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EDEXCEL · GCSE ENGLISH LANGUAGE 1EN0

Paper 1 — Fiction and Imaginative Writing

November 2023 exam series

MARK SCHEME

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Mark Scheme (Results)

November 2023

Pearson Edexcel GCSE
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 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.

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
	AO1	AO2	AO3	AO4	AO5	AO6	
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 the following from lines 1–2: • afternoon • (as the) day declined	**(1)**

Question Number	**AO1: Identify and interpret explicit and implicit information and ideas**	Mark
2	Accept any reasonable answer based on the given lines, up to a maximum of 2 marks. *It led me across a barren* slope divided by stone fences, with here and there a group of shattered sheds, a tall chimney, and a blackened cinder-mound, marking the site of a deserted mine. A light fog, meanwhile, was creeping up from the east, and the dusk was gathering fast.* *Now, to lose one's way in such a place and at such an hour would be disagreeable enough, and the footpath – a trodden track already half obliterated – would be indistinguishable in the course of another ten minutes. Looking anxiously ahead, therefore, in the hope of seeing some sign of habitation**, I hastened on, scaling one stone stile after another, till I all at once found myself going around the edge of a line of fences. Following these, with bare boughs branching out overhead and dead leaves rustling underfoot, I came presently to a point where the path divided.* **Quotations and candidate's own words are acceptable.** For example: • the slope is 'barren', it is devoid of life • there are no workers • the sheds are broken down and 'shattered' • the mines are 'deserted' • there are no proper footpaths • the footpaths that do exist are 'already half obliterated' • it will soon be 'indistinguishable' • there are no houses nearby and he hopes to spot some signs of life • the paths are not well used as there are 'dead leaves underfoot'.	**(2)**

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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	Reward responses that explain how the writer uses language and structure to describe the thoughts and feelings of the narrator as he approaches and meets the man in the given lines. Responses may include the following points about the **language** of the text: • use of metaphor, 'to be lost in hesitation', revealing his anxieties about literally becoming lost • use of the language of time shows the narrator's urgency: 'no time to be lost in hesitation', 'As soon as' • an adjectival phrase is used to indicate how thick the fog was: 'a fleecy bank of fog' • use of an idiomatic phrase, 'not met a living soul', is a telling phrase suggesting that the narrator is perhaps thinking of ghosts • opposing adverbs emphasise the narrator's worry and sense of haste, 'I advancing rapidly; he slowly –' • adjectives are used to emphasise the atmosphere, 'dark' and 'misty' • repetition of intensifiers shows just how little he could see: 'so dark and so misty' • direct speech creates the impression of normality: ''Can you tell me', I said, 'if I am right for Pit End, and how far I have to go'' • a powerful, polysyllabic adjective ends this section, 'bewildered', indicating that the writer is not just confused, but also hinting at its original meaning, to be 'led astray or lured into the wilds'. • Responses may include the following points about the **structure** of the text: • this extract opens and ends with a question, structured from the uncertainty of which path to take, to relief at the sighting of the man and finally to consternation at his behaviour and disappearance • this section opens with a question, 'Which should I take?', standing as a one-line paragraph, revealing his deep uncertainty • there is use of sentence variety: the opening question is followed by a complex sentence, describing the path he has followed • there is repetition of the weather, 'bank of fog', 'emerging from the fog', which emphasises the lack of visibility and is used to draw out the moment of their meeting and to heighten the narrator's feelings of suspense • there is use of ellipsis to show his shock as he realises that this is no ordinary man: ''but will this path take me to Pit End, and if so' …'' • the effect of the multi-clausal sentence beginning, 'He had passed on without pausing', its semi-colons and exclamation mark, all accentuate the sense of shock. This sentence uses a triadic structure which has the effect of building to a climax • hyphens and commas are used to indicate the narrator's hesitancy, as he questions the evidence of his own senses: 'I stopped, with the words on my lips; then turned to look after – perhaps, to follow – him'. **(6 marks)**

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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	• 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. **NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.**
Level 2	3–4	• 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	• 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	Reward responses that evaluate how successfully the attempt to create an atmosphere of confusion is achieved. **References to the writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.** Responses may include: • the opening of the passage creates an atmosphere of gloom and doubt for the reader with the dying of the light and the narrator's confusion about where he is and how long the journey will take • the laconic and unhelpful response by the driver, who 'turned a straw in his mouth and grunted', does not inspire confidence in the narrator or the reader • as the narrator sets off walking, the imagery is one of looming decay and deterioration, from the 'little road-side ruin', through the 'shattered sheds' to the 'deserted mine' • the fog is personified as a sinister force, 'creeping up' on the narrator, and causing uncertainty by deliberately obscuring his view of the way ahead • the writer juxtaposes the narrator's disorientation at losing his way, in unfamiliar territory and at such a late hour with the 'hope' of seeing some signs of life • the reader's concern for the narrator is highlighted by the single question paragraph which articulates pure uncertainty. This is compounded when we realise that he has chosen a path, the end of which is hidden in the fog • the extent of the growing darkness is brought home by just how close the narrator is to the other man, 'within half a dozen yards', before he can distinguish what he is wearing • the dark clothing of the mysterious man symbolises the narrator's lack of knowledge, and some may see it as representing the forces of evil and the supernatural • there is an ironic reversal in that the narrator's fear throughout has been one of obscurity and not being able to see clearly, yet now it is he who is eerily invisible to the eyes of the other man • this confusion is emphasised by the use of the only exclamation mark in the entire passage: 'He had passed on without pausing; without looking at me; I could almost have believed, without seeing me!' • the narrator's doubt and confusion are emphasised by the multi-clausal sentence and the use of the adverb 'perhaps' to show that he is even uncertain about his own actions • even the boy he sees is not one thing or another, emphasised through repetition: 'half-running, half-walking' • 'the gloom' in the penultimate line is literal and metaphorical • the level of confusion reaches a crescendo with four questions in the penultimate paragraph and the final, single-line paragraph in which the narrator even doubts the evidence of his own senses: 'Was I dreaming?' **(15 marks)**

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Level	Mark	**AO4: Evaluate texts critically and support this with appropriate textual references**
	0	No rewardable material.
Level 1	1–3	• Description of ideas, events, themes or settings. • Limited assertions are offered about the text. • The use of references is limited.
Level 2	4–6	• 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	• 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	• 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	• 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**	**Purpose:** to write a real or imagined piece about a time when something mysterious happened. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **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. **Responses may:** • use the passage to inspire writing; for example, some may attempt to write a ghost story in the style of this passage • write about dream-like or real-life situations where something unexpected happened, possibly at home or at school • some may borrow from science fiction, fantasy or detective fiction to create their writing • 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, despite the clear elements of unreality • 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. **(40 marks)** **(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)**

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Question Number	Indicative content
***6**	**Purpose:** to write a real or imagined piece about a meeting with someone who was special or memorable in some way. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques. **Audience:** the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people. **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. **Responses may:** • use the images to inspire writing; for example, some may choose to write about heroes or inspirational figures, others may reflect on those who have been memorable in some way • write about family members that have had a great influence • describe an incident involving the memorable character • write about more than a single person • 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. **(40 marks)** **(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)**

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Writing assessment grids for Question 5 and Question 6

AO5: • **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	• provides no rewardable material
Level 1	1–4	• 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	• 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	• 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	• 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	• 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.

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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	• provides no rewardable material
Level 1	1–3	• uses basic vocabulary, often misspelled • uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures
Level 2	4–6	• 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	• 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	• 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	• 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.

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