



Mark Scheme (Results)

November 2020

Pearson Edexcel GCSE
In English Language (1EN0)
Paper 1: Fiction and Imaginative Writing

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgment 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.

Marking guidance – specific

- The marking grids have been designed to assess student work holistically. The grids identify the Assessment Objective being targeted by the level descriptors.
- 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.
- 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

Assessment Objective described in the 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.

- Indicative content is exactly that – it consists of 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 fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgment to the candidate's response in determining if the answer fulfils the requirements of the question.

Paper 1 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 1 – Fiction and Imaginative Writing							
Question 1	1						1
Question 2	2						2
Question 3		6					6
Question 4				15			15
Question 5 or 6					24	16	40

Section A: Reading

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
1	<p>The answer must be taken from lines 2-4 and the word must be included:</p> <ul style="list-style-type: none"> • (my dear) young (friend) 	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	<p>Accept any reasonable answer based on lines 17-20, up to a maximum of 2 marks.</p> <p>Quotations and candidate's own words are acceptable.</p> <ul style="list-style-type: none"> • beautiful (expanse) • (bathed in soft, yellow) moonlight • the scene is so suffused with light that it is 'almost as light as day.' • the light is described as 'soft' • 'the distant hills became melted' • the shadows are described in attractive terms: 'velvety (blackness)' • there is 'beauty' in the scenery • the scenery improves the narrator's mood, making him feel cheerful • the narrator feels 'peace and comfort' when looking at the scene. 	(2)

In responses to the following 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 2 or above, where analysis of both language and structure is required.**

Question Number	Indicative content
3	<p>Reward responses that explain how the writer uses language and structure to show the narrator's thoughts and feelings about the Count in lines 24–38.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • strong abstract nouns used to show his immediate sense of horror: 'repulsion and terror' • use of phrases to indicate his certainty that it was the Count: 'I knew the man', 'I could not mistake' • use of simple connective to indicate his immediate change in feelings: 'But' • use of allusion, suggesting that the Count is connected with hell, as the Count is descending into 'that dreadful abyss' • use of similes to suggest that the Count may not be entirely human: 'like great wings', 'just as a lizard moves along a wall' • use of a number of words and phrases to question his earlier certainty: 'I could not believe my eyes', 'some trick of the moonlight', 'some weird effect'. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • this section of the passage begins with mild amusement but quickly builds to absolute terror; the first paragraph is description whilst the second is entirely personal reflection • use of sentence variety for impact; the earlier complex sentences are brought up short by the simple sentence, 'At first I could not believe my eyes' • use of italics for very strong emphasis to show his utter disbelief: '<i>face down</i>' • use of repetition to emphasise his disbelief at what he is seeing: 'some trick of the moonlight, some weird effect of shadow', 'what manner' • the question, 'What manner of man...?', has greater emphasis by being placed at the start of a new paragraph • repeated use of reflective questions moves the reader to considering whether the Count may not be human at all, 'what manner of creature...?' • the final multi-clausal sentence makes use of semi-colons, dashes and ellipsis to indicate the scale of his disbelief and the fractured and frantic nature of his thought process. <p style="text-align: right;">(6 marks)</p>

Level	Mark	AO2: 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.
	0	No rewardable material.
Level 1	1–2	<ul style="list-style-type: none"> • Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</p>
Level 2	3–4	<ul style="list-style-type: none"> • Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 3	5–6	<ul style="list-style-type: none"> • 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. • The selection of references is discriminating and clarifies the points being made.

Question Number	Indicative content
4	<p>Reward responses that evaluate how successfully the attempt to create an atmosphere of suspense is achieved.</p> <p>References to the writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the writer securely establishes the commanding character of the Count, 'Let me advise you, my dear young friend', which creates an initial sense of foreboding. Some may see his friendly tone as patronising and threatening towards the narrator, so beginning the passage with the creation of suspense the Count's repeated warning, emphatically stated with, 'Be warned!', directly creates a sense of doubt in the reader the personification of the setting of the castle itself as being 'old' and with 'many memories' creates a sense of nightmarish claustrophobia as the narrator is within the malevolent castle and unable to escape from it the writer creates a growing sense of insecurity through the Count's 'gruesome' gesture of washing his hands. This is shocking and callous and indicates that there are powerful forces at work that the Count can only warn the narrator about, not protect him from the first paragraph uses vocabulary and imagery which draws on the gothic themes including fear and uncertainty: 'the unnatural, horrible net of gloom and mystery' the short sentence opening the second paragraph indicates that the narrator has gone straight to his room as it is one of the few places he can feel safe in the mysterious castle after the heavy warnings at the opening of the passage, suspense is subtly created through the insertion of the section where the narrator gains relief from observing the beauty of the night ironically, the expectation of fear and terror that the Count had warned the narrator about does not come from the castle, rather it comes from outside the castle and in the person of the Count himself the manner in which the narrator 'drew back behind the stonework' creates a furtive sense of seeing something that one is forbidden to see, and so creates suspense the reader is momentarily lulled into a false sense of security by the narrator's initial reaction of amusement to seeing 'the Count's head coming out from the window' the depiction of the Count as a 'creature', 'a lizard' and some ill-defined winged being, creates shock and fear and is the culmination of the suspense that has been built up

	<ul style="list-style-type: none"> the final sentence powerfully encompasses the fears of the narrator: 'dread', 'horrible', 'I am in fear', 'no escape', 'encompassed about with terrors' the final ellipsis leaves the reader to ponder upon what may happen next to our unfortunate narrator. <p style="text-align: right;">(15 marks)</p>
--	--

Level	Mark	AO4: Evaluate texts critically and support this with appropriate textual references
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"> Description of ideas, events, themes or settings. Limited assertions are offered about the text. The use of references is limited.
Level 2	4–6	<ul style="list-style-type: none"> Comment on ideas, events, themes or settings. Straightforward opinions with limited judgements are offered about the text. The selection of references is valid, but not developed.
Level 3	7–9	<ul style="list-style-type: none"> Explanation of ideas, events, themes or settings. Informed judgement is offered about the text. The selection of references is appropriate and relevant to the points being made.
Level 4	10–12	<ul style="list-style-type: none"> Analysis of ideas, events, themes or settings. Well-informed and developed critical judgement is offered about the text. The selection of references is appropriate, detailed and fully supports the points being made.
Level 5	13–15	<ul style="list-style-type: none"> Evaluation of ideas, events, themes or settings. There is a sustained and detached critical overview and judgement about the text. The selection of references is apt and discriminating and is persuasive in clarifying the points being made.

Section B: Imaginative Writing

Refer to the writing assessment grids at the end of this section when marking Question 5 and Question 6.

Question Number	Indicative content
*5	<p>Purpose: to write a real or imagined piece about a time when the candidate visited a place that was new to them. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the passage to inspire writing, possibly producing writing that is influenced by gothic or fantasy texts • write about any kind of visit, for example holidays, school trips and visiting relatives, developing thoughts and feelings about the impact of the new place • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable for the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>

Question Number	Indicative content
*6	<p>Purpose: to write a real or imagined piece about a time when the candidate, or someone known to them, experienced something that was amazing or surprising. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p>Audience: the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p>Form: the response may be narrative, descriptive or a monologue. There should be clear organisation and structure with an introduction, development of points and a conclusion. Some candidates may intentionally adapt their language and style to their audience by using, for example, a more informal or colloquial approach. Candidates may introduce some literary elements.</p> <p>Responses may:</p> <ul style="list-style-type: none"> • use the images to inspire writing; for example, some may choose to write about genuine moments of amazement or surprise or may take their inspiration from the images • take their inspiration from the reading text and produce writing in a gothic or fantasy genre • write about the amazing or surprising event itself, whilst others may adopt a more reflective approach, developing a range of thoughts and feelings about the impact of the experience on themselves and others • write about more than a single event or experience • use appropriate techniques for creative writing: vocabulary, imagery, language techniques • use a voice that attempts to make the piece interesting and believable to the chosen audience • demonstrate particular understanding of the form used • be written in a register and style appropriate for the chosen form, which may include colloquial elements, dialogue within description or narrative, or a sustained single voice in a monologue. <p style="text-align: right;">(40 marks)</p> <p>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</p>

Writing assessment grids for Question 5 and Question 6

AO5: <ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts. 		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> provides no rewardable material
Level 1	1–4	<ul style="list-style-type: none"> offers a basic response, with audience and/or purpose not fully established expresses information and ideas, with limited use of structural and grammatical features
Level 2	5–9	<ul style="list-style-type: none"> shows an awareness of audience and purpose, with straightforward use of tone, style and register expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features
Level 3	10–14	<ul style="list-style-type: none"> selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear
Level 4	15–19	<ul style="list-style-type: none"> organises material for particular effect, with effective use of tone, style and register manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text
Level 5	20–24	<ul style="list-style-type: none"> shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.

AO6:

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

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