**English Language Paper 1 Practice Paper #1**

1) **Read again the first part of the source, from lines 1 to 5.**

**List four things we learn about Pip from this part of the source [4 marks]**

Possible answers:

1. His family name is Pirrip
2. His Christian name is Philip
3. He called himself Pip
4. Others called him Pip
5. He found his family name on his father's tombstone and through his sister
6. His sister is called Mrs Joe Gargery.

Other answers are acceptable as long as they are statements of fact and are about Pip. Remember that this question is marking you on information retrieval (AO1), identifying key information needed to answer the question.

2) **How does the writer use language here to describe Pip’s family?**

**You could include the writer's choice of:**

* **words and phrases**
* **Language features and techniques**
* **Sentence forms**

**[8 marks]**

Possible answers:

* Because Pip "never saw any likeness of either of them" as his parents died before he was able to remember what they looked like, Pip creates descriptions of his family using the physical appearance of their tombstones.
* The adult Pip narrator tells us the ideas he created were "unreasonably derived from their tombstones", the adverb 'unreasonably' and the verb 'derived' subtly mocking his childish decision to create impressions of his family from their graves.
* Pip tells us the shape of the letters on his father's tombstone make him think he was "a square, stout, dark man, with curly black hair", the adjectives being quite humorous to the reader just because of the idea of creating a description of a person through a font!
* As the tombstone only mentions his mother as "Also Georgiana Wife of the Above", Pip assumes his mother was "freckled and sickly", perhaps because she is only mentioned as an after-thought through the discourse marker 'also' and being linked to 'the above'.
* When Pip says "Five little brothers of mine", it makes us feel incredibly sorry for him, particularly as we are told they "gave up trying to get a living, exceedingly early in that universal struggle", implying that they all died incredibly young.
* The alliteration of "been born on their backs with their hands in their trousers" is used to poke fun at how silly it is for Pip to think of his little brothers like this just because of the tiny stones or 'lozenges' used to mark their graves.
* Despite this description being incredibly tragic, it helps the reader to see that even as a young boy Pip is incredibly imaginative, but also emphasises how sad it is for him to be totally alone and without any memories of his family.
* The adult Pip is used throughout the extract to help articulate exactly how the young Pip felt and to explain to the readers why.

**3) You now need to think about the whole of the source.**

**This text is from the beginning of a novel.**

**How has the writer structured the text to interest you as a reader?**

**You could write about:**

* **what the writer focuses your attention on at the beginning of the source**
* **how and why the writer changes this focus as the source develops**
* **any other structural features that interest you**

**[8 marks]**

Possible answers:

* The start of the novel is quite abrupt - it seems to begin 'mid sentence' with Pip telling us, "My father’s family name being Pirrip", as if the narrator is desperate to explain how he arrived at his unusual first name. The focus of the opening of the text is on the protagonist and his sense of identity, but as it moves on to the description of the tombstones we learn that not only is Pip totally isolated, As I never saw my father or my mother", he is desperate for comfort and love: "the small bundle of shivers growing afraid of it all and beginning to cry, was Pip." At this point in the text we 'zoom out' to see the surrounding 'marsh country' and its geographical isolation ("twenty miles of the sea"), and its harshness ("the distant savage lair from which the wind was rushing" before zooming back into a scared little Pip.
* Next, the sudden shift in perspective with the 'terrible voice' booming "Hold your noise!" brings the text to life, moving away from the sympathy for Pip and to a tension and excitement for the reader. Who is this man and what does he want with little, lonely Pip?
* The adult narrator provides us with a short description of the man to help build up a sense of terror and anxiety for the reader and gives us clues about who he is - "with a great iron on his leg". For a Victorian readership this would tell us this man is likely an escaped prisoner or convict.
* The final shift to dialogue between Pip and the man illustrates his desperation for food but also Pip's growing sense of fear. The man seems keen to keep Pip terrified by implying he will eat Pip: “”You young dog,” said the man, licking his lips, “what fat cheeks you ha’ got.””
* We leave the extract wanting to know what will happen to Pip and what the man will do.

**Focus this part of your answer on the second part of the source, from line 26 to the end.**

**A reader said, 'We are supposed to feel sorry for young Pip rather than be terrified of the angry-looking man'**

**To what extent do you agree?**

**In your response, you could:**

* **consider which perspective the story is told from**
* **evaluate how the writer creates a sense of sympathy for the reader**
* **support your response with references to the text**

**[20 marks]**

Possible answers:

* Initially, I think we are supposed to be shocked and terrified of the new character that is introduced halfway through the extract, given the sudden shift in tone from the sombre, slow opening of the text: "“Hold your noise!” cried a terrible voice, as a man started up from among the graves at the side of the church porch. “Keep still, you little devil, or I’ll cut your throat!”" The man's short sentence is so deeply juxtaposed with the previous sentence of "the small bundle of shivers growing afraid of it all and beginning to cry, was Pip." We shift from being so sorry and full of pity for Pip to aghast at this sudden change of perspective.
* However, the narrator gives us clues about who this man is and why he has confronted Pip: "with a great iron on his leg" suggests he is an escaped prisoner; "he ate the bread ravenously" tells us he is desperately hungry having escaped from prison. In fact, the description of the man seems more desperate than terrifying: he has "broken shoes, and with an old rag tied round his head." He is a man "who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin." The list of all the verbs such as 'smothered' and 'soaked' imply to us that this man has been tossed about like a ragdoll, struggling to cope with the natural elements. He’s not really someone to be fearful of but rather someone we feel pity for as well.
* The first half of the text – the very start of the novel – focuses on getting the reader to feel sad for Pip. We are told about how he came to name himself, how he envisions his deceased parents and brothers through what their gravestones looked like and how the landscape seems like a wild animal against him (“the distant savage lair from which the wind was rushing, was the sea”, the metaphor of ‘lair’ and the adjective ‘savage’ suggest a type of beast or vicious animal).
* However, the way the man throws Pip about is almost comical in the way the narrator describes it: “for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet — when the church came to itself”, using the sibilance of ‘sudden’ and ‘strong’ and alliteration of ‘head over heels’ and the personification of “when the church came to itself”. It seems like the narrator has put us at ease about the man’s intentions as he is clearly hungry, cold and desperate, rather than overtly violent and evil.
* The narrator is adult Pip – he refers to his younger self in the third person throughout the extract and often adds description or thoughts from his adult perspective to negate the childish outlook or perspective of his younger self. When we are told, “I earnestly expressed my hope that he wouldn’t”, rather than Pip saying, “Please don’t eat me!” the tone is more satirical than serious, and we can tell this is an adult looking back on a memorable incident from his childhood.
* As readers we feel sorry for Pip because he is confused and does not understand the reasons why the man behaves as he does, yet many clues are given to us from the adult narrator about the man’s situation and his reasons for confronting Pip. It’s not explicit but only hinted at throughout the extract. For those reasons, coupled with how Pip introduces himself and his deceased family, and how he describes the landscape around himself, we feel sorry for Pip, and although initially surprised by the man, we come to see his situation better than childish Pip does.