

GCSE (9-1)

English Language

Paper 1: Fiction and Imaginative Writing



SPECIMEN PAPERS (SET 2)

Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Language
Paper 1 (1EN0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 1/Level 2 GCSE (9-1) in English Language and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

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.

Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Language

**Paper 1: Fiction and Imaginative Writing
Section A: Reading Text Insert**

Specimen Papers (Set 2) for first teaching
September 2015
Time: 1 hour 45 minutes

Paper Reference
1EN0/01

Do not return the insert with the question paper.

Advice

- Read the text before answering the questions in Section A of the question paper.

Turn over ►

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PEARSON

Read the text below and answer Questions 1–4 on the question paper.

In this extract from a short story, the philosopher Cornelius asks the narrator to watch over a magic potion he is creating. While the narrator watches, he thinks about the girl he loves, Bertha, who has rejected him in favour of another man, Albert.

The Mortal Immortal: Mary Shelley

Cornelius had watched for three days and nights and had not closed his eyes. The progress of his work was slower than he expected: in spite of his anxiety, sleep weighted upon his eyelids. Again and again he threw off drowsiness with more than human energy; again and again it stole away his senses. He eyed his crucibles* wistfully. "Not ready yet," he murmured; "will another night pass before the work is accomplished? You are vigilant—you are faithful—you have slept, my boy—you slept last night. Look at that glass vessel. The liquid it contains is of a soft rose-colour: the moment it begins to change colour, awaken me—till then I may close my eyes. First, it will turn white, and then emit golden flashes; but wait not till then; when the rose-colour fades, rouse me." I scarcely heard the last words, muttered, as they were, in sleep. Even then he did not quite yield to nature. "My boy," he again said, "do not touch the vessel—do not put it to your lips; it is a philtre**—a philtre to cure love; you would not cease to love your Bertha—beware to drink!" 5 10

And he slept. His head sunk on his breast, and I scarce heard his regular breathing. For a few minutes I watched the vessel—the rosy colour of the liquid remained unchanged. Then my thoughts wandered—they visited the fountain, and dwelt on a thousand charming scenes never to be renewed—never! Serpents and adders were in my heart as the word "Never!" half formed itself on my lips. False girl!—false and cruel! Never more would she smile on me as that evening she smiled on Albert. Worthless, detested woman! I would not remain unrevenged—she should see Albert expire at her feet—she should die beneath my vengeance. She had smiled in disdain and triumph—she knew my wretchedness and her power. Yet what power had she?—the power of exciting my hate—my utter scorn—my—oh, all but indifference! Could I attain that—could I regard her with careless eyes, transferring my rejected love to one fairer and more true, that were indeed a victory! 15 20 25

A bright flash darted before my eyes. I had forgotten the medicine...I gazed on it with wonder: flashes of admirable beauty, more bright than those which the diamond emits when the sun's rays are on it, glanced from the surface of the liquid; and odour the most fragrant and grateful stole over my sense; the vessel seemed one globe of living radiance, lovely to the eye, and most inviting to the taste. The first thought, instinctively inspired by the grosser sense, was, I will—I must drink. I raised the vessel to my lips. "It will cure me of love—of torture!" Already I had quaffed*** half of the most delicious liquor ever tasted by the palate of man, when the philosopher stirred. I started—I dropped the glass—the fluid flamed and glanced along the floor, while I felt Cornelius's grip at my throat, as he shrieked aloud, "Wretch! you have destroyed the labour of my life!" 30 35

The philosopher was totally unaware that I had drunk any portion of his drug. His idea was, and I gave a tacit**** assent to it, that I had raised the vessel from curiosity, and that, frightened at its brightness, and the flashes of intense light it gave forth, I had let it fall. I never undeceived him.

*crucibles** – containers

*philtre*** – a magic potion

*quaffed**** – drunk

*tacit ***** – unspoken

Acknowledgement:

The Mortal Immortal, Mary Shelley, 1833, from <http://gutenberg.net.au>
(Work is out of copyright.)

Write your name here

Surname

Other names

Pearson Edexcel

Centre Number

Candidate Number

Level 1/Level 2 GCSE (9–1)

English Language

Paper 1: Fiction and Imaginative Writing

Specimen Papers (Set 2) for first teaching
September 2015

Time: 1 hour 45 minutes

Paper Reference

1EN0/01

You must have:
Reading Text Insert

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Section A and **ONE** in Section B.
- You should spend about 1 hour on Section A.
- You should spend about 45 minutes on Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your use of vocabulary, spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: Reading

Read the text in the Reading Text Insert provided and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

- 1** From lines 7–9, identify a phrase which describes what happens to the colour of the liquid when it changes.

.....
.....

(Total for Question 1 = 1 mark)

- 2** From lines 1–10, give **two** ways tiredness affected Cornelius.

You may use your own words or quotations from the text.

1

.....

2

.....

(Total for Question 2 = 2 marks)

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3 In lines 14–25, how does the writer use language and structure to show the narrator’s feelings about Bertha?

Support your views with reference to the text.

Area with horizontal dotted lines for writing the answer.

(Total for Question 3 = 6 marks)



4 In this extract, there is an attempt to show how important it is to concentrate on a task.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

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(Total for Question 4 = 15 marks)

TOTAL FOR SECTION A = 24 MARKS



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SECTION B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

*5 Look at the images provided.

Write about a time when you, or someone you know, had to work hard on something.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

*6 Write about a time when you, or someone you know, did something without thinking it through.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 64 MARKS

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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
	AO1	AO2	AO3	AO4	AO5	AO6	
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 one of the following: <ul style="list-style-type: none"> • '[it will] turn white' • '[and then] emit golden flashes' • 'the rose-colour fades' 	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 1-10, 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"> • although Cornelius is anxious 'sleep weighted upon his eyelids' • Cornelius has to throw off tiredness with almost super-human energy/'he threw off drowsiness with more than human energy' • sleep is described as stealing his senses/'again and again it stole away his senses' • he is described as talking in a quiet and indistinct way: 'murmured'/ he almost falls asleep talking as the narrator says the last words were muttered 'in sleep'. 	(2)

In responses to the 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 feelings about Bertha in lines 14-25.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the narrator uses hyperbole and repetition to heighten his sense of loss: ‘a thousand charming scenes never to be renewed – never!’ • he uses metaphor: ‘Serpents and adders were in my heart’ shows how negative his thoughts are about Bertha and her deceit • he uses critical language and negative adjectives to show his sense of hatred towards her: ‘False girl! – false and cruel!’, ‘Worthless, detested’ • the description of how he seeks his ‘vengeance’ by wishing Albert would die or ‘expire at her feet’ shows his anger and extreme abhorrence at Bertha’s relationship with Albert • the description of Bertha’s contemptuousness and power over him illustrates his misery: ‘she knew my wretchedness’, ‘exciting my hate’ (juxtaposition) • the narrator feels ‘rejected love’ for Bertha but has to ignore his feelings of love and wishes to appear ‘indifferent’ to cope with her rejection: ‘regard her with careless eyes ... that were indeed a victory!’ • the metaphor of battle is used to apply to his emotions to succumb to a ‘victory’ and ‘triumph’ • the use of questions to show his torment – ‘Yet what power had she?’ and exclamation marks throughout to show his anger and despair • the use of the personal pronoun ‘she’ rather than using her name shows his disdain and disgust for Bertha. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the narrator uses repetition to show his despair and anger: ‘Never’, ‘False’ • the section is structured to show the narrator’s range of feelings for Bertha • the use of connectives shows how the narrator’s torment is emphasised: ‘Serpents and adders’, ‘false and cruel’, ‘disdain and triumph’ • the section is structured as all one paragraph which shows the pace of events as his torment unfolds

	<ul style="list-style-type: none"> a variety of sentence types including rhetorical questions, exclamations, short sentences and the use of pauses in the form of dashes to show his spontaneous thinking. <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 purpose of conveying the importance of concentration is achieved.</p> <p>References to 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 opening idea of tiredness is introduced and developed as Cornelius has watched for three days and nights, showing a sense of exhaustion through concentrating on the liquid • the narrator's clear explanation of Cornelius's determination to carry out the task further suggests he has to use super-human strength to see the experiment through: 'threw off drowsiness with more than human energy' • the writer shows the idea of self-determination; despite his exhaustion, Cornelius has to convince himself that it is vital he concentrates on monitoring the liquid • Cornelius shows how important it is to concentrate; he has to trust the narrator as he cannot concentrate any further: but he explains that the narrator has to concentrate and wake him up when the liquid changes colour • Cornelius gives a detailed explanation of changes in the liquid to show how critical precise timing is • the philosopher is so focussed that he is unable to stop concentrating: even in sleep he gives the narrator further advice: 'do not touch the vessel', 'beware to drink!' • the structure shows the consequences of failing to concentrate. The narrator takes the task on, briefly concentrating for 'a few minutes' before his 'thoughts wandered' to Bertha which shows the conflict between his job and his feelings for her • the language used shows that failure to concentrate can have destructive consequences: 'destroyed the labour of my life' • structure is used effectively to contrast the theme of concentration on doing something (observing) and thinking about something (Bertha) and the effect of this contrast • the theme of the extract is explored very successfully as the reader is shown that concentration means different things • the narrator's concentration is brought swiftly back following 'A bright flash', but instead of awakening Cornelius he concentrates on his own thoughts and feelings and decides to drink the liquid. <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 a person had to work hard on something. This may involve a range of approaches, including: description, anecdote, speech, narrative, 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: a project for school, homework, a practical task like making something, working hard on a physical activity or working together as a team• give reasons why it was hard work and the impact on the person doing the work and others: what was achieved as a result of the hard work• 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, a sustained single voice in 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 doing something without thinking it through. This may involve a range of approaches, including: description, anecdote, speech, 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 an example of doing something without thinking it through: this could be physical (an extreme sport or activity, an adventure, an expedition) or emotional (telling someone something, hiding something) • give reasons why the writer did it and whether the experience was positive or negative • talk about the impact the experience had on the writer and/or others • 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, a sustained single voice in 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.

