



Pearson

Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCSE (9–1)

In English Language (1EN0)

Paper 1: Fiction and Imaginative 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 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 fulfill 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 fulfills 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	Accept one of the following: <ul style="list-style-type: none"> • 'lightly' • 'suddenly' • 'lightly and suddenly' • '[from] behind'. 	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 4-10, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. For example: <ul style="list-style-type: none"> • 'the figure of a solitary woman' • the woman is dressed completely in white • she is looking at him intently • 'her hand pointing to the dark cloud over London' • the suddenness of her appearance • 'extraordinary apparition' • it happens at 'the dead of night' • there is nobody else there – it is 'a lonely place' • she is a 'strange woman'. 	(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 thoughts and feelings of the narrator in lines 12-29.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the tone of the narrator is rather serious and reflective • adjectives are used throughout to stress the woman's lack of definition or boldness of any sort: 'colourless', 'uncertain', 'pale', which adds to her ghostly qualities • the use of a range of adverbs to express the narrator's confusion and curiosity: 'attentively', 'curiously', 'perplexingly', 'suspiciously' • the use of alliteration in pairs, 'discern distinctly', 'cheeks and chin', emphasises the sense of sight, which is all he has to go on at this stage • the narrator thinks the woman's appearance is suggestive of a lack of means: 'meagre and sharp', 'small bag', 'not composed of very delicate or very expensive materials' • language to show his sympathy for the woman: 'melancholy', 'wistfully attentive', 'nothing immodest', 'quiet and self-controlled' • the use of superlatives to show the extreme nature of his thinking: 'grossest of mankind'. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the narrator's uncertainty about the woman is emphasised by the use of repeated phrases that focus upon what she is not: 'not exactly the manner of a lady' • the use of lists and the level of detail given to describing his thoughts and feelings about the woman show how consumed he is by curiosity at this stage • repetition to emphasise her ordinariness: 'nothing wild, nothing immodest' • shorter sentences at the start set the scene and the time; these are followed by longer and more complex sentences as he attempts to understand the situation • the use of punctuation for parenthetical insertion shows his intense thoughts and feelings. <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 mystery 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"> • attempts to create an atmosphere of mystery; the manner in which she appears is wholly incongruous and is outside the experience of the reader or narrator to determine what might happen next • the reader is immediately placed into an atmosphere of mystery and suspense created by the late hour and the gloomy setting, which means that the surroundings and what they hold cannot be wholly known • the woman's manner and manner of speech are at odds with the situation; she is curiously matter-of-fact: "Is that the road to London?", seemingly asking directions, not in need of any further support • the writer creates mystery through his explicit description of the moment as 'perplexingly strange' • the strong hint that there is a mystery waiting to be uncovered is emphasised through the use of repetition: 'even at that suspiciously late hour and in that suspiciously lonely place' • the contrast between the narrator and the woman adds to the mystery: his consternation stands in contrast to her manner of speech, which is 'without the least fretfulness or impatience' • the narrator confesses to being 'startled' • there is a form of unintended irony in her immediate response to the question of why she is there: "You don't suspect me of doing anything wrong, do you?", which immediately makes the narrator and the reader suspect that things are not quite as they seem • her use of a rhetorical question is rather heavy-handed and lacks subtlety, adding to the creation of the mystery • her evasive phrase, "I have met with an accident", only serves to compound the mystery • the woman's behaviour, hiding in the hedge, seems to be the action of a guilty person, despite her explanation • the narrator's internal repetition of the woman's words, 'steal after you, and touch you', now turned into a question, 'Steal after me and touch me?', calls attention to what is so unusual about her actions • as the passage moves towards a conclusion, the sense of mystery is heightened • the final sentence stands out as it follows two rhetorical questions; it is curiously light-hearted but contains the essence of the uncertainty that the narrator feels about the woman. <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 you met somebody new. 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 significant moments when we traditionally meet new people, such as the first day at school or college • write about first meetings with significant others, such as best friends, boyfriend/girlfriend • use any example of a moment in time, real or imagined, such as a historical, literary, sporting or cultural event where the writer may have met somebody new • 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>

Question Number	Indicative content
*6	<p>Purpose: to write a real or imagined piece about a time when something strange or unusual happened to you or someone you know. This may involve a range of approaches, including: description, anecdote, speech 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, description 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 moment of experiencing something strange or unusual to make the writer reflect upon his/her own life • write about others involved in the incident, developing a range of thoughts and feelings about it • write about more than a single event • 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 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.

