



# Mark Scheme (Results)

November 2017

Pearson Edexcel Level 1/Level 2  
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 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 | <b>AO1: Identify and interpret explicit and implicit information and ideas</b>                 | Mark       |
|-----------------|--|------------|
| <b>1</b>        | <p>Accept only the following:</p> <p>'(Her boat was on a) level with the upstairs windows'</p> | <b>(1)</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 10-16 up to a maximum of 2 marks.</p> <p><b>Quotations and candidate's own words are acceptable.</b></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• Tom has to leave the mill 'quickly' through a window which is in line with the water level</li> <li>• 'God has taken care of me'</li> <li>• Maggie tells Tom to get into the boat quickly /'Get in quickly'</li> <li>• 'I fear the man is drowned; he was carried down the ripple'</li> <li>• 'part of the mill fell with the crash of trees and stones against it'</li> <li>• 'I've shouted again and again'</li> <li>• Tom has not gone to check on the man because the situation is dangerous</li> <li>• Tom appears nervous and agitated to be away from the mill.</li> </ul> | <b>(2)</b> |

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 relationship between Maggie and Tom in lines 10-23.</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 use of a question to indicate his disbelief: 'Alone, Maggie?'</li> <li>• an intensifier is used to show his surprise at her having come through the flood alone: 'deep astonishment'</li> <li>• frequent use of names re-establishes a personal connection between brother and sister</li> <li>• the imperative is employed to show Tom's natural assumption of authority as the male sibling: 'Give me the oars, Maggie'</li> <li>• use of alliteration and repetition in the phrase, 'face to face', emphasises the direct and physical nature of their reunion</li> <li>• powerful imagery shows the depths of his unspoken thoughts and feelings about Maggie: 'it was such a new revelation to his spirit', 'the depths in life that had lain beyond his vision'</li> <li>• use of pathetic fallacy to indicate the turbulence of their relationship.</li> </ul> <p>Responses may include the following points about the <b>structure</b> of the text:</p> <ul style="list-style-type: none"> <li>• the section is structured so that it moves from a moment of urgency and danger to a quiet and almost silent period of internal introspection as they move from a physical connection to an emotional one</li> <li>• the initial use of direct speech is used to re-establish their relationship</li> <li>• their shared experience of rescue and optimism is replaced by the weary pessimism of Maggie's 'weary, beaten face' and Tom's 'pale' face, use of lists and power of three</li> <li>• contrast in sentence length and complexity from the simple, almost staccato, interchange between the two from 'Get in quickly' to complex sentences that attempt to capture the complexity of their thoughts</li> <li>• the reader is encouraged to see a direct mirroring of the literal flood outside against the strength of Tom's inner emotional response: 'so overpowering a force'.</li> </ul> <p style="text-align: right;"><b>(6 marks)</b></p> |

| Level          | Mark | <b>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</b>   |
|----------------|------|--|
|                | 0    | No rewardable material.  |
| <b>Level 1</b> | 1–2  | <ul style="list-style-type: none"> <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 1 if only language OR structure has been considered.</b></p> |
| <b>Level 2</b> | 3–4  | <ul style="list-style-type: none"> <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 3</b> | 5–6  | <ul style="list-style-type: none"> <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 | Indicative content   |
|-----------------|--|
| 4               | <p>Reward responses that evaluate how successfully the attempt to create strong feelings is achieved.</p> <p><b>References to the 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 reader is encouraged to connect emotionally as the passage begins with feelings of 'joy' and 'distress' and concludes with an image of eternal love</li> <li>• the reader is plunged into the action from the start and encouraged to realise the dangers that Maggie has survived and her relief at reaching her goal, emphasised by the repetition of 'joy': 'With panting joy that she was there at last', 'joy that overcame all distress'</li> <li>• Maggie's initial disappointment is depicted through the use of repetition: 'she heard no sound, she saw no object'</li> <li>• the writer creates tension through the use of short sentences and the brief, interrogative nature of the conversation between Maggie and Tom</li> <li>• in the midst of Maggie rescuing Tom there is still an emphasis upon feelings: 'deep astonishment', " 'I fear' ". The depth of the relationship between Tom and Maggie is indicated by the use of spiritual language: 'a new revelation to his spirit', 'certain awe'</li> <li>• the reader is encouraged to see Maggie as a selfless person who, having risked her own life to rescue her mother and Tom, now sets out to rescue Lucy and after that 'help the rest' rather than save herself. This creates a strong sense of sympathy at the end of the passage</li> <li>• the writer makes use of dramatic irony to create sympathy by informing the reader about the impending danger in the water before the two protagonists are aware of it</li> <li>• the scale of the danger they are in is emphasised through the use of repetition: 'in dreadful clearness' and the use of the adjective 'huge'</li> <li>• the use of direct speech from the observers heightens the sense of impending disaster, heightening the reader's feelings for Tom and Maggie</li> <li>• the reader responds strongly to the moment of their deaths which is powerfully presented as deliberate and cruel through the use of personification as 'hideous triumph' on the part of the river</li> <li>• the final image of the passage reaches an emotional climax with an idyllic image of the brother and sister reunited in love and now eternally together in a pastoral and flower-filled heaven.</li> </ul> <p style="text-align: right;"><b>(15 marks)</b></p> |

| Level          | Mark  | <b>AO4: Evaluate texts critically and support this with appropriate textual references</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> |

## 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  |
|-----------------|---|
| <b>*5</b>       | <p><b>Purpose:</b> to write a real or imagined piece about a childhood friendship. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"><li>• use the images to inspire writing; for example, some may choose to write about key memories of childhood friendship, such as moments of personal drama or important occasions</li><li>• reflect on meeting childhood friends for the first time</li><li>• use any example of a moment in time featuring childhood friendship, real or imagined, such as a historical, literary, sporting or cultural event where childhood friends may have been involved</li><li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li><li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li><li>• demonstrate particular understanding of the form used</li><li>• 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.</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   |
|-----------------|--|
| *6              | <p><b>Purpose:</b> to write a real or imagined piece about an exciting experience. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> 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><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use the moment of experiencing something exciting to make the writer reflect upon his/her own life</li> <li>• write about others involved in the exciting incident, developing a range of thoughts and feelings about it</li> <li>• write about more than a single exciting event</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable for the chosen audience</li> <li>• demonstrate particular understanding of the form used</li> <li>• 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.</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 5 and Question 6

| <b>AO5:</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>                                      |

| <b>AO6:</b>  |             |  |
|--|-------------|--|
| <b>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation</b> |             |  |
| <b>Level</b>   | <b>Mark</b> | <b>The candidate:</b>  |
|  | 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> |

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