

Please check the examination details below before entering your candidate information

Candidate surname		Other names	
Centre Number		Candidate Number	

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

Thursday 21 May 2026

Morning (Time: 1 hour 45 minutes)

Paper reference **1EN0/01**

English Language

PAPER 1: Fiction and Imaginative Writing

You must have:
Reading Text Insert (enclosed)

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.*
- Plan your answers in the lined spaces/planning box provided. Plans will not be marked unless no other response is provided.

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 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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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 1–3, identify a word or phrase which shows that the writer is unhappy.

.....

(Total for Question 1 = 1 mark)

- 2** Read this extract.

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.**

“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.

From the extract, give **two** things that the reader learns about the weather.

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

1

.....

2

.....

(Total for Question 2 = 2 marks)

.....



3 Read this extract.

"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.

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.

"My father has met with a severe accident," she said, "and requires instant surgical aid. I entreat you to come immediately."

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 were clotted and discoloured with mud.

"In what manner was your father hurt?" I asked.

"He blew himself up, sir, and is terribly wounded."

In the extract, how does the writer use language and structure to describe the arrival of the woman?

Support your views with reference to the text.

(6)



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(Total for Question 3 = 6 marks)



4 In this extract, the writer attempts to create a dramatic atmosphere.

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



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** Write about a time when you, or someone you know, did something to help another person.

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 5 = 40 marks)

OR

- *6** Look at the images provided.

Write about a time when something exciting happened at night.

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 6 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 12.

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IMAGE 1



IMAGE 2



Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 5** ☒ **Question 6** ☐

Plan your answer to Section B here:

Write your answer to Section B here:

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



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Source information

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

Thursday 21 May 2026

Morning (Time: 1 hour 45 minutes)

Paper
reference

1EN0/01

English Language

PAPER 1: Fiction and Imaginative Writing

Section A: Reading Text Insert

Insert Booklet

Do not return this Booklet 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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Read the text below and answer Questions 1–4 on the Question Paper.

In this extract, Doctor Luxor has just gone to bed when he is called upon to go and treat an injured patient.

The Golden Ingot*: Fitz-James O'Brien

I had just retired to rest when the night bell was pulled violently.

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.

5 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.**

"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.

10 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.

"My father has met with a severe accident," she said, "and requires instant surgical aid. I entreat you to come immediately."

15 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 were clotted and
20 discoloured with mud.

"In what manner was your father hurt?" I asked.

"He blew himself up, sir, and is terribly wounded."

"Ah! He is in some factory, then?"

"No, sir, he is a chemist."

25 "A chemist? Why, he is a brother professional. Did you leave anyone in attendance on him?"

"No, sir. He will allow no one but myself to enter his laboratory. And, injured as he is, I could not induce him to quit it. He will tell you all. But do, oh, do hasten! Good God! he may be dead by this time!"

30 I made no reply, but allowed her to grasp my hand, which she did with a bony, nervous clutch, and endeavoured with some difficulty to keep pace with the long strides—I might well call them bounds, for they seemed the springs of a wild animal rather than the paces of a young girl—with which she covered the ground. Not a word more was uttered until we stopped before a shabby, old-fashioned
35 tenement house. She pushed the door open, and literally dragged me upstairs. In a moment more I found myself in a chamber, lit by a single lamp.



"He is there," said the girl; "go to him. See if he is dead—I dare not look."

I made my way as well as I could through the dilapidated**** chemical instruments with which the room was littered and were confusedly piled in various corners.

40 I approached the wretched bed on which the victim of chemistry was lying.

"How goes it, my poor friend?" I asked him. "Where are you hurt?"

In a moment, he sprang up in his bed and cowered against the wall like a wild animal.

45 "Who are you? You are a stranger. How dare you come into my private rooms to spy upon me?"

I beheld a pale distorted face, draped with long grey hair, glaring at me with a mingled expression of fury and terror.

"I am no spy," I answered mildly. "I heard that you had met with an accident and have come to cure you. I am Dr. Luxor."

50 "You are a doctor?" he inquired distrustfully. "You are bound by oath not to reveal the secrets of your patients."

"Undoubtedly."

"Then I will trust you. Cure me—I will pay you well."

Glossary

Ingot * – a solid block of gold

castanets ** – a wooden musical instrument which makes a clicking noise

lamentable *** – deplorable, distressing, pitiful, sad, sorry

dilapidated **** – old and in bad condition

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Acknowledgement:

The Golden Ingot by Fitz-James O'Brien. Published 1858 <https://www.gutenberg.org/cache/epub/2043/pg2043-images.html> (Work is out of copyright.)

