

**GCSE
ENGLISH LANGUAGE**

8700/1 Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Tiredness of Rosabel by Katherine Mansfield

An extract from a short story written in 1908.

Please turn the page over to see the source

Source A

This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.

- 1 At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus, grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she would have sacrificed her soul for a good dinner, something hot and strong and filling.
- 5
- 6 Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.
- 10
- 14
- 15 She began to think of all that had happened during the day. Would she ever forget that awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and then said she would 'call in tomorrow and decide definitely'? Rosabel could not help smiling; the excuse was worn so thin.
- 19 But there had been one other – a girl with beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had seen her carriage at the door; a man had come in with her, quite a young man, and so well dressed.
- 20
- 'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat, untied her veil, and gave her a hand-mirror.
- 25 'You must have a black hat,' he had answered, 'a black hat with a feather that goes right round it and then round your neck and ties in a bow under your chin – and a decent-sized feather.'
- The girl glanced at Rosabel laughingly. 'Have you any hats like that?'
- They had been very hard to please; Harry would demand the impossible, and Rosabel was almost in despair. Then she remembered the big, untouched box upstairs.
- 30
- 'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that will please you better.' She had run up, breathlessly, cut the cords, scattered the tissue paper, and yes, there was the very hat – rather large, soft, with a great, curled feather, and a black velvet rose, nothing else. They had been charmed. The girl had put it on and then handed it to Rosabel.
- 35
- 'Let me see how it looks on you,' she said.

Rosabel turned to the mirror and placed it on her brown hair, then faced them.

'Oh, Harry, isn't it adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'

40 A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

45 'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

END OF SOURCE

There is no source material on this page

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Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE

Paper 1. Explorations in creative reading and writing

Tuesday 6 June 2017

Morning

Time allowed: 1 hour and 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 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.

For Examiner's Use

Question	Mark
1	
2	
3	
4	
5	
TOTAL	

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.



JUN178700/101

IB/M/Jun17/E10

8700/1

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 5**.

List **four** things about Rosabel from this part of the source.

[4 marks]

- 1 _____
- _____
- 2 _____
- _____
- 3 _____
- _____
- 4 _____
- _____
- _____

—
4



0 2

Look in detail at this extract, from **lines 6 to 14** of the source:

Rosabel looked out of the windows; the street was blurred and misty, but light striking on the panes turned their dullness to opal and silver, and the jewellers' shops seen through this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and petticoat would be coated with black, greasy mud. There was a sickening smell of warm humanity – it seemed to be oozing out of everybody in the bus – and everybody had the same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and unfastened the two top buttons of her coat... she felt almost stifled. Through her half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one meaningless, staring face.

How does the writer use language here to describe Rosabel's bus journey home?

You could include the writer's choice of:

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

[8 marks]



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20



1 0

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

Your local newspaper is running a creative writing competition and they intend to publish the winning entries.

Either

Describe a journey by bus as suggested by this picture:



or

Write a story about two people from very different backgrounds.

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

[40 marks]



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END OF QUESTIONS

40



There are no questions printed on this page

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ANSWER IN THE SPACES PROVIDED**

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GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

Jigs and Reels by Joanne Harris

An extract from a collection of short stories published in 2004.

Please turn the page over to see the source

Source A

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

- 1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take
4 home on the bus.
- 5 It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he'd tried to engage their interest. But books just didn't seem to kindle the same enthusiasm as they had in the old days.
- 9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when
10 imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though
15 films were in black and white, and good always triumphed in the end.
- Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.
20 There didn't seem to be a single story left in the world that they hadn't heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.
- 25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.
- Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think
30 of the snow outside and the five o'clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.
- But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a
35 tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.

40 This must be what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.

45 If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

END OF SOURCE

There is no source material printed on this page

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Candidate signature

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 5 June 2018 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 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.
- 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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TOTAL	



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8700/1

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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 Mr Fisher from this part of the source.

[4 marks]

- 1 _____
- _____
- 2 _____
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- 3 _____
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- 4 _____
- _____

4



0 2

Look in detail at this extract, from **lines 9 to 15** of the source:

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Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though films were in black and white, and good always triumphed in the end.

How does the writer use language here to convey Mr Fisher's views on books and stories of the past?

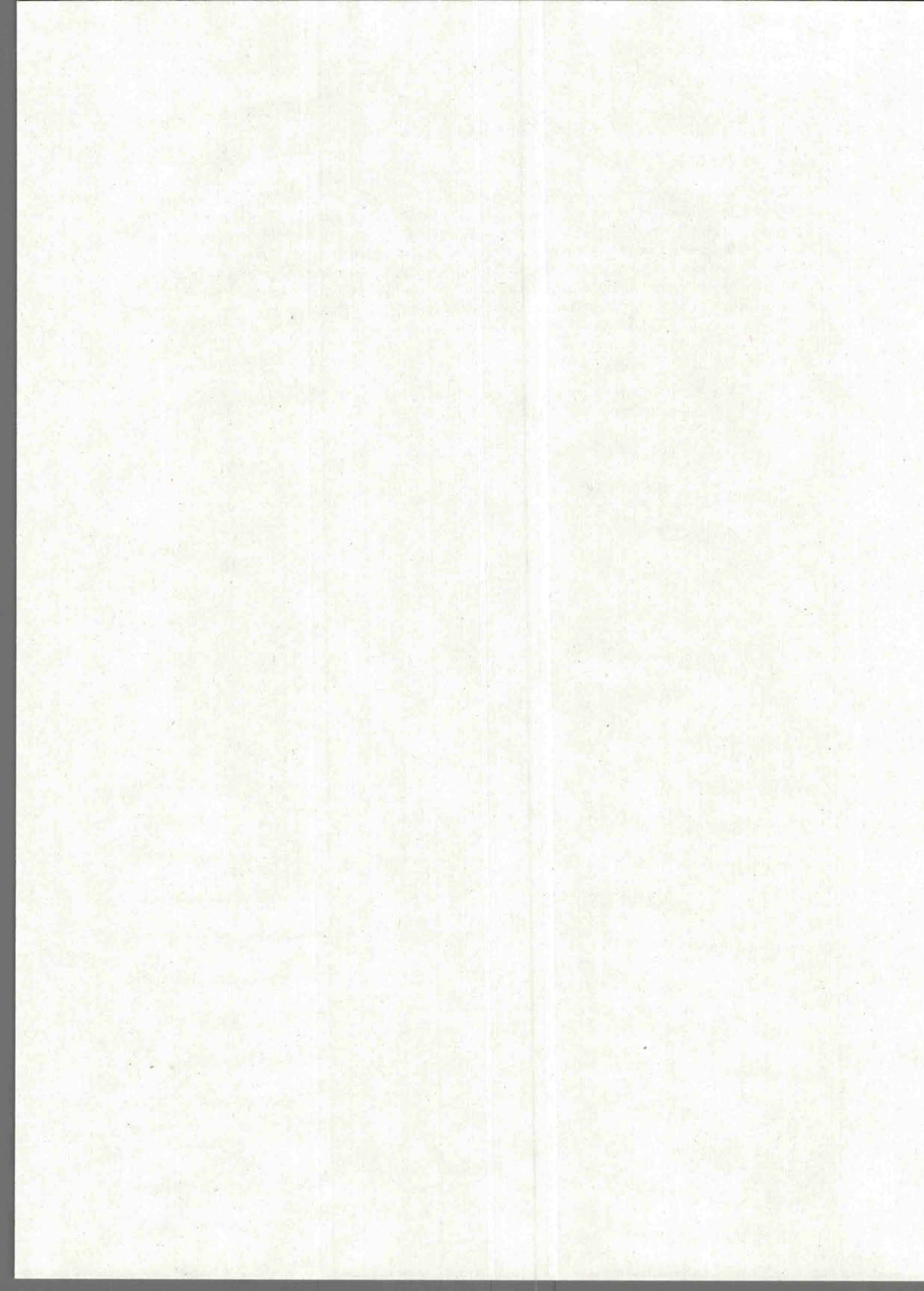
You could include the writer's choice of:

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

[8 marks]



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Section B: Writing

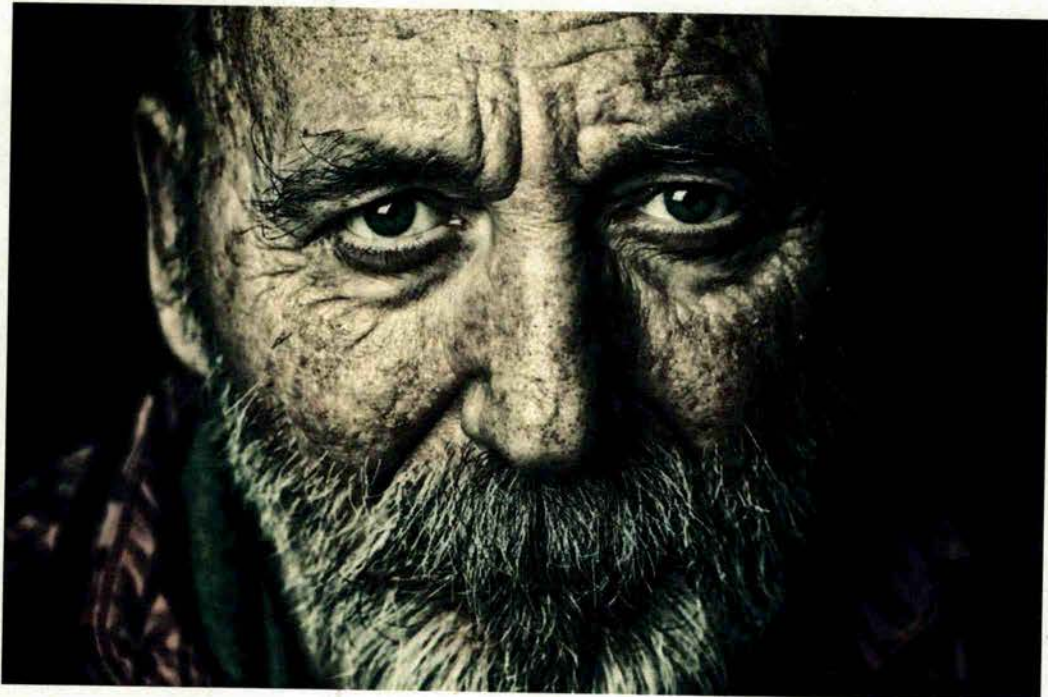
You are advised to spend about 45 minutes on this section.
Write in full sentences.
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0	5
---	---

A magazine has asked for contributions for their creative writing section.

Either

Write a description of an old person as suggested by this picture;



or

Write a story about a time when things turned out unexpectedly.

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



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ANSWER IN THE SPACES PROVIDED**

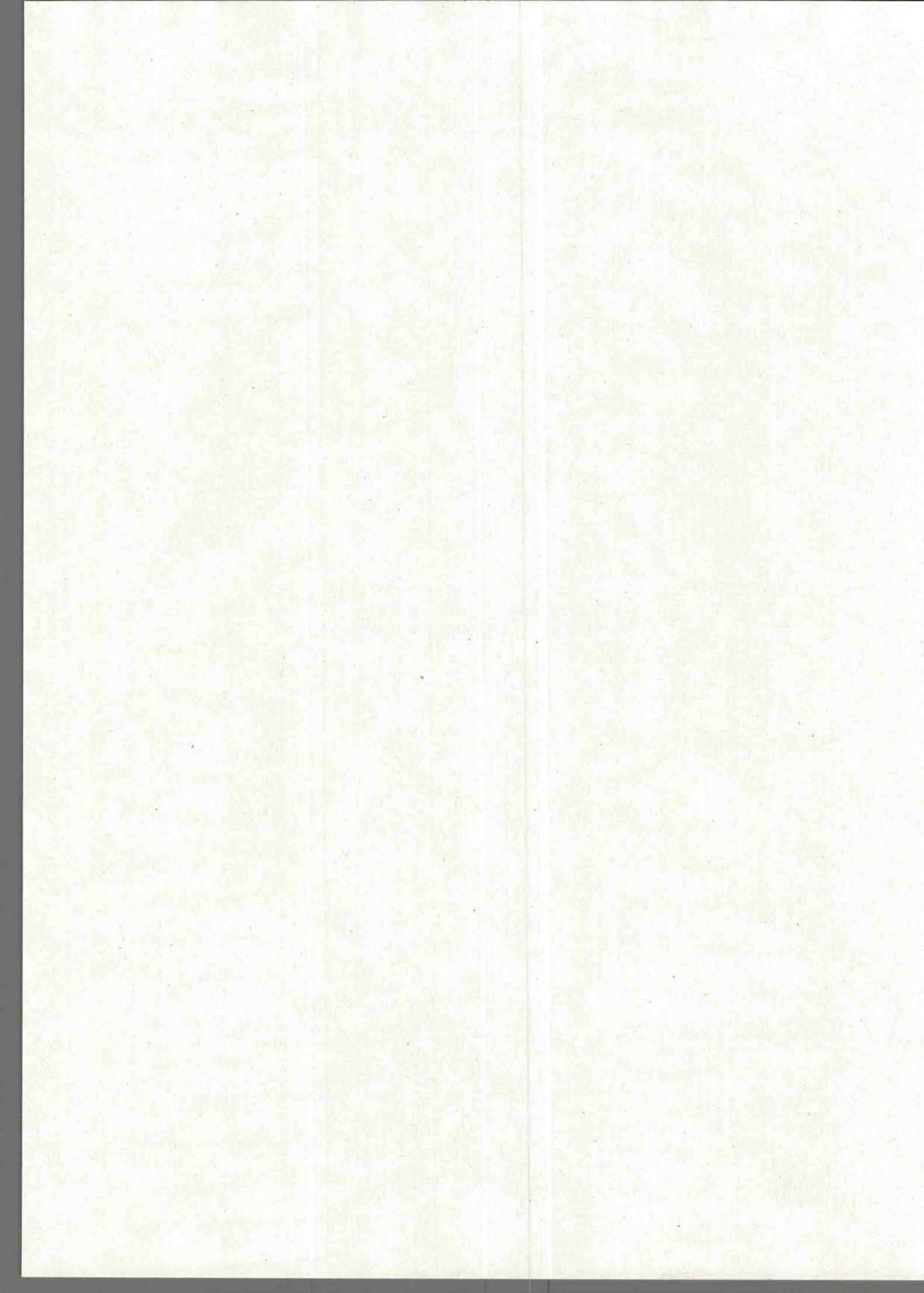
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GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Mill by H E Bates

An extract from the beginning of a short story, published in 1935.

Please turn the page over to see the source

Source A

This extract is from the beginning of a short story by H E Bates, set in the 1930s. Hartop and his wife own a van from which they sell produce to people in their local area, and their daughter, Alice, works with them.

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END OF SOURCE

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Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 4 June 2019

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 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
1	
2	
3	
4	
5	
TOTAL	



JUN198700101

IB/G/Jun19/E6

8700/1

Do not write
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box

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 5**.

List **four** things about the motor-van from this part of the source.

[4 marks]

- 1 _____

- 2 _____

- 3 _____

- 4 _____

—
4



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20



1 2

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.

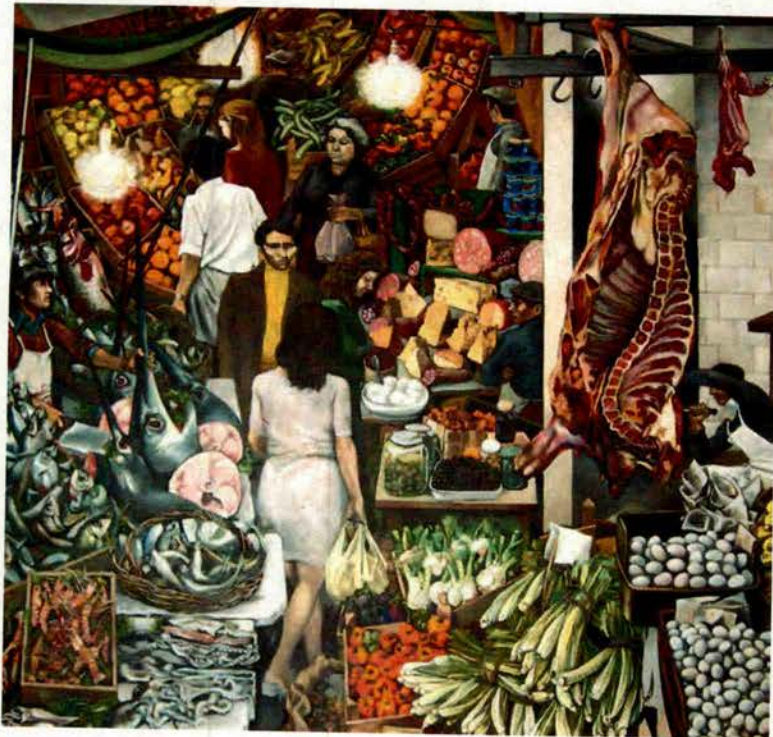
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0	5
---	---

Your school or college is asking students to contribute some creative writing for its website.

Either

Describe a market place as suggested by this picture:



or

Write a story with the title 'Abandoned'.

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



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Do not write
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ANSWER IN THE SPACES PROVIDED**



2 0

There are no questions printed on this page

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ANSWER IN THE SPACES PROVIDED**

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24



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IB/G/Jun19/8700/1

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

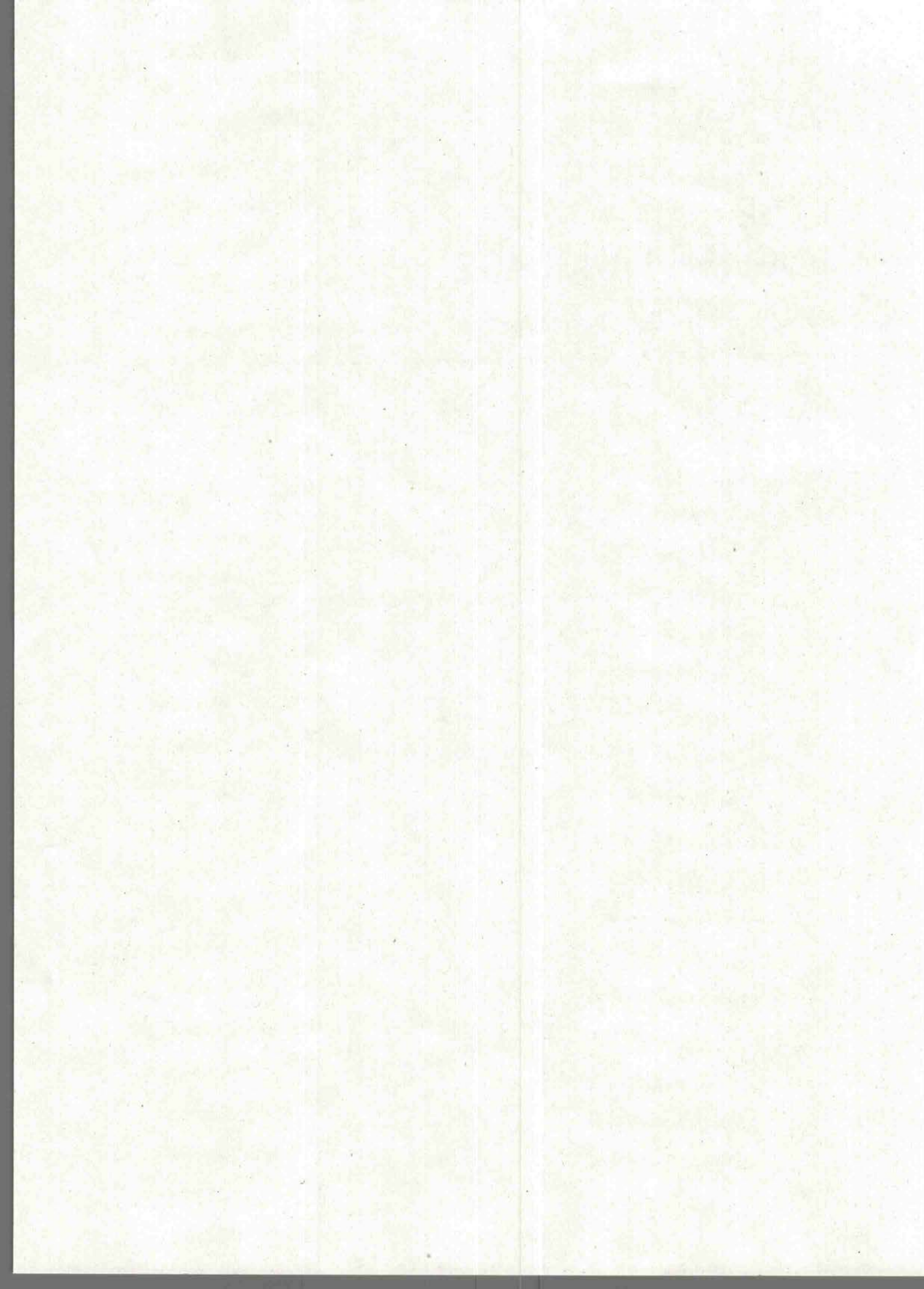
The source that follows is:

Source A: 20th Century prose-fiction

The Mill by H E Bates

An extract from the beginning of a short story, published in 1935.

Please turn the page over to see the source



Source A

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Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

I declare this is my own work.

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 2 June 2020

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 ball-point pen.
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For Examiner's Use	
Question	Mark
1	
2	
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4	
5	
TOTAL	



JUN208700101

IB/G/Jun20/E4

8700/1

Section A: Reading

Do not write
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box

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 Rosie from this part of the source.

[4 marks]

- 1 _____

- 2 _____

- 3 _____

- 4 _____

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1 2

Section B: Writing

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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
---	---

Your local library is running a creative writing competition. The best entries will be published in a booklet of creative writing.

Either

Write a description of a mysterious place, as suggested by this picture:



or

Write a story about an event that cannot be explained.

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

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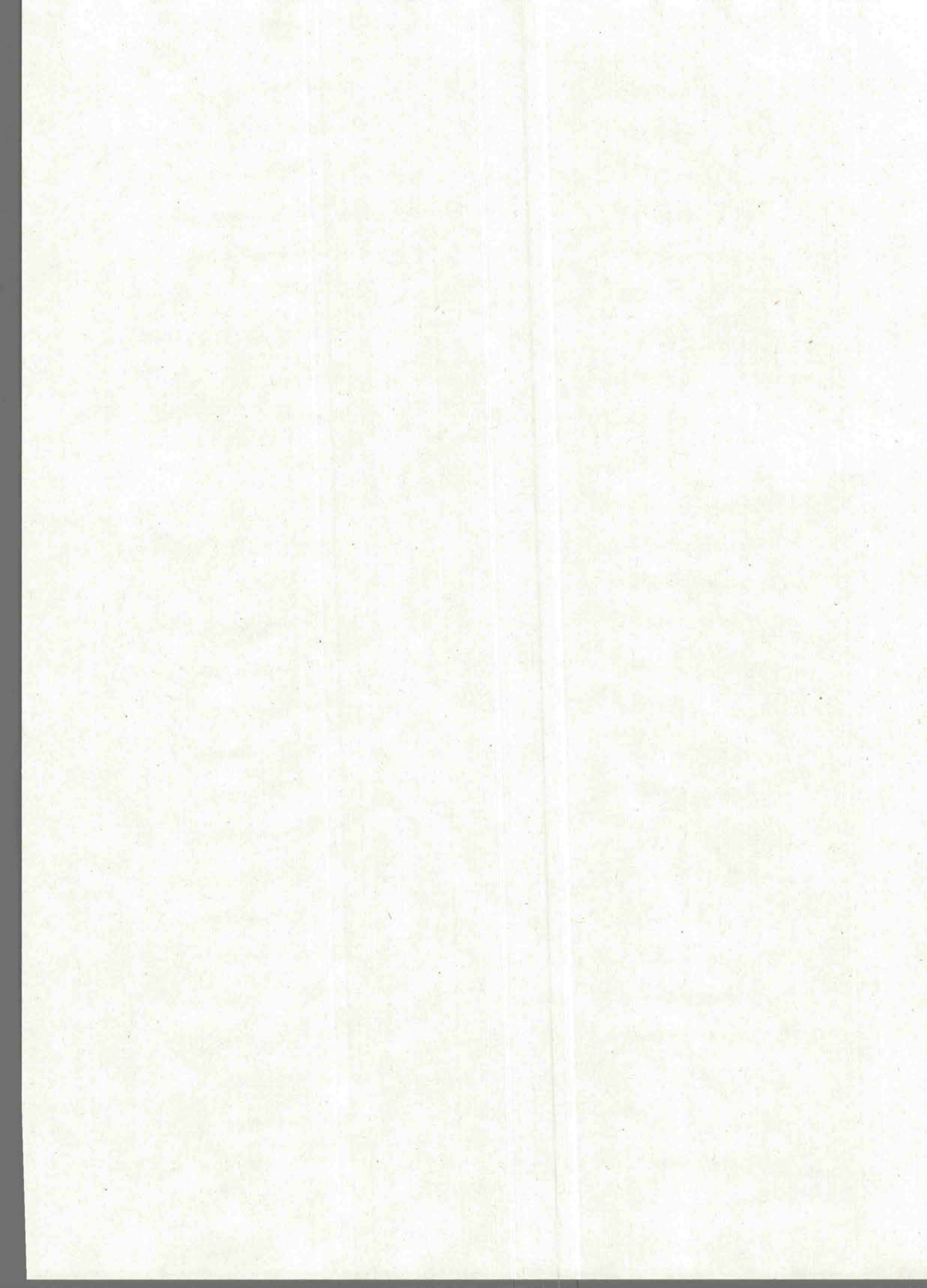
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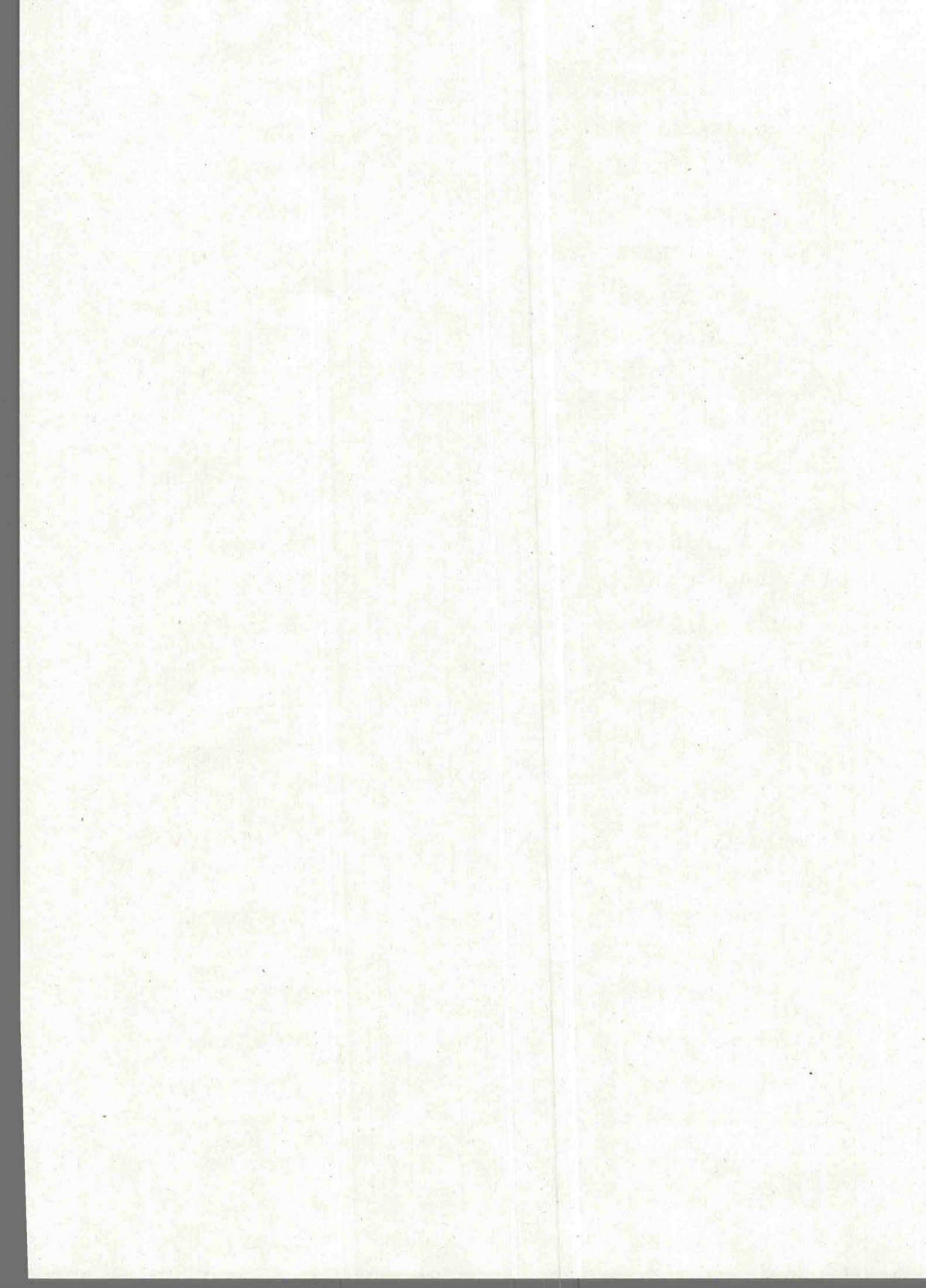


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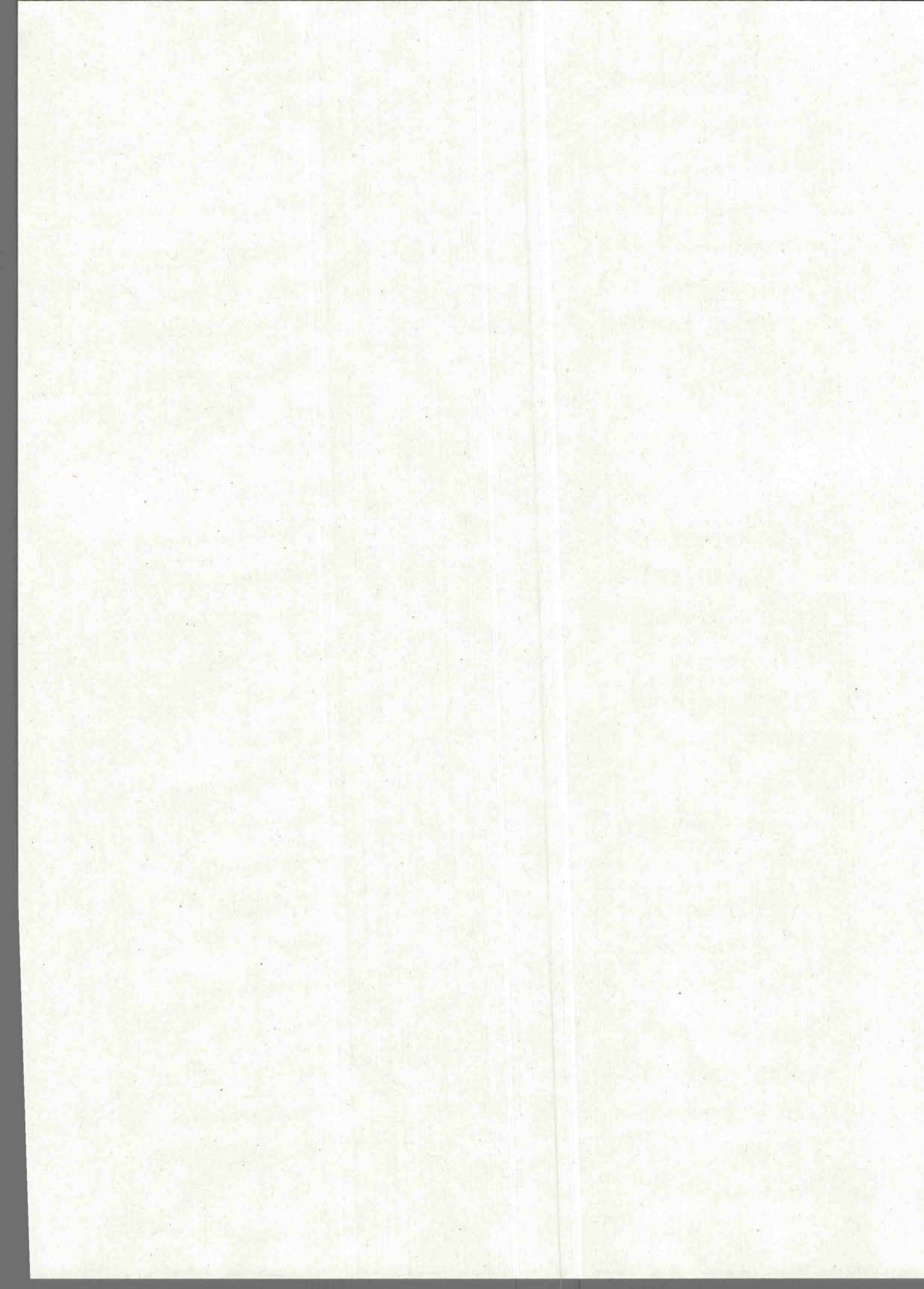


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Lined writing area with 25 horizontal lines.

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ANSWER IN THE SPACES PROVIDED**



2 0

Question
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Additional page, if required.
Write the question numbers in the left-hand margin.

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Area with horizontal dotted lines for writing answers.



2 2

Question
number

Additional page, if required.
Write the question numbers in the left-hand margin.

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GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Silk Factory by Judith Allnatt

An extract from the beginning of a novel published in 2015.

Please turn the page over to see the source

Source A

This extract is from the beginning of a novel by Judith Allnatt, published in 2015. It is set in a house that used to be part of a nineteenth-century silk factory. Rosie and her two children, Sam and Cara, now live in the house.

- 1 It was on their first day at the house that Rosie saw the stranger child. Standing at the sink, her hands deep in suds, Rosie was overwhelmed by the tasks that lay ahead of her. Tired after the long drive from London the evening before, she gazed vaguely at the sunlit, overgrown garden where Sam and Cara were playing.
- 5 The sash window had old glass that blunted the image, wavering the straightness of fence and washing line, pulling things out of shape. Sam was kneeling beside the patch of earth that Rosie had cleared for him, making hills and valleys for his matchbox cars and trucks by digging with an old tablespoon, and Cara was toddling from bush to bush with a yellow plastic watering can. Through the antique glass, Rosie watched them stretch and shrink as they moved, as if she were looking through ripples. She closed her eyes, glad of a moment of calm after the trauma of the last few days. Letting go of the plate she was holding, she spread her tense fingers, allowing the warmth of the water to soothe her. When she opened her eyes, another child was there.
- 10
- 14 Rosie had made a quick check of the unfamiliar garden before letting the children go out to play. The bottom half of the garden was an overgrown mess, a muddle of trees and shrubs. An ancient mulberry tree stood at the centre. Its massive twisted branches drooped to the ground in places, its knuckles in the earth like a gigantic malformed hand. The wintry sun hung low in the sky and the gnarled growth threw long twisted shadows across the undergrowth within its cage. The trunk of the tree was snarled with the tangled
- 20 ivy that grew up through the broken bricks and chunks of cement, choking it. The path that led down towards the fence at the bottom, which marked the garden off from an orchard beyond, disappeared into a mass of nettles and brambles before it reached the padlocked
- 23 door.
- 24 A little girl was sitting back on her heels beside a clump of daisies that grew against the fence. She had her back to Rosie and was holding tight to the handle of a large wicker basket that stood on the ground beside her. Cara seemed unfazed by the girl's presence and continued to move, engrossed, along the row of plants. Rosie bent forward to look through the clearest of the panes and peered closer. The child was small, maybe around
- 25 eight or nine, although something in the tense hunch of her shoulders made her seem
- 30 older. Her hair hung down her back in a matted, dusty-looking plait and she was wearing dressing-up clothes: an ankle-length dress and pinafore in washed-out greys and tans, like a home-made Cinderella* costume.
- Where on earth had she come from? She must be a neighbour's child but how had she got in? The wooden fences that separated the gardens between each of the houses in the
- 35 terrace were high – surely too high for a child to climb.
- The child glanced over her shoulder, back towards the houses, a quick, furtive movement as if she were scanning the upper windows of the row, afraid of being overlooked. Rosie caught a glimpse of her face, pale and drawn with anxiety, before the girl turned back and reached forward to quickly tuck a piece of trailing white cloth into the basket. Almost
- 40 unconsciously, Rosie registered that the girl was left-handed like herself, and that there was something animal-like in her movements: quick, like the darting of a mouse or the flit of a sparrow, some small dun creature that moves fast to blend into the background.

Something wasn't right here. She had seen distress in those eyes.

45 Rosie turned away, dried her hands hurriedly and slipped on her flip-flops. She would go gently, raise no challenge about her being in the garden but say hello and try to find out what was the matter. Maybe if she pointed out that her mother would be worrying where she was, she could persuade the girl to let her take her home.

But when she stepped outside, the child was gone.

END OF SOURCE

Glossary

*Cinderella – a poor girl from a fairy tale

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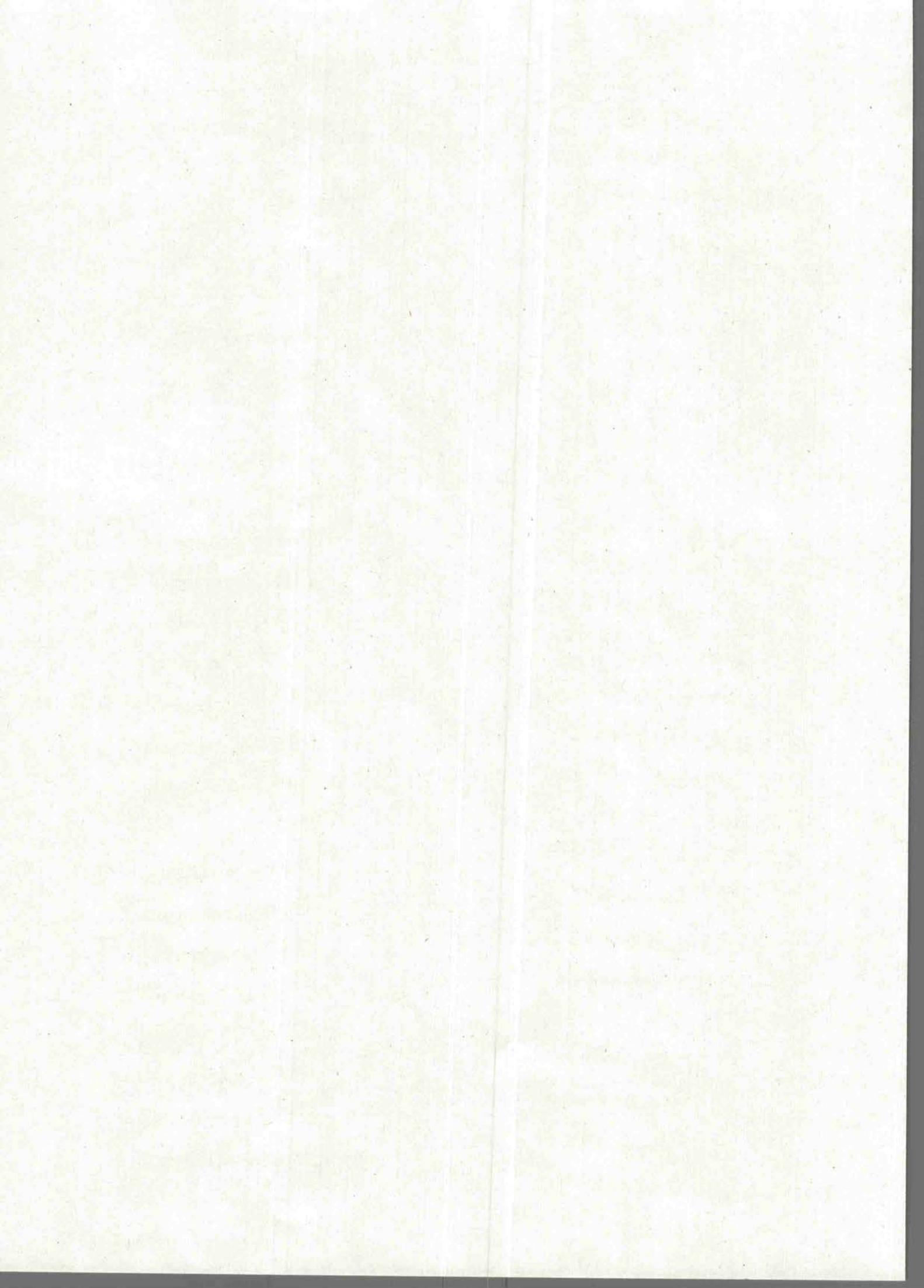
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GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Life of Pi by Yann Martel

An extract from the middle of a novel written in 2001

Please turn the page over to see the source

Source A

This extract is from the middle of a novel. The narrator, a teenage boy called Pi, is in a large lifeboat in the Pacific Ocean. There are no people with him in the lifeboat but there are several animals, including an orang-utan, a zebra and a hyena.

1 It was the hyena that worried me. I had not forgotten Father's words. Hyenas
 attack in packs whatever animal can be run down. They go for zebras, gnus and
 water buffaloes, and not only the old or the infirm in a herd but full-grown members
 5 too. They are hardy attackers, rising up from buttings and kickings immediately,
 never giving up for simple lack of will. And they are clever; anything that can be
 6 distracted from its mother is good.

I could hear the hyena whining. I clung to the hope that a zebra, a familiar prey,
 and an orang-utan, an unfamiliar one, would distract it from thoughts of me. I kept
 one eye on the horizon, one eye on the other end of the lifeboat.

10 I am not one to hold a prejudice against any animal, but it is a plain fact that the
 spotted hyena is not well served by its appearance. It is ugly beyond redemption.
 Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of
 the classy ostentation of a leopard's, they look rather like the symptoms of a skin
 15 disease. The head is broad and too massive, with a high forehead, like that of a
 bear, but suffering from a receding hairline, and with ears that look ridiculously
 mouse-like, large and round, when they haven't been torn off in battle. The mouth
 is forever open and panting. The nostrils are too big. The tail is scraggly and
 unwagging. All the parts put together look doglike, but like no dog anyone would
 19 want as a pet.

20 I was hoping the hyena would stay under the tarpaulin. I was disappointed. Nearly
 immediately it leapt over the zebra and onto the stern bench. There it turned on
 itself a few times, whimpering and hesitating. I wondered what it was going to do
 next. The answer came quickly: it brought its head low and ran around the zebra in
 a circle, transforming the stern bench, the side benches and the cross bench just
 25 beyond the tarpaulin into a twenty-five-foot indoor track. It did one lap-two-three-
 four-five-and onwards, non-stop, till I lost count. And the whole time, lap after lap, it
 went yip yip yip yip in a high-pitched way.

My reaction, once again, was very slow. I was seized by fear and could only watch.
 The beast was going at a good clip, and it was no small animal. The beating of its
 30 legs against the benches made the whole boat shake, and its claws were loudly
 clicking on their surface. Each time it came from the stern I tensed. It was hair-
 raising enough to see the thing racing my way; worse still was the fear that it would
 keep going straight.

After a number of laps it stopped short at the stern bench and crouched, directing
 35 its gaze downwards, to the space below the tarpaulin. It lifted its eyes and rested
 them upon me. The look was nearly the typical look of a hyena – blank and frank,
 jaw hanging open, big ears sticking up rigidly, eyes bright and black. I prepared for
 my end. For nothing. It started running in circles again.

40 When an animal decides to do something, it can do it for a very long time. All morning the hyena ran in circles going yip yip yip yip yip. Every time the hyena paused at the stern bench, my heart jumped. And as much as I wanted to direct my attention to the horizon, to where my salvation lay, it kept straying back to this maniacal beast.

45 Things ended in typical hyena fashion. It stopped at the stern and started producing deep groans interrupted by fits of heavy panting. I pushed myself away on the oar till only the tips of my feet were holding on to the boat. The animal hacked and coughed. Abruptly it vomited. A gush landed behind the zebra. The hyena dropped into what it had just produced. It stayed there, shaking and whining and turning around on itself, exploring the furthest confines of animal anguish. It
50 did not move from the restricted space for the rest of the day.

END OF SOURCE

There is no source material printed on this page

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Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

I declare this is my own work.

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Monday 5 June 2023

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 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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TOTAL	



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Section A: Reading

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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 hyenas from this part of the source.

[4 marks]

- 1 _____
- 2 _____
- 3 _____
- 4 _____

4



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Section B: Writing*Do not write
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You are advised to spend about 45 minutes on this section.
Write in full sentences.

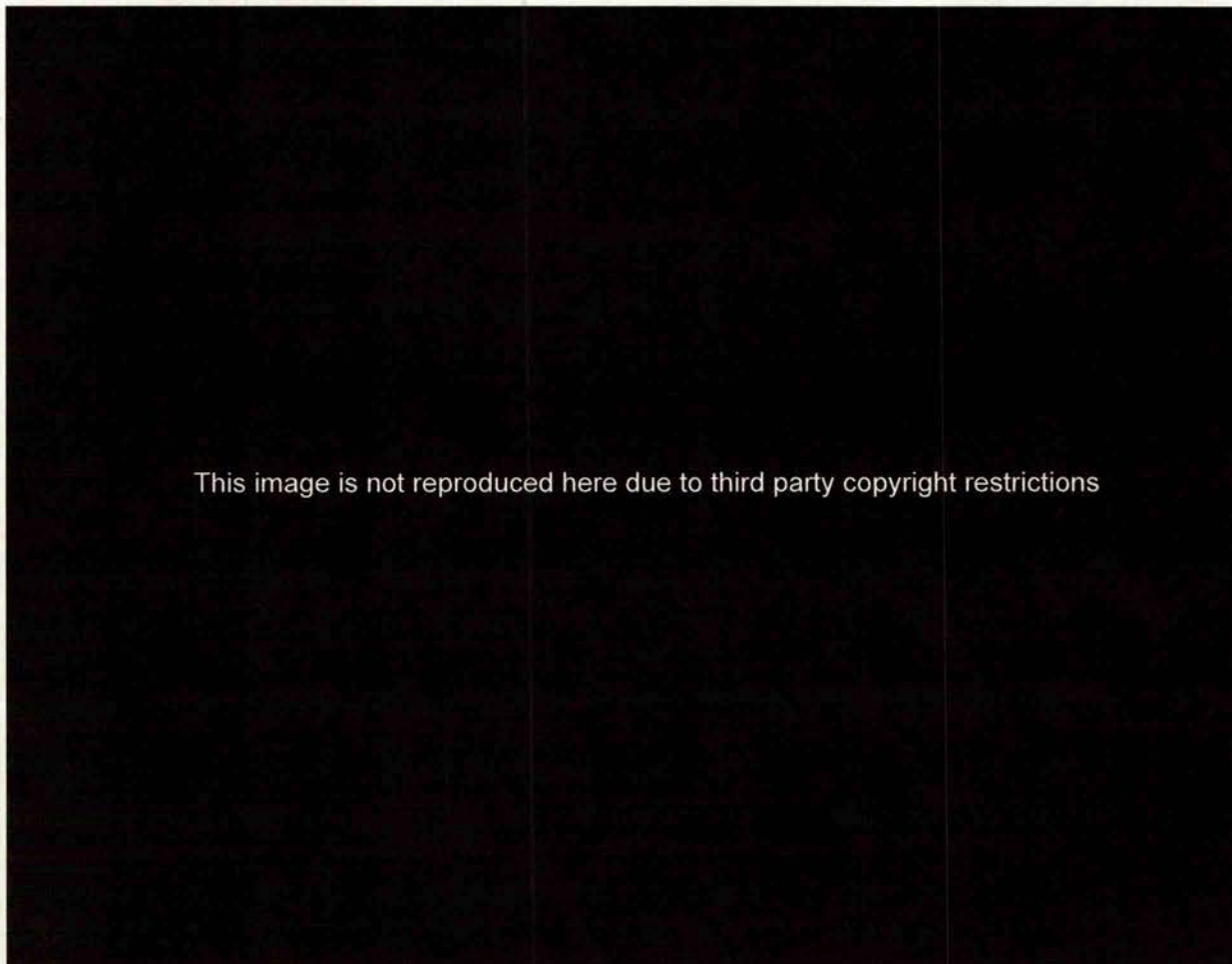
You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

0 5

A wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



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or

Write a story about a human meeting an animal.

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

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Turn over ►



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