



Mark Scheme (Results)

Summer 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
	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 from lines 1–3: • ancient (stone building)	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 1–8, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. For example: • the street is 'desolate' • the shutters are all closed • the only living creatures are chickens / 'cock and his hens' • 'find no one to welcome us' • Mr Fairbank has to assist his wife to dismount as there is no one else to help her • 'No human creature to answer when I call' • there is nobody there to take the horses from Mr Fairbank.	(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	Reward responses that explain how the writer uses language and structure to describe the experiences of Percy Fairbank and Mrs. Fairbank in the stable in lines 9–24. Responses may include the following points about the language of the text: • use of verbs to describe how relaxed Mrs Fairbank feels at first: 'saunters' • initial verb choices suggest a playful curiosity, 'and peeps in', which is replaced by the shock of 'started back from some sight' • adverbs are used to further describe Mrs Fairbank's initially relaxed manner, 'gracefully' which is soon replaced by 'nervously' • the adjectives 'eager and agitated' seem oxymoronic and describe an experience which is confused • direct speech adds to our understanding of their tension: 'Percy! Come here!' • use of a common idiom, 'Good Heavens!', heightens the sense of shock and fear and may introduce a spiritual or supernatural element as we see her appeal to a higher spiritual power • alliteration highlights the shocking condition of the man: 'worn, withered, woebegone'. Responses may include the following points about the structure of the text: • this section of the extract is structured as a rising trajectory of their shock and surprise, from the mild irritation of being unable to find the stableman, to discovering a mystery man • use of the continuous present tense gives the passage immediacy and pace and continues the mood of neglect and dereliction: 'I hitch the horses' bridles on a rusty nail' • use of an exclamation mark to show shock and surprise: 'Good heavens!' • use of a rhetorical question to create a pause and some sense of a story that has been told before: 'I look—and what do I see?' • repeated use of imperatives: "'Come here'", "'look at that!'", suggesting the growing disbelief felt by Mrs Fairbank • use of a complex sentence to create a detailed picture of the man, emphasising how incongruous he is and their sense of intrigue • use of anaphora delays the verb and creates tension: 'His hollow wrinkled cheeks, his scanty grizzled hair, his dry yellow skin'. (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.

Question Number	Indicative content
4	Reward responses that evaluate how successfully the attempt to create a sense of mystery 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 second half of the extract develops a growing sense of mystery as it hinges on the dreadful meaning hidden behind the utterances of the sleeping man, who finally wakes just as the passage ends - there is a parallel drawn between the desolate and deserted village that hides its occupants and the mysterious, dishevelled man - the extract uses the gender stereotype of the curiosity of women as the means of uncovering the plot: what begins as idle whimsy quickly takes on serious implications - the initial shock builds from the visceral, physical reaction of Mrs Fairbank as she has 'started back from some sight which has suddenly met her view' - the extent of the shock felt by Mrs Fairbank is relayed through her choice of language, "'Good Heavens!'", through the way in which she 'cries' and through her physical reaction as she 'has turned pale' - use of a short paragraph, introduced by a dash and a rhetorical question to create a dramatic pause, 'I look—and what do I see?' - the same paragraph contains two simple sentences which are mundane and which deliberately give no clue at all about why Mrs Fairbank has reacted so strongly, so creating suspense - the highly detailed description of the sleeping man includes an emotive element suggesting he has a 'tale of past sorrow or suffering', which creates natural curiosity in the reader - the paragraph from 22–28 adds to the sense of mystery as it initially contains nothing that would account for Mrs Fairbank's extreme reaction - there is symbolism in Percy Fairbank's desire to turn instinctively towards the bright light of the yard, suggesting that the stable is a place of darkness, doubt and uncertainty - the extract develops from the visual, 'I look—and what do I see?' to realising that the shock is contained in what she has heard, hence the simple introductory sentence, 'I look and listen' - the shocking and puzzling revelation contained in the word "'Murder!'" is followed by 'an interval of silence'. We must speculate as to whether the man is a victim, a perpetrator unable to hide his guilt or a witness to a murder - the extract builds to the description of the female murderer, told in a breathless, multi-clausal sentence fractured by dashes to represent the troubled mind of the sleeping man

	• the short exclamation, “aha”, suggests a moment of revelation for the sleeping man, which only creates further confusion for the reader as we wonder about the nature of his discovery • the triple repetition of “the knife” with the added adjective of “cursed” and “she-devil” strongly suggests that there is a mystical or occult element to the claims of murder • the colour symbolism of “the reddish look round the fingernails” adds to the mysterious picture being developed, suggesting blood and violence • the short sentence and the final adverb emphatically bring the passage to a climactic and mysterious conclusion, ‘His eyes open suddenly’. (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 unexpected 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 use the mystery style of this passage • write about real-life situations where something unexpected happened, possibly at home or at school • 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 had a dream that was important to them. 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 dreams in the sense of ambitions or hopes while others may offer a different interpretation • write about dreams that are imagistic and not fully formed • explain why the dream was important • write about more than a single dream • 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)

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.

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.