



Pearson
Edexcel

Mark Scheme (Results)

November 2021

Pearson Edexcel Level 1/ Level 2

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 first candidate in exactly the same way as they mark the last.
- 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.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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 either of the following from lines 1-4: <ul style="list-style-type: none"> • darkening (countryside) • (the growing) twilight | (1) |

| Question Number | AO1: Identify and interpret explicit and implicit information and ideas | Mark |
|-----------------|--|------------|
| 2 | Accept any reasonable answer based on lines 10-14, up to a maximum of 2 marks. <p>Quotations and candidate's own words are acceptable.</p> For example: <ul style="list-style-type: none"> • as a child she was very poor • 'My father was a gentleman' • her father was 'clever' • her father was 'accomplished' or was good at doing things • her father was 'handsome' • her father was also poor • her father lived an unhappy life because of his poverty: 'what a pitiful wretch poverty made of him!' • accept valid speculation or inference about the mother such as, she cannot even bear to speak about her mother, or she had no strong relationship with her mother and so does not speak of her • her own childhood was made very difficult because she was poor • her childhood was one of anxiety and worry. 'vexations' • she felt ashamed of being poor: 'humiliations'. | (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 Sir Michael's thoughts and feelings about Lucy in lines 28–42.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • repetition of 'if you do not' indicates how low he has set the bar of his affections and that this marriage is based upon negatives about each other, not positives • use of the language of business to express his proposal of marriage: 'Is it a bargain, Lucy?' • use of abstract nouns by the writer focuses upon the imprecise nature of Sir Michael's feelings: 'neither joy nor triumph', 'disappointment', 'longing' • contradictory language shows the extent of Sir Michael's compromise or acceptance from 'I am a romantic old fool' to 'Is it a bargain, Lucy?' • use of mild language at a moment of extreme emotion: 'He was glad of her reply', suggesting that Sir Michael is already resigned to her lack of passion or lack of emotional commitment to him • use of simile and imagery to indicate the death of Sir Michael's hope: 'as if he had carried a corpse in his bosom' • use of an extended metaphor of death: 'the corpse of that hope'. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • these lines begin with an initial sense of gladness but his feelings quickly change to realisation and resignation • use of sentence variety for impact; his simple question and her one-word reply are contrasted with the complex, multi-clausal sentence that explores Sir Michael's innermost feelings • use of list of three to indicate his range of emotions: 'All the doubts and fears and timid aspirations' • use of parenthetical insertion to allow the writer to comment directly on Sir Michael as a self-deprecating romantic fool: 'this foolish old man' • use of repetition to stress his distance and separation from Lucy, rather than a sense of loving closeness: 'he walked straight out of the house' • use of a pattern of pairs of words to attempt to clarify his emotions: 'joy nor triumph', 'stifled and unsatisfied' • the final emphatic sentence makes further use of parenthesis and concludes the passage by firmly quashing his hopes for love and bluntly expresses his need to accept his, not uncommon, situation of being married for his position, rather than for love. <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. |

| Question Number | Indicative content |
|-----------------|--|
| 4 | <p>Reward responses that evaluate how successfully the attempt to create an understanding of the relationship between Lucy and Sir Michael is achieved.</p> <p>References to the writer’s techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the passage begins with a dramatic silence, which is Lucy’s unusual initial response to the proposal of marriage, possibly interpreted as her being thoughtful or shocked by his proposal • the apt symbolism of the setting sun and the dying of the day can be applied to Sir Michael’s idealistic view of love which is also in decline by the end of the passage • the creation of a ‘sudden passion in her manner’, repeated later as ‘a strange passion’, effectively misleads the reader into thinking that she is about to declare her love for him • the manner in which she kneels at his feet graphically symbolises the difference in their relative social status • the use of the modal verb, ‘might love’, subtly suggests that she is not one of those who do love him • her outburst about her poor childhood is vehement and ends with an honest assessment of her situation, which is repeated four times within two lines, and further emphasised by punctuation and sentence structure • Sir Michael’s naïve question, ‘Do you dislike me?’, indicates how low he has set the bar of her affections and how he encourages her to accept his offer without having to say that she loves him • the black ribbon is introduced as a mysterious symbol of something that contrasts with her angelic dress and which seems, at this stage, to be a malevolent force she fights against • Lucy’s apparently honest admission that she does not love anyone in the world includes Sir Michael, though his ‘glad’ response suggests that he has misunderstood her and takes it as an admission that she is, therefore, free to love him • the chaste and undemonstrative response to her single-word acceptance, kissing her once on the head, strikingly indicates their lack of love and passion at the moment when they should be at their happiest, showing the one-sided nature of their relationship • the mysterious narrative twist introducing the ring at the end of the passage and Lucy’s internal monologue suggests that she has a secret emotional connection that possibly precludes her from having a romantic relationship with Sir Michael. This may explain her lack of passion and her failure to reciprocate his love. <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"> • 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 someone that they know, felt positively about another person. 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">• use the passage to inspire writing; for example, some may respond to the passage and write about their own experiences of love, reciprocated or not• write about people such as relatives, loved ones, teachers or coaches, historical figures or those in the media who have created strong positive feelings in them• 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> |

| Question Number | Indicative content |
|-----------------|---|
| *6 | <p>Purpose: to write a real or imagined piece about a treasured memory. 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"> • use the images to inspire writing; for example, some may choose to write about memories of their childhood or other significant moments or people in their life • write about why the memory is so special and any other people involved • write about the memory itself, whilst others may adopt a more reflective approach, developing a range of thoughts and feelings about the impact of the memory • write about more than a single memory • 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> |

Writing assessment grids for Question 5 and Question 6

| A05: <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. |

A06:

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 structure 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. |