



Mark Scheme (Results)

Summer 2026

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

English Language (1EN0)

PAPER 1: Fiction and Imaginative Writing

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2026

Question Paper Log Number P79183A

Publication Code IENO_01_2606_MS

All the material in this publication is copyright

© Pearson

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.
- 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	A01: Identify and interpret explicit and implicit information and ideas	Mark
1	Accept the following from the given lines: <i>I had just retired to rest when the night bell was pulled violently.</i> <i>It was winter, and I grumbled as I rose and went downstairs to open the door. Twice that week I had been aroused long after midnight for the most trivial causes.</i> • 'grumbled' (1)	(1)

Question Number	A01: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on the given lines, up to a maximum of 2 marks. <i>A woman was standing ankle deep in the snow that lay upon the step. I caught but a dim glimpse of her, for the night was cloudy; but I could hear her teeth rattling like castanets.</i> <i>"Come in, come in, my good woman," I said hastily, for the wind seemed to catch eagerly at the opportunity of making itself at home in my hall, and was rapidly forcing an entrance through the half-open door.</i> Quotations and candidate's own words are acceptable. For example: • it has been snowing • the snow is deep, 'ankle deep' • it is 'cloudy' • it is (very) cold, the woman's teeth are 'rattling like castanets' • he is eager to close the door because of the bad weather • it is gusty or very windy • the wind is strong, it was 'rapidly forcing an entrance through the half-open door'	(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 in the given lines to describe the arrival of the woman. <i>"Come in, come in, my good woman," I said hastily, for the wind seemed to catch eagerly at the opportunity of making itself at home in my hall, and was rapidly forcing an entrance through the half-open door.</i> <i>She slipped in like a ghost, and I closed the door. While I was striking a light, I could hear her teeth still clicking in the dark hall, till it seemed as if some skeleton was chattering. I begged her to enter the room and asked her what her business was.</i> <i>"My father has met with a severe accident," she said, "and requires instant surgical aid. I entreat you to come immediately."</i> <i>The freshness and the melody of her voice startled me. I looked at her attentively, but, owing to a shawl in which her head was wrapped, I could discern nothing beyond a pale, thin face and large eyes. Her dress was lamentable.*** An old silk, of a colour now unrecognisable, clung to her figure. The creases where it had been folded were worn nearly through, and the edges of the skirt was clotted and discoloured with mud.</i> <i>"In what manner was your father hurt?" I asked.</i> <i>"He blew himself up, sir, and is terribly wounded."</i> Responses may include the following points about the language of the text: • an adjectival phrase, "my good woman", is used to suggest that the doctor is kindly and protective and has overcome his previous bad mood • the wind is personified to create a sense of danger or unwelcome intrusion creating further irritation for the doctor • the writer uses similes to present the woman as ghostly and skeletal, 'slipped in like a ghost' and 'as if some skeleton was chattering' • the sense of a dramatic arrival is built with the use of onomatopoeia to show the woman's possible fear or the impact of the weather: 'chattering'

	• adjectives and adverbs are used to create a sense of seriousness and urgency: “severe accident”, “instant surgical aid”, “to come immediately”, “terribly wounded” • the writer uses emotive language to indicate the writer’s feelings about the appearance of the woman: ‘lamentable’ • dialogue with emotive language is used to indicate that the woman is begging, “I entreat”. Responses may include the following points about the structure of the text: • this section begins with a conventional opening of a doctor’s help being sought out-of-hours, but ends with the dramatic revelation that this is an unfamiliar call-out as the patient has ‘blown himself up’ • repetition is used to show his sense of urgency, “Come in, come in” • the writer uses a single sentence paragraph to open the extract, creating a sense of haste and getting down to business • the writer uses short sentences in dialogue for impact: “I entreat you to come immediately” • compound sentences are used to add additional detail, ‘She slipped in like a ghost, and I closed the door’ or “He blew himself up, sir, and is terribly wounded” • there is use of subordination in complex sentences to add detail to create more drama / intrigue in her arrival: ‘While I was striking a light’, ‘owing to a shawl in which her head was wrapped’ • the use of a triplet of adjectives creates description and adds detail: ‘a pale, thin face and large eyes’. (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 writer creates a dramatic atmosphere. 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 passage opens using 'just' as an adverb with the present perfect tense and alliteration to emphasise the level of disturbance experienced by the doctor, who is warm and comfortable and has 'just retired to rest' - there is no particular drama at the start as we learn that the doctor has been twice disturbed that very week for cases that he describes as 'trivial' - the arrival of the woman, in such foul weather, begins to build a dramatic atmosphere, indicating that this case is unlikely to be 'trivial' - the personification of the wind as an unwelcome presence, forcing itself into the house, creates a simple sense of danger or jeopardy - the identity of the woman is never revealed, and this mystery is enhanced by the manner in which she is described: 'I caught but a dim glimpse of her' and 'She slipped in like a ghost' - the use of the semantic field of death creates a dramatic and ghoulish atmosphere: 'ghost' and 'skeleton' - her direct speech contains adjectives and an adverb that instantly create tension and drama: "'My father has met with a severe accident,'" she said, "and requires instant surgical aid. I entreat you to come immediately." - the woman is a source of dramatic mystery. Despite the foul conditions and alarm her voice is described as fresh and melodious, which seems at odds with her appearance: 'a pale, thin face and large eyes' - her appearance is intriguing: it is one of extreme neglect and poverty, with a hint that her social status has fallen as her dress is an 'old silk' but now it is 'worn nearly through' and it is 'clotted and discoloured with mud' - the writer uses powerfully emotive language, 'lamentable', to express the sympathy that the writer feels for the woman - the sense of drama is heightened as we learn that, despite having blown himself up, the chemist will not leave the laboratory and is highly secretive: "'He will allow no one but myself to enter his laboratory. And, injured as he is, I could not induce him to quit it'"

	- the use of a short, alliterative imprecation, with exclamation mark, creates a real sense of drama about the severity of the chemist's injuries: "Good God!" - the woman continues to be a contradiction: her poverty is reinforced by the 'bony, nervous clutch' of her hand, yet she is amazingly energetic and is compared to a 'wild animal' rather than a young girl. Later she 'literally' drags the doctor up the stairs - the compound adjective 'shabby, old-fashioned tenement house' adds to the sense of poverty, as does the 'single lamp', which is confusing as the poor would be unable to pay for a doctor's services - the woman's feelings are made clear using dramatic and abrupt language: "See if he is dead—I dare not look." - the writer builds pathos for the injured man: 'wretched bed', 'victim of chemistry', "my poor friend" - the man's strange reactions and primal energy creates a dramatic conclusion to the extract. The writer uses a simile to compare him to 'a wild animal' and he is secretive, suspicious and unwelcoming: "How dare you come into my private rooms to spy upon me?" - the passage ends enigmatically, with the chemist agreeing to be treated and, despite his obvious poverty, saying that he will pay him well. (15 marks)
--	---

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 the writer or someone they know did something to help another person. 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 write stories of rescue or heroism or ones offering medical assistance • be about incidents of helping in a non-physical manner, such as giving to charity or helping with someone's mental health • write in the first person or they may write in the third person, retelling stories that they are not directly involved in • 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 something exciting happened at night. 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: • write about family events, such as barbecues or camping • use the images to write about organised activities, such as stargazing or firework displays • write about a spiritual or emotional event, rather than an actual event, such as a vigil or breaking of the fast • write about more than one event • 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	No rewardable material
Level 1	1–4	• Limited ability to communicate clearly, effectively and imaginatively. • 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	• Some ability to communicate clearly, effectively and imaginatively. • 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	• Clear ability to communicate clearly, effectively and imaginatively. • 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	• Secure ability to communicate clearly, effectively and imaginatively.

		• 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	• Sophisticated ability to communicate clearly, effectively and imaginatively. • 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	No rewardable material.
Level 1	1–4	• Limited ability to write for clarity, purpose and effect. • Uses basic vocabulary, often misspelled • Uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures.
Level 2	5–7	• Some ability to write for clarity, purpose and effect. • 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	• Sound ability to write for clarity, purpose and effect. • 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	11–13	• Secure ability to write for clarity, purpose and effect. • 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	14–16	• Sophisticated ability to write for clarity, purpose and effect. • 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.