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

Mole has gone alone into the Wild Wood. The animals in this story think and behave like people.

Then the faces began.

It was over his shoulder, and indistinctly, that he first thought he saw a face, a little, evil, wedge-shaped face, looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things or there would be simply no end to it. He passed another hole, and another, and another; and then-yes!-no!-yes! certainly a little, narrow face, with hard eyes, had flashed up for an instant from a hole, and was gone. He hesitated-braced himself up for an effort and strode on. Then suddenly, and as if it had been so all the time, every hole, far and near, and there were hundreds of them, seemed to possess its face, coming and going rapidly, all fixing on him glances of malice and hatred: all hard-eyed and evil and sharp.

If he could only get away from the holes in the banks, he thought, there would be no more faces. He swung off the path and plunged into the untrodden places of the wood.

Then the whistling began.

Very faint and shrill it was, and far behind him, when first he heard it; but somehow it made him hurry forward. Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its farthest limit. They were up and alert and ready, evidently, whoever they were! And he-he was alone, and unarmed, and far from any help; and the night was closing in.

Then the pattering began.

He thought it was only falling leaves at first, so slight and delicate was the sound of it. Then as it grew it took a regular rhythm, and he knew it for nothing else but the pat-pat-pat of little feet still a very long way off. Was it in front or behind? It seemed to be first one, and then the other, then both. It grew and it multiplied, till from every quarter as he listened anxiously, leaning this way and that, it seemed to be closing in on him. As he stood still to hearken, a rabbit came running hard towards him through the trees. He waited, expecting it to slacken pace or to swerve from him into a different course. Instead, the animal almost brushed him as it dashed past, his face set and hard, his eyes staring. “Get out of this, you fool, get out!” the Mole heard him mutter as he swung round a stump and disappeared down a friendly burrow.

The pattering increased till it sounded like sudden hail on the dry leaf-carpet spread around him. The whole wood seemed running now, running hard, hunting, chasing, closing in round something or-somebody? In panic, he began to run too,

aimlessly, he knew not whither. He ran up against things, he fell over things and into things, he darted under things and dodged round things. At last he took refuge in the deep, dark hollow of an old beech tree, which offered shelter, concealment-perhaps even safety, but who could tell? Anyhow, he was too tired to run any further, and could only snuggle down into the dry leaves which had drifted into the hollow and hope he was safe for a time. And as he lay there panting and trembling, and listened to the whistlings and the patterings outside, he knew it at last, in all its fullness, that dread thing which other little dwellers in field and hedgerow had encountered here, and known as their darkest moment-that thing which the Rat had vainly tried to shield him from-the Terror of the Wild Wood!

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 Where does the first face appear?

In a hole ⬭

Above a tree ⬭

Beside a river ⬭

[1 mark]

0 1 . 2 What shape is the first face?

Round ⬭

Wedge-shaped ⬭

Square ⬭

[1 mark]

0 1 . 3 What happens when he turns to confront it?

It comes closer ○

It laughs ○

It vanishes ○

[1 mark]

0 1 . 4 What does he do to his pace?

He slows it ○

He quickens it ○

He stops completely ○

[1 mark]

0 2 Look in detail at this extract, from lines 17 to 23 of the source:

> Very faint and shrill it was, and far behind him, when first he heard it; but somehow it made him hurry forward. Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its farthest limit. They were up and alert and ready, evidently, whoever they were! And he-he was alone, and unarmed, and far from any help; and the night was closing in.

How does the writer use language here to convey Mole's growing fear?

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 extract comes from a novel.

How has the writer structured the text to create a sense of increasing danger?

You could write about:

- how this effect has developed 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 24 to the end.

Mole's terror seems understandable, even though he cannot be certain what is pursuing him.

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

In your response, you could:

- consider your impressions of Mole and the danger around him
- comment on the methods the writer uses to create these impressions
- 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.

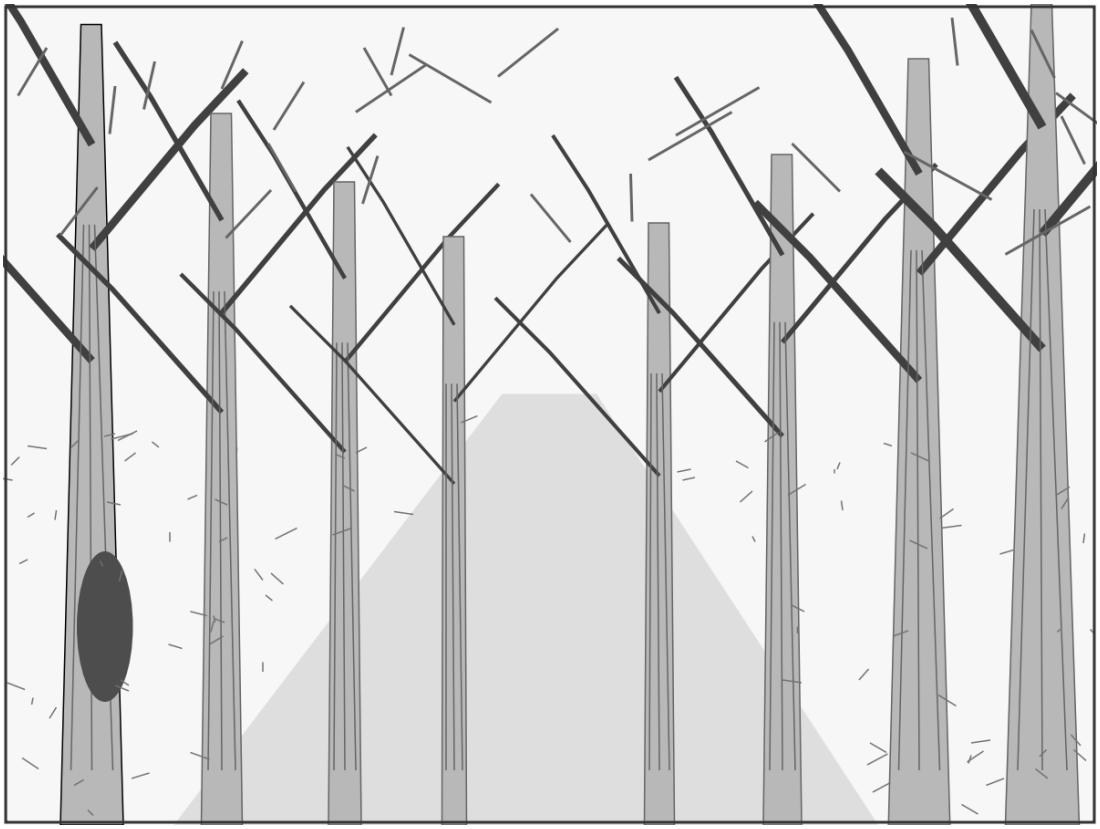
You should leave enough time to check your work at the end.

0 5 A magazine is inviting entries for a creative writing competition.

Choose one of the options below for your entry.

Either

Write a description of a path through a wood. You may use the picture for ideas.



or

Write the opening of a story in which someone thinks they are being followed.

24 marks for content and organisation; 16 marks for technical accuracy.

[40 marks]

Question 05

Question 05 continued

Kenneth Grahame, The Wind in the Willows (1908).