(1)</b>

<b>Question Number</b>	<b>AO1</b> Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.	<b>Mark</b>
<b>2</b>	<p>One mark for any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• they can unlock a hidden compartment of emotions and memories</li> <li>• they provide memories of riding on the bus</li> <li>• they provide memories of summer camp</li> <li>• they provide memories of a time when she drove with her roommate with the windows down</li> <li>• brings about an indescribable feeling/they produce feelings of awe</li> <li>• they are tunes that hit a little differently</li> </ul>	<b>(1)</b>

Question Number	Answer	Mark
3	<p>Reward responses that demonstrate how the writer presents her ideas about music.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the initial description of her childhood, ‘music-filled’, ‘cello and piano lessons’, which suggests she might be interested in classical music</li> <li>• the alliteration of ‘profound power’ emphasises the effect music has on her</li> <li>• the repetitious structure, ‘When I’m upset’, ‘When I sit at my desk’, which suggests there might be numerous times that music helps</li> <li>• the contrasting effects of music: ‘encompass the hurt rippling’, ‘creative energies will flow’</li> <li>• the linking of the images of ‘rippling’ and ‘flowing’, which implies the fluidity and adaptability of music</li> <li>• the description, ‘songs that generated an adrenaline rush’, shows how powerful the effect of music can be</li> <li>• the use of ‘under the control’ suggests that music can be more powerful than people</li> <li>• the use of the anecdote about her close friend, which suggests how influential music can be: ‘she wants to listen back to all the songs that at some point in her life meant something to her’</li> <li>• the use of italics in ‘<i>that</i>’ emphasises how important/impactful the song was</li> <li>• the metaphorical use of ‘unlock a hidden compartment’</li> <li>• the use of the list of songs and memories associated with them shows the reader how long-lasting the effect of music can be</li> <li>• the adverb ‘differently’ suggests she has an eclectic taste in music</li> <li>• the description of the book: ‘particularly small book’, ‘written in grey text’</li> <li>• the use of Indre Viskontas and her qualifications adds authenticity and veracity</li> <li>• the use of quotations from the book adds to this</li> <li>• the tricolon, ‘meaning behind the notes, the shifts in rhythm and tempo, and in the lyrics’, which highlights the effects of music</li> <li>• she relates the theory to the reader’s reality: ‘cleaning your room’, ‘studying for your next exam’</li> <li>• the alliteration of ‘cinematic classical compositions’ reminds the reader of the start of the article, which is highlighted by ‘while writing this article’</li> <li>• the list in the final sentence of the positive effects of listening to music: ‘we heal, bond, share experiences, and have a safe space to feel and explore our emotions, all while still maintaining a sense of individuality’</li> <li>• the use of first person</li> <li>• the use of inclusive pronouns: ‘we’, ‘our’</li> <li>• the use of direct address: ‘you’, ‘your’.</li> </ul>	(10)

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

**Text Two**

<b>4</b>	<p>One mark for any <b>one</b> of the following:</p> <ul style="list-style-type: none"> <li>• it improves focus</li> <li>• it improves concentration</li> <li>• it improves productivity</li> <li>• it enhances study experience</li> <li>• it creates association between good work habits and emotionally stimulating music</li> <li>• an awesome way to fill a quiet room</li> <li>• it can drown out distractions</li> </ul>	<b>(1)</b>

<b>5</b>	<p>One mark each for any <b>two</b> of the following:</p> <ul style="list-style-type: none"> <li>• choose music that will make you feel studious</li> <li>• choose music that stimulates without distracting</li> <li>• choose music that energises without engaging</li> <li>• choose music that motivates without dominating</li> <li>• choose music that matches the tempo of your workflow</li> <li>• lyric-based music can be distracting</li> <li>• look for instrumental music/lyrically repetitive music/music with minimal lyrical content</li> <li>• consider digging into the international scene</li> <li>• try to mix it up</li> <li>• create a playlist that flows alongside your work</li> </ul>	<b>(2)</b>

Question Number	Answer	Mark
6	<p>Reward responses that demonstrate how the writer presents his ideas about listening to music whilst studying.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the opening two short sentences grab the reader’s attention: ‘We made you a mix tape. It will make you smarter.’</li> <li>• the use of direct address throughout engages the reader</li> <li>• the use of colloquial or informal language, ‘Okay’, ‘tons of evidence’, ‘generally awesome’, is focused on the intended audience of students</li> <li>• uses a pun, ‘weapons of mass distraction’, to add humour</li> <li>• refers to research, ‘The Mozart Effect’, and names the researchers ‘Rauscher, Shaw and Ky’ to add authenticity and information to support his argument</li> <li>• adds the results of more research from an impressive institution: ‘Stanford Cognitive and Systems Neuroscience’</li> <li>• includes quotations from professors to give authority</li> <li>• the use of humour, ‘brooding super-villain’, lightens the message</li> <li>• the reference to Bob Dylan and the use of the three short sentences: ‘His lyrics are thought-provoking. His imagery is evocative. His insights are revelatory.’ These are intended to interest and inform the reader who may not be aware of his music</li> <li>• the informal exclamation, ‘But man, is he distracting!’, suggests how the wrong music can have a negative effect</li> <li>• the repetition of ‘exactly’ in ‘makes you feel exactly how you want to at exactly the right time’ emphasises how important it is to choose music carefully</li> <li>• the use of repetitious structures, ‘without distracting’, ‘without engaging’, ‘without dominating’, further emphasises the requirements for music to listen to whilst studying</li> <li>• the use of the short instruction, ‘Look for instrumental music’, clearly identifies the best music to listen to whilst studying</li> <li>• the metaphor ‘digging into the international scene’, implies there is much to investigate</li> <li>• the use of the long list, ‘that flows alongside your work, that strides...’, creates a pleasant picture of the effects of listening to music</li> <li>• the metaphor, ‘a musical companion’, is used to suggest that music is like a friend and is just as important</li> <li>• the upbeat ending, ‘Happy studying’, focuses back onto studying.</li> </ul>	<b>(10)</b>

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

Question Number	Indicative content
7	<p>Responses may include the following points:</p> <p><b>Text One</b></p> <ul style="list-style-type: none"> <li>• the opening paragraph shows the importance of music to the writer: 'music-filled', 'profound power', 'encompass'</li> <li>• the writer uses first person and personal anecdotes: 'when I used to sit in front of my mirror'</li> <li>• suggests she previously might have felt isolated by her love of music: 'I wasn't the only one'</li> <li>• music can transport us to different places/times: 'riding the bus', 'the time my roommate and I'</li> <li>• provides an authority to support her ideas: 'Indre Viskontas'</li> <li>• identifies that music can help with emotions: 'evaluate ourselves'</li> <li>• identifies that music can be a stimulus: 'use music to motivate ourselves through a hard workout'</li> <li>• ends with a list of positive effects: 'heal, bond, share experiences, and have a safe space'</li> </ul> <p><b>General points candidates may make on the whole of Text One</b></p> <ul style="list-style-type: none"> <li>• it is a blog</li> <li>• it is informal</li> <li>• it uses inclusive language throughout (you/we)</li> <li>• it is entirely positive about music</li> </ul> <p><b>Text Two</b></p> <ul style="list-style-type: none"> <li>• the opening sentences focus on the intended audience: 'We made you a mix tape. It will make you smarter.'</li> <li>• the use of the positive effects, 'improve focus, concentration and productivity', 'enhance your study experience', to show how beneficial listening to music might be</li> <li>• uses researchers and institutions to support his ideas: 'the researchers Rauscher, Shaw, and Ky', 'Stanford Cognitive and Systems Neuroscience Laboratory'</li> <li>• uses specific examples of musicians: 'Mozart', 'Bob Dylan'</li> <li>• does suggest that not all music is helpful when studying: 'not every kind of music'</li> <li>• identifies positive aspects of listening to music: 'can temporarily enhance', 'engages the parts of the brain'</li> <li>• offers clear advice in the final paragraph: 'create a playlist...'</li> </ul> <p><b>General points candidates may make on the whole of Text Two</b></p> <ul style="list-style-type: none"> <li>• it is an article</li> <li>• it uses sub-headings</li> <li>• it is (mostly) informal</li> <li>• it uses direct address</li> <li>• it is advisory</li> </ul> <p><b>Points of comparison</b></p> <ul style="list-style-type: none"> <li>• Text One is about listening to music in general/Text Two is about listening to music whilst studying</li> </ul>

- Text One is positive / Text Two suggests some types of music may not be helpful when studying
- Text One is about how helpful music is for memories and emotions / Text Two is about how music affects the brain
- Text One is persuasive / Text Two is advisory
- Text One is a blog / Text Two is an article
- Both texts are about music
- Both texts mention researchers
- Both texts are informal
- Both texts directly address the reader
- Both texts clearly convey the writers' ideas and perspectives.

Reward all valid points.

Question 7		
Level	Mark	A03 Explore links and connections between writers' ideas and perspectives, as well as how these are conveyed.
0	No rewardable material.	
<b>Level 1</b>	1–3	The response does not compare the texts. Description of writers' ideas and perspectives, including theme, language and/or structure. The use of references is limited.
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• The response considers obvious comparisons between the texts.</li> <li>• Comment on writers' ideas and perspectives, including theme, language and/or structure.</li> <li>• The selection of references is valid, but not developed.</li> </ul> <p><b>NB: candidates who have considered only ONE text may only achieve a mark up to the top of Level 2</b></p>
<b>Level 3</b>	7–9	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 is appropriate and relevant to the points being made.
<b>Level 4</b>	10–12	The response considers a wide range of comparisons between the texts. Exploration of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. References are balanced across both texts and fully support the points being made.
<b>Level 5</b>	13–15	The response considers a varied and comprehensive range of comparisons between the texts. Analysis of writers' ideas and perspectives, including how theme, language and/or structure are used across the texts. References are balanced across both texts; they are discriminating and fully support the points being made.

**SECTION B: Reading and Writing**

<b>Question Number</b>	<b>Indicative content</b>
<b>8</b>	<p>A suitable register for a letter to your friend should be adopted. Candidates should address all areas. The following are some points that candidates may make but there are other possibilities. Some candidates may interpret the task more widely and use other examples than those mentioned in the passages.</p> <p><b>Advice about different types of music</b></p> <ul style="list-style-type: none"> <li>• whatever you like</li> <li>• rock music</li> <li>• dance music</li> <li>• scores from films</li> <li>• electronic music</li> <li>• pop music</li> <li>• international / global music</li> <li>• classical music</li> <li>• American musicians</li> </ul> <p><b>Reasons for listening to music</b></p> <ul style="list-style-type: none"> <li>• to cheer you up</li> <li>• to help with creativity</li> <li>• to create energy for a night out</li> <li>• to connect with people</li> <li>• to reflect feelings</li> <li>• for motivation</li> <li>• to help with studying</li> <li>• to fill silence</li> <li>• to block out distractions</li> <li>• to pass time</li> </ul> <p><b>The effects of listening to music</b></p> <ul style="list-style-type: none"> <li>• it helps you understand emotions</li> <li>• it helps you appreciate individuality</li> <li>• it encourages you to work harder</li> <li>• it can help you to be creative</li> <li>• it can improve study skills</li> <li>• it can help you concentrate</li> <li>• it can improve your mental abilities</li> <li>• it can change your mood</li> <li>• some types of music can be distracting</li> <li>• it can calm you down</li> <li>• it can stimulate you.</li> </ul> <p>Reward all valid points.</p>

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

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

<b>Question 8</b>		
<b>Level</b>	<b>Mark</b>	<b>AO5</b> Write clearly, using a range of vocabulary and sentence structures, with accurate spelling, paragraphing, grammar and punctuation.
0	No rewardable material.	
<b>Level 1</b>	1-2	Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
<b>Level 2</b>	3-4	Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
<b>Level 3</b>	5-6	Develops and manages appropriate information and ideas using structural and grammatical features deliberately with accurate paragraphing Uses a varied and selective vocabulary, including words with irregular patterns, with occasional spelling errors Uses a range of accurate and varied punctuation for clarity, adapting sentence structures for effect.
<b>Level 4</b>	7-8	Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses 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.

**SECTION C: Writing**

<b>9</b>	<p>As no audience is specified, the examiner is assumed to be the audience.</p> <p>Candidates are free to agree or disagree with the statement and may present a variety of arguments.</p> <p>Content may include references to: challenges help us to develop skills; challenges may encourage cooperation; they help us to focus on what really matters; science has developed because of challenges; challenges can encourage creativity; sometimes challenges can stop people from trying; too many challenges/difficulties can be overwhelming; some people do not enjoy being challenged.</p> <p>Examiners should be open to a wide range of interpretation.</p>

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

<b>11</b>	<p>Candidates may choose a range of celebrations, festivals or events which may be real or imaginary. Answers may include descriptions of the celebration/festival/event and what they saw and how the music enhanced the experience.</p> <p>Candidates should be rewarded for their powers to evoke a sense of what the celebration/festival/event involves and descriptions of sights and sounds, using effective vocabulary.</p> <p>Examiners should be open to a wide range of interpretation.</p>

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

<b>Questions 9, 10 and 11</b>		
<b>Level</b>	<b>Mark</b>	<b>AO5: Write clearly, using a range of vocabulary and sentence structures, with appropriate paragraphing and accurate spelling, grammar and punctuation.</b>
0	No rewardable material	
<b>Level 1</b>	1–2	Expresses information and ideas, with limited use of structural and grammatical features. Uses basic vocabulary, often misspelt. Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
<b>Level 2</b>	3–4	Expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features. Uses some correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants. Uses punctuation with some control, creating a range of sentence structures, including coordination and subordination.
<b>Level 3</b>	5–6	Develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make the meaning clear. Uses a varied vocabulary and spells words containing irregular patterns correctly. Uses accurate and varied punctuation, adapting sentence structures as appropriate.
<b>Level 4</b>	7–8	Manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text. Uses a wide, selective vocabulary with only occasional spelling errors. Positions a range of punctuation for clarity, managing sentence structures for deliberate effect.
<b>Level 5</b>	9–10	Manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion. Uses 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.

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