

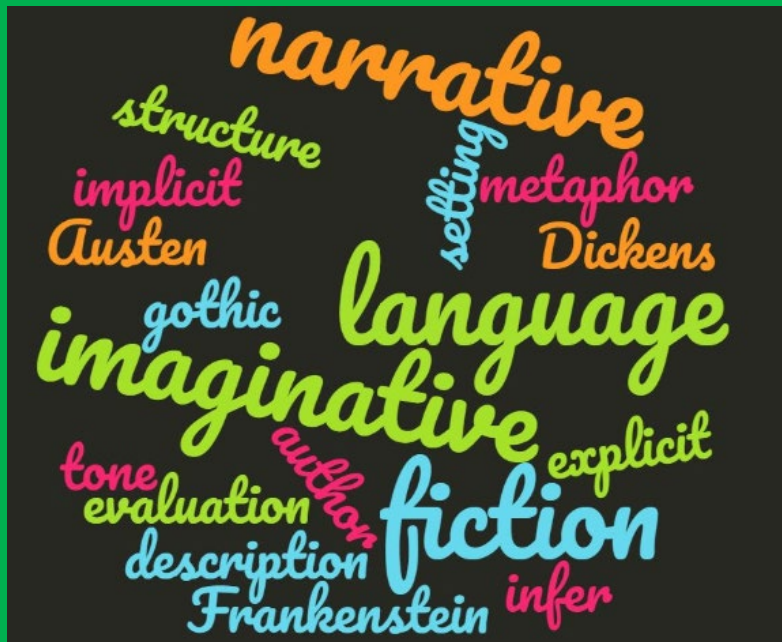
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Paper 1 Guide



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)			
Tuesday 4 June 2019			
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.

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.





We use the Edexcel/Pearson exam board



1 hours 45 minutes – 1 hour for reading and 45 minutes for writing.



The timing for this paper will be about two minutes per mark.
For the reading section.



1 fiction text for reading and 1 imaginative writing task.



The text will be from 19th Century.



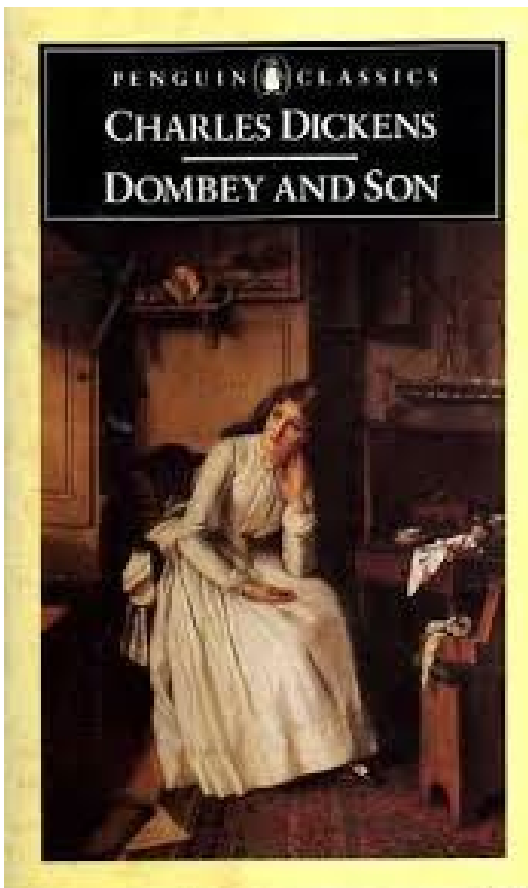
The text extract might be from an English writer such as Dickens,
or one from outside UK.



There are 4 reading questions and 1 writing task.

Basic information





The text is about 45-50 lines long.

It is a good idea to read the whole text through first, quite quickly, to get the general gist and then read specifically to answer the questions.

It will always say where the text is from and who wrote it. Then there is a very brief summary usually explaining what has just happened.

There will be a glossary at the bottom with asterisks for any particularly difficult words.

In this extract Florence is very upset because she has been rejected by her father and stepmother, her only living relatives. She runs away from home, out into the streets of London, and goes to the home of an old friend, the little Midshipman. She is followed by her faithful dog, Diogenes, also known as Di.

Dombey and Son: Charles Dickens

In the wildness of her sorrow, shame, and terror, the forlorn girl hurried through the sunshine of a bright morning, as if it were the darkness of a winter night. Wringing her hands and weeping bitterly, insensible to everything but the deep wound in her breast, stunned by the loss of all she loved, left like the sole survivor on a lonely shore from the wreck of a great vessel, she fled without a thought, without a hope, without a purpose, but to fly somewhere - anywhere.

5

The cheerful vista of the long street, bumished by the morning light, the sight of the blue sky and airy clouds, the vigorous freshness of the day, so flushed and rosy in its conquest of the night, awakened no responsive feelings in her so hurt bosom. Somewhere, anywhere, to hide her head! somewhere, anywhere, for refuge, never more to look upon the place from which she fled!

10

But there were people going to and fro; there were opening shops, and servants at the doors of houses; there was the rising clash and roar of the day's struggle. Florence saw surprise and curiosity in the faces flitting past her; saw long shadows coming back upon the pavement, and heard voices that were strange to her asking her where she went, and what the matter was; and though these frightened her the more at first, and made her hurry on the faster, they did her the good service of recalling her in some degree to herself, and reminding her of the necessity of greater composure.

15

Where to go? Still somewhere, anywhere! still going on; but where! She thought of the only other time she had been lost in the wild wilderness of London—though not lost as now—and went that way.

20

Checking her sobs, and drying her swollen eyes, and endeavouring to calm the agitation of her manner, so as to avoid attracting notice, Florence, resolving to keep to the more quiet streets as long as she could, was going on more quietly herself, when a familiar little shadow darted past upon the sunny pavement, stopped short, wheeled about, came close to her, made off again, bounded round and round her, and Diogenes, panting for breath, and yet making the street ring with his glad bark, was at her feet.

25

'Oh, Di! oh, dear, true, faithful Di, how did you come here? How could I ever leave you, Di, who would never leave me?'

Florence bent down on the pavement, and laid his rough, old, loving, foolish head against her breast, and they got up together, and went on together; Di more off the ground than on it, endeavouring to kiss his mistress flying, tumbling over and getting up again without the least concern, dashing at big dogs in a jocose* defiance of his species, terrifying with touches of his nose young housemaids who were cleaning doorsteps, and continually stopping, in the midst of a thousand extravagances, to look back at Florence, and bark until all the dogs within hearing answered, and all the dogs who could come out, came out to stare at him.

30

35

Florence hurried away in the advancing morning, and the strengthening sunshine, to the City. The roar soon grew more loud, the passengers more numerous, the shops more busy, until she was carried onward in a stream of life setting that way, and flowing, indifferently, past marts and mansions, prisons, churches, market-places, wealth, poverty, good, and evil, like the broad river side by side with it, awakened from its dreams of rushes, willows, and green moss, and rolling on, turbid** and troubled, among the works and cares of men, to the deep sea.

40

At length the quarters*** of the little Midshipman arose in view. Nearer yet, and the door stood open, inviting her to enter. Florence, who had again quickened her pace, as she approached the end of her journey, ran across the road (closely followed by Diogenes, whom the bustle had somewhat confused), ran in, and sank upon the threshold of the well-remembered little parlour.

45

jocose* - playful and humorous
turbid** - muddled and disorganised
quarters*** - rooms or lodgings for members of the armed forces



The whole extract

In this extract Florence is very upset because she has been rejected by her father and stepmother, her only living relatives. She runs away from home, out into the streets of London, and goes to the home of an old friend, the little Midshipman. She is followed by her faithful dog, Diogenes, also known as Di.

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Question 1 (1 mark)

Question 2 (2 marks)

Spend no more than 5 minutes on these two questions.

Write short quotes from the text to answer the question.

Generally just look for the most obvious answers and make sure they are different to each other.

- 1 From lines 1-2, identify the word or phrase which explains at what time of day Florence runs away.

(Total for Question 1 = 1 mark)

- 2 From lines 1-6, give **two** emotions that Florence feels.

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

1

.....

2

.....

(Total for Question 2 = 2 marks)

In the wildness of her sorrow, shame, and terror, the forlorn girl hurried through the sunshine of a bright morning, as if it were the darkness of a winter night. Wringing her hands and weeping bitterly, insensible to everything but the deep wound in her breast, stunned by the loss of all she loved, left like the sole survivor on a lonely shore from the wreck of a great vessel, she fled without a thought, without a hope, without a purpose, but to fly somewhere - anywhere.



Question 3 – 6 marks

12 minutes

The Language and Structure Question

This question will ask you how the writer uses language and structure to achieve a particular effect or do a certain thing.

In your answer you should write about:

- language features and techniques
- structural techniques
- the effect on the reader.

And support your views with detailed reference to the text

This question is based on a section of the text. You should aim to find at least 3 pieces of evidence with a balance of language and structure.

There is a lot of advice on answering this question including how to use PEE, PETAL, embed quotes and communicate effects.

- Perhaps most important is that you reference techniques in this answer. You cannot score more than 2 out of 6 if you only analyse language or structure.

- You can score a mid-range mark by looking at evidence and techniques one by one but for a higher scoring answer you should look for how language is used to serve the writer's intention. You can use more than one piece of evidence in any point you make, but keep your quotes short.

- There is a list of techniques you might reference in two slides.



Carefully read the section of text 1 asked about in question 3. Use a highlighter to note interesting words, phrases and techniques.

- 3 In lines 22-37, how does the writer use language and structure to describe the moment when Diogenes (Di) finds Florence?

Support your views with reference to the text.

(6)



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30

35



A PETAL paragraph to answer this question.



Ask yourself “how does that moment seem when Florence finds Di?”. Your answers will form the **Points** of your paragraph(s).

POINT:	EVIDENCE/QUOTES/ REFERENCES:	TECHNIQUES:	ANALYSIS	LINK to the reader and/or the question
Excitement Exhilaration Relief Emotional	‘continually stopping, in the midst of a thousand extravagances’ ‘rough, old, loving, foolish head’ ‘stopped short’; ‘wheeled about’; ‘bounded’ Some long sentences “Oh, Di!” ‘How could I ever leave you, Di, who would never leave me?’	Hyperbole Adjective chains/lists Active verbs Complex multi- clause sentences Punctuation/ Exclamation marks Rhetorical question	illustrate Di’s exuberance to capture Florence’s feelings for the dog To convey the energy mirrors the constant movement of the dog: indicate the intensity of her feeling Conveys the closeness between her and the dog and her relief as we hear her thoughts	The uses of x, y and z serves to create a sense of intense energy and emotion when she finds the dog.

Dickens creates a feeling of excitement and energy when Florence finds Di. When Dickens describes Di as ‘**continually stopping, in the midst of a thousand extravagances**’, this **hyperbolic statement illustrates Di’s exuberance**. Likewise the continuous use of **active verbs** to describe Di’s movements, ‘**stopped short**’; ‘**wheeled about**’; ‘**bounded**’, **conveys huge energy in a very visual way**. **The reader can picture the dog’s movements and the space they are in.**

There is also a sense of great emotion at finding him. When Florence says “**Oh, Di!**” this **short exclamation** with the **exclamation mark indicates the intensity of her feeling**. Similarly the **question** that Florence asks Di ‘**How could I ever leave you, Di, who would never leave me?**’ **conveys the closeness between them and Florence’s relief as we hear her thoughts**

The reader can understand the emotional energy and empathise with Florence’s feelings because they are so open.



Language and structural devices/techniques commonly found in fiction

Language			Structure		
Sound	Imagery/Figurative	Use of vocabulary for effect	Sentence level	Whole text	Formatting
Alliteration	Metaphor	Emotive language used to persuade	Repetition	Organisation of ideas <ul style="list-style-type: none">JuxtapositionContrastparallelism	Paragraphing
Onomatopoeia	Simile	Hyperbole	Tripling		*Flashback
	Personification	Childlike language		Sentence types <ul style="list-style-type: none">Short/simpleMulti-clauseComplexMinor	Chronology
	Idiom	Language creating a formal tone	Order of events		
	Symbolism	Colloquial language		Interesting punctuation ie. Excessive exclamation marks or hyphens	Tense
		Descriptive language			
		Use of particular word classes for effect ie. Verbs, adjectives, adverbs	Perspective/ Narrative voice (first/third)		
		Sensory language		Use of anecdote (the words within the dialogue will come under language)	
		Imperatives			
	Semantic/lexical field				



Read through the whole in more detail in preparation for **Question 4** using a highlighter to note text connected to setting, character, perspective, tone, theme and events



Question 4 – 15 marks - 30 minutes

The evaluation question



In this extract, the writer attempts to (do a certain thing)

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

In this extract, there is an attempt to create Florence's thoughts and feelings.

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15 marks)

Your answer should be based on the **whole text**. You can use the acronym SPITE – setting, people, perspectives, ideas, tone, theme and events to help you. This question does not ask you to analyse techniques, but you can use them to help your evaluation.

You will be assessed on your depth of comment on the text, your critical judgement of the text and the writer's craft, and how well you choose references.

The exam gives you 4 sides to write on but aim to do a side and a half as a minimum.

Things to do to prepare for answering this question:

Break down the key words in the question **thoughts/feelings**: worries, anxieties, consider, perspective, asking oneself questions, irrational, spontaneous, feelings of love, connection, emotions. By doing this I can avoid repeating the key words "thoughts and feelings" in my answer and it will help when I try and find relevant parts of the text to focus my attention on.



Choose 3 ways in the text Florence's thoughts and feelings are created.

- Through the setting
- Through the interactions with the dog
- Through the description of her actions and explicit mention of her feelings and thoughts.

Go through the text and describe where this happens. How it changes (if it does).

You need to include some evaluation in this so this means saying why you think this is successful. You can use evaluative adverbs or other ways to do this. If I have time I like to write a final paragraph which pulls my points together.

Example answer

The extract opens with: "In the wildness of her sorrow, shame, and terror, the forlorn girl hurried through the sunshine of a bright morning, as if it were the darkness of a winter night". In this phrase Dickens uses the setting to indicate her mood. This list of three abstract emotional states "sorrow, shame and terror" instantly allows us to see that she is in a very poor emotional state. The writer then actually juxtaposes her mood against the weather. The contrast between the brightness of the morning, representing hope and positivity, and the darkness of her mood is extreme. The use of opposites successfully conveys her worry by contrasting it against a familiar sight of a bright morning. However maybe this brightness is pointing to a positive outcome, and shows that maybe she is unduly sad and sorrowful. This contrast continues into the next paragraph where the street has a "cheerful vista" whereas Florence has a "hurt bosom".

As we follow Florence on her journey through the busy streets, we feel connected to her and empathise with her situation because of how closely the writer follows her. It seems that Dickens is trying to show her confusion by indication her thought process and the questions she is asking herself. "Where to go? Still somewhere, anywhere! still going on; but where!" these short bursts of thought show her trying to connect with the outside world while she is trapped within. There sense of confusion and powerlessness is efficiently conveyed through the internal monologue.

. This introspection and worry dramatically changes as Florence is reunited with her dog. The focus is now on Di and his cheerful and exuberant manner. Up to that point the focus of the narrative had been purely on Florence and how difficult she was finding the streets. Now it changes and we see less description of her thoughts but more description of how she behaves with Di. "Florence bent down on the pavement, and laid his rough, old, loving, foolish head against her breast" this is a symbolic act of love and shows a change in her feelings from "sorrow, shame, and terror" to being "carried onward in a stream of life". This metaphorical phrase clearly shows how she is becoming more like the setting around her which is bright and energetic.

The tone of the piece becomes more positive and optimistic as it goes through and Dickens intentionally does this take the pressure off trying to look inside her and to show how her emotions are lightening and her thoughts become less inward looking and are able to take in everything around her.

The door of the house she is going to visit "stood open, inviting her to enter". The tone is now welcoming and kind with the personification of a door and it also skilfully infers that Florence is going to be accepted and find peace.

Dickens vividly shows Florence's thoughts and feelings through the description of the environment, including the weather, through the inclusion of the character of a happy puppy and finally through the narration of her actions as she moves through the town in confusion and eventually reaches a place of refuge.



Evaluation Continued

Some evaluative adverbs:

powerfully	strongly
successfully	effectively
continuously	efficiently
vividly	concisely
succinctly	skilfully
clearly	Deliberately
ubiquitously	cleverly
intentionally	Colourfully

Some useful verbs for analysis and evaluation to use instead of “show” ie the writer “shows” a sense of tension:



Creates
Portrays
Suggests
Conveys
Describes
Communicates
Voices
Depicts
Indicates
Illustrates
Presents



Question 5 or 6: Imaginative writing task

40 marks – 45 minutes

Please see all resources you have been given on this: Creating character; show, don't tell; creating setting; using interesting metaphors; using dialogue; powerful openings and closes.

The mark scheme says it can be narrative, descriptive or monologue. It can contain some elements of rhetorical devices such as direct address to the reader. However it should mainly be story telling.

You will be given a choice of two tasks. One of them will have a picture prompt.

Use vocabulary from the texts to help.

You could even write the story from a different perspective or write the story that continues from where it left off. However it should be a whole piece of writing. You can write in first or third person.

Aim to write a **minimum** of two and a half sides.

Give yourself enough time to make a quick plan and to proofread at the end.

You will be assessed on content, organisation of ideas, style, tone and technical skills like spelling, punctuation, sentence structure and vocabulary use. 24 marks for content and organisation and 16 marks for SPAG.

When writing a story, be careful to tell your it consistently in one tense: past or present; don't slip between the two.

In my opinion the best way to prepare for this is to have a bank of 4 stories which have got great vocabulary, lots of language features and are beautifully organised. You will be able to adapt one of them for your exam task.



***5** Look at the images provided.

Write about a time when you were lost or you lost an important possession.

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



***6** Write about a time when you felt happy or relieved about something.

Your response could be real or imagined.

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



Final notes

- The questions in this guide are taken from the June 2019 paper 1.
- This is just an overview of the paper. There are lots of resources, guidebooks, exercises for the longer questions: 3, 4, and 5/6 . You will also find grade boundaries from previous years.
- We use Edexcel/Pearson exam board. You can find a lot of other past papers here from June and November exam series. You will also find mark schemes and marked answers (examiner reports).
- It is important to practise the skills you need to use to answer the questions, first in a non-timed environment, and gradually building up to exam conditions.
- When working in timed conditions always move on from question 3. You can only get 6 marks for it. Your answer should be brief.
- Some students like to read the text through, then do the writing question and then do the reading. Being disciplined with your time is the most important thing you can do.
- If you are eligible for extra time that will usually mean 25% extra. If you or your teacher feels that your handwriting is too difficult to read, ask about using a word processor (spell check will be disabled).



Timing overview

Question	Focus	How much to write	How much time
1 and 2	Comprehension	Short quotes	5 minutes
3	Language and Structure	Two thirds of a page	15 minutes
4	Evaluation	One and a half sides minimum	30 minutes
5 or 6	Imaginative Writing	2 ½ sides minimum	45 minutes

