



Mark Scheme (Results)

Predicted Paper 1 – Set 3

Edexcel Level 1/Level 2

GCSE (9–1) in English Language (PA-1EN0/1-SET3)

Paper 1: Fiction and Imaginative Writing

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 the mark scheme

Component	Assessment Objective						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 & 6					24	16	40

Section A: Reading

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
1	Accept responses based only on lines 1 to 4: When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to chinks, and diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun. • '(rudimentary sketch of) the rising sun'	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 5 to 13 that relates to how Gabriel Oak behaves on Sundays, up to a maximum of 2 marks. On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella ... that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed, and thought of what there would be for dinner when he meant to be listening to the sermon. Quotations and candidate's own words are acceptable. • He goes to church • he holds 'misty views' / his views become vague or unclear • he is 'rather given to postponing' / he puts things off • he is 'hampered by his best clothes and umbrella' / he is encumbered by / uncomfortable in his best clothes • he wears his best clothes and carries an umbrella • he occupies a position of 'Laodicean neutrality' in church / he is lukewarm / half-hearted, between the devout and the drunken • he yawns privately during the service / 'yawned privately by the time the congregation reached the Nicene creed' • he thinks about dinner 'when he meant to be listening to the sermon' / he is distracted and does not really listen to the sermon	(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 all responses that explain how the writer uses language and structure to describe Gabriel Oak's clothing and boots. Since he lived six times as many working-days as Sundays, Oak's appearance in his old clothes was most peculiarly his own—the mental picture formed by his neighbours in imagining him being always dressed in that way. He wore a low-crowned felt hat, spread out at the base by tight jamming upon the head for security in high winds, and a coat like Dr. Johnson's; his lower extremities being encased in ordinary leather leggings and boots emphatically large, affording to each foot a roomy apartment so constructed that any wearer might stand in a river all day long and know nothing of damp—their maker being a conscientious man who endeavoured to compensate for any weakness in his cut by unstinted dimension and solidity. Responses may include the following points about the language of the text: - the adverb 'peculiarly' ('most peculiarly his own') stresses how distinctive and individual Oak's appearance is - the felt hat is 'low-crowned' and 'spread out at the base by tight jamming upon the head', conveying its rustic, well-worn practicality - the purpose phrase 'for security in high winds' offers a comic-practical justification for the shape of the hat - the allusive simile 'a coat like Dr. Johnson's' gently mocks his old-fashioned dress and dates his appearance - elevated, mock-formal diction is used for humour: 'his lower extremities being encased' - the adverb 'emphatically' intensifies the size of the footwear: 'boots emphatically large' - the extended metaphor / conceit likens the inside of a boot to living quarters: 'a roomy apartment' - hyperbole conveys the boots' size and waterproofing: any wearer 'might stand in a river all day long and know nothing of damp' - the abstract-noun pairing 'unstinted dimension and solidity' emphasises the sheer bulk and reliability of the boots

Question Number	Indicative content
	Responses may include the following points about the structure of the text: • the paragraph opens with a generalisation – ‘Since he lived six times as many working-days as Sundays’ – that justifies why the ‘old clothes’ come to define him, before moving to specific items • the description is ordered from head to foot (hat, coat, leggings, boots), mirroring the eye travelling down over him • the syntax lengthens and accumulates subordinate clauses as it reaches the boots, so the sentence itself swells to match the ‘emphatically large’ footwear • the dash introduces an explanatory aside about the bootmaker, delaying and expanding the description for humorous effect • listing of garments builds a cumulative, composite picture of Oak’s habitual dress • the focus shifts at the end from Oak to the ‘conscientious man’ who made his boots, widening the comic portrait beyond Oak himself (6 marks)

Level	Mark	A02: 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 writer creates a vivid and often humorous portrait of Gabriel Oak. 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 opening simile likening the wrinkles of his smile to 'the rays in a rudimentary sketch of the rising sun' successfully establishes a warm, genial first impression and invites the reader to like him - the comic hyperbole of his mouth spreading 'within an unimportant distance of his ears' vividly fixes his broad, good-natured smile - humour is created through the balanced antithesis of his weekday and Sunday selves, which good-humouredly exposes a very ordinary human inconsistency - the mock-solemn diction of 'Laodicean neutrality', placing Oak between 'the Communion people' and 'the drunken section', is gently satirical, poking fun at his lukewarm faith without malice - the everyday, relatable comedy of yawning in church and thinking 'of what there would be for dinner' when he should be 'listening to the sermon' makes him human and relatable - the homely 'pepper-and-salt mixture' metaphor humorously sums up his middling moral reputation - the portrait of his clothing is affectionately comic: the wind-jammed hat and the allusive 'coat like Dr. Johnson's' fix him as old-fashioned and rustic - the boots form a comic high point – the conceit of 'a roomy apartment' and the hyperbole of standing 'in a river all day long' vividly convey their absurd size, while the aside about the 'conscientious' bootmaker extends the joke - the running joke of the unreliable watch – 'a small silver clock', older than Oak's grandfather, going 'either too fast or not at all' – is a sustained and successful comic set-piece - the physical comedy of retrieving the watch 'by throwing the body to one side', the face 'compressed ... to a mere mass of ruddy flesh', and the final simile 'like a bucket from a well', is grotesquely and memorably humorous - the accumulation of precise, particularised detail (the felt hat, the leggings, the 'green-faced timekeepers') grounds the humour in vivid, believable observation - the portrait is built cumulatively, each paragraph adding a further comic dimension – smile, character, dress, watch – so that the overall impression is rounded and genuinely vivid - the tone throughout is affectionate rather than mocking, so the humour succeeds in endearing Oak to the reader rather than belittling him.

Question Number	Indicative content
	• some candidates may argue that the density of subordinate clauses and Victorian vocabulary makes the humour less immediate for a modern reader, qualifying its overall success (15 marks)

Level	Mark	A04: 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, or someone they know, made a strong first impression on other people. This may involve a range of approaches, including the following: 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 a first impression made in a new setting such as a school, workplace, team or social occasion, developing a range of thoughts and feelings • write about a strong first impression made by another person whom the writer observed • explore whether the first impression proved to be accurate or misleading • write about more than a single moment, or a period in their lives • 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 person who is unforgettable because of the way they look or behave. 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 draw on the image of the weathered countryman, others on the old pocket-watch, whilst others write about a memorable person from their own experience • choose to describe a person's striking appearance, distinctive mannerisms or unusual behaviour • use any example of a person, real or imagined, who has left a lasting impression • 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

A05: • 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 candidates:
	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.

A06: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.		
Level	Mark	The candidates:
	0	provides no rewardable material
Level 1	1–4	• uses basic vocabulary, often misspelled • uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures
Level 2	5–7	• 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	• uses a wide, selective vocabulary with only occasional spelling errors • positions a range of punctuation for clarity, managing sentence structures for deliberate effect
Level 4	11–13	• 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 5	14–16	• 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

