



Mark Scheme (Results)

November 2018

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 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	AO1: Identify and interpret explicit and implicit information and ideas	Mark
1	Accept only the following: 'brown [shreds of cloud]'	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas.	Mark
2	Accept any reasonable answer based on lines 6-10, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. For example: <ul style="list-style-type: none"> • 'I felt naked [in a strange world]' • ('I felt as perhaps a bird may feel in the clear air,) knowing the hawk wings above and will swoop' • 'My fear grew (to frenzy)' • he takes a deep breath • 'set my teeth' / he grits his teeth to show his determination • (how he) grappled so fiercely (to turn over the machine) • '[my] desperate [onset]' • he is about to get on the time machine and depart without investigating his whereabouts • panting heavily. 	(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 narrator’s thoughts and feelings about the people he meets in lines 12-27.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • adjectives show the style of dress is unusual, suggesting gentleness and refinement: ‘rich soft robes’ • descriptive language to show their lack of height and slender physique: ‘slight creature’, ‘perhaps four feet high’ • their clothing has overtones of classical antiquity and the colour is regal: ‘clad in a purple tunic, girdled at the waist with a leather belt. Sandals or buskins—I could not clearly distinguish which’ • the use of intensifiers to convey the strength of his thoughts and feelings, such as their elegance and attractiveness: ‘very beautiful and graceful’; their fragility, ‘indescribably frail’; the sound of their voices, ‘very sweet and liquid tongue’ • use of pathetic fallacy: the warm air symbolises the pleasant and welcoming nature of the people he meets • unusual phrases to show their curiosity and lack of fear: ‘laughed into my eyes’, ‘absence from his bearing of any sign of fear’ • use of alliteration: ‘this fragile thing out of futurity’, emphasises different aspects of his thoughts and feelings. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the section is structured so that it moves from a point of possible fear and defencelessness, with men running towards him, to a point of physical confidence and perceived security • variety in sentence openings is used to create interest and to drive the narrative forwards: ‘Then’, ‘In another moment’ • dashes are used for parenthetical interjection to create immediacy and to recreate the narrator’s thought processes as they happened: ‘He was a slight creature—perhaps four feet high—clad in a purple tunic’ • the use of repetition: ‘bare’, ‘Noticing that, I noticed’ • use of sentence variety, including simple sentences to recreate his changing thoughts and feelings: ‘Then I heard voices approaching me’, ‘I took my hands from the machine’. <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.

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Reward responses that evaluate how successfully the attempt to create the narrator's experiences of a future world 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 passage opens with a strong focus upon the visual senses, creating a strong visual image of a future world: 'The grey downpour', 'the intense blue of the summer sky', 'brown shreds of cloud', 'picked out in white'
- the first-person narrative is highly effective in giving access to the narrator's thoughts throughout
- use of contrasts as the narrator's initial sense of unworldliness in the simile, 'like the trailing garments of a ghost', is replaced by a strong clarity of vision that is 'clear and distinct'
- there is a moment of tension as it seems that the time traveller will mount his machine and move on before fully experiencing the new world. The gradual increase in/build up of the number of the future people on the scene 'one emerged' ...'two others who were following' ...'a little group of perhaps eight or ten' also adds to tension and emphasises their curiosity. However, the final paragraph releases the earlier tension: 'There was nothing in this at all alarming'
- the weather is confused with a 'grey downpour' followed by the 'blue of the summer sky' and yet the buildings are covered in 'unmelted hailstones'
- there is an emphasis upon the wealth and opulence of the people with the first word used to describe them being 'rich' and the purple colour of their clothing being associated with royalty and high status; additionally, the wearing of tunics and the bareness of heads and legs suggests an idyll, an image enhanced by the warm and balmy weather
- the lack of any fear or trepidation in the first meeting strikes the reader as unusual, as the laughter of the 'fragile thing' is innocent and light-hearted with no suggestion of superiority
- the otherworldliness of the future people is emphasised by the repeated description of them as 'creatures' and the reference to the 'fragile thing'
- though the narrator may feel that he is in charge of the situation, it is the 'creature' who takes the initiative and speaks first, taking the reader by surprise; this is reversed at the end
- the child-like nature of the future people is emphasised as they naturally move quickly to touch him as a means of communication, rather than use language and later 'their little pink hands feeling at the Time Machine'
- the passage is very successful in conveying the strangeness of the new world he encounters and his reactions to the unusual people
- there is a twist in the tale as it is the 'creatures' who are at pains to see if the narrator is actually real, rather than the other way round
- some may see the passage ending with the narrator in a quasi-parental role keeping the 'creatures' from danger: 'I thought of a danger I had hitherto forgotten', others may interpret this as self-preservation.

(15 marks)

N.B.: candidates may offer a range of evaluations of the success of the writer. All interpretations are equally valid provided they are argued appropriately supporting the points being made.

Level	Mark	A04: 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 the candidate, or somebody known to them, made something. 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 may 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 key memories of creating things as a child or perhaps through school; individually or as a team• write about craft and creativity of any sort, including baking and model-making; some may write about the creation of more abstract things such as team spirit or success of any sort• use any example of a moment in time when something was created or invented, real or imagined, such as a historical, literary, sporting or cultural event where inventions or creations may have been involved• 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 living in the future. 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 may 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 imagined future in order to make the writer reflect upon his/her own life; this could be the immediate future or distant future • write about the experiences of other people in the future, in a variety of settings, contrasting these with the present • write about more than a single moment in the future • 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>

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 structures 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.