



GCSE English Language Model Answers:

English Language (1ENO) (NEW SPEC) June 2022

Paper 2

Q1.

1. He wedged his foot in a crack in the ice.
2. He fell over and injured his knee.

Examiner's report:

- This question assesses **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer addresses the question by identifying true and relevant statements, based on the **specified lines** in the question: lines 1-3.
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Q2.

1. He feels 'the pain'
2. He is 'truly frightened'.

Examiner's report:

- This question assesses **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer addresses the question by identifying true and relevant statements, based on the **specified lines** in the question: lines 7-11.
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Q3.

At the start of the extract, the writer engages the reader with the short sentence 'It was a simple accident, but a costly one'. This creates a sense of foreboding as it makes the reader curious to hear about the accident and its 'costly' effects. The writer then uses first person narration to describe the accident, making the text feel more personal by almost creating a conversation between the writer and the reader. The onomatopoeic 'snap' as the writer injures his knee

demonstrates the severity of the apparently 'simple' accident, and may create a sense of morbid curiosity in the reader as they are made uncomfortable by the sound of the injury. The writer's own response to the injury is then revealed by the monologue-like thought "This time you've had it". In addition to giving the reader an insight into the writer's thoughts and using colloquial language to create a conversational tone, this sentence reveals the utter hopelessness that the writer felt in response to his injury. This ominous statement builds tension as the reader wonders how he will go on and what will happen to him.

The writer then suggests that he will receive no help, deepening the sense of despair that has been building in the text. When he refers to his companions as 'tiny figures' and explains there is 'little they could do', the writer uses diminutive words that express the small size of the 'tiny' and 'little' men to suggest their feebleness and to emphasise that they cannot help him; this is reinforced by the idiom 'every man for himself'. Creating this sense of isolation before explaining the extent of his pain and fear is effective in making the situation seem utterly hopeless in the first part of the extract. As the writer describes his 'motionless' position and uses the simile 'an icy wind closed in on [him] like a pack of wolves around an injured animal', the reader can visualise him as a trapped animal, hunted by the harsh, predatory environment and awaiting a grisly death. The repetitive emotional language used to describe his 'truly frightened' state and the 'pain' that he feels serves to emphasise the perilousness of his situation, especially as he is feeling this raw sense of fear 'for perhaps the first time in [his] life'. Given that he voluntarily elected to repeat a journey that led to death from 'exposure and starvation' with 'no radio', the reader is inclined to believe that the writer is a fearless character, further highlighting the truly terrifying prospect of dying alone in the snow. The tense, raw, and emotionally-charged story therefore interests and engages the reader as they feel sympathetic to the writer in his plight.

Juxtaposing this despair, the writer describes how he was able to rejoin his companions. Although the impactful sentence 'I must somehow make it on my own' includes the modal verb 'must' and suggests that the writer has no choice but to look out for himself without any help, the reassuring dialogue as Roger tells him 'Don't worry, it'll be OK' makes the writer's situation seem a little less bleak. Although the writer compares his own situation with the fatal expedition undertaken by Scott, using Scott's own words to suggest that the companions 'cannot help each other', he also highlights that his own situation is 'serious but far from hopeless'. Here, the organisational marker 'but' emphatically creates a sense of hope, whilst the colloquial resolution 'I must simply plod ahead and not lose spirit' evokes the values of bravery and resilience. As the reader knows that the writer makes it out alive (otherwise he would not be able to record his account), the extract ends on a more positive and hopeful note. Yet the reader is still set on edge by the unsettling suggestion that if two of the men become incapacitated, one will be left to die. Gareth's 'foot blister that would not heal' is a worrying prospect in light of this agreement, and the final line uses a metaphor to remind the reader that there is a 'narrow line' between life and death in such a harsh environment, where situations can change rapidly and the possibility of 'disaster' is constantly looming. As the reader is taken on a rollercoaster journey and left contemplating life and death, they remain engaged in the text throughout.

Examiner's report:

- In this question you will be marked on **AO2** - explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
 - The student has confidently analysed the **impact** of the text on the reader, sufficiently analysing both **language techniques**, such as metaphor, and **structural features**, such as short sentences.
 - Relevant **evidence** from the text is used to clarify the points made. A combination of direct quotations and references to specific passages in the text are judiciously selected and used effectively to answer the question.
 - The student regularly **signposts** to the examiner that they are engaging with the question, using phrases like 'it makes the reader curious' and 'the reader is still set on edge'.
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Q4.

The ladders 'are used as temporary bridges to span the crevasses'

Examiner's report:

- This question assesses **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer provides **correct information** and a quotation that is directly relevant to the question.
 - Note that a quotation is not strictly necessary to answer this question; students may provide **evidence from the text** in their own words.
 - The answer addresses the **specified lines** in the question: lines 1-5.
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Q5.

The sherpas add 'new ladders and ropes through the ice' on Everest.

Examiner's report:

- This question assesses **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer provides **correct information** and a quotation that is directly relevant to the question.
 - Note that a quotation is not strictly necessary to answer this question; students may provide **evidence from the text** in their own words.
 - The answer addresses the **specified lines** in the question: lines 7-8.
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Q6.

In this extract, the writer is initially somewhat successful in building tension, as suspense gradually increases in the middle of the extract before it is relieved at the end. Reassuring language is used initially to make the reader feel confident that the writer will be safe when crossing the crevasse. The fact that the ladders have been 'used for many years' and the sherpas 'traverse the route daily' to ensure its maintenance and safety by 'adding new ladders and ropes', creates the impression that the route has been tried and tested many times, and has been made safe. The description of the sherpas as 'Icefall Doctors' is similarly reassuring, as the capitalisation of the title makes their jobs seem official and gives the impression that they are professionals with a duty of care. Considering that medical language has been used to describe the crevasses as 'like veins', the comparison with doctors reassures the reader that the sherpas are an 'expert team' and have a good knowledge of how to 'patch up' the mountain and make it safe for explorers. Therefore, tension is not built at the start of the extract, as the writer suggests that he will cross the crevasse safely.

Specialist equipment such as 'safety lines' and 'harnesses' further reassure the reader that should the writer fall, they will be safe. Yet the reassuring tone is interrupted by frequent allusions to the dangerous environment. The situation begins to intensify and the reader is put on edge as similes are used to describe the danger of the crevasses, which 'cut across the icefall like lightning bolts' and are 'huge gaps that spread across the ice like veins'. The image of lightning could suggest a jagged and perilous landscape, or evoke the idea of danger and the potential of instant death, whilst the 'huge gaps' indicate the daunting scope of the crevasses. Alongside other words and phrases like 'bottomless', 'cavernous depths', 'hundreds of feet deep' and 'abyss', this culminates in a lexical field of extreme depth. The writer emphasises this by repeating hyperbolic words such as 'bottomless' to build tension and repetitively suggests that a fall would lead to 'certain' and 'instant' death. Juxtaposing the 'safety lines' and 'Icefall doctors', the repeated ideas of falling and death begin to make the reader question the writer's security, and anticipate a perilous situation. The plosive alliteration of the 'd' sound is particularly effective in building tension as the reader is encouraged to picture the unpleasant prospect of the writer 'disappearing into the depths of the crevasse and certain death'.

As the writer begins to describe his passage across the crevasse, adverbs like 'carefully' are used repetitively to emphasise the writer's caution as he fears a fall. Emotive language such as 'gingerly', 'shiver', 'heart racing' and 'a bead of sweat on my brow' encourages the reader to imagine the depth of the writer's fears, and builds tension as they learn about the writer's actions in minute and painstaking detail. The personal style created by the use of the rhetorical question 'Have you ever tried walking across a horizontal ladder?' encourages the reader to imagine themselves in the writer's situation, building tension as direct address is used to invite them to imagine hanging above a lethal drop. The imperative used to dare the reader to 'try doing it wearing clunky boots and crampons' further emphasises the perilousness of the writer's situation as they undertake an incredibly difficult task- 'a whole other challenge' in the

dangerously 'dark' and 'oxygen-deprived' atmosphere. The alliteration used to describe the 'rudimentary rope' and the onomatopoeic language 'bow and wobble' emphatically reveal the lack of security provided by the seemingly secure ropes and ladders, which seem as if they may give way at any moment.

A string of short, staccato sentences as the writer describes his foot getting stuck creates shock and anticipation, and increases the pace of the text. This further increases tension, especially as the reader has already been told that with just one false move, the writer 'risked falling off balance and plunging into the abyss'. This builds the tension to a height before the writer manages to free his foot and expresses his almost hyperbolic 'relief' as he finally makes it across. His desire to 'kiss the ground' is almost comedic, lightening the tense atmosphere that has been created throughout the extract. The alliterative phrase 'buzz of endorphins and euphoria' similarly emphasises the writer's relief and the use of the word 'uplifting' contrasts with the idea of falling and plunging that has been building tension throughout the extract.

Overall, the writer is somewhat effective in building tension at the start of the extract and uses language and structural techniques to create fear and tension more effectively as the extract progresses and the action of crossing the crevasse is described. Finally, tension is relieved at the end of the extract when the writer finds himself back on solid ground.

Examiner's report:

- This question assesses **AO4**: Evaluate texts critically and support this with appropriate textual reference.
 - The answer provides a sustained and detached **critical overview** of the text, and makes **judgments** about the text that are relevant to the question.
 - **Evidence** from the text has been carefully selected in order to create a persuasive argument about the effects of the writer's techniques on the reader.
 - Throughout the answer, the student clearly **signposts** to the examiner that they are making judgments and addressing the question. This is achieved through the use of a short **conclusion**, as well as phrases like 'further increases tension'.
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Q7a.

In both texts, the explorers draw attention to the individual and group efforts required to survive in harsh environments. In Text 1, Swan seems to claim both to have sole responsibility for his survival as he 'must somehow make it on [his] own' and uses a quote from Robert Scott to suggest that the companions 'cannot help each other'. Yet he is supported by his companions, who attempt to reassure him by suggesting 'it'll be OK' and have agreed to drag any incapacitated group members on a sledge. Similarly, in Text 2, Fogle uses the personal pronouns 'I' and 'my' to show the independent actions he has to take as he crosses the

crevasse. However, just as Swan is supported by his two companions, Fogle travels with a group (indicated by the word 'our') and is helped by the 'Icefall Doctors', a reassuringly 'expert team' who place ropes and ladders across the crevasses. Evidently, in both sources, support from others is important for survival, but self-reliance is equally important for the explorers. This is because they are ultimately responsible for their own decisions, actions and accidents, and cannot place too strenuous a burden on their companions, who are also trying to survive in a harsh environment.

In addition to receiving some support from others, the explorers in both sources use specialist equipment to help them. Swan has a sledge and a waist harness to carry resources and enable survival in the cold environment, whilst Fogle is supported by 'safety lines' as well as 'crampons' on his boots to allow him to navigate through the snow. Ironically, both writers experience accidents involving the equipment that is meant to help them. Swan suffers as the sledge 'suddenly slewed around, wedging [his] foot' in the ice and causing him to hurt his knee. Fogle similarly hurts his foot, as one of his crampons 'wedged itself hard against one of the ropes'. This shows that although specialist equipment helps both of the explorers, accidents can happen as the equipment cannot help them to perfectly adapt to their respective environments. These accidents are made much more severe as the explorers are far from any chance of receiving medical help- Swan is already '471 miles' into Antarctica and Fogle is high up on Everest and 'far from any chance of rescue'. The bravery (or folly) of both explorers is therefore highlighted in the accidents they both experience.

Examiner's report:

- This question assesses **AO1**- Identify and interpret **explicit** and **implicit** information and ideas. This particular question requires students to **select and synthesise** evidence from different texts.
- The student has demonstrated a **detailed understanding** of the similarities between the two texts, and has selected appropriate **evidence** to support this.
- The answer provides a **balanced account** of the two sources, paying equal attention to each source.
- Words and phrases such as 'In both texts', 'Similarly', and 'the explorers in both sources' clearly signpost to the examiner that the student is answering the question by **comparing** the sources.

Q7b.

In Text 1, danger is immediately apparent as the very first sentence indicates that Swan has had an 'accident', and the first paragraph describes the onomatopoeic and grisly 'snap' of his knee. In contrast, there is little tension and no real sense of danger at the start of Text 2, as Fogle uses an informative style to describe the crevasses and the work of the sherpas. The most perilous part of Text 2 is at the very end, when Fogle uses short, staccato sentences to mimic

the shallow intake of breath as his foot became stuck and he 'felt dizzy', fearing a fall. In contrast, Swan seems to create a more hopeful tone at the end of the extract and suggests that the danger may not be quite as severe as he first suggested, as he notes that the situation was 'far from hopeless' and he 'could still move' despite his injury. The two writers therefore structure their texts differently to emphasise danger at different points. Danger progressively becomes more imminent in Text 2 whilst it progressively becomes less severe in Text 1.

Yet the final sentences of the sources create very different effects on the reader. Swan's 'constant reminder of the narrow line we walked between success and disaster' creates an ominous tone at the end of the extract, suggesting that there will be further danger, or that the full extent of the effects of the accident are yet to be seen. Swan worryingly draws attention to the fact that Gareth was also 'suffering terribly', and with '424 miles still to go', the reader is left concerned about whether greater dangers are yet to come. Contrastingly, Fogle's feelings of elation as he 'felt a buzz of endorphins and euphoria' suggest that the danger is now over, leaving the reader with a sense of relief as the tense atmosphere is relieved. Overall, the unrelenting presence of danger in Text 1 gives the text a more serious tone, whilst the informative style at the start of Text 2 and the relief of tension at the end make the text seem slightly more light-hearted. This could be due to the terrifying scale of the long expedition in Text 1, and the fact that Swan has actually been hurt, in contrast to the short-term goal of climbing the mountain and the ultimately inconsequential obstacle presented in Text 2.

Although the reader is aware that the writers must have survived their ordeals to have subsequently recorded their stories, the theme of death is present in both texts. Swan fatalistically uses a monologue-like quotation to express his despairing attitude when he was first injured and thought "This time you've had it". He also uses a simile to describe his 'truly frightened' state as 'the pain and an icy polar wind closed in on [him] like a pack of wolves around an injured animal'. Evidently, Swan feels utterly hopeless and helpless in the face of his accident, believing that it is just a matter of time before the wolves (or frostbite) claim his life. Similarly, Fogle's repetitive allusions to the 'depths' and hyperbolically 'bottomless' drops of the crevasse, which he claims will lead to 'certain' or 'instant' death draw attention to the mortal peril that a false move can make. Just as Swan uses imagery to describe his feeling of fear in the face of death, Fogle uses emotional language and physical clues to show his terror. He explains that he 'could feel a bead of sweat on his brow' and felt his 'heart racing' as he crossed the crevasse. The juxtaposition of this fearful imagery with the alliterative 'endorphins and euphoria' he felt when he was finally across effectively demonstrates the depth of his fear. Both writers therefore use imagery to explore their physical and mental reactions to danger. Yet Swan is initially far more fatalistic than Fogle, as Swan presumes he has already 'had it' as soon as his accident happens, whilst Fogle only sees death as a possibility, as he 'risked falling off balance'.

Overall, danger is presented differently in the texts, as they are structured in different ways to create tension and emphasise danger at different points. Whilst both texts present the environments as potentially deadly, Swan seems more certain that he will die or at least expects further danger, and Fogle seems to see death as a risk which dissipates at the end of the extract when he crosses the crevasse.

Examiner's report:

- This question assesses **AO3**: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
 - A varied and comprehensive **range of comparisons** are made between the two texts.
 - **References** to the two texts are **carefully selected** to clarify the points made.
 - The student has analysed **similarities and differences** between the ways in which the writers use language to present ideas and perspectives about danger. They have also suggested why the texts differ based on the different **purposes** of each text.
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Q8.

Pack your bags or pack it in?: Should we really bother with travelling?

By Cassie Suit

Reality check

We've all seen those almost spiritual adverts for holidays in far-off and exotic-sounding places. Laughing blondes embark upon slow-motion runs in the sunset, glancing back at the camera and beaming with glittering white teeth. Uplifting music plays and a soothing voice lets us know that life is short and we should spend it relaxing and being beautiful on the beach. Visions of a utopia with endless streams of suited bodybuilders serving cocktails are enough to make anyone desperate to throw their money away and sacrifice their sanity on a 3am flight.

Yet the reality brings you crashing down from your visions of perfection as you squeeze between a sunburnt, sweating and swearing cretin and a cloud of cigarette smoke in a swimsuit just to get to the bar. Crazy children assault you with their incessant splashing and as you sit, too hot and unable to focus on reading, you start to wonder whether the ridiculous amount you spent to be here was really worth it. Might it be better to be curled up at home, shovelling ice cream into your face and enjoying the ninth episode of an engrossing TV series? Alas, your return flight has been cancelled, and you have to endure another two days being bitten by a furious swarm of mosquitoes as the blue water mocks you for ever dreaming of a holiday romance.

Escaping the monotony

Maybe getting away is better than turning into a red-eyed hermit and permanently tethering yourself to the TV, occasionally scurrying away to forage in the cupboards for some popcorn or a chocolate bar. One good thing about being abroad is the food. Escaping from bland beans on toast is enough to make anyone keen to hop on a flight. And when you return from a holiday, you can show off your tan and tell everyone how great it was, bombarding them with unwanted photographs and feeling satisfied that everyone you know has been incredibly jealous of you for a week. You can place your magnet from 'Malta' beside 'Seychelles', 'Paris' and the others that

have accumulated in your collection, smiling with the knowledge that you are 'well-travelled' and 'cultured'.

How to have an adequate holiday

If you must travel, you need to be sensible about it. Try not to splash all of your cash- a lavish hotel and flights at a reasonable time of day might seem tempting, but they will only lead to guilt and money worries when you're on your third restaurant visit and your euros are spilling away down the drain with carefree glee. You also need to remember that you really don't need five extra t-shirts. Chances are, it will be cheap and easy enough to grab one from a market if you need one (with the added bonus of bagging an obnoxious souvenir to make the neighbours snarl with envy). Write down everything you think you'll need and then cross half of the items off the list, then you'll be suitably encumbered. If you take the list with you, you'll also be able to avoid the loss of your precious belongings.

One final piece of advice- lower your expectations and try to be grateful for every second. You may not be dancing through the night with a rose in your mouth, gazing up at Alejandro with an audience of adorable sea turtles, but at least you are not working, and you have ice cream.

Examiner's report:

- This question assesses **AO5**: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
 - The student has responded to the question well, using **clear organisational features** including paragraphs, and a heading that is suitable for a magazine article.
 - The tone is appropriate to a general **readership** of holidaymakers. The **tone, style, and register** are maintained throughout to entertain and create humour.
 - A range of **structural and grammatical features** such as short sentences have been used to communicate ideas and create humorous effects. The colloquial language and use of direct address and a second-person perspective are used in the text to make it relatable.
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Q9.

Adi Ventura,
Killinfoster Close,
East Adventon,
Sheffield,
S1 8RG

Principal Dora Travellion,
Forest High School,
West Adventon,
Sheffield,
S1 6PJ

Dear Principal Travellion,

I am writing to you regarding the request for submissions on the exploration of our planet. After conducting extensive research, I believe that I have valuable insights on this matter.

Scientists have long suggested that exploration is a natural human tendency. As soon as we can crawl, we are keen to explore our environment and investigate all that there is to see, hear, touch and taste. This is an adaptation that has not only kept us alive, but has allowed us to thrive. Exploring our planet leads to discoveries that have untold benefits for future generations. The utilisation of bronze and iron led to whole new eras of human development, whilst other natural resources like coal have revolutionised the way that we live today. Likewise, the discovery of unknown plants and animals has had huge implications in our understanding of biology and the advancement of medicine.

If we are to truly make the most of our time on this planet, exploration of unknown parts of the world is crucial. Despite the advancement of diving technology, only a meagre 5% of the oceans - the bodies that cover the vast majority of our planet - have been explored. The depths of the sea undoubtedly hold countless mysteries. Uncovering the undiscovered flora and fauna that dwell there could prove to have a range of benefits as our knowledge increases and we may access hitherto unknown resources.

Although some may argue that exploration can damage the planet, as it is impossible for humans to not make any mark on the environment, the impact that explorers create is minimal when the potential benefits are considered. It is a sad reality that plastic litter may find its way around the neck of an unsuspecting animal, foliage may need to be felled and predators that come too close for comfort must be sacrificed for the safety of explorers. Yet when considered in the context of the unmatched environmental damage that humanity inflicts on the planet each day, the drawbacks of exploration are negligible. The prospect of finding (and therefore having the ability to restore) a rare species or the possibility of discovering an unknown natural material that could vastly improve human life or even help us to alleviate environmental damage is tantalising. Surely such possibilities are worth the sacrifice.

Of course, the areas of the planet that we have not yet been able to explore are inhospitable areas; too hot, too cold, or too wet for human survival and comfort. To mitigate the risks, we need to provide adequate funding for expeditions so that specialist equipment can be developed. Just as equipment must be adapted to make the environment more hospitable, those that we send out to the unknown need to be adaptable and resilient so that they can face emergencies and unexpected drawbacks with competence and creativity.

To further minimise the risk to human life, we could turn to the rapidly-developing area of robotics to develop machines which can withstand extremes and allow us to explore from the comfort of civilisation. Far from being a dream of the future, this option has precedent. Recently, a robot disguised as an octopus has been used to research the behaviours and relationships of octopuses, with promising results. If we can engineer hardier, more competent robots, we may be able to explore even in the most inhospitable of environments with no risk to human life.

I thank you for taking the time to consider my argument, and hope that you will agree with my opinions.

Yours sincerely,
Adi Ventura

Examiner's report:

- This question assesses **AO5**: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- The **audience** (a principal) has been carefully considered; the answer appropriately adopts a formal **tone**.
- **Organisational features** appropriate to a **letter** have been used, including the sender's address, the recipient's address, a formal address and a sign-off. The answer is **clearly structured**, with an introduction, development of points, and a conclusion.
- The student has fulfilled the persuasive purpose of the text, using techniques such as triples, a rhetorical question and statistics to support their argument.