

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

# **English Language**

**Paper 1: Fiction and Imaginative Writing  
Section A: Reading Text Insert**

Tuesday 4 June 2019 – Morning

**Time: 1 hour 45 minutes**

Paper Reference

**1EN0/01**

**Do not return this Reading Text Insert 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 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, burnished 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, 40  
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.

At length the quarters\*\*\* of the little Midshipman arose in view. Nearer yet, and the door 45  
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.

*jocose\** - playful and humorous

*turbid\*\** - muddled and disorganised

*quarters\*\*\** - rooms or lodgings for members of the armed forces

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel**

**Level 1/Level 2 GCSE (9–1)**

Centre Number

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Candidate Number

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**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

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### 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.

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 1-2, 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)**

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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)

Area for writing the answer, consisting of horizontal lines.



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**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** 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.

*\*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** 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.*

**(Total for Question 6 = 40 marks)**

**BEGIN YOUR ANSWER ON PAGE 12.**

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# Mark Scheme (Results)

June 2019

Pearson Edexcel Level 1/Level 2  
GCSE (9–1) in English Language (1EN0)  
Paper 1: Fiction and Imaginative Writing

## Section A: Reading

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas.</b>	Mark
<b>1</b>	Accept <b>only</b> the following: <ul style="list-style-type: none"> <li>• (a bright) morning</li> </ul>	<b>(1)</b>

Question Number	<b>AO1: Identify and interpret explicit and implicit information and ideas.</b>	Mark
<b>2</b>	Accept any reasonable answer based on lines 1-6, up to a maximum of 2 marks.  <b>Quotations and candidate's own words are acceptable.</b> <ul style="list-style-type: none"> <li>• 'sorrow'</li> <li>• 'shame'</li> <li>• 'terror'</li> <li>• she feels forlorn/sad</li> <li>• although it is morning her misery makes her imagine that it is dark and cold</li> <li>• she physically shows that she is worried as she is 'Wringing her hands'</li> <li>• 'weeping bitterly' (clearly shows that she is upset)</li> <li>• 'deep wound in her breast' (shows how much she feels abandoned by her father and step mother)</li> <li>• 'stunned' (by the loss of all she loved)</li> <li>• 'lonely'</li> <li>• 'without a hope'</li> <li>• 'without a purpose'</li> <li>• 'rejected'</li> <li>• 'insensible'</li> <li>• 'lost'</li> <li>• 'in pain'</li> </ul>	<b>(2)</b>

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
<b>3</b>	<p>Reward responses that explain how the writer uses language and structure to describe the moment when Diogenes (Di) finds Florence in lines 22-37.</p> <p>Responses may include the following points about the <b>language</b> of the text:</p> <ul style="list-style-type: none"> <li>• use of active verbs to indicate the energetic style of the dog's movement: 'stopped short'; 'wheeled about'; 'bounded'</li> <li>• repeated words to indicate Di's delight at seeing Florence: 'round and round'</li> <li>• simple emotive language used: 'glad bark'</li> <li>• the tone of Florence's speech is questioning and elated: "'Oh, Di! oh, dear, true, faithful Di'", 'How could I ever leave you, Di, who would never leave me?'</li> <li>• use of alliteration to emphasise Di's fun-loving nature, an exuberant rascal, scaring housemaids who are cleaning the steps and giving no thought to his own safety, 'terrifying with touches of his nose'</li> <li>• the use of hyperbole to illustrate Di's exuberance: 'continually stopping, in the midst of a thousand extravagances'</li> <li>• repeated use of participles - 'flying', 'tumbling', 'getting up', 'dashing', 'terrifying', to emphasise the liveliness and energy of Di</li> <li>• extensive use of adjectives, sometimes in adjective chains to capture Florence's feelings for the dog: 'rough, old, loving, foolish head'.</li> </ul> <p>Responses may include the following points about the <b>structure</b> of the text:</p> <ul style="list-style-type: none"> <li>• this passage begins with Florence still deeply upset and trying to 'avoid attracting attention' but ends with Diogenes (Di), loud and proud, with 'all the dogs who could come out, came out to stare at him'</li> <li>• repeated use of the dog's name shows how important he is to Florence</li> <li>• the use of complex, multi-clausal sentences mirrors the constant movement of the dog: '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'</li> <li>• use of question marks and exclamation mark to indicate the intensity of her feeling: "'Oh, Di!'"</li> <li>• use of a balanced rhetorical question to indicate the strength of their relationship: 'How could I ever leave you, Di, who would never leave me?'</li> <li>• use of repetition for emphasis: 'all the dogs'</li> <li>• there is a contrast between the presentation of Diogenes and Florence as he is: 'dashing at big dogs in a jocosely defiance of his species', compared with Florence who is 'endeavouring to calm the agitation of her manner'.</li> </ul> <p style="text-align: right;"><b>(6 marks)</b></p>

### Question 3

Level	Mark	<b>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.</b>
	0	No rewardable material.
<b>Level 1</b>	1–2	<ul style="list-style-type: none"> <li>• Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary.</li> <li>• The selection of references is valid, but not developed.</li> </ul> <p><b>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</b></p>
<b>Level 2</b>	3–4	<ul style="list-style-type: none"> <li>• Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 3</b>	5–6	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The selection of references is discriminating and clarifies the points being made.</li> </ul>

Question Number	Indicative content
4	<p>Reward responses that evaluate how successfully the attempt to create Florence's thoughts and feelings is achieved.</p> <p><b>References to the writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</b></p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the reader is immediately plunged into the tense and dramatic incident and into Florence's feelings in the strongly emotive opening</li> <li>the physical manifestation of her grief is shown as she wrings her hands and weeps</li> <li>the opening paragraph reaches a dramatic conclusion with the use of the triple repetition of 'without a'</li> <li>the second paragraph introduces a visual contrast for the reader with a 'cheerful vista' and 'the blue sky and airy clouds' as a way of emphasising Florence's perception of her situation through contrast</li> <li>paragraph two echoes paragraph one with its focus upon her heart and the source of her injury: 'breast', 'bosom'</li> <li>there is effective emphasis on her blind flight through the repetition of 'somewhere, anywhere'</li> <li>use of a rhetorical question to open the shortest paragraph, 'Where to go?' creates drama and tension, intensified by the third repetition of 'somewhere, anywhere'</li> <li>Florence thinks of London as a place of danger, seen in the alliterative phrase 'wild wilderness'</li> <li>Florence is scared that she will be noticed and possibly stopped and is trying to 'avoid attracting notice'</li> <li>Di's arrival immediately provides Florence with a loyal and loving companion, and so her sense of loneliness is reduced</li> <li>Di is not just a companion but is also brave and so acts as a confident protector for Florence in the wild streets of London: 'dashing at big dogs in a jocose defiance of his species'</li> <li>the writer successfully captures the bustle of London in the extended image of 'the stream of life' and the complex, list-like sentence that presents Florence's feelings of being carried away to the 'deep sea'</li> <li>Florence's final salvation is presented as 'inviting' and ends with the release of tension and the comforting image of the 'well-remembered little parlour', which stands in contrast to the vast and noisy confusion of London.</li> </ul> <p style="text-align: right;"><b>(15 marks)</b></p> <p><b>N.B.: candidates may offer a range of evaluations of the success of the writer. All interpretations are equally valid provided they are argued appropriately supporting the points being made.</b></p>

## Question 4

Level	Mark	<b>AO4: Evaluate texts critically and support this with appropriate textual references.</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>• Description of ideas, events, themes or settings.</li> <li>• Limited assertions are offered about the text.</li> <li>• The use of references is limited.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>• Comment on ideas, events, themes or settings.</li> <li>• Straightforward opinions with limited judgements are offered about the text.</li> <li>• The selection of references is valid, but not developed.</li> </ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>• Explanation of ideas, events, themes or settings.</li> <li>• Informed judgement is offered about the text.</li> <li>• The selection of references is appropriate and relevant to the points being made.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>• Analysis of ideas, events, themes or settings.</li> <li>• Well-informed and developed critical judgement is offered about the text.</li> <li>• The selection of references is appropriate, detailed and fully supports the points being made.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>• Evaluation of ideas, events, themes or settings.</li> <li>• There is a sustained and detached critical overview and judgement about the text.</li> <li>• The selection of references is apt and discriminating and is persuasive in clarifying the points being made.</li> </ul>

## 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
<b>*5</b>	<p><b>Purpose:</b> to write a real or imagined piece about a time when the writer was lost or lost an important possession. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> 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.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• use the images to inspire writing; for example, some may choose to recall memories of being lost or losing an important possession, allowing them to reflect upon their thoughts and feelings at the time</li> <li>• write about others who may have been affected by the loss described, developing a range of thoughts and feelings about the impact on others</li> <li>• write about more than a single event</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable for the chosen audience</li> <li>• demonstrate particular understanding of the form used</li> <li>• 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.</li> </ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>



Question Number	Indicative content
<b>*6</b>	<p><b>Purpose:</b> to write a real or imagined piece about when the writer felt happy or relieved about something. This may involve a range of approaches, including: description, anecdote, speech, narrative and literary techniques.</p> <p><b>Audience:</b> the writing is for a general readership. Candidates can choose to write for an adult audience or an audience of young people.</p> <p><b>Form:</b> 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.</p> <p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>• write about a memory from the past in which they felt happy or relieved</li> <li>• use any example, real or imagined, where the writer may have experienced feelings of being happy or relieved</li> <li>• use appropriate techniques for creative writing: vocabulary, imagery, language techniques</li> <li>• use a voice that attempts to make the piece interesting and believable to the chosen audience</li> <li>• demonstrate particular understanding of the form used</li> <li>• 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.</li> </ul> <p style="text-align: right;"><b>(40 marks)</b></p> <p><b>(includes 16 marks for the range of vocabulary and sentence structures for clarity, purpose and effect, with accurate use of spelling and punctuation)</b></p>

## Writing assessment grids for Question 5 and Question 6

<b>A05:</b> <ul style="list-style-type: none"> <li>• <b>Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.</b></li> <li>• <b>Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.</b></li> </ul>		
Level	Mark	The candidate:
	0	<ul style="list-style-type: none"> <li>• provides no rewardable material</li> </ul>
<b>Level 1</b>	1–4	<ul style="list-style-type: none"> <li>• offers a basic response, with audience and/or purpose not fully established</li> <li>• expresses information and ideas, with limited use of structural and grammatical features</li> </ul>
<b>Level 2</b>	5–9	<ul style="list-style-type: none"> <li>• shows an awareness of audience and purpose, with straightforward use of tone, style and register</li> <li>• expresses and orders information and ideas; uses paragraphs and a range of structural and grammatical features</li> </ul>
<b>Level 3</b>	10–14	<ul style="list-style-type: none"> <li>• selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style and register</li> <li>• develops and connects appropriate information and ideas; structural and grammatical features and paragraphing make meaning clear</li> </ul>
<b>Level 4</b>	15–19	<ul style="list-style-type: none"> <li>• organises material for particular effect, with effective use of tone, style and register</li> <li>• manages information and ideas, with structural and grammatical features used cohesively and deliberately across the text</li> </ul>
<b>Level 5</b>	20–24	<ul style="list-style-type: none"> <li>• shapes audience response with subtlety, with sophisticated and sustained use of tone, style and register</li> <li>• manipulates complex ideas, utilising a range of structural and grammatical features to support coherence and cohesion.</li> </ul>

**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	<ul style="list-style-type: none"><li>provides no rewardable material</li></ul>
<b>Level 1</b>	1–3	<ul style="list-style-type: none"><li>uses basic vocabulary, often misspelled</li><li>uses punctuation with basic control, creating undeveloped, often repetitive, sentence structures</li></ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"><li>writes with a range of correctly spelt vocabulary, e.g. words with regular patterns such as prefixes, suffixes, double consonants</li><li>uses punctuation with control, creating a range of sentence structures, including coordination and subordination</li></ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"><li>uses a varied vocabulary and spells words containing irregular patterns correctly</li><li>uses accurate and varied punctuation, adapting sentence structure to contribute positively to purpose and effect</li></ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"><li>uses a wide, selective vocabulary with only occasional spelling errors</li><li>positions a range of punctuation for clarity, managing sentence structures for deliberate effect</li></ul>
<b>Level 5</b>	13–16	<ul style="list-style-type: none"><li>uses an extensive vocabulary strategically; rare spelling errors do not detract from overall meaning</li><li>punctuates writing with accuracy to aid emphasis and precision, using a range of sentence structures accurately and selectively to achieve particular effects.</li></ul>