



Task 1 - Read all the exam questions on pages 4 - 6 and highlight the key words.

Task 2 - Read the insert on pages 2 and 3.

Task 3 - Answer the section A questions (Q1 - Q4)

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
10 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
15 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
25 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
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

Section A: Reading

1. Read again the first part of the source, from **lines 1 to 13**.

Answer **all** parts of this question.

Tick (✓) **one** box for each question.

1.1. How does Rosie feel?

Anxious

☐

Angry

☐

Excited

☐

[1 mark]

1.2 What is Rosie doing?

Cleaning the window

☐

Clearing a patch of earth

☐

Washing up

☐

[1 mark]

1.3 What are Rosie's children doing in the garden?

Playing

☐

Talking to another child

☐

Putting out the washing

☐

[1 mark]

Turn over

1.4 What word best describes the garden?

Small

☐

Overgrown

☐

Antique

☐

[1 mark]

2. Look in detail at this extract, **from lines 14-23** 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

3. You now need to think about the structure of the source **as a whole**.
This text is from the beginning of a novel.

How has the writer structured the text to create mystery and suspense?

You could write about:

- how mystery and suspense have increased or decreased by the end of the source
- how the writer uses structure to create an effect
- the writer's use of any other structural features, such as changes in mood, tone or perspective.

[8 marks]

4. For this question focus on the second part of the source, from **line 24 to the end**.

In this part of the source, the stranger child could be seen as just part of Rosie's imagination.

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

In your response, you could:

- consider the disappearance of the stranger child
- comment on the methods the writer uses to present the stranger child
- support your response with references to the text

[20 marks]

Turn over for Section B.