

## English Language Paper 1

### Explorations in Creative Reading and Writing

You should spend a total of 1 hour 45 minutes on this paper.

You are advised to spend about 15 minutes reading through the source and all five questions.

Answer **all** questions.

The marks for questions are shown in brackets.

There are 40 marks for **Section A** (reading) and 40 marks for **Section B** (writing). The maximum mark for this paper is 80.

### Source A

This extract is the opening of 'The Invisible Man', a short detective story by G. K. Chesterton, first published in 1911.

In the cool blue twilight of two steep streets in Camden Town, the shop at the corner, a confectioner's,<sup>1</sup> glowed like the butt of a cigar. One should rather say, perhaps, like the butt of a firework, for the light was of many colours and some complexity, broken up by many mirrors and dancing on many gilt and gaily-coloured cakes and sweetmeats. Against this one fiery glass  
5 were glued the noses of many gutter-snipes,<sup>2</sup> for the chocolates were all wrapped in those red and gold and green metallic colours which are almost better than chocolate itself; and the huge white wedding-cake in the window was somehow at once remote and satisfying, just as if the whole North Pole were good to eat. Such rainbow provocations could naturally collect the youth of the neighbourhood up to the ages of ten or twelve. But this corner was also attractive to youth at a  
10 later stage; and a young man, not less than twenty-four, was staring into the same shop window. To him, also, the shop was of fiery charm, but this attraction was not wholly to be explained by chocolates; which, however, he was far from despising.

He was a tall, burly, red-haired young man, with a resolute face but a listless manner. He carried under his arm a flat, grey portfolio of black-and-white sketches, which he had sold with more  
15 or less success to publishers ever since his uncle (who was an admiral) had disinherited him for Socialism, because of a lecture which he had delivered against that economic theory. His name was John Turnbull Angus.

Entering at last, he walked through the confectioner's shop to the back room, which was a sort of pastry-cook restaurant, merely raising his hat to the young lady who was serving there. She  
20 was a dark, elegant, alert girl in black, with a high colour and very quick, dark eyes; and after the ordinary interval she followed him into the inner room to take his order.

His order was evidently a usual one. 'I want, please,' he said with precision, 'one halfpenny bun and a small cup of black coffee.' An instant before the girl could turn away he added, 'Also, I want you to marry me.'

<sup>1</sup> *confectioner* – a maker or seller of sweets and pastries

<sup>2</sup> *gutter-snipes* – 'street' children

# Practice Exam Papers

## Section A: Reading

Answer **all** questions in this section.  
You are advised to spend about 45 minutes on this section.

- 1** Read again the first paragraph of Source A.

List four things that can be seen through the window of the confectioner's shop.

**[4 marks]**

- 2** Look in detail at this extract from the first paragraph of the source (lines 1–9).

In the cool blue twilight of two steep streets in Camden Town, the shop at the corner, a confectioner's, glowed like the butt of a cigar. One should rather say, perhaps, like the butt of a firework, for the light was of many colours and some complexity, broken up by many mirrors and dancing on many gilt and gaily-coloured cakes and sweetmeats. Against this one fiery glass were glued the noses of many gutter-snipes, for the chocolates were all wrapped in those red and gold and green metallic colours which are almost better than chocolate itself; and the huge white wedding-cake in the window was somehow at once remote and satisfying, just as if the whole North Pole were good to eat. Such rainbow provocations could naturally collect the youth of the neighbourhood up to the ages of ten or twelve.

How does the writer use language to describe how attractive the shop window is to children?

You could include the writer's choice of:

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

**[8 marks]**

- 3** Now think about the whole of the source.

This text is the opening of a short story.

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
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

**[8 marks]**

- 4** Focus this answer on the latter part of the source, from line 9 ('But this corner was also attractive to youth at a later stage') to the end.

How does the writer bring to life the two characters, making the reader interested in them and their story?

In your response you should:

- write about your impressions of the characters.
- evaluate how the writer has created those impressions.
- support your opinions with quotations from the text.

**[20 marks]**

## Section B: Writing

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

- 5** You are going to enter a creative writing competition, judged by people of your own age.

### EITHER

Write a description suggested by this picture.



### OR

Write the opening of a story about a student who is doing a holiday job in a shop or cafe.

[24 marks for content and organization and 16 marks for technical accuracy]

[40 marks]

# Answers

1. Any four from:

- mirrors
- cakes
- sweetmeats
- chocolates
- wedding cake.

[1] for each up to a maximum of [4]

2. Look at the mark scheme below, decide which description is closest to your answer and then decide what mark to give it up to a maximum of [8].

Marks	Skills	Examples of possible content
7–8	You have analysed the effects of the choice of language. You have used an appropriate range of quotations. You have used sophisticated subject terminology appropriately.	The first sentence, although quite long, is a simple sentence and does not make the shop sound especially attractive. The simile 'like the butt of a cigar' is not appealing, being something thrown away, and not appropriate for children. The writer seems to realize this when he says 'One should rather say', as if correcting himself, and his new simile 'like the butt of a firework' is better. You can imagine children gathering round the butt of a firework and looking at the colours. This leads into a detailed description of the contents of the window, focusing on the bright colours...
5–6	You have clearly explained the effects of the choice of language. You have used a range of relevant quotations. You have used subject terminology appropriately.	He uses long sentences to list all the sweets and chocolates, putting across their attraction by using imagery. It glows 'like the butt of a firework', which is something children would like. He makes it seem alive by saying the light is 'dancing'. The sweets seem unobtainable to the children, whose noses are 'glued' to the window but do not go in. They are called 'gutter-snipes' so are probably poor, in contrast with the richness of the shop window.

3. Look at the mark scheme below, decide which description is closest to your answer and then decide which mark to give yourself up to a maximum of [8].

Marks	Skills	Examples of possible content
7–8	You have analysed the use of structural features. You have chosen an appropriate range of examples. You have used a range of subject terminology accurately.	The description of the shop window in the first paragraph makes an ordinary setting seem enticing and almost exotic. Introducing the 'gutter-snipes' makes us think of people wanting something they cannot have, so when the focus moves to Angus, we have a sense of his wanting something too. The second paragraph gives his background, establishing something about his character and what he does. In the third paragraph, another character is introduced as he moves into the shop...
5–6	You have clearly explained the effect of structural features. You have chosen relevant examples. You have used subject terminology accurately.	At first the focus is on the shop window, giving a sense of how attractive it is to children. When it moves from the children to the young man we wonder what the attraction is for him. After we learn about him, we find out. The third paragraph describes the attractive young waitress. In the final paragraph he places his order and, after a pause, suddenly asks her to marry him, leaving the reader wondering about their relationship.

4. Look at the mark scheme below, decide which description is closest to your answer and then decide which mark to give yourself up to a maximum of [20].

Marks	Skills	Examples of possible content
16–20	<p>You have critically evaluated the text in a detailed way.</p> <p>You have used examples from the text to explain your views convincingly.</p> <p>You have analysed a range of the writer's methods.</p> <p>You have used a range of relevant quotations to support your views.</p>	<p>The writer introduces Angus by describing him looking into the shop window with the children, thus associating him with the children. He too wants something that maybe he cannot have, something that has a 'fiery charm' for him. The description of the wedding cake, 'remote and satisfying', is a clue about what this is. In the second paragraph, the description of his appearance and background makes him sound eccentric and full of contradictions. He is 'listless' and 'resolute' at the same time. He has been disinherited by a rich uncle apparently for being against Socialism, whereas you might expect the opposite. His actions in the shop are just as eccentric.</p>
11–15	<p>You have clearly evaluated the text.</p> <p>You have used examples from the text to explain your views clearly.</p> <p>You have clearly explained the effect of the writer's methods.</p> <p>You have used some relevant quotations to support your views.</p>	<p>The description of Angus gives odd details, such as that he was 'disinherited for Socialism' by his rich uncle. The writer builds up a clear picture of what he looks like, as he does with the young lady. At first it seems as if their relationship is just that between a waitress and a regular customer as he passes her 'merely raising his hat' and then just orders a bun. However, when he proposes to her, as if he is ordering something else, the reader wants to know more about them.</p>

5. Look at the mark scheme below, decide which description is closest to your answer and then decide which mark to give yourself. This task is marked for content and organization, and for technical accuracy.  
**Content and Organization [maximum 24]**

22–24	<p><b>Content</b></p> <p>You have communicated convincingly and compellingly throughout.</p> <p>Your tone, style and register assuredly match purpose, form and audience.</p> <p>You have used an extensive and ambitious vocabulary with sustained crafting of linguistic devices.</p> <p><b>Organization</b></p> <p>Your writing is highly structured and developed, including a range of integrated and complex ideas.</p> <p>Your paragraphs are fluently linked with integrated discourse markers.</p> <p>You have used a variety of structural features in an inventive way.</p>
19–21	<p><b>Content</b></p> <p>You have communicated convincingly.</p> <p>Your tone, style and register consistently match purpose, form and audience.</p> <p>You have used an extensive vocabulary with evidence of conscious crafting of linguistic devices.</p> <p><b>Organization</b></p> <p>Your writing is structured and developed, including a range of engaging and complex ideas.</p> <p>You have used paragraphs consistently with integrated discourse markers.</p> <p>You have used a variety of structural features effectively.</p>

**Technical Accuracy [maximum 16]**

13–16	<p>You have consistently demarcated sentences accurately.</p> <p>You have used a wide range of punctuation with a high level of accuracy.</p> <p>You have used a full range of sentence forms for effect.</p> <p>You have used Standard English consistently and accurately, with secure control of grammatical structures.</p> <p>You have achieved a high level of accuracy in spelling, including ambitious vocabulary.</p> <p>Your use of vocabulary is extensive and ambitious.</p>
9–12	<p>You have usually demarcated sentences accurately.</p> <p>You have used a range of punctuation, usually accurately.</p> <p>You have used a variety of sentence forms for effect.</p> <p>You have used Standard English appropriately, with control of grammatical structures.</p> <p>You have spelled most words, including complex and irregular words, correctly.</p> <p>Your use of vocabulary is increasingly sophisticated.</p>

[maximum 40]