GCSE
ENGLISH LANGUAGE
Paper 1 Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

Materials

A black pen.

Instructions

• Answer every question.

• Write in the answer spaces provided.

• Keep your answers inside the page borders.

• Use the additional lined pages if you need more space and identify the question number.

• Cross out rough work you do not want marked.

• Do not use a dictionary.

Information

• This paper carries 80 marks: 40 for reading and 40 for writing.

• Marks are shown beside the questions.

• Write clearly and use accurate English.

Advice

Allow about 15 minutes to read the source and questions. Plan your writing response and leave time to check your answers.

For examiner use	Mark
1	
2	
3	
4	
5	
Total	

Source A

The Sheridan family is preparing for a garden party. Laura has been asked to show the workmen where to put a large tent called a marquee.

Four men in their shirt-sleeves stood grouped together on the garden path. They carried staves covered with rolls of canvas, and they had big tool-bags slung on their backs. They looked impressive. Laura wished now that she had not got the bread-and-butter, but there was nowhere to put it, and she couldn't possibly throw it away. She blushed and tried to look severe and even a little bit short-sighted as she came up to them.

"Good morning," she said, copying her mother's voice. But that sounded so fearfully affected that she was ashamed, and stammered like a little girl, "Oh-er-have you come-is it about the marquee?"

"That's right, miss," said the tallest of the men, a lanky, freckled fellow, and he shifted his tool-bag, knocked back his straw hat and smiled down at her. "That's about it."

His smile was so easy, so friendly that Laura recovered. What nice eyes he had, small, but such a dark blue! And now she looked at the others, they were smiling too. "Cheer up, we won't bite," their smile seemed to say. How very nice workmen were! And what a beautiful morning! She mustn't mention the morning; she must be business-like. The marquee.

"Well, what about the lily-lawn? Would that do?"

And she pointed to the lily-lawn with the hand that didn't hold the bread-and-butter. They turned, they stared in the direction. A little fat chap thrust out his under-lip, and the tall fellow frowned.

"I don't fancy it," said he. "Not conspicuous enough. You see, with a thing like a marquee," and he turned to Laura in his easy way, "you want to put it somewhere where it'll give you a bang slap in the eye, if you follow me."

Laura's upbringing made her wonder for a moment whether it was quite respectful of a workman to talk to her of bangs slap in the eye. But she did quite follow him.

"A corner of the tennis-court," she suggested. "But the band's going to be in one corner."

"H'm, going to have a band, are you?" said another of the workmen. He was pale. He had a haggard look as his dark eyes scanned the tennis-court. What was he thinking?

"Only a very small band," said Laura gently. Perhaps he wouldn't mind so much if the band was quite small. But the tall fellow interrupted.

"Look here, miss, that's the place. Against those trees. Over there. That'll do

fine."

Against the karakas. Then the karaka-trees would be hidden. And they were so lovely, with their broad, gleaming leaves, and their clusters of yellow fruit. They were like trees you imagined growing on a desert island, proud, solitary, lifting their leaves and fruits to the sun in a kind of silent splendour. Must they be hidden by a marquee?

They must. Already the men had shouldered their staves and were making for the place. Only the tall fellow was left. He bent down, pinched a sprig of lavender, put his thumb and forefinger to his nose and snuffed up the smell. When Laura saw that gesture she forgot all about the karakas in her wonder at him caring for things like that-caring for the smell of lavender. How many men that she knew would have done such a thing? Oh, how extraordinarily nice workmen were, she thought. Why couldn't she have workmen for her friends rather than the silly boys she danced with and who came to Sunday night supper? She would get on much better with men like these.

It's all the fault, she decided, as the tall fellow drew something on the back of an envelope, something that was to be looped up or left to hang, of these absurd class distinctions. Well, for her part, she didn't feel them. Not a bit, not an atom.... And now there came the chock-chock of wooden hammers. Some one whistled, some one sang out, "Are you right there, matey?" "Matey!" The friendliness of it, the-the-Just to prove how happy she was, just to show the tall fellow how at home she felt, and how she despised stupid conventions, Laura took a big bite of her bread-and-butter as she stared at the little drawing. She felt just like a work-girl.

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.

Answer all parts of this question.

Choose one answer for each question.

- Shade the circle inside the box beside your chosen answer.
- Select no more than one answer for each question.
- Cross out the whole box if you make a mistake.
- To restore an answer you crossed out, draw a circle around that box.

0 1 . 1 How many workmen are standing on the path?

Two ○

Four ○

Six ○

[1 mark]

0 1 . 2 What material is rolled around the staves they carry?

Paper ○

Leather ○

Canvas ○

[1 mark]

0 1 . 3 What is Laura holding?

Bread-and-butter ○

A tool-bag ○

A straw hat ○

[1 mark]

0 1 . 4 What happens to Laura as she approaches the men?

She begins to laugh. ○

She drops what she is carrying. ○

She blushes. ○

[1 mark]

0 2 Look in detail at this extract, from lines 42 to 50 of the source:

> They must. Already the men had shouldered their staves and were making for the place. Only the tall fellow was left. He bent down, pinched a sprig of lavender, put his thumb and forefinger to his nose and snuffed up the smell. When Laura saw that gesture she forgot all about the karakas in her wonder at him caring for things like that-caring for the smell of lavender. How many men that she knew would have done such a thing? Oh, how extraordinarily nice workmen were, she thought. Why couldn't she have workmen for her friends rather than the silly boys she danced with and who came to Sunday night supper? She would get on much better with men like these.

How does the writer use language here to show Laura's admiration for the workman?

You could include the writer's choice of:

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

[8 marks]

0 3 You now need to think about the structure of the source as a whole.

This text comes from near the beginning of a short story.

How has the writer structured the text to create a growing sense of ease for Laura?

You could write about:

- how Laura's sense of ease has changed by the end of the source
- how the writer uses structure to create an effect
- other structural choices, including changes in mood, tone or perspective.

[8 marks]

0 4 For this question focus on the later part of the source, from line 42 to the end.

In this part of the source, Laura imagines becoming friends with the workmen. Her enthusiasm seems genuine, but her belief that she now understands their lives seems rather naïve.

To what extent do you agree and/or disagree with this statement?

In your response, you could:

- consider your impressions of Laura's response to the workmen
- comment on the methods the writer uses to present Laura
- support your response with references to the text.

[20 marks]

Question 04 continued

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 local magazine is inviting entries for a creative writing competition.

Choose one of the options below for your entry.

Either

Write a description of a quiet room shortly before an important visitor arrives, from your imagination. You may choose to use the picture provided for ideas.



or

Write the opening of a story in which somebody returns after a long absence.

{'contentAndOrganisation': 24, 'technicalAccuracy': 16}

[40 marks]

Question 05

Question 05 continued

Katherine Mansfield, The Garden Party (1922).