

Please check the examination details below before entering your candidate information

Candidate surname

Other names



PiAcademy

Centre Number

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Candidate Number

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Edexcel Level 1/Level 2 GCSE (9–1)

Time 1 hour 45 minutes

**Paper
reference**

PA-1EN0/1-SET3

**English Language Set 3 -
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 use of vocabulary, 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.

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 1–4, identify the comparison made to describe Gabriel Oak's smile.

(1)

(Total for Question 1 = 1 mark)

- 2** From lines 5–13, give two things that the reader learns about how Gabriel Oak behaves on Sundays.

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

(2)

- 1
- 2

(Total for Question 2 = 2 marks)

3 In lines 18–27, how does the writer use language and structure to describe Gabriel Oak’s clothing and boots?

Support your views with reference to the text.

(6)

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(Total for Question 3 = 6 marks)

4 In this extract, the writer attempts to create a vivid and often humorous portrait of Gabriel Oak. Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

Handwriting practice area with 25 horizontal dotted lines.

(Total for Question 4 = 15 marks)

Visit [Piacademy.co.uk](https://www.piacademy.co.uk) for answers

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SECTION B: IMAGINATIVE WRITING BEGINS ON THE NEXT PAGE

SECTION B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

Write your answer in the space provided.

EITHER

- *5** Write about a time when you, or someone you know, made a strong first impression on other people.

Your response could be real or imagined.

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

(Total for Question 5 = 40 marks)

OR

- *6** Look at the images provided.

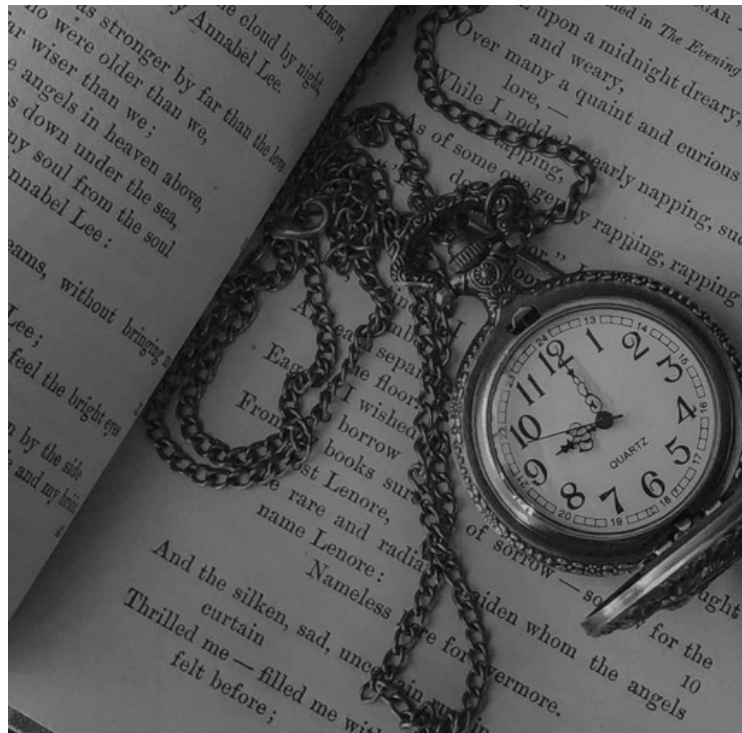
Write about a person who is unforgettable because of the way they look or behave.

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

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

(Total for Question 6 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 12.



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

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

Write your answer to Section B here:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

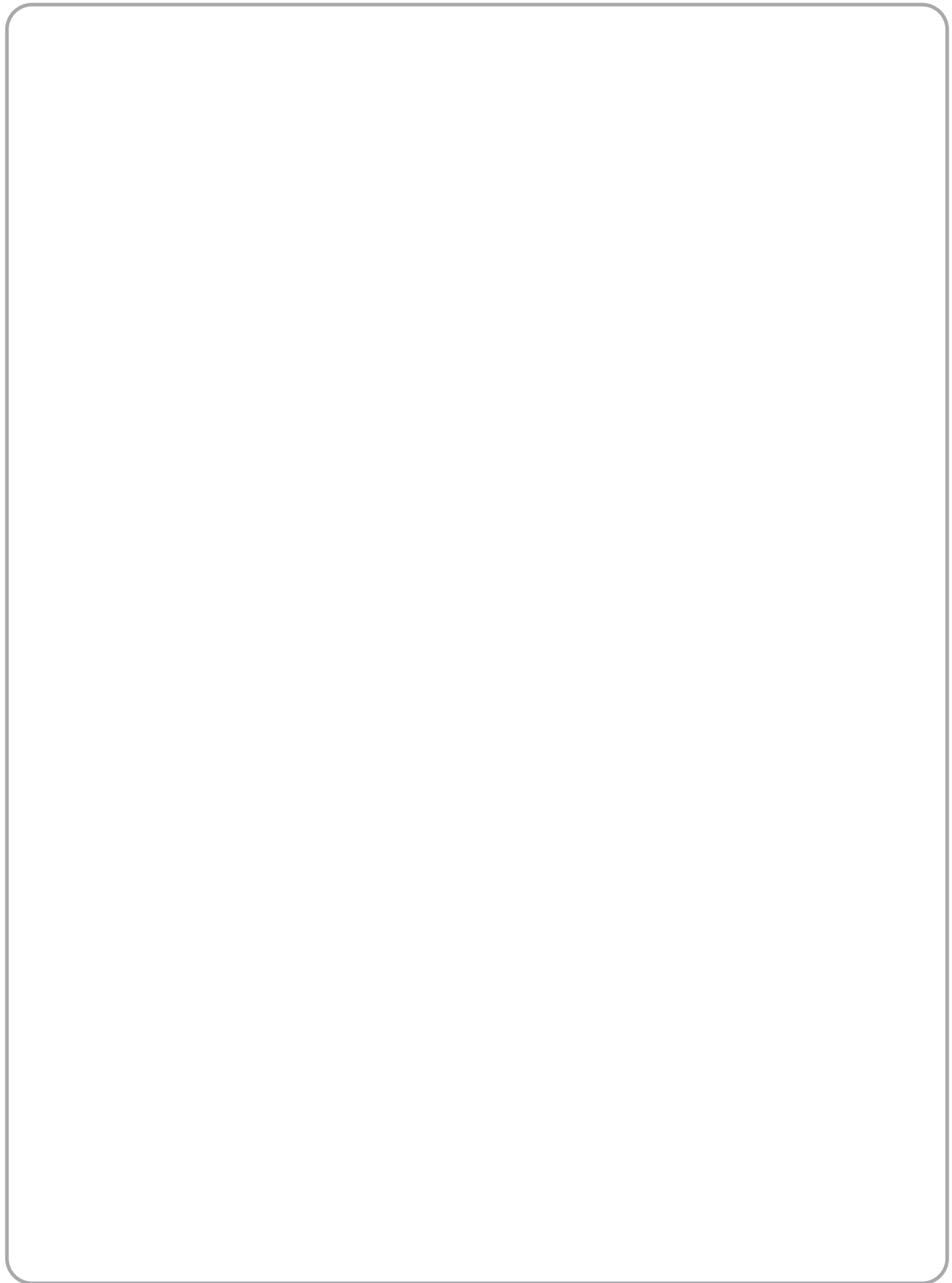
Handwriting practice area with 20 sets of dotted lines for tracing on a lined background.

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

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

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Read the text below and answer Questions 1–4 on the Question Paper.

In this extract, taken from the opening of the novel, the writer introduces the character of Farmer Gabriel Oak. He describes Oak's smile, his character on working days and on Sundays, the old clothes he habitually wears, and his curious, unreliable pocket-watch.

Far from the Madding Crowd: Thomas Hardy

When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to chinks, and diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun.

His Christian name was Gabriel, and on working days he was a young man of sound judgment, easy motions, proper dress, and general good character. On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella: upon the whole, one who felt himself to occupy morally that vast middle space of Laodicean* neutrality which lay between the Communion people of the parish and the drunken section,—that is, he went to church, but yawned privately by the time the congregation reached the Nicene creed**, and thought of what there would be for dinner when he meant to be listening to the sermon. Or, to state his character as it stood in the scale of public opinion, when his friends and critics were in tantrums, he was considered rather a bad man; when they were pleased, he was rather a good man; when they were neither, he was a man whose moral colour was a kind of pepper-and-salt mixture.

Since he lived six times as many working-days as Sundays, Oak's appearance in his old clothes was most peculiarly his own—the mental picture formed by his neighbours in imagining him being always dressed in that way. He wore a low-crowned felt hat, spread out at the base by tight jamming upon the head for security in high winds, and a coat like Dr. Johnson's; his lower extremities being encased in ordinary leather leggings and boots emphatically large, affording to each foot a roomy apartment so constructed that any wearer might stand in a river all day long and know nothing of damp—their maker being a conscientious man who endeavoured to compensate for any weakness in his cut by unstinted dimension and solidity.

Mr. Oak carried about him, by way of watch, what may be called a small silver clock; in other words, it was a watch as to shape and intention, and a small clock as to size. This instrument being several years older than Oak's grandfather, had the peculiarity of going either too fast or not at all. The smaller of its hands, too, occasionally slipped round on the pivot, and thus, though the minutes were told with precision, nobody could be quite certain of the hour they belonged to. The stopping peculiarity of his watch Oak remedied by thumps and shakes, and he escaped any evil consequences from the other two defects by constant comparisons with and observations of the sun and stars, and by pressing his face close to the glass of his neighbours' windows, till he could discern the hour marked by the green-faced timekeepers within. It may be mentioned that Oak's fob*** being difficult of access, by reason of its somewhat high situation in the waistband of his trousers (which also lay at a remote height under his waistcoat), the watch was as a necessity pulled out by throwing the body to one side, compressing the mouth and face to a mere mass of ruddy flesh on account of the exertion required, and drawing up the watch by its chain, like a bucket from a well.

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Acknowledgement:

Far from the Madding Crowd, Thomas Hardy – 1874.