



# Mark Scheme (Results)

Summer 2024

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 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
	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	<p>Accept the following from lines 1–3:</p> <ul style="list-style-type: none"> <li>• (a black) shadow</li> <li>• moonlight</li> </ul>	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	<p>Accept any reasonable answer based on the given lines, up to a maximum of 2 marks.</p> <p>It was bitter cold; so cold, that the air almost took the skin off my face as I ran; but I ran on, crying to think how my poor little darling must be perished and frightened. I was within sight of the holly-trees, when I saw a shepherd coming down the hill, bearing something in his arms wrapped in his cloak. He shouted to me, and asked me if I had lost a child; and, when I could not speak for crying, he bore towards me, and I saw my wee one, lying still, and white, and stiff in his arms, as if she had been dead. He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady - my lamb - my queen - my darling - stiff and cold in the terrible sleep which is frost-begotten*.</p> <p><b>Quotations and candidate's own words are acceptable.</b></p> <p>For example:</p> <ul style="list-style-type: none"> <li>• '(It was) ... cold'</li> <li>• 'bitter'</li> <li>• 'so cold'</li> <li>• 'the air almost took the skin off my face'</li> <li>• 'perished'</li> <li>• 'the deep cold of night'</li> <li>• 'stiff and cold'</li> <li>• Rosamond is found almost dead because of the cold</li> <li>• her sleep is said to have been caused by the intense cold</li> <li>• 'frost-begotten'</li> <li>• freezing or frozen.</li> </ul> <p><b>NB. The answer 'cold' can only be rewarded once unless there are additional modifiers on subsequent uses.</b></p>	(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 in the given lines to show Hester's love for Rosamond.</p> <p>He told me he had been up the Fells to gather in his sheep, before the deep cold of night came on, and that under the holly-trees (black marks on the hill-side, where no other bush was for miles around) he had found my little lady - my lamb - my queen - my darling - stiff and cold in the terrible sleep which is frost-begotten*.</p> <p>Oh! the joy and the tears of having her in my arms once again for I would not let him carry her; but took her, cloak and all, into my own arms, and held her near my own warm neck and heart, and felt the life stealing slowly back again into her little gentle limbs. But she was still insensible when we reached the hall, and I had no breath for speech. We went in by the kitchen-door.</p> <p>"Bring the warming-pan**," said I; and I carried her upstairs, and began undressing her by the nursery fire. I called my little lammie** all the sweet and playful names I could think of, - even while my eyes were blinded by my tears; and at last, oh! at length she opened her large blue eyes. Then I put her into her warm bed and I made up my mind to sit by my darling's bedside the live-long night. She fell away into a soft sleep as soon as her pretty head had touched the pillow, and I watched by her till morning light; when she wakened up bright and clear - or so I thought at first - and, my dears, so I think now.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> <li>• a range of affectionate nouns is used to <b>display Hester's love</b>: 'lamb', 'darling'</li> <li>• use of short exclamation on more than one occasion suggesting a breathless rapture: 'Oh!'</li> <li>• use of opposites, akin to oxymoron, <b>to describe her mixed emotions, 'joy and tears'</b></li> <li>• use of familiar symbols of love: 'my own ... heart'</li> <li>• use of affectionate, baby-talk language showing how close they are: 'lammie'</li> <li>• use of archaic language: 'frost-begotten' and the archaic adjective, 'live-long', to emphasise her devotion to Rosamond by staying beside her bed for the entire night</li> <li>• use of alliteration and sibilance: 'soft sleep', to create a hushed sense of peace</li> <li>• use of 'my dears' <b>to directly address the reader and to create a bond of affection and trust between reader and writer.</b></li> </ul> <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> <li>• this section has a complex structure: it begins at the height of emotion and tension as we believe that Rosamond is dead, followed closely by the relief of her recovery; this is undercut in the final sentence as it becomes clear that things are not quite as they appear to be</li> <li>• use of reported speech adds to the impression of a story that has been told before</li> <li>• use of complex sentence structure with frequent interjections used to <b>emphasise Hester's affection for Rosamond</b>: 'where no other bush was for miles around) he had found my little lady - my lamb - my queen - <b>my darling</b>'</li> </ul>

	<ul style="list-style-type: none"><li>• use of the imperative <b>form shows Hester's urgency</b> to care for Rosamond and her control of the situation: <b>"Bring the warming-pan" said I'</b></li><li>• use of very short sentences with exclamations for emphasis: <b>'Oh!'</b></li><li>• use of inserted clause: <b>'or so I thought at first', followed by, 'so I think now'</b> creates a sense of confusion in the mind of the reader.</li></ul> <p>(6 marks)</p>
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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	<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>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"> <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>
Level 3	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 in the reader 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 passage successfully creates strong feelings of relief and a recognition of the deep love that Hester feels for Rosamond whilst also creating a growing sense of intrigue and mystery, in the manner of a classic ghost story</li> <li>the passage begins at pace. This establishes the urgency of the search for the missing child, created by the use of a short, simple sentence: <b>'I ran out'</b></li> <li>there is a deliberate juxtaposition of the snow and the <b>'bitter cold'</b> with <b>'the little footmarks'</b>, <b>emphasising the child's vulnerability</b></li> <li>repetition and the use of a dash emphasise the remoteness of the lost girl so high up in the hills and the inclement conditions: <b>'going up - up to the Fells. It was bitter cold; so cold'</b></li> <li>the fact that the little child, who has strayed from home, is found by a <b>shepherd who had been on the fells 'to gather in his sheep'</b> introduces strong overtones of Christian redemption, suggesting that she has been saved from something evil or sinful, which begins to create ominous feelings of disquiet</li> <li>this impression is added to by Hester twice referring to Rosamond as a lamb and the Christian symbolism of being discovered near the holly trees associates her with innocence and the birth of the baby Jesus</li> <li>the writer uses a variety of devices to suggest to the reader that the child has been found dead: <b>'my wee one, lying still, and white, and stiff in his arms'; 'my darling - stiff and cold in the terrible sleep which is frost-begotten'</b></li> <li>this powerful build-up of powerful emotions is released in the short exclamation: <b>'Oh! the joy and the tears'</b> with the realisation that the child is, in fact, alive</li> <li>this creates pathos through the subtle use of two adjectives which emphasise <b>Rosamond's vulnerability and virtue, 'her little gentle limbs'</b></li> <li><b>Hester's strong physical reaction, 'my eyes were blinded by my tears'</b>, and her use of the possessive pronoun: <b>'sobbed out my child'</b>, indicate the depth of <b>Hester's bond with Rosamond</b></li> <li>the use of reported speech may begin to create initial feelings of suspicion or disbelief <b>in the reader, 'She said she saw'</b></li> <li><b>Hester's reaction to the child's account may create feelings of sympathy for Rosamond</b>, who is being soundly chastised so soon after nearly losing her life or it may create a growing and chilling realisation in the reader that this is a ghost story, not simply a story of heroic rescue</li> <li>the passage builds to the final, single sentence paragraph which has now shifted wholly to direct speech for immediacy and which <b>balances the child's affection for her nurse: "'dear, dear Hester'"</b> with the unsettling revelation for the reader that the ghostly child had held her in a tight grip, suggesting that she could not escape and that she was being led away to her death by a ghost as <b>the other child's hand is "'very, very cold'"</b>.</li> </ul> <p style="text-align: right;">(15 marks)</p>

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"> <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>
Level 2	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>
Level 3	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>
Level 4	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>
Level 5	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
*5	<p>Purpose: to write a real or imagined piece about a time when the candidate or someone that they know made a discovery. 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"> <li>• use the images to write about discovery in the sense of physical exploration or the discovery of some new knowledge and understanding, such as scientific discovery</li> <li>• use the passage to inspire writing; for example, some may attempt to write a ghost story that involves the discovery of something new or the unmasking of hidden secrets</li> <li>• be about incidents that directly involved the writer or they may write in the third person, retelling stories of discovery that they are not directly involved in, such as famous explorers and discovering new realms</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;">(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 time when the candidate was helped by someone. 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"> <li>• write about familiar sources of help and support such as friends, family, teachers or neighbours</li> <li>• write about the nature of the difficulty as much as the nature of the help that was afforded</li> <li>• write about different types of help, such as practical help or counselling, advice and guidance</li> <li>• write about more than a single instance of help</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;">(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"> <li>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</li> <li>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</li> </ul>		
Level	Mark	The candidate:
	0	No rewardable material
Level 1	1–4	<ul style="list-style-type: none"> <li>Limited ability to communicate clearly, effectively and imaginatively.</li> <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>
Level 2	5–9	<ul style="list-style-type: none"> <li>Some ability to communicate clearly, effectively and imaginatively.</li> <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>
Level 3	10–14	<ul style="list-style-type: none"> <li>Clear ability to communicate clearly, effectively and imaginatively.</li> <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>
Level 4	15–19	<ul style="list-style-type: none"> <li>Secure ability to communicate clearly, effectively and imaginatively.</li> <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>
Level 5	20–24	<ul style="list-style-type: none"> <li>Sophisticated ability to communicate clearly, effectively and imaginatively.</li> <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>

<p>AO6:</p> <p>Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>		
Level	Mark	The candidate:
	0	No rewardable material.
Level 1	1-4	<ul style="list-style-type: none"> <li>Limited ability to write for clarity, purpose and effect.</li> <li>Uses basic vocabulary, often misspelled</li> <li>Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.</li> </ul>
Level 2	5-7	<ul style="list-style-type: none"> <li>Some ability to write for clarity, purpose and effect.</li> <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>
Level 3	8-10	<ul style="list-style-type: none"> <li>Sound ability to write for clarity, purpose and effect.</li> <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>
Level 4	11-13	<ul style="list-style-type: none"> <li>Secure ability to write for clarity, purpose and effect.</li> <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>
Level 5	14-16	<ul style="list-style-type: none"> <li>Sophisticated ability to write for clarity, purpose and effect.</li> <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>

