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EDEXCEL · GCSE ENGLISH LANGUAGE 1EN0

Paper 1 — Fiction and Imaginative Writing

June 2025 exam series

MARK SCHEME

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Mark Scheme (Results)

Summer 2025

Pearson Edexcel Level 1/Level 2

GCSE (9–1) 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.

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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
	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 from the given lines below: Before he went … as we walked in the garden, with our monstrously long shadows stretching before us in the moonlight … somehow, it became clear to us that, if God left him alive, and if the war ever came to an end, he and I should belong to one another. When he kissed me, I kissed him back again, most lovingly, with many tears. • '(if God) left him alive' • 'if the war ever came to an end' • 'war'	**(1)**

Question Number	**AO1: Identify and interpret explicit and implicit information and ideas**	Mark

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2	Accept any reasonable answer based on the given lines, up to a maximum of 2 marks. … somehow, it became clear to us that, if God left him alive, and if the war ever came to an end, he and I should belong to one another. When he went he kissed me, I kissed him back again, most lovingly, with many tears. Ah! parting. And so Bobby got into a carriage and drove away, and then I wept as one that would not be comforted. **Quotations and candidate's own words are acceptable.** For example: • she sums up the totality of their love as belonging to one another • they reciprocate their love for each other • 'I kissed him' / 'kissed him back' • 'most lovingly' • when they kiss, she cries tears of happiness • when Bobby has to leave, she is inconsolable. • 'wept'	**(2)**

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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 show what the narrator experiences on the night that Bobby returns home. One night, one hot night, having prayed even more heartily and tearfully, I had lain down to sleep. The windows were left open, that all possible air might reach me from the still and scented garden below. Thinking of Bobby, I had fallen asleep, and he is still mistily in my head, when I seem to wake. The room is full of clear light, but it is not morning: it is only the moon looking right in. I can see my own ghostly figure sitting up in bed, reflected in the looking-glass opposite. I listen: surely I heard some noise: yes— certainly, there can be no doubt of it—someone is knocking loudly at the hall-door. At first I fall into a deadly fear; then reason comes to my aid. If it were a robber, or person with evil intent, would he knock so openly and clamorously*? At worst it is some drunken sailor; at best, it is a messenger with news of our dear ones. At this thought I instantly spring out of bed and hurrying on whatever garments come most quickly to hand, I open my door, and fly down the passages, into which the moon is looking with her ghostly smile. As I near the door I meet our old butler. 'Who *can* it be, Stephens?' I ask, trembling with excitement and fear. Responses may include the following points about the **language** of the text: • use of a comparative to show how much she has prayed for Bobby's implied safe return on that night: 'even more heartily and tearfully' • use of alliteration to suggest heightened senses: 'still and scented' • use of simple connectives to indicate the confusion in the narrator's mind: 'The room is full of clear light, but it is not morning' • use of adverbs 'surely' and 'certainly' and the phrase 'yes … there can be no doubt of it', all of which misleadingly suggest a sense of a firm belief based

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	upon truth but which actually heralds a profound sense of uncertainty • this is also created through the use of a range of adverbs and adjectives all focused upon a lack of clarity: 'mistily', 'ghostly' • her initial thoughts are immediately morbid and sinister and come from the semantic field of horror: 'deadly fear', 'evil intent'

	• use of personification to create an extended metaphor of the moon as a malevolent character, seeming to enjoy the narrator's discomfiture: 'the moon is looking with her ghostly smile' • use of powerfully emotive language as she trembles with the contradictory emotions of 'excitement and fear'. Responses may include the following points about the **structure** of the text: • this section begins with language that is repeated and varied for emphasis with the suggestion of a traditional story opening • in the third sentence the extract shifts, mid-sentence, into the historic present tense and remains so for the rest of the extract. It is a device often used to make a narrative more graphic or immediate • use of a multi-clausal complex sentence structure, including the use of two colons and two dashes, creates a breathless and disjointed sense of the narrator's thought processes: 'I listen: surely I heard some noise: yes—certainly, there can be no doubt of it—someone is knocking loudly at the hall-door' • use of 'if', a subordinating conjunction, 'If it were a robber', creates uncertainty for the reader • even more so when allied with the modal auxiliary verb and rhetorical question: 'would he knock so openly and clamorously?' • italics are used to express her profound sense of confusion: '" Who *can* it be?"" **(6 marks)**

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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 narrator's changing emotions are shown. **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 successfully creates a wide range of emotions experienced by the narrator from the bliss of the moment when they pledge their love, the sadness of leaving, the pain of separation, the initial confusion when woken, the eagerness at seeing her lover returned, her feeling of 'cold disappointment' and finally shock and consternation at his manner and appearance • the alliterative title, 'Poor Pretty Bobby', balances the narrator's sadness and regret with her acknowledgement of her attraction towards him • the initial bliss of the couple pledging their love to each other is literally overshadowed by the extended metaphor of the moon, a monstrous and malign influence that occurs throughout the passage, possibly suggesting that their love is doomed from the outset • simple repetition and parallelism are used to depict the strength of their love: 'When he went he kissed me, I kissed him back again' • single-word exclamation expresses in sound the sorrow of their parting: 'Ah!' • use of powerful adverbs express the depth of her longing for his implied safe return: 'having prayed even more heartily and tearfully' • some may see the garden as a linking theme, with its biblical allusions to the love between Adam and Eve, suggesting the depth of their love • use of subordination to show how Bobby fills every waking moment for her, emphasising the totality of her love and commitment and the depth of her longing for him: 'Thinking of Bobby, I had fallen asleep' • the deliberate shift into the present tense is used to heighten the impact of her feelings as Bobby returns: 'I had fallen asleep, and he is still mistily in my head, when I seem to wake' • the sense of her excitement and eagerness is communicated through the speed of her actions: 'I instantly spring out of bed and hurrying on whatever garments come most quickly to hand, I open my door, and fly down the passages' • there is a single word in italics to emphasise the extent of her confusion: '"Who

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	can it be, Stephens?'" • the extract builds her excitement and anticipation with the painfully slow opening of the door: 'It seems to me as if the endless bolts would never be drawn—the key never be turned in the stiff lock' • there is a brief moment of bliss and elation powerfully created through emotive and religious language, multiple use of exclamation marks and the use of punctuation to create a sense of her gushing relief, before the true horror of the situation dawns upon her: 'Good heavens! What do I

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	see? No drunken sailor, no messenger, but, oh joy! oh blessedness! my Bobby himself—my beautiful boy-lover!' • the structure is one of profound contrast between her feelings for the Bobby that was and the Bobby that has returned • the passage builds to a climax through eight increasingly exasperated questions that indicate her growing sense of alarm and confusion: "'Stay where?' ... "'Where have you been? What is it you are talking about?'" **(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 candidate had to be away from someone who was important to them. 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 a tragic love story • be about incidents from the writer's childhood involving separation or possibly Covid-related separation • may 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)**

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	(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 the candidate, or someone they know, went on an interesting journey. 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 holidays or excursions • use the images to write about school trips and journeys • write about a journey in an abstract sense, rather than a physical journey, for example a spiritual or emotional journey • write about more than a single journey • 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**

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	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.
AO6: **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.

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