



Mark Scheme (Results)

Predicted Paper 1 – Set 1

Edexcel Level 1/Level 2

GCSE (9–1) in English Language (PA-1EN0/1-SET1)

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 should 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 fulfil 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 the following from lines 1–4: • (destabilized by) rain	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 7–9, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. • 'love-makers' / they were making love • 'night workers' / they were working through the night • 'stone hard beds' / their beds were uncomfortable • 'aching backs' • 'nagging consciences' / they felt guilty • 'bladders' / they needed the toilet • 'the sick' / they were unwell	(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 to create tension in lines 10–25. Responses may include the following points about the language of the text: - the section opens by stating outright that the animals are ‘The first of that community to die’, creating dramatic irony and an immediate sense of dread as the reader knows the outcome before the animals do - the noun phrase ‘beyond the human safety of stockades’ foregrounds the animals’ exposure and vulnerability, heightening the threat - the hedging and repetition of ‘not especially bulky, not bulky enough, probably’ creates an uneasy understatement, as the reader senses catastrophe despite the writer’s apparent downplaying of the danger - the temporal image ‘In the time that it would take to draw a breath and yawn’ measures the disaster against a tiny, ordinary human action, conveying how suddenly and quickly it strikes - onomatopoeia in ‘muted stony splash’ and ‘barometric pop’ presents the disaster as quiet and insidious, made more sinister by the contrast ‘a lesser set of sounds than thunder’ - the world is personified as malevolent through the adjectives ‘low and devious’, ‘worrying’ and ‘mischievous’, suggesting a scheming, threatening force - the rhetorical question ‘for how could anyone not know by now how mischievous the world could be?’ draws the reader in and builds a sense of foreboding - the metaphor of the older horses as ‘connoisseurs of one-night stands’ conveys a weary familiarity with danger that unsettlingly contrasts with the reader’s growing alarm - the adjective ‘boisterous’ personifies the waves as unruly, while ‘where there had not been any waves before’ signals that something is unnatural and wrong - the verbs ‘tugged’ and ‘broke free’ convey the younger animals’ instinctive panic, transferring a sense of alarm to the reader - the ominous phrase ‘the brief time that remained’ foreshadows the deaths that are shortly to come, sustaining tension through the reader’s prior knowledge

Question Number	Indicative content
	Responses may include the following points about the structure of the text: - the section is immediately introduced with the deadly outcome, 'The first of that community to die', so the whole passage is read under the shadow of known disaster, building dramatic tension in the varied responses - sentence lengths are varied: long, multi-clause sentences slow the pace and draw out the moment of the landslide, delaying the climax and creating suspense - dashes are used to create pauses and hesitation, fragmenting the rhythm and stressing danger: 'they were so close and unprotected –', 'and worrying – for how...' - the mid-paragraph rhetorical question changes the pace and forces the reader to reflect, intensifying the sense of threat - the passage is built on contrast between the passive, weary older horses, who 'would not even raise their heads', and the panicked younger horses and mules, who 'tugged against their ropes', and this juxtaposition heightens tension - the events escalate sequentially — landslide, sounds, displaced waters, waves, the animals' reactions — a step-by-step build-up that steadily increases tension - temporal markers structure the passage around compressed time ('In the time that it would take...', 'a moment later', 'the brief time that remained'), creating urgency - the writer withholds the cause of the deaths, delaying any explanation, which sustains suspense - the short, isolated declarative 'What happened next was almost silent.' follows a run of long sentences, creating a chilling pause and a cliffhanger that foreshadows the arrival of the silent, deadly cloud (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 attempt to describe a deadly event is achieved. 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 following: - the blunt, monosyllabic opening declarative "Everybody died at night" is effective in establishing the deadly event from the start. By revealing the outcome immediately, the writer removes suspense about whether the inhabitants die and redirects the reader's dread onto how the catastrophe unfolds. - the dark irony of naming the sleeping victims "the lucky ones," who die "without experiencing the fear," successfully unsettles the reader and invites a genuine evaluative judgement about whether an unwitting death is presented as a mercy or a horror. - the parenthetical estimate of "six or seven hundred" and the note that "no-one ever came to count or claim the dead" is effective in conveying both the scale of the disaster and the chilling anonymity of the victims, presenting a world indifferent to mass death. - the verbless short sentence "Their final moments, dormant in America" works as a quiet, elegiac close to the opening paragraph; candidates may evaluate how its restraint heightens, rather than diminishes, the sense of loss. - the listing of the wakeful ("the love-makers ... the night workers ... the sick") briefly humanises the victims before they die, and the curt sentence "And animals, of course" effectively foreshadows the animal deaths and prepares the reader for the disaster. - the personification of the natural world as "mischievous" and "devious" is effective in presenting nature as an active, almost malevolent agent, framing the deadly event as something willed rather than accidental. - the understated sound imagery – a "muted stony splash," a "barometric pop," "a lesser set of sounds than thunder" – makes the trigger of the disaster eerily quiet; the absence of spectacle arguably renders the event more sinister than overt drama would. - the contrast between the weary older horses that "would not even raise their heads" and the younger horses and mules that "tugged against their ropes" builds tension; the detail that those which broke free lacked "the foresight to seek high ground" creates dramatic irony and a sense of doomed helplessness. - the short declarative statement of "What happened next was almost silent" effectively slows the pace and creates an ominous calm at the very moment of greatest danger. - The personification of the sediments as "ready – almost eager – for this catalyst" is effective in suggesting the landscape itself is complicit in the killing, intensifying the sense of an unstoppable, almost willing disaster.

Question Number	Indicative content
	- the grotesque, near-comic imagery of “one great flatulence,” where the water “fizzed and belched,” creates a striking tonal contrast. This is a strong point of evaluative tension: some candidates may judge that the humour undercuts the horror of mass death, while others may argue the bathos makes nature’s indifference more disturbing. Both lines of argument are valid and should be rewarded on merit. - the long, accumulating final sentence, with its use of anaphora in “past the ... past the ... past the ...,” is very effective in conveying the relentless, inexorable advance of the gas; the build-up of clauses mirrors the creeping progress of the cloud toward the sleeping town. - the clinical, scientific register (“volatile silt,” “soda pockets,” “catalyst,” “surface hugging cloud”) gives the passage a detached, documentary quality; candidates may evaluate whether this objectivity makes the deadly event feel more convincingly real and inevitable, or whether it distances the reader from the human cost. - the dramatic irony of the closing image – the townspeople “sleeping and dreaming” of “all the paradise beyond” – is poignantly effective, since the reader knows the future they dream of will never arrive, leaving the deadly event resonant with pathos. - structurally, the passage moves from result to cause (the dead, then the landslide and the gas) and from humans, to animals, to the chemical process, and back to the human town. Candidates may evaluate how successfully this widening-then-narrowing focus sustains dread and makes the disaster feel both vast and intimate, even though the outcome is revealed at the outset. (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 something dangerous was experienced. 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. Candidates may introduce some literary elements. Responses may: • Focus on a real or imagined dangerous experience – for example an accident, a near-miss, a natural hazard (fire, flood, storm), a threatening encounter or a moment of physical peril – developing a range of thoughts and feelings. • Focus on a dangerous experience that happened to someone known to the writer, for example a family member or friend, possibly reflecting on its impact. • Use the danger to build and control tension and atmosphere – through pace, sensory detail, the slowing or speeding of narrative time, and a resolution or reflection. • Choose to describe more than just a single event, or a period in their lives, in which danger was present. • 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. • 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 something that happens in the future. This may involve a range of approaches, including: description, speculation, 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. Candidates may introduce some literary elements. Responses may: • use the images provided to inspire writing – for example the futuristic city skyline or the humanoid robots in a workplace may prompt speculative or science-fiction approaches. • describe a real or imagined event set in the future, such as a technological, social or environmental change, a personal future moment, or a dystopian or utopian scenario. • create a future world through speculative world-building, description and atmosphere, rather than (or alongside) a retrospective personal recount. • Use any moment in time imagined as occurring in the future, whether grounded in real possibility or fully speculative. • 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, despite the clear elements of speculation or unreality. • 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	1–3	• uses basic vocabulary, often misspelled • uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures
Level 2	4–6	• 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	• 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	10–12	• 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	13–16	• 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

