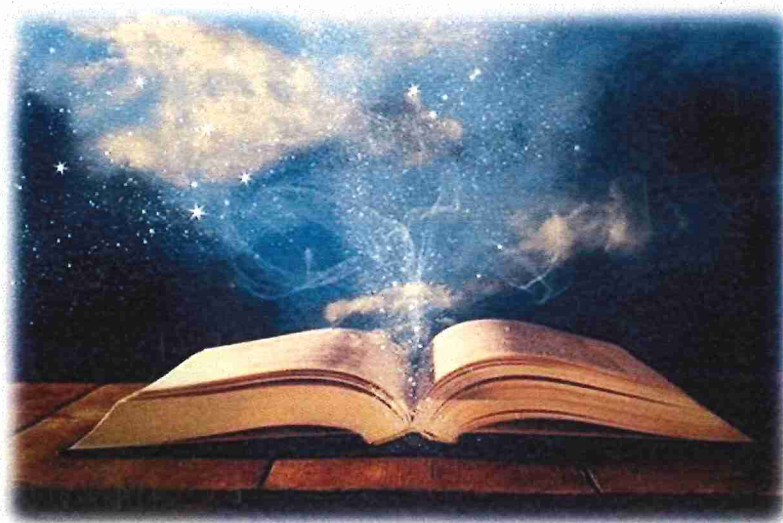


English Language Paper 1

Support Booklet

Fictional reading and writing

Name:.....



This booklet comprises of 2 past papers:

The first paper is what you completed for your October mocks. This paper has example responses that are grade 5 and grade 7. You can read through this to remind yourself of the expectations for each question.

The second paper is for you to complete independently in preparation for your exams.

English Language is a skills-based exam. The only way to revise effectively for English Language is to plan your responses to questions and/or write up responses. The best method to revise for this exam is to plan a response and write it in timed conditions.

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Pearl by John Steinbeck

An extract from the beginning of a novel published in 1947

Please turn the page over to see the source

Source A

In this extract from the beginning of the novel, Kino, a poor pearl diver, is with his wife Juana and their baby Coyotito in their village home in Mexico.

- 1 The sun was warming the brush house, breaking through its crevices in long streaks. And one
of the streaks fell on the hanging bed-box where baby Coyotito lay, and on the ropes that held
it. It was a tiny movement that drew their eyes to the hanging box. Kino and Juana froze in
their positions. Down the rope that hung the baby's box from the roof support, a scorpion
5 moved slowly. His stinging tail was straight out behind him, but he could whip it up in a flash of
6 time.
- 7 Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startled
look was gone from him and the rigidity from his body. In his mind a new song had come, the
Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous
10 melody, and underneath, the Song of the Family cried plaintively. The scorpion moved
delicately down the rope toward the box. Kino was in motion. His body glided quietly across
the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes
were on the scorpion. It sensed danger when Kino was almost within reach of it. It stopped,
and its tail rose up over its back in little jerks and the curved thorn on the tail's end glistened.
15 Kino stood perfectly still. He could not move until the scorpion moved, and it felt for the source
of the death that was coming to it. Kino's hand went forward very slowly, very smoothly. The
17 thorned tail jerked upright.

And at that moment, the laughing Coyotito shook the rope and the scorpion fell.

- 19 Kino's hand leaped to catch it, but it fell past his fingers, fell on the baby's shoulder, landed and
20 struck. Then, snarling, Kino had it, had it in his fingers, rubbing it to a paste in his hands. He
threw it down and beat it into the earth floor with his fist, and Coyotito screamed with pain in his
box. But Kino beat and stamped the enemy until it was only a fragment and a moist place in
the dirt. His teeth were bared and fury flared in his eyes and the Song of the Enemy roared in
his ears.
- 25 But Juana had the baby in her arms now. She found the puncture with redness starting from it
already. She put her lips down over the puncture and sucked hard and spat and sucked again
while Coyotito screamed.

Kino hovered; he was helpless, he was in the way.

The screams of the baby brought the neighbours. "Scorpion. The baby has been stung."

- 30 Juana stopped sucking the puncture for a moment. The little hole was slightly enlarged and its
edges whitened from the sucking, but the red swelling extended farther around it in a hard
mound. An adult might be very ill from the sting, but a baby could easily die from the poison.
First would come swelling and fever and tightened throat, and then cramps in the stomach, and
then Coyotito might die if enough of the poison had gone in. But the stinging pain of the bite
35 was going away. Coyotito's screams turned to moans.

Kino had wondered often at the iron in his patient, fragile wife. She, who was obedient and
respectful and cheerful and patient. She could stand fatigue and hunger almost better than
Kino himself. She was like a strong man. And now she did a most surprising thing.

"The doctor," she said. "Go to get the doctor."

40 "The doctor would not come," Kino said to Juana.

She looked up at him, her eyes as cold as the eyes of a lioness. This was Juana's first baby – this was nearly everything there was in Juana's world, and Kino saw her determination.

45 "Then we will go to him," Juana said, and with one hand she arranged her dark blue shawl over her head and made of one end of it a sling to hold the moaning baby and a shade over his eyes to protect him from the light. The people in the doorway pushed against those behind to let her through. Kino followed her.

END OF SOURCE

Please write clearly in block capitals.

Centre number

--	--	--	--	--

Candidate number

--	--	--	--

Surname

Forename(s)

Candidate signature

I declare this is my own work.

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- **Source A** – provided as a separate insert.

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You are advised to plan your answer to **Question 5** before you start to write.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use

Question	Mark
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1	
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2	
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3	
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4	
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5	
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TOTAL	
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Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1 Read again the first part of the source, from **lines 1 to 6**.

List **four** things about the brush house and what is happening in this part of the source.

[4 marks]

1 _____

2 _____

3 _____

4 _____

4



0 2Look in detail at this extract, from **lines 7 to 17** of the source:

Kino's breath whistled in his nostrils and he opened his mouth to stop it. And then the startled look was gone from him and the rigidity from his body. In his mind a new song had come, the Song of Evil, the music of the enemy, of any foe of the family, a savage, secret, dangerous melody, and underneath, the Song of the Family cried plaintively. The scorpion moved delicately down the rope toward the box. Kino was in motion. His body glided quietly across the room, noiselessly and smoothly. His hands were in front of him, palms down, and his eyes were on the scorpion. It sensed danger when Kino was almost within reach of it. It stopped, and its tail rose up over its back in little jerks and the curved thorn on the tail's end glistened. Kino stood perfectly still. He could not move until the scorpion moved, and it felt for the source of the death that was coming to it. Kino's hand went forward very slowly, very smoothly. The thorned tail jerked upright.

How does the writer use language here to describe the conflict between Kino and the scorpion?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Question 2: THE WORDING OF THIS QUESTION IS ALWAYS:

Look at lines ** to _**

HOW DOES THE WRITER USE LANGUAGE TO DESCRIBE/SHOW...?

- Write a **MINIMUM** of 2 paragraphs.
- You will be told line numbers for your answer – stick to these or no marks!
- You need show the examiner that you can understand the question, you understand the extract, you can select appropriate quotations and show inference through your analysis of language in your selected quotation(s).
- Spend 10-12 minutes¹ **MAXIMUM** answering this question.

— Example
answer.

Turn over ►



Marking criteria

Quotation to support ideas	Demonstrating inference/analysing language	Subject terminology/language devices
----------------------------	--	--------------------------------------

Grade 5+ response

5/8 marks

The writer uses a range of **verbs** and **adverbs** focusing on the movement as the conflict between Kino and the scorpion increases. Verbs such as 'glided' and adverbs 'noiselessly' and 'smoothly' show the reader that **Kino is attempting to be quiet and cautious because the scorpion poses a great threat to him and his family. Naturally, the reader can infer that Kino cares deeply for his family which increases the tension in the scene. The use of these cautious adverbs juxtaposes the scorpion's sharp movements as the 'tail jerked upright.'** The verb 'jerked' demonstrates **how unpredictable the scorpion is making the threat intensify.** Clearly, this 'thorned tail' could harm the baby and Kino.

The writer also uses a **metaphor** of 'a new song' in Kino's mind. Phrases like the 'song of evil' and the 'music of the enemy **further reinforce the dangerous the scorpion poses to this family. It almost seems that this song is stronger than the 'song of the family' showing how this scorpion is overpowering the family and Kino must interfere to help.**

¹ 25% extra time converts to 13-15 minutes



Extra space

Do not write
outside the
box**Grade 9 response****8/8 marks**

The writer immediately alerts the reader to the silent conflict between Kino and the scorpion. For example, the writer's use of **sibilance** in '**savage**' and '**secret**' effectively replicates a shushing-like sound. Even before any action has taken place, the writer illustrates the forced silence which is vital to not startle the 'scorpion' into stinging the child. This need for silence, despite the conflict, is reiterated through Kino's movements as he moved '**noiselessly**' and '**smoothly**.' Such **adverbs** enable the reader to imagine the importance of being silent in this situation. Interestingly, Steinbeck almost employs **zoomorphism** as Kino is described snake-like as he is 'gliding quietly.' Such an image is reminiscent of a predator attacking prey and therefore Kino has to use primitive behaviour to overcome the threat of the scorpion. Inevitably, any slight sound could act as a catalyst for the scorpion attacking the child and therefore Steinbeck illuminates the tense silence as this moment in the narrative.

The conflict between Kino and the scorpion continues to be tense and Steinbeck utilises **asyndetic listing** to describe a '**new song**' being formed in Kino's mind. The song itself is '**the music of the enemy, of the foe, of the family, a savage, secret, dangerous melody**' to confirm the significant danger the child is in. Here, the **commas** enable the reader to take short, rapid breaths which heightens the sense of panic. Interestingly, this could be used to allow the reader to immerse themselves in the situation and perhaps sympathise with Kino as the task ahead is particularly precarious. Therefore, the reader is simultaneously able to feel the emotions Kino feels.

Turn over ►

0 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]

Question 3: THE WORDING OF THIS QUESTION IS ALWAYS:

HOW DOES THE WRITER USE STRUCTURE TO INTEREST THE READER...?

- Write a **MINIMUM** of 3 paragraphs.
- You will be writing about the whole source.
- You need show the examiner that you can understand the question, you understand the extract, you can select appropriate quotations and show inference.
- Spend 10-12 minutes² **MAXIMUM** answering this question.
- A simple way to answer this question is to comment on the beginning, middle and the end of the extract.
- Structural terminology: introduce, zoom in/out, focus the reader's attention, develop the reader's understanding, change/shift the focus, rising tension, climax, single sentence paragraph, dialogue to give insight to character.

Example answers.



Quotation to support
ideas OR referring to
the text

Demonstrating
inference

Structural terminology

Grade 5+ response

5/8 marks

At the **beginning** of the source, the writer focuses on the **'sun warming the brush house'** which creates a beautiful and calm atmosphere. The extract is in **chronological order** and we can see that **as the extract continues, this atmosphere doesn't stay**. The image of 'the sun' is used to **contrast** the image of the **'scorpion'** which **makes its arrival more impactful**. However, the writer **zooms in** on Kino and Juana's reaction as they **'froze'** when they spotted the scorpion. We do not learn of the scorpion's presence until after this. This **immediately intrigues the reader as we want to understand what caused such a reaction**.

In the **middle** of the source, the writer constructs a battle sequence between Kino and the scorpion. The writer **shifts the focus** from describing Kino to describing the scorpion to interest the reader. At the **climax** of this scene, the writer uses a **one sentence paragraph** which shocks the reader as we learn **'the scorpion fell.'** Here, the **reader knows the baby is in danger and wants to learn of how the parents overcome this and if they save the child**.

² 25% extra time converts to 13-15 minutes



Extra space _____

Do not write
outside the
box**Grade 7+ response****7/8 marks**

At the **beginning** of the extract, the reader's focus is on streaks of sunlight covering a baby. The "**sun warming the brush house**" gives the impression it will be a tranquil, utopian narrative. Their **attention then shifts** to Kino and Juana, the baby's parents, **before describing a scorpion on the baby's bed ropes**. This **shift in focus introduces** a more sinister and threatening aspect to the extract as the scorpion **juxtaposes** the idyllic atmosphere that preceded its introduction, causing the reader to feel anxious for the baby's safety.

In the second paragraph, the writer **details a scene of conflict between Kino and the scorpion**, **constantly switching focus** between them. It is clear that there is an equal power balance and consequently, the reader does not have an idea of who will win the conflict.

Following this paragraph, the writer uses a **single sentence paragraph** to heighten the tension of the moment: "**And at that moment, the laughing Coyotito shook the rope and the scorpion fell.**" The single sentence also directly **contrasts** an innocent baby's laugh with a fatal scorpion; a **juxtaposition** which contrasts joy and death and sends the reader into a state of panic and worry that an innocent baby's life is endangered.

The next section is about Kino destroying "**the enemy**" (the scorpion). The writer says he "**beat it until it was only a fragment in the dirt**", partially relieving the reader's distress and diminishing the tension.

The end of the extract **mainly focusses** on **Juana's efforts to save the baby**, and the importance of extracting the poison. **There is a switch in the roles** of the parents with Kino previously having taken the lead in destroying the scorpion whereas now Juana takes over in the rush to save the baby. This might give a reader hope as a mother is associated with bringing life into the world therefore they hope she can preserve it.



0

4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, "In this part of the story, Juana's reaction to the danger facing their baby is different to Kino's. The writer shows that Kino is unhelpful, and it is Juana who tries to save the baby's life."

To what extent do you agree?

In your response, you could:

- consider Juana's and Kino's reactions to the danger facing their baby
- evaluate how the writer presents Juana's and Kino's different reactions
- support your response with references to the text.

[20 marks]

Question 4: THE WORDING/STRUCTURE OF THIS QUESTION IS ALWAYS:

Look at lines ** - **

A student once said " _____ "

To what extent do you agree?

- Write a **MINIMUM** of 4-6 paragraphs and you **MUST write about both** sources.
- These should be detailed paragraphs that are 7-8 sentences long with reference to the question, quotation(s), subject terminology, analysis of quotations, zoom in on key words, consider the writer's intentions and the impact on the reader.
- Like Q2, this will give you line numbers. Only use quotations from those lines.
- You need show the examiner that you can understand the question, you understand the extract, you can select appropriate quotations and show inference through your DETAILED analysis of language in your selected quotation(s). AND that you can compare the sources.
- Spend 30 minutes³ answering this question.

→ see next page

→
Example
paragraph.

Turn over ►



Quotation to support ideas	Inference/Analysis	Referring to the statement	Writer's methods
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Grade 5+ response**12/20 marks**

I partially agree with this statement. Yes, Juana's reaction to the danger their baby faces is different to Kino's but Kino was helpful and also tried to save the baby's life.

It was Kino who first attempts to save the baby. When the scorpion fell from the role, Kino 'leaped to catch it' conveying his desperation and second attempt to save the baby. Here, the verb 'leaped' shows Kino played an active part in reacting to the danger their baby was facing. The writer presents him as attempting to remove the danger several times. However, as he failed to catch it, Juana is described as having repeatedly 'spat and sucked' at the poison. Clearly, the writer presents Kino as trying to seek revenge on the scorpion as he destroyed it 'rubbing it into a paste.' This is not particularly useful in saving the baby, however Kino does ensure the scorpion cannot harm anyone else.

Rest of answer
on the next
page.

³ 25% extra time converts to 38 minutes



Juana's approach seems to be more rational as she tries to remove the venom. She initially tries to do this herself and the **simile** used to describe her sucking out the venom emphasises her panic but her logical decision to remove as much damage as possible. Steinbeck shows her attempt to remove the venom before it infects the baby's bloodstream. Again, she differs from Kino whose actions are physically protective as she assesses the wound to make a conscious decision for their next step. Steinbeck describes the wound had swollen and it is at this point that Juana calls for the doctor.

However, I partially agree with the statement as Kino is unhelpful after killing the scorpion. He simply stands there and Steinbeck states he '**hovered**' and was '**in the way**.' The **verb** '**hovered**' depicts how indecisive Kino as he simply waits for his wife to act. It suggests someone who feels awkward and simply does not know what to do. The quicker a scorpion sting is treated, the higher the chances of survival. Therefore, Kino's awkwardness and hesitation could result in the baby dying.

Moreover, the writer describes Kino's perspective as he describes his wife as '**strong like a man**' showing even he knows she is more successful in saving the baby. This **simile** shows that Juana took charge as the writer is using patriarchal stereotypes of masculinity suggesting that Juana is in charge, is demanding and strong. Traditionally, the family patriarch would make all decisions for the greater good of the family. We can see this as Juana is making the decision to give the baby the best possible chance to survive.

Turn over ►



I agree with the statement that the writer presents the different reactions of Kino and Juana to their baby being in danger through their immediate responses to the baby being stung, and how their demeanours develop with time.

There is a sense of helplessness as Kino moves to try and catch the scorpion while he makes an attempt, 'it fell past his fingers, fell on baby's shoulder, landed and stung.' The writer purposefully uses a list to draw emphasis to the immediate effects of Kino's failure. He is presented as helpless as the list serves to reveal to the readers the devastating chain reaction of events born from Kino's inability. Kino is overcome with emotion as a result, as we learn 'the song of the enemy roars in his ears.' The use of the verb 'roared' implies that the sound is deafening and loud, so it would naturally cloud Kino's judgement as a result. He is unhelpful due to his inability to keep his composure.

In contrast to this, Juana's reaction is significantly more rational and helpful. In the line 'but Juana had the baby in her arms now.' The discourse marker highlights the contrast in Kino and Juana's responses – the writer makes the readers aware that Juana will have a different response. This response is proved to be more helpful and makes an attempt to save the baby's life as Juana had 'the baby in her arm's now.' While on a superficial level, this could refer how she is physically holding the baby, it could metaphorically convey that she will take care of the baby and ensure safety due to the connotations. The writer structurally places Juana's rational actions after Kino's emotional ones to emphasise their helpful nature.

As the situation develops, Kino 'hovered' while Juana acted. The use of the verb 'hovered' implies he is detached from the situation and unhelpful as a result. This is confirmed by the writer as we learn that he 'was helpless, he was in the way.' The repetition used serves to draw attention to Kino and his lack of action. An overall image of Kino standing passively while Juana and the neighbours try to help is created.

Once again, there is a dichotomy between the actions of Kino and Juana. As situation develops Juana only becomes more rational while Kino deteriorates. Her 'eyes were as cold as the eyes of a lioness.' A simile is used here by the writer to show how it is as if Juana is now being influenced by emotion, unlike Kino. While the noun 'lioness' implies rage and power due to the strengths of the animals, her eyes being 'cold' despite this suggests that she can actually control and restrain it.

In conclusion, the reactions of Kino and Juana are presented as different and directly contrasting. While Kino is overcome with emotion and unhelpful, Juana remains rational and calm, trying to save the baby's life.

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5

A travel website is running a creative writing competition and will publish the winning entries.

Either

Write a description of an unusual place to stay, as suggested by this picture:



or

Write a story about a life-saving rescue.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

Exam answer based
on this choice.

Turn over ►



You are advised to plan your answer to **Question 5** before you start to write.

Question 5: THE WORDING OF THIS QUESTION IS ALWAYS:

This is a 40-mark question and therefore 25% of your final grade.

You will be given 2 choices.

1. One will be to write a description OR narrative inspired by an image.
2. The second choice will ask you to write a description OR narrative with a particular steer. E.g. Write a description of a place you think is beautiful or Write a story where things go wrong.

The mark scheme is the same whether you write a description or narrative.

You must:

- Plan your response so you know the structure of your story or description.
- Write 2-3 sides that show you have a clear writing style and you can paragraph and punctuate correctly. Show you can use all punctuation types . . , ! ? " " - ; :
- Use our strategy of your first paragraph describing a journey and you/the character has a flashback to the image and at the end you return to the journey in P1.
- Engage the reader by using adjectives, verbs, adverbs and specific nouns.
- Show you can create original similes, metaphors, personification.
- Show you can use repetition, rhetorical questions and sensory language for effect.
- Show you have an adult level of vocabulary.
- Remember you only have 45 minutes⁴ to write this. Plan for 10 solid minutes, write for 30 minutes and keep checking as you go, read through for 5 minutes and check capital letters, punctuation, spelling.
- As you only have 45 minutes, your story/description should be no longer than 5 minutes. You do not have time to create a good story that spans years. However, you can use flashbacks!
- The examiners seem to love narratives/descriptions set in different eras. If you know lots about World War 2 or Victorian England or the Iranian Revolution and if it works for the question, play to your strengths.

Example
answer →

⁴ For 25% this converts to 56 minutes.



Question 5 – The Pearl Paper

Grade 7 –

The train **hurls** its carriages down the track. Horrifying screeches arise from its well-used wheels careering over wet tracks, sending looks of alarm bouncing between passengers. The motion of the train hurtling along throws my head forcefully into contact with the grease-smeared window. I observe the rivers of rain race down the pane, droplets blurring into one another as they strive to reach the bottom.

Commented [JFS81]: Personification

Beyond the glass, the trees bend in submission to the **frightful, howling** wind as if praying to a vengeful god. But there is nothing reverent about the noises they make: a cacophony of creaks, moaning and baleful booms as branches smash to the floor. Above the chaos, the sky – a blend of black and grey – swells and surges like the sea that day. My eyes close.

Commented [JFS82]: Adjectives for effect

And suddenly, I am back there. I **recall vividly** the tightness that crept into my chest as I realised the peril of my situation. I recall how the icy water attacked my desperate limbs as they searched for a solid surface. I recall the heaving black water that blocked the tiny boat from view whilst the current swept me further and further away into the enveloping arms of the ocean.

Commented [JFS83]: Introduction of flashback.

Commented [JFS84]: Anaphora – repetition of the start of sentences to set the scene in the flashback.

A cry. A desperate shout. I heard my sister call my name but every time I tried to shout back, a fresh wave knocked me off balance. It was all I could do to keep my head above the **inky** water. Spray showered my face; salt stung my eyes. I spluttered, once more, a pathetic, **"help me"**.

Commented [JFS85]: Short sentences for effect.

Commented [JFS86]: References to the dark – black / inky.

Commented [JFS87]: Dialogue for effect. It is best to limit dialogue even if you choose the narrative task.

The cold water permeated my clothes. Clothes I had chosen for warmth, my best jeans and jumper, now grew heavier and heavier, threatening to drag me down into the depths of the ocean. I had considered myself a strong swimmer but no amounts of lengths in the pool could have ever prepared me for the tugging and tussling of the English Channel. I **gripped the orange life vest**, wrapping my hands around the buckle and straps and feeling its buoyancy fight with the constant waves as if playing **tug-of-war**, **tossing and toying with me like a lion might its prey**.

Commented [JFS88]: Shows fear, does not directly say it.

It had been mere minutes since a wave had pulled me from the boat but it felt like hours. I gulped for air. **And again. And again.**

Commented [JFS89]: Extended metaphor of fighting. Tug-of-war / tussling and previously, "knocked me off balance" and later, "pushed".

Commented [JFS810]: Simile – sense of danger and helplessness.

And then light. **Blinding, luminescent and heavenly.** It came upon me **like a knife, searing and slicing** the darkness in two, cleaving its way towards me. **Was this it?**

Commented [JFS811]: Repetition.

A loud bang jolts me back from my memories; a branch has hit the window. I **look at my hands and** remind myself that I survived, that I am here, that I made it. The rhythm of the train continues to echo the **pounding waves** but slowly the memory fades and I look ahead to what awaits me at the start of this new journey.

Commented [JFS812]: List of 3 adjectives – implies heaven/impending death. Use of light juxtaposes the dark that has previously been described.

Commented [JFS813]: Simile

Commented [JFS814]: Rhetorical question for effect.

Commented [JFS815]: Return to the present.

Commented [JFS816]: Link to the memories.

Commented [JFS817]: Link to memories.

Grade 5 – 23/40. A05 – 14/24 & A06 – 9/16

It didn't feel like a house. It didn't feel at all as if it was part of the norm. The door greeted me on the way in with an enlightening passage through to this engaging, unusual, decorative house. This was my place to stay until further notice.

Commented [JFS818]: Personification – engaging start.

Commented [JFS819]: Sense of mystery – attempt to construct engaging start.

The kitchen was inviting, as if it wanted me in there – for any reason. It was unnaturally bright, which is where I began asking myself, am I on earth? What is outside? As I stood still, like a pillar, my attention turned to start at the perfectly sized and organised cups. They were standing together, as if they were engaged in a meeting, perhaps discussing what relevance I have in this ridiculous, rustic yet perfect room. Different types of plates, cups and glasses were aligned like different types of species in an area and it was as if it was me, a human, who was portrayed to be different, the unusual one.

Commented [JFS820]: Personification of the cups – attempts detailed and unusual description.

Commented [JFS821]: Lots of adjectives used throughout this example – clear effort to use vocabulary for effect.

The room was child-like, yet so grown up. It was established. The wide yet narrow windows. The dark yet colourful surfaces. Everything was contradicting itself. It was the window, and the outside view which stressfully questioned where I was. Was I put here for a reason? I looked outside the windows and saw that the stage had been set as an unnatural dystopia. A brown stick separated the two halves of the windows. It was as if it was separating worlds, or lives.

Commented [JFS822]: Repetition of ____ yet ____ as a structure to describe. Clear attempt to structure for effect.

I looked up. An old fashioned, handmade light was shining down on me like it was me who was the main character of a show. The lights were held together like best friends. Everything seemed to fit, except me. I was the anomaly.

Commented [JFS823]: Short sentence for effect.

Commented [JFS824]: Sentence structure for effect. Interesting vocabulary that extends the idea of mystery established at the start.

The temptation to exit the room grew on me like leaves on a tree. However, I didn't want to leave alone this artistic, unspoken world. The room had a bright light at the end of it. The door was wide open, calling for me to walk straight through. It seemed like everything in the room was coordinated. The decorated desks and the colourful cabinets were hiding behind each other, one by one.

The ceiling was being held by an animalistic figure. It was as if it had been placed there, for a specific reason. It had legs, it had a body, however it didn't move a muscle. What if it was this figure behind it all. There were so many what-ifs. It all seemed staged.

Commented [JFS825]: Lots of sentences start with 'the' – try to vary this by using adverbs, similes or lists of adjectives.

It seemed the objects and furniture were speaking to me. I wanted to keep on pinching myself, I couldn't be dreaming, could I? My thoughts were too real and life-like to be a dream. Perhaps I was meant to be here. But it didn't feel right. It didn't feel like a house. It didn't feel at all as if it was part of the norm.

Commented [JFS826]: Ends on the same two sentences as it started – clear attempt to structure the piece for effect.

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GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

Your Turn!

The source that follows is:

Source A: 21st Century prose-fiction

Labyrinth by Kate Mosse

An extract from a novel written in 2005.

Please turn the page over to see the source

Source A

Alice, a university student, has volunteered to help on an archaeological dig looking for any evidence of the past. She is in the Pyrenees Mountains in France during her summer holidays.

1 Alice unscrews the top of her water bottle. It's warm, but she's too thirsty to care and drinks
it down in great gulps. Below, the heat haze shimmers above the dented tarmac of the
road. Above her, the sky is an endless blue. The cicadas* keep up their unrelenting
4 chorus, hidden in the shade of the dry grass.

5 It's her first time in the Pyrenees, although she feels very much at home. She's been told
that in the winter the jagged peaks of the mountains are covered with snow. In the spring,
delicate flowers of pink and mauve and white peep out from their hiding places in the great
expanses of rock. In early summer, the pastures are green and speckled with yellow
buttercups. But now, the sun has flattened the land into submission, turning the greens to
10 brown. It is a beautiful place, she thinks, yet somehow an inhospitable one. It's a place of
11 secrets, one that has seen too much and concealed too much to be at peace with itself.

In the main camp on the lower slopes, Alice can see her colleagues standing under the big
canvas awning. She can just pick out Shelagh in her trademark black outfit. She's
surprised they've stopped already. It's early in the day to be taking a break, but then the
15 whole team is a bit demoralised.

It's painstaking and monotonous work for the most part, the digging and scraping, the
cataloguing and recording, and so far they've turned up little of significance to justify their
efforts. They've come across a few fragments of medieval pots and bowls, and a couple of
late twelfth- or early thirteenth-century arrowheads, but certainly no evidence of the Stone
20 Age village which is the focus of the excavation.

21 Alice is tempted to go down and join her friends and colleagues. Her calves are already
aching from squatting. The muscles in her shoulders are tense. But she knows that if she
stops now, she'll lose her momentum.

25 Hopefully, her luck's about to change. Earlier, she'd noticed something glinting beneath a
large boulder, propped against the side of the mountain, neat and tidy, almost as if it had
been placed there by a giant hand. Although she can't make out what the object is, even
how big it is, she's been digging all morning and she doesn't think it will be much longer
before she can reach it.

30 She knows she should fetch someone. Or at least tell Shelagh, her best friend, who is the
deputy on the dig. Alice is not a trained archaeologist, just a volunteer spending some of
her summer holiday doing something worthwhile. But it's her last full day on site and she
wants to prove herself. If she goes back down to the main camp now and admits she's on
to something, everybody will want to be involved, and it will no longer be her discovery.

35 In the days and weeks to come, Alice will look back to this moment. She will remember the quality of the light, the dust in her mouth, and wonder at how different things might have been had she made the choice to go and not stay. If she had played by the rules.

40 She drains the last drop of water from the bottle and tosses it into her rucksack. For the next hour or so, as the sun climbs higher in the sky and the temperature rises, Alice carries on working. The only sounds are the scrape of metal on rock, the whine of insects and the occasional buzz of a light aircraft in the distance.

* cicadas – small winged insects which make a clicking song-like noise

END OF SOURCE



Please write clearly in block capitals.

Centre number

--	--	--	--	--

Candidate number

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Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Wednesday 1 November 2017 Morning Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- **Source A** – provided as a separate insert.

Instructions

- Answer **all** questions.
- Use black ink or black ballpoint pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	



N 0 V 1 7 8 7 0 0 / 1 0 1

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Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0	1
---	---

Read again the first part of the source, from **lines 1 to 4**.

List **four** things about Alice and her surroundings from this part of the source.

[4 marks]

1

2

3

4

4



It's her first time in the Pyrenees, although she feels very much at home. She's been told that in the winter the jagged peaks of the mountains are covered with snow. In the spring, delicate flowers of pink and mauve and white peep out from their hiding places in the great expanses of rock. In early summer, the pastures are green and speckled with yellow buttercups. But now, the sun has flattened the land into submission, turning the greens to brown. It is a beautiful place, she thinks, yet somehow an inhospitable one. It's a place of secrets, one that has seen too much and concealed too much to be at peace with itself.

You could include the writer's choice of:

- [8 marks]**

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

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be a standard notebook page or a sheet of stationery. There is no handwriting or other markings on the page.

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- [20 marks]**

[illegible]

[illegible]

[illegible]

[illegible]

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
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An online competition for story writing is being held, and you have decided to enter.

Either

Write a story, set in a mountainous area, as suggested by this picture:



or

Write a story with the title 'Discovery'.

(24 marks for content and organisation
16 marks for technical accuracy)
[40 marks]



[illegible]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper appears to be from a notebook or a standard sheet of stationery. There is no handwriting or other markings on the page.

[illegible]

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END OF QUESTIONS

40

