



Pearson
Edexcel

Mark Scheme (Results)

Summer 2018

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 judgement 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	Accept one of the following: <ul style="list-style-type: none">• several• '(There were) three or four (of them)'• three (3)• four (4)	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 4-14 up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. <ul style="list-style-type: none">• 'made straight for them'• 'suddenly'• 'He darted'• 'in a flash'• he hid at the very last minute• 'in the very nick of time'• 'they were already'• the narrator and the men all seem to be running• 'ran off down'	(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 build tension in lines 15 –26.</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 increasingly panicky, uncertain and questioning • phrases are used to stress the men’s certainty that the murderer is still in the close vicinity of the crime scene: ‘it would take no more than a minute for them to work out’, ‘beyond any shadow of a doubt’ • the use of powerful language: ‘astonished’, ‘he dared not’ • the use of a set number of paces to the corner introduces a form of tense countdown into the passage • use of language to indicate shortness of time: ‘no more than a minute’, ‘slip past them’ • simple and sometimes colloquial language shows the narrator’s desperation: ‘duck’, ‘chuck’, ‘No, no good’. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the use of repeated words and phrases: ‘they were already in the apartment’, ‘they were already looking at the bodies’ indicates how close he is to being discovered • the use of a complex sentence that joins its clauses with repeated use of ‘and’ builds up tension • shorter sentences and a short two-line paragraph indicate his moment of escape; these are followed by longer and more complex sentences as he realises the growing danger as the bodies are discovered • this section contains an early sense of certainty: ‘He knew full well’ but ends in a crisis of uncertainty ‘Perhaps’; this is also indicated by the repeated use of rhetorical questions: ‘Or chuck away the axe somewhere? Or hail a cab?’ • the passage opens with a tone of elation, even surprise that he has escaped: ‘No one on the stairs! Or at the gates.’ but ends with a repeated negative view of his chances of escape: ‘No good! No good!’ • the use of punctuation for exclamation throughout the passage • the use of third and first person allows the writer to comment on the growing tension whilst also maintaining the immediacy of a first-person narrative • the movement from the past to the present tense is used to increase tension. <p style="text-align: right;">(6 marks)</p>

Question 3

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 show the narrator's changing thoughts and feelings is achieved. Some may interpret this passage as a third person omniscient narrator whilst others will see strong elements of first person narrative: markers should give equal credit to all interpretations of who is the narrator in this scene.</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 narrator's initial thoughts of: 'What will be, will be!' introduce a tone of determinism or fatalism • the powerful nature of the narrator's thoughts and feelings is shown throughout by the extensive use of exclamation marks • the writer's mixed style creates a moral confusion for the reader. The reader naturally sympathises with and associates themselves with a first-person narrator. This means that the reader is not encouraged to condemn the narrator but rather to hope for his escape • the use of 'salvation' introduces a confusing religious element to his being saved • the narrator's relief at escaping from the building: 'No one on the stairs! Or at the gates.' is immediately tempered by his near-certainty that they will deduce he is close by and will apprehend him • the narrator is a curious mix of being thoughtful about the need not to be conspicuous, such as by catching a cab, yet he has no escape plan and seems to have escaped only by chance • his sense of relief is captured in the short opening paragraph sentence: 'At last, the lane' • there is an irony that after committing murder it is he, the murderer, who is 'more dead than alive' • the extent of his inner turmoil is shown through its extreme effects on his physical state, with his copious perspiration which is commented on by a passer-by • the writer emphasises the extent of his physical distress in that he is in a 'state of near-oblivion' that is already extreme, and yet even that is 'getting worse' • the final sentence further shows the physical impact of his mental anguish: he is 'in no fit state', such that he almost returns to his flat with the murder weapon. <p style="text-align: right;">(15 marks)</p>

Question 4

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 you or someone you know did something that they should not have done. 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">• choose to use the moment of doing something that they should not have done, possibly allowing the writer to reveal something about themselves and to reflect upon his/her own life• write about others involved, developing a range of thoughts and feelings about the impact on others• 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 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 secret. 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 childhood secrets and bonding with others over a secret shared, for others it may be a guilty secret • write about having a secret or sharing someone else's secret • use any example of a moment in time, real or imagined, where the writer may have had to keep a secret • 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 misspelleduses 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 consonantsuses 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 correctlyuses 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 errorspositions 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 meaningpunctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.

