



Please write clearly in block capitals.

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Forename(s) _____

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I declare this is my own work.

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 5 November 2024 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	



N 0 V 2 4 8 7 0 0 1 0 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 4**.

List **four** things Rita thinks or does from this part of the source.

[4 marks]

1 _____

2 _____

3 _____

4 _____

4



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 is asking for entries for a creative writing competition.

Either

Write a story about a journey as suggested by this picture:

**or**

Write a description of a forest.

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

[40 marks]**Turn over ►**



GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 21st Century prose-fiction

The Glass House by Eve Chase

An extract from the beginning of a novel written in 2020

Please turn the page over to see the source

Source A

This extract is taken from the beginning of a novel by Eve Chase. Rita has a job as a nanny, looking after the children of Walter and Jeannie Harrington. She is driving Jeannie Harrington and the children away from their London home to another house, Foxcote Manor, in the Forest of Dean.

- 1 The forest looks like it'll eat them alive, thinks Rita. The light's gone a weird green and
 branches are thrashing against the car's windows. She tightens her grip on the steering
 4 wheel. The lane narrows further. Wondering if she's missed the turning to the house or if
 it's around the next corner, she takes a bend too fast, and slams her foot on the brake.
- 5 Rita sucks in her breath, her eyes widening behind the Morris Minor's insect-spattered
 windscreen. She's not sure what she was expecting. Something smarter. More
 'Harrington'. Not *this*.
- 8 Behind a tall, rusting gate, Foxcote Manor erupts from the undergrowth, as if a geological
 heave has lifted it from the woodland floor. A wrecked beauty, the old house's windows
 10 blink drunkenly in the evening sunlight. Colossal trees overhang a sweep of red-tiled roof
 that sags in the middle, like a snapped spine, so the chimneys tilt at odd angles. Ivy
 suckers up the timber and brick-gabled façade, dense, bristling, alive with dozens of tiny
 14 darting birds, a billowing veil of bees. It's as far from the Harringtons' elegant London
 townhouse as Rita could possibly imagine.
- 15 For a moment no one in the car speaks. Unseen, in the trees, a woodpecker drums its
 territorial tattoo. Sweat trickles down the back of Rita's left knee. Only now does she
 register her hands are shaking.
- 18 Although she's done her best to disguise it from Jeannie and the children, she's been
 panicking ever since they turned on to the forest road, almost five hours after leaving
 20 London. It's not just the worry she'll kill her precious passengers. Every so often her
 vision has actually shuddered, disoriented by all the soaring trees, the lack of sky and the
 knowledge of quite how hard a tree trunk is when hit at fifty miles an hour. Now they've
 survived the journey, she covers her mouth with her hand. Everything's still going too fast.
 How on earth has she ended up *here*? A forest. Of all places. She hates forests.
- 25 It was meant to be a London nannying job.
- Fourteen months ago, Rita had never been to London. But she dreamed of it longingly,
 the Rita she might be there, far away from Torquay, everything that had happened. And
 the metropolitan family – just like the Darlings in *Peter Pan** – who'd embrace her as their
 30 own. They'd live in a tall, warm house that didn't have a coin-gobbling electricity meter,
 like Nan's bungalow did. She'd get a bedroom of her own, with a desk and a shelf,
 perhaps a view of the churning, thrilling city. And the mother she worked for would be...
 well, perfect. Someone delicate and kind and soft. Cultured. With tiny earlobes and
 fluttery birdlike hands. Like her own mother, whom Rita hazily remembered. Everything
 she'd lost in the accident. And a bit of her kept searching for.
- 35 On the morning of the interview, she'd gazed up at the house's sugar-white walls and
 cascading wisteria, and immediately known this was it. Her new home. Her new family.
 She could feel a tingling sensation, like the first fizz of pins and needles, as she'd knocked
 on the smart front door, her heart scudding beneath her best blouse that didn't look best in

40 London. Now, it's her second-best blouse, packed in the boot along with any other clothes she could salvage after the fire that tore through that London house last weekend. Even after the long cycle at the launderette, her clothes still whiff of smoke.

45 Rita glances across at Jeannie in the passenger seat. She's defiantly dressed for London, clutching a black patent handbag, as if for dear life. She looks fragile, upset. Her recent weight loss is painfully obvious in that cream crepe skirt, tightly belted, another hole in, a powder-blue cashmere twinset, and a white silk scarf, wound like a bandage around her stem-like neck. And she's wearing those sunglasses again, the tortoiseshell ones, with lenses big as jam-jar lids, she always puts on after a night of crying.

Jeannie hadn't wanted to come here. Peering up at Foxcote Manor now, Rita can't help but wonder if Jeannie was right.

* the Darlings in *Peter Pan* – a family from a well-known children's story

END OF SOURCE

There is no source material printed on this page

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