



GCSE English Language Model Answers:

English Language (8700) (NEW SPEC) June 2022

Paper 1

Q1.

- The sun was warming the brush house
- There is a long hanging box in the brush house
- A scorpion moved down the ropes of the box
- Kino and Juana froze.

Examiner's report:

- Evidence is selected directly from the text, within the **specified lines** 1-6.
- The points can be direct **quotes or paraphrases** from the text.
- This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.

Q2. In the lines mentioned in the question, the writer uses an **extended metaphor** of the 'Song of the Family' and the 'Song of Evil'. This language technique helps to **juxtapose** the good, Kino and Juana, with the evil, the scorpion. In this way, it is clear that the family are **portrayed as the innocent victims**, whereas the scorpion is **presented as the aggressor**. This is reinforced by the **adverb 'plaintively'**, used alongside the **emotive verb 'cried'**, which stresses the innocence of the family faced with the threat from the scorpion. In addition, through this extended metaphor, the two involved parties are presented in **capital letters**, which helps to **create clearly defined sides** to the situation, almost as if it is a **literal conflict** in itself, with forces on either side.

Furthermore, the threat of the scorpion is emphasised through the **rule of three** in the line 'a **savage, secret, dangerous melody**'. This technique helps to portray the hazard carried by the scorpion, and **highlights the danger** that the family find themselves in. The **alliteration** of the 's' in the same sentence **resembles a hushing sound**, which illustrates the parents' intentions to remain silent, so as not to frighten the scorpion into delivering the stinging blow. This sibilance helps to create a **vivid imagery** of the conflict. To add to this, the scenario developing in the source is mirrored by the use of the word 'melody'. This word, normally associated with a peaceful and sweet meaning, takes on a **harsh tone**, accentuated by the sinister **adjectives 'savage' and 'dangerous'**. This in turn casts a threatening light on the conflict.

In addition, the writer uses the senses of sight and sound to build tension and suspense within the narrative. For example, the onomatopoeic use of the word 'whistled', coupled with the adverb 'noiselessly', really emphasise the quietness further, by creating vivid images in the reader's mind. This creates the impression that Kino is firmly locked in and focused on the scene, and that no background noise is able to distract him.

Examiner's report:

- This question assesses you 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 analysed the **effects** of the writer's choices of language in great **depth**.
 - The student has selected a range of relevant textual **evidence** from the source, which adequately supports the points being made.
 - **Sophisticated language** and subject terminology are used, such as 'portrayed' and onomatopoeic'
 - The student has **accurately signposted** to the examiner language techniques and the effects of these.
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Q3. To start with, the focus at the start of the extract is on the peaceful setting, illuminated by the sun that is 'warming' the surroundings. This happy and relaxed atmosphere at the start of the extract is merely a forewarning to the danger ahead, and this is quickly realised by the 'scorpion' that enters the house. This perspective shift from a calm and innocuous description of the house to a more sinister edge intrigues the reader in the narrative, leading them to read on to find out the outcome of the threat posed by the scorpion.

This tension and fear within the extract is then heightened through the change of pace that comes alongside the change in focus. As the action develops, and the focus constantly shifts from Kino and Juana to the movements of the scorpion, there is a change in sentence length. The writer uses a few short sentences, such as 'Kino and Juana froze in their positions', which increase the pace of the narrative, eliciting the effect that a lot of action is happening simultaneously. The writer also includes sentences with a lot of commas, such as lines 22-24, where these sentence breaks reflect the range of action occurring. This chaotic nature of the extract shocks the reader, and mirrors the hive of activity that Kino and Juana are undertaking to control the danger of the scorpion. Through this exciting moment, which is full of action, the reader becomes engaged in the text.

Furthermore, the writer uses dialogue towards the end of the extract, which adds a sense of reality to the scenario. The words spoken by the onlookers, "Scorpion. The baby has been stung" offer an authentic way of conveying the information. The shock and panic of the situation is highlighted, reflected in the fact that they can only speak in short sentences to express what

has happened. This, coupled with the harsh brutality of the content of the words, emphasise the gravity of the situation to the reader, intriguing them in the subsequent narrative.

Examiner's report:

- This question assesses you 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 answer analyses the **effects** of the writer's choices of structural features in great **depth**.
 - The student has selected a range of relevant textual **evidence** from the source, which adequately supports the points being made.
 - The answer uses **sophisticated language** and subject terminology, such as 'perspective shift' and 'eliciting'.
 - The student has **accurately signposted** to the examiner the structural techniques they are discussing and the effects of these.
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Q4. It cannot be denied that the reactions of Kino and Juana to the danger facing their baby are very different.

Kino is presented as being more intent on revenge than on protecting the life of his son. After killing the scorpion, Kino is described as stamping on the scorpion, long after it had been killed, until it was 'only a fragment'. This makes it seem as if Kino has no regard for saving his son's life, but is more focused on celebrating the death of the scorpion, almost as if he regards the situation as a personal battle. This viewpoint is reinforced by the use of the emphatic 'but' to start the sentence 'But Kino beat and stamped the enemy until it was only a fragment and a moist place in the dirt'. This sentence follows on from 'Coyotito screamed in pain' where the use of the contrasting word 'but' to start the sentence stresses that Kino's actions are in complete opposition to that of a man trying to do his utmost to save his child. Furthermore, whilst Juana is taking the necessary steps to try to save her son's life, the writer's description of Kino suggests that he was more of a hindrance than a help: "he was helpless, he was in the way". The repetition of 'he was' in these phrases places great importance on the fact that it was Kino who was the futile party, rather than his wife.

On the other hand, Juana's actions are undoubtedly focused on saving her child. Whilst Kino's instinctive reaction is to kill the scorpion and assert his supposed dominance over it, Juana's first reaction is to tend to the needs of her son, by applying first aid. The writer cleverly uses the pronoun 'she' to emphasise the role that Juana played in performing the life-saving actions: 'she found the puncture' and 'she put her lips down' over this puncture. Furthermore, the contrast between the reactions of the two parents is evident immediately after the actions of Kino have been described. After Kino's helplessness is presented, Juana is described as having 'the baby

in her arms now'. The striking point that the reader can infer from this is that this comforting action already supersedes the response from Kino, highlighting Juana's strong maternal instinct. However, the connotation of this is that the baby is now metaphorically in his mother's control who will then help to ensure his safety from now on. As a result, the student can be considered correct in stating that it is solely Juana who tries to save the baby's life.

However, although Kino's intentions towards saving his son after the death of the scorpion can be questioned, it was he who eliminated the threat which could have caused further harm to the rest of the family in the first place. Although naive in his response and naive in failing to realise the impact already inflicted by the scorpion, describing him as 'unhelpful' may be extreme and exaggerated. Despite adopting different roles during the process, they ultimately work together to protect their baby.

In conclusion, the reactions of Juana and Kino are different, shown emphatically by the structural contrast of Kino's emotionally charged and ineffectual reaction with the sensible and measured reaction that follows when the focus shifts to Juana. I agree with the student that Kino is depicted as being more unhelpful and impractical in trying to save his son's life, whereas Juana is ostensibly presented as the sole character that tries to save Cayotito's life.

Examiner's report:

- This question assesses you on **AO4** - evaluate texts critically and support this with appropriate textual references.
 - The answer develops a **convincing and critical** response relevant to the statement in the question.
 - The student shows a perceptive understanding of the **writer's methods**, including 'repetition' and metaphor.
 - The student has **evaluated critically** and in detail the **effects** of the writer's use of language and their methods on the reader.
 - A range of judicious **textual evidence** from the source has been selected which adequately supports the points being made.
 - **Keywords** from the question are used in order to **signpost** the answer to the examiner.
 - A short **conclusion** is written in order to **signpost** to the examiner what has already been argued throughout the answer.
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Q5. a) Write a description of an unusual place to stay, as suggested by this picture.

A table was positioned in the very centre of the room, stealing the limelight as the other pieces of furniture looked on through jealous eyes. The table was unremarkable - just a circular object adorned with various plates of impressive colours. Yet, its placement just seemed to radiate an aura, unmatched by its intimate surroundings. No other piece of furniture dared to challenge its status; its reign over the cabin was unquestioned.

Suspended in the air above it dropped two wicker baskets, the false stalactites making their presence known in this miniature cave of a cabin. Hung from the ceiling, in complete opposition to normality, they emitted a feeling of intrigue, and undoubtedly contributed to the mystic, and quite simply bizarre, atmosphere.

The cabin was certainly an unknown entity, and had lured many visitors into its clutches. They were visitors who were solely interested in whether the place simply existed, or whether it was just a figment of the imagination, a place stuck in the olden days which refused to progress with the ages. Visitors turning up, hoping to find a luxurious holiday destination, would be immediately struck by the vibrant colours dotted around the room; from the shelves to the tapestries on the wall, a range of bright colours dazzled the unassuming entrant. This array of clashing colours coordinated to form a cacophony of poor taste. Suffice to say, hopes would be dashed. Far from the expected luxury, the guests would have to settle for the circular, uninspiring table, an immovable object that defiantly stands the test of time.

Examiner's report:

- This will be marked on **AO5** - content and organisation- and **AO6**- technical accuracy.
- **AO5:** The answer's communication is **convincing and compelling**, and the tone, style and register are suitable to the **purpose** of a description.
- There is use of **extensive and ambitious vocabulary**, including words such as 'adorned' and 'cacophony'.
- The answer employs a varied use of different **language techniques**, such as personification and metaphor.
- A variety of **structural features** have been used, including a range of sentence length and focus shifts.
- The **paragraphs are fluently linked** with each paragraph seamlessly flowing into the next.
- **AO6:** The answer uses a wide range of **punctuation** and there is a high level of accuracy with **spelling**.
- Complex and compound sentences show secure control of **complex grammatical structures**.

b) Write a story about a life-saving rescue.

In the serene setting, the wind blew across the valley, causing the trees to sway gently to the rhythm of the breeze. This was a utopia in which there was not a care in the world. The rocks, boulders and shrubbery looked on, obviously content with their carefree lives. This complacency, fuelled by a life of inactivity, led them to be completely oblivious to the events just a few metres below them...

The man was trapped, lost in the confines of the cave that seemed to press against him on all sides. Dreams of a rescue were slowly diminishing, to be replaced by thoughts that he tried, and routinely failed, to suppress. Not now.

Earlier that day, he had set off; his head full of the optimism that comes with a brand new sense of adventure, his backpack full of supplies to keep him refreshed during the day. How that optimism quickly vanished! One moment, he was treacherously traversing across the mountain ridge, the next he was plummeting. Plummeting down, down and even further down.

Bruised and broken, with his backpack lost somewhere along the tumultuous fall, he was caught between a rock and a hard place. The irony lost on him, he tossed and turned, trying to manoeuvre himself into a position which would enable him to reach into the depths of his pocket for his phone: his last saving grace.

“111, 111, 111”, he muttered to himself over and over again, as if forgetting the phone number for mountain rescue would be an admittance of defeat: a defeat with a sombre cloud of finality. Managing to extract his phone, he switched it on to be greeted with a sight that tore the last remaining semblance of hope from his soul. No signal.

As the mountain cave began to fill with water from the nearby lake, those perilous thoughts began to flood his mind once again. Just like before, he struggled to restrain these fears, and with his mind set on an everlasting peace, he closed his eyes and failed to notice the outstretched rope dangling before him: his lifeline.

Examiner's report:

- This will be marked on **AO5** - content and organisation- and **AO6**- technical accuracy.
 - **AO5**: The answer's communication is **convincing and compelling**, and the tone, style and register are suitable to the **purpose** of a **story**.
 - There is use of **extensive and ambitious vocabulary** such as 'confines' and 'tumultuous'.
 - The answer employs a varied use of different **language techniques**, such as the rule of three, idiom, and metaphor.
 - A variety of **structural features** are used, including dialogue.
 - The **paragraphs are fluently linked** with seamlessly integrated **discourse markers**.
 - **AO6**: The answer uses a wide range of **punctuation** and there is a high level of accuracy with **spelling**.
 - **Varied sentence length** shows secure control of **complex grammatical structures**.
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