



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.
- 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	



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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
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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 _____

4



0 2

Look in detail at this extract, from **lines 14 to 23** of the source:

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 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 door.

How does the writer use language here to describe the garden?

You could include the writer's choice of:

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

[8 marks]

Turn over ►



Do not write
outside the
box

Extra space _____

Turn over for the next question

Turn over ►



0	3
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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]



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A large rectangular box containing 30 horizontal lines for writing.

Turn over ▶



Extra space

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box*



0	4
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Focus this part of your answer on the second part of the source, from **line 24 to the end**.

A student said, 'I wasn't at all surprised by the disappearance of the stranger child at the end of the extract. The writer has left us in no doubt that she is just part of Rosie's imagination.'

To what extent do you agree?

In your response, you could:

- consider the disappearance of the stranger child
- evaluate how the writer presents the stranger child
- support your response with references to the text.

[20 marks]

Turn over ►



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Lined writing area consisting of 25 horizontal lines within a rectangular border.

Turn over ►



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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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]

Turn over ►



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outside the
box*

Handwriting practice area consisting of 30 horizontal lines.



There are no questions printed on this page

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**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**



There are no questions printed on this page

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**DO NOT WRITE ON THIS PAGE
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

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.

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 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 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 eight or nine, although something in the tense hunch of her shoulders made her seem 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 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 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

There is no source material printed on this page

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