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EDEXCEL · GCSE ENGLISH LANGUAGE 1EN0

Paper 1 — Fiction and Imaginative Writing

November 2024 exam series

MARK SCHEME

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Mark Scheme (Results)

November 2024

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.
- Plans (whether in the planning box provided for writing questions, or in the lined response area of the question paper/answer booklet) should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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 any of the following from the given lines: *A wisp of smoke came from one of the windows at the end of the house and drifted quietly into the branches of a cherry tree. After a moment the window brightened as if the four panes of it had been stained with blood.* • branches (of a cherry tree) (1) • (branches of a cherry) tree (1)	**(1)**

Question Number	**AO1: Identify and interpret explicit and implicit information and ideas**	Mark
2	Give **two** ways which show how Hannigan reacted to the fire. *A man's voice suddenly shouted: "Fire! Fire! Fire!" Hannigan tumbled down from his perch, swung over the fence, and ran shouting towards the front door of the Trescotts'. Then he hammered on the door, using his fists as if they were mallets. Mrs. Trescott instantly came to one of the windows on the second floor.* *Hannigan's bawling was for a minute incoherent.* **Quotations and candidate's own words are acceptable.** For example: • Hannigan reacted immediately • he seems to be shocked and alarmed by the fire / he is in a state of panic • Hannigan 'tumbled' / gets down from where he is very quickly and without taking care • Hannigan 'swung over the fence' • he is running • he is 'shouting' • Hannigan hammers on the door • he hits the door so hard his fists are compared to 'mallets' • Hannigan is 'bawling' • he is incoherent	**(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	How does the writer use language and structure to show what Henry and Hannigan experience in the house? Support your views with reference to the given lines. *As Henry reached the front door, Hannigan had just broken the lock with a kick. A thick cloud of smoke poured over them, and Henry, ducking his head, rushed into it. From Hannigan's clamour he knew only one thing, but it turned him blue with horror. The fire was already roaring like a winter wind among the pines.* *At the head of the stairs Mrs. Trescott was waving her arms as if they were two reeds.* *"Jimmie! Save Jimmie!" she screamed in Henry's face. He plunged past her and disappeared, taking the long-familiar routes among these upper chambers.* *Hannigan had followed him up the stairs, and grappled the arm of the maniacal woman there. His face was black with rage. "You must come down," he bellowed.* *She would only scream at him in reply: "Jimmie! Jimmie! Save Jimmie!" But he dragged her forth while she babbled at him.* *Henry pawed awkwardly through the smoke in the upper halls. He had attempted to guide himself by the walls, but they were too hot. The paper was crimpling, and he expected at any moment to have a flame burst from under his hands.* Responses may include the following points about the **language** of the text: • an adjective is used to describe the quality of the smoke: 'thick cloud of smoke' • use of powerful vocabulary establishes the extreme nature of their experience: 'rushed', 'clamour', 'horror' • verbs are used to emphasise how loud the whole experience is: 'screamed', 'bellowed' • a simile and alliteration are used to recreate the sound of the fire: 'roaring like a winter wind among the pines' • use of simile to indicate Mrs. Trescott's lack of strength and control: 'waving her arms as if they were two reeds' • colour symbolism is used to express the totality of Hannigan's anger at Mrs. Trescott's failure to evacuate the house: 'black with rage'

	• Henry's fumbling through the smoke is represented through the use of the verb 'pawing', which removes all dexterity from him and which is intensified by the adverb 'awkwardly'. Responses may include the following points about the **structure** of the text: • this section begins with great movement and activity but ends with Henry's slow and awkward movements • it begins with optimism and the hope of rescue, but that hope is dwindling by the end of the extract • complex sentences in the opening paragraph are used to establish the initial experience of the men and their feelings: 'A thick cloud of smoke poured over them, and Henry, ducking his head, rushed into it.' • use of repeated direct speech creates urgency and immediacy: '"Jimmie! Jimmie! Save Jimmie!"' • short sentences indicate the earnest resolve needed to affect a rescue: 'His face was black with rage' • Hannigan uses the imperative to show the dangerous intransigence of Mrs. Trescott: '"You must come down," he bellowed' • repetition with exclamations used in quick succession: 'Jimmie!" indicates the level of Mrs. Trescott's distress and her failure to appreciate the danger she is in. **(6 marks)**

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.

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Question Number	Indicative content
4	Reward responses that evaluate how successfully the attempt to create tension 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 extract successfully creates strong feelings of tension and excitement in the reader as Henry and Hannigan effect their rescue • the extract begins slowly with an insidious and insubstantial 'wisp of smoke' emphasised by the manner in which it 'drifted quietly' that belies the dangerous density of smoke the men will face, creating feelings of unease at this stage • the simile, 'as if the panes of it had been stained with blood', symbolically prefigures the suffering and pain that are to come • the second paragraph opens with the adverb, 'Suddenly', repeated in the same paragraph, immediately increasing feelings of the pace and excitement of the extract • the extended metaphor of blood, the flames now described as 'bloody spectres at a haunted house', suggests that Henry and Hannigan are about to take on something that is devilish and is not of this earth, creating strong feelings of fear and tension in the reader • the simple and repetitive direct speech, '"Fire! Fire! Fire!"' creates drama and tension • the manner in which the writer conveys initial feelings of optimism as Hannigan heroically springs into action is depicted by a triplet of active verbs, 'tumbled', 'swung', 'ran', and is reflected in the way that Mrs. Trescott comes 'instantly' to the window • Hannigan's violent hammering on the door shows a clear disregard for his own safety and indicates a high level of alarm, which is transmitted to the reader • the speed of Henry's arrival shows his heroic disregard for his own safety, described in a highly attractive manner: 'an almost fabulous speed' • Henry's real feelings are shared with the reader through the shocking metaphor, 'turned him blue with horror'. Here the colour symbolism depicts him as the opposite to and antagonist of the red flames which brings home his sense of deep concern for his own safety • the depiction of Mrs. Trescott's hysteria adds tension and danger to the rescue, and this is seen in the writer's verb choices, 'grappled', 'dragged', 'babbled' • there is strong contrast in aural imagery – after the violent noise and 'clamour' of the opening the extract becomes slower and quieter: Henry is scared to shout too loud for fear that he is heard by the flames, building suspense

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	• the powerful image of Hannigan's hands like 'mallets' is now contrasted with Henry's hands that 'pawed awkwardly', suggesting a loss of definition and direction • the first sight of Jimmie's room is unexpectedly calm and beautiful, strongly contrasting with the prevailing mood of the passage, possibly creating feelings of hope in the reader, which turn out to be false • the extract ends pessimistically rather than triumphantly with Henry's earlier 'fabulous speed' now becoming slow and precarious in his movement and the suggestion that he had given up all hope of getting either of them out of the house alive, bringing the tension to its peak as it seems clear that they cannot escape unharmed • there may be some who feel the writer is not successful in creating tension and they must explain and support their reasons. **(15 marks)**

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 the writer did something that made them feel proud. 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:** • be about incidents that directly involved the writer, such as winning prizes or successfully achieving personal goals, or they may write in the third person, retelling stories that they are not directly involved in • use the images to write about pride in overcoming physical challenges or obstacles • use the extract to inspire writing; for example, some may write about a time when they took pride in overcoming their fears or worries • 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. **(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)**

Question Number	Indicative content
*6	**Purpose:** to write a real or imagined piece about a time when the candidate or somebody they know did something that was exciting. 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:** • write about participating in exciting activities or competitive undertakings • write about activities that involve danger or jeopardy of some type • write about childhood memories of exciting events • 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 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	No rewardable material
Level 1	1–4	• Limited ability to communicate clearly, effectively and imaginatively. • 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	• Some ability to communicate clearly, effectively and imaginatively. • 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	• Clear ability to communicate clearly, effectively and imaginatively. • 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	• Secure ability to communicate clearly, effectively and imaginatively. • 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	• Sophisticated ability to communicate clearly, effectively and imaginatively. • 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	No rewardable material.
Level 1	1–4	• Limited ability to write for clarity, purpose and effect. • Uses basic vocabulary, often misspelled • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5-7	• Some ability to write for clarity, purpose and effect. • 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	8-10	• Sound ability to write for clarity, purpose and effect. • 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	11-13	• Secure ability to write for clarity, purpose and effect. • 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	14-16	• Sophisticated ability to write for clarity, purpose and effect. • 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.