GCSE

ENGLISH LANGUAGE

Component 1 20th Century Literature Reading and Creative Prose Writing

Time allowed: 1 hour 45 minutes

Additional materials

An answer booklet or lined paper.

Instructions

Use black ink or a black ball-point pen.

Answer all questions in Section A. Answer ONE question in Section B.

Write your answers in the separate answer booklet or on lined paper.

Suggested time

Section A: about 10 minutes reading and 50 minutes answering the questions.

Section B: about 10 minutes planning and 35 minutes writing.

Information

Section A: 40 marks. Section B: 40 marks.

The marks available are shown beside each question.

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: 40 marks

Answer all the following questions.

0 1 Read lines 1-9. List five things you learn about Laura in these lines.

[5 marks]

0 2 Read lines 10-17. What impressions does the writer create of the tallest workman? Refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

[5 marks]

0 3 Read lines 18-36. How does the writer show Laura's uncertainty about dealing with the workmen? Consider what Laura says and thinks, and the language used to present her reactions. Support your answer with references to the text, using relevant subject terminology where appropriate.

[10 marks]

0 4 Read lines 37-50. How does the writer present the change in Laura's attention and feelings? Refer to language and structure in your answer, using relevant subject terminology where appropriate.

[10 marks]

0 5 Read lines 51-59 and consider the extract as a whole. A reader said: "Laura is determined to ignore social differences, but she is still unsure who she really wants to be." To what extent do you agree? Explain your views about Laura and how the writer has created them. Support your answer with references to the language of the extract.

[10 marks]

SECTION B: 40 marks

Answer one question.

Aim to write about 450-600 words. Think about the purpose and audience.

24 marks are for communication and organisation; 16 marks are for vocabulary, sentence structure, punctuation and spelling.

1 1 Choose ONE of the following titles for your creative prose writing. Aim to write about 450-600 words.

[40 marks]

a) Write about a time when you had to take responsibility for something important.

b) The Unexpected Visitor.

c) Write a story which begins: I had been practising what to say all morning.

d) Write a story which ends: Only then did I understand why it mattered.

Katherine Mansfield, The Garden Party (1922).