



GCSE English Language Model Answers:

Edexcel English Language (8700) (NEW SPEC) November 2022

Paper 2

Q1. From lines 6–9, identify two things Elsa does.

1. Elsa looked inside the lorry.
2. Elsa went to the studio in the morning.

Examiner's report:

- This question assesses the first part of **AO1** - 'identify and interpret explicit information and ideas'.
 - Evidence is selected directly from the text, within the **specified lines** 6-9.
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Q2. From the extract, give two ways the writer describes Elsa's appearance.

1. Elsa looked 'very fit'.
2. Elsa 'had some scars'.

Examiner's report:

- This question assesses the first part of **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer directly **quotes** the text.
 - Evidence is selected directly from the text, within the **specified lines** in the extract.
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Q3. Analyse how the writer uses language and structure to interest and engage the reader.

In your answer you should write about:

- language features and techniques
- structural techniques
- the effect on the reader.

Support your views with detailed reference to the text.

The writer has structured these letters to his wife in a diary-like fashion, drawing her attention to the dates and frequently beginning sentences with the word 'she' to describe Elsa's progress as she becomes more independent over time. As Joy has helped to raise the lion in question, the focus on Elsa would interest and engage her; as would the use of the pronoun 'I', as Joy would likely be interested in her husband's actions. The use of direct address when the writer notes that 'she was much puzzled that you were not there' invites Joy to consider herself as part of the story, whilst the writer's assumption that the lion was 'puzzled' gives an insight into what Elsa might be thinking, and implies that the lion misses Joy. The use of colloquial language like 'get off' and idioms such as 'full of beans' further engage the reader by adding personal and informal tone to the text.

The actions of the lion show an interestingly half-animal, half-anthropomorphic state. Elsa is described as a 'fierce' animal and she engages in predatory activities like ambushing an elephant and struggling 'with her last kill'. However, the writer almost humanises her when he describes her adopting an 'aloof manner' and refusing to look at him - actions that the writer attributes to the lion's instinctive knowledge that he will leave her. The image of an intelligent and perceptive lion acting aloof, almost like a petulant teenager, creates a humorous tone that would be likely to amuse and engage the reader.

Similar examples of anthropomorphism, such as when Elsa wakes the writer 'several times at night by "rubbing noses" and sitting on [him]', similarly create an amusing effect, sustaining the reader's interest and engagement. Comedic value is created as this large and powerful predator acts almost like a pet or a child, not only sitting on the writer but also knocking him over twice, 'once into a thornbush!'. The power of the animal and her predatory nature as she kills other animals is contrasted with the playful behaviour shown in this exclamatory statement, which lends a tone of frivolity to the text and shows the continuation of the close relationship between man and beast. This would likely be heartening to Joy, who has a close relationship with both lion and man.

As well as describing playful interludes, the writer adopts an almost scientific or report-like style at times in order to inform the reader about the lion's progression to independence over time. The use of dates and shortening of sentences into note form as the writer reports 'Still no sign of her contacting lions' engages the reader as they can quickly ascertain a range of information about the lion. The reader learns about changes to Elsa's bodily condition over time as she is initially 'looking fit, but thin and hungry' and later looks 'very fit with plenty of flesh on her bones' as she is released to hunt in the wild. The contrast between the two letters, despite the dates being so close together, would be of interest to the reader, who may be pleasantly surprised to

learn that her adopted lion becomes healthier and flourishes in the wild despite a few 'superficial' scars.

Concluding the extract with positive exclamations and statements about Elsa, who 'behaved very well!' and becomes 'more independent and does not mind being left alone', the writer maintains the reader's interest and optimism for Elsa at the end of the second letter. Despite Elsa's initial refusal 'to leave the camp' and potential concerns about predatory competition (evident in the monitor lizard 'friend', who attempts to steal meat at the start of the extract), it is clear by the end that she has made progress and may be able to live independently in the wild.

Overall, the writer interests and engages the reader by adopting a range of tones and styles to describe humorous anecdotes about Elsa alongside more serious, almost scientific, reports on her bodily condition and her increasing independence. The diary-like style, use of direct address, and the informal tone of the text contribute to an almost conversational tone that sustains the reader's interest and engagement.

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 writer has identified a range of **language features**, such as idioms and exclamatory statements; and **structural features**, such as contrast.
 - 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.
 - The answer analyses the **effects** of the writer's choices of structural features in great **depth**.
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Q4. From lines 4–8, identify one action taken by the camera crew.

The camera crew 'dug a ramp in the snow'.

Examiner's report:

- This question assesses the first part of **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer directly **quotes** the text.
 - Evidence is selected directly from the text, within the **specified lines**, 4-8.
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Q5. From lines 20–22, identify one thing Mike Gunton says about the camera crew’s actions.

Mike Gunton believes that the camera crew’s actions were not really an ‘intervention’.

Examiner’s report:

- This question assesses the first part of **AO1** - ‘identify and interpret explicit information and ideas’.
 - The answer directly **quotes** the text.
 - Evidence is selected directly from the text, within the **specified lines**, 4-8.
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Q6. In this extract, there is an attempt to show the importance of helping out. Evaluate how successfully this is achieved. Support your views with detailed reference to the text.

This extract is somewhat successful in showing the importance of helping out. In the extract, the writer uses emotive language in phrases such as ‘moved to tears by the plight’ to emphasise the tragic nature of the situation that the film crew were watching. Strong verbs like ‘freezing’ and ‘raged’ highlight the harshness of the environment and make the penguins seem like helpless victims. The severity of the situation is further stressed as the words ‘death’ and ‘died’ give the reader the impression that without the help of the crew, the penguins would not have survived. The reader’s pity and their acceptance of the need to help the penguins is especially provoked by the emphasis on the ‘chicks’ and the tragic scene of ‘one chick that died’, as the reader is encouraged to picture young, innocent and cute creatures facing a preventable end.

However, the main purpose of the text is to justify the need to help out. In a quotation from Mike Gunton, it is repetitively stressed in a rule of three that ‘you don’t interfere, you can’t interfere, you wouldn’t interfere’. This quote emphasises the idea that humans should not do anything to change the course of nature, suggesting that the penguin incident might not have been acceptable. The fact that this expert ‘defended’ the camera crew is telling: they have broken ‘the golden rule’ and helped out when perhaps they should have done nothing to interfere. The use of the definite article here suggests that the rule is incredibly important for film crews, and breaking it may be a concern. Gunton reasons that it is ‘usually...very dangerous’ to help animals out, and gives the example of ‘just prolonging the inevitable’ in the case of the elephant calf filmed in 2013. This suggests that ‘usually’, it is harmful and ethically wrong for humans to help out animals in the wild.

Gunton and ‘other experts’, such as Fothergill, repeat that ‘you can’t interfere’ and that non-interference is a ‘rule’, showing the reader that the consensus among experts is to avoid helping animals out, even when the crew are ‘emotionally attached’ to them. The use of a quote by David Attenborough, who thinks it is ‘very important’ to act as a ‘non-participant’ in the natural world, further strengthens the reader’s faith in this rule, as the reader would trust Attenborough’s famed wildlife expertise. The overall impression created by the text is therefore

that far from being important, in the context of wildlife filming, helping out would break an important 'rule' and should therefore be avoided.

Yet the various voices present in the text unanimously agree that saving the penguins was the right thing to do, and is an 'exception' to the rule. Gunton emphasises that there are very 'few' occasions that the crew have stepped in over his long career, and says that the situation with the penguins was 'very unusual'. Of course, Gunton is defending himself and his crew, so he is particularly biased in his view, but the writer's inclusion of Fothergill's view that the penguin situation is 'pretty unique and almost the exception that proves the rule' further lends credence to the idea that the wildlife filming rule should sometimes be broken in certain rare circumstances. The fact that Gunton claims 'Sir David', a household name, 'said he would have done the same thing' further reassures the reader that in expert opinion, the 'golden rule' should sometimes be broken, and it is sometimes right and important to help animals out.

Overall, the writer makes it clear that film crews should not help out or intervene to save certain animals. However, the expert opinion that there are some 'exceptions' to the rule and the tragic imagery surrounding the incident with the penguins suggest that the filming crew were right to help out the penguins. The portrayal of the importance of helping out, when seen in the limited context of wildlife filming, is therefore somewhat successful, but the overall impression is that helping out is usually negative and even 'dangerous'.

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**, for example the use of emotive language and repetition.
- 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 such as 'helping out' and 'successful' 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.

Q7a. The two texts show animals in the wild. What similarities do animals share in these extracts? Use evidence from both texts to support your answer.

In both texts, animals are viewed in their natural habitats. While the lioness in Text 1 has grown up in captivity, she adapts to a natural environment as she hunts alone by a 'river'. The animals

in Text 2 are similarly viewed by humans in the wild, with the penguins being found in a 'gully', and other animals, like an elephant and cheetahs, being filmed in their natural habitats. In these circumstances, the animals in both texts must locate their own food and water. In Text 1, Elsa the lioness needs to 'hunt', and 'killed at least once' when the writer left her alone. The animals in Text 2 similarly must procure food to survive - the unfortunate elephant calf 'starved to death' after being unable to find any food, and the hyenas go 'to kill the cubs' and eat them. The animals in both texts therefore display the necessity of working to find food and water in a harsh and wild environment where 'drought' can pose a threat and a 'large water pool' can become 'dry' in a short amount of time.

The animals in both texts are also assisted by humans. In Text 1, Elsa is familiar with the writer and makes 'a great fuss' of him 'as usual' when she meets him. The writer reveals that he 'brought her meat' and cut it up for her. Although Elsa is 'looking fit', she is 'thin and hungry', so it is likely that her hunting abilities are not yet developed enough for her to find sufficient food on her own. Similarly, the animals in Text 2 are in need of aid from humans. The penguins are 'trapped in a gully' and in imminent danger of 'freezing to death', so they need humans to 'save' them. In both texts, it seems that wild animals can easily struggle to survive without the help of humans. This is indicated by Elsa's 'thin' body at the start of Text 1 and the fact that the dry land 'probably makes it easier for Elsa to hunt', suggesting that she may not be able to find food if the weather changes, and is reliant on the writer for survival. In Text 2, the threat of death if not given aid by humans is even more pressing, as a penguin chick 'died', an elephant calf 'starved to death' and cheetah cubs were killed by hyenas.

Examiner's report:

- This question assesses the second part of **AO1** - 'select and synthesise evidence from different texts'.
- The answer makes **direct comparisons** to show the **similarities** between the texts. Phrases like 'both texts' and 'similarly' are used to clearly show the comparison.
- The understanding of similarities is **detailed**, and **quotes** have been used to fully support all of the points made.

Q7b. Compare how the writers of Text 1 and Text 2 present ideas and perspectives about human contact with animals.

You should write about:

- the ideas and perspectives
- how they are presented
- how they are similar/different.

Support your answer with detailed references to the texts.

The texts present very different ideas and perspectives about human contact with animals. Text 1 presents an almost father-child relationship between the writer and the lioness. Unlike the animals in Text 2, Elsa has been given a name by the writer, and she is often anthropomorphised to think like a human; she is 'much puzzled' at the absence of Joy and she acts in an 'aloof manner' refusing to look at the writer. It is clear that in Text 1, the writer is so close to the animal that he feels he understands her inner thoughts and feelings. In contrast, the animals in Text 2 are described in a much more matter-of-fact way, with only their actions described rather than their potential thoughts or emotions. The film crews in Text 2 feel connected to the animals, as Fothergill notes that crews can become 'emotionally attached' to the animals, and the crew filming the penguins are 'moved to tears' by the death of a chick.

Yet this emotional attachment is nowhere near as pronounced as the writer's feelings toward Elsa in Text 1. Adamson is deeply invested in the creature, keeping a detailed record of her and often having physical contact with her. She is almost like his child or pet as he cuts up her meat for her and tells her when it is 'time to go home', and he spends time with Elsa 'by his seat' and in his 'mountain tent'. The affection that Adamson has with Elsa seems to be mutual, as he claims that the lion 'made a great fuss' of him, gave him 'a tremendous welcome', and showed physical affection by "'rubbing noses" and sitting on' him. The positive adjectives 'great' and 'tremendous' emphasise the lion's interest in Adamson, and leads the reader to believe that they have an incredibly close and unique relationship.

In contrast, the humans in Text 2 are far more detached from the animals, and the animals appear to have little interest in them. Unlike Text 1, which uses first person to create a personal style and show the relationship between Elsa and the writer, Text 2 uses third person to give expert perspectives on the relationship between camera crews and wild animals. The relationship is almost described as professional, as Fothergill explains that his crew were 'working with these animals'. Unlike Adamson, the film crews are physically detached from the animals, and the idea that they should 'not intervene' and 'don't interfere' with the animals is highlighted repetitively. In justifying the actions of the camera crew, Gunton emphasises that 'No hands were laid on these animals. "Intervention" is quite a strong word'. His emphasis on the lack of interaction with the animals suggests that the 'golden rule' of non-intervention means that camera crews are not allowed to touch the animals, and have to maintain some distance from them.

Whilst Adamson in Text 1 has raised the lion and therefore can get close to it without an issue, Text 2 emphasises that it can be 'very dangerous' for humans to interact with the animals. Text 2 warns against the possibility of 'changing the dynamics of the natural system' by feeding the animals, and advises that allowing a young elephant to starve or letting cheetah cubs be eaten is the right thing to do in order to avoid 'prolonging the inevitable'. In Text 1, feeding and helping animals is viewed as unproblematic, as Adamson 'brought [Elsa] meat' without any apparent concern, but the wildlife experts in Text 2 emphasise that 'you might be depriving something of food' and 'One animal is another animal's meal'. These differing views are likely due to the different contexts of the texts: in Text 1, Elsa has been raised in captivity and still needs human intervention despite the author's opinion that she is gradually 'becoming more independent and

does not mind being left alone'. Yet in Text 2, the animals are completely wild and have little contact with humans, who are simply the 'observer - a non-participant' in the natural world. Even when the crew offer the penguins help, they only 'make some cuts in the ice so that if the birds wanted to they could get a grip and escape'. Here, the natural environment has only been slightly altered, and the birds appear to have some agency or a choice to escape 'if they wanted to'.

Overall, whilst humans are emotionally attached to animals in both texts, they interact with animals in very different ways. In Text 1, there is a very close physical and mental relationship between the lioness and the writer. This is shown through the anthropomorphic and affectionate description of the mutual relationship between lion and man. Yet in Text 2, the camera crews generally try to avoid touching the animals, and they do their best to avoid any form of intervention in the natural world. Although they feel an attachment to the animals, they do not give them names or anthropomorphise them, and they let certain animals die naturally rather than fending off predators or feeding them.

Examiner's report:

- In this answer, you will be marked on **AO3**: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
 - The answer makes **direct comparisons** to show the **similarities and differences** between the texts. Phrases like 'both texts' and 'in contrast' are used to clearly show the comparison.
 - The understanding of similarities and differences is **detailed**, and **quotes** have been used to fully support all of the points made.
 - The answer successfully compares the **methods** that the writers have used to convey their different perspectives. The answer compares the **effects** created by **language techniques** like adjectives, first person and repetition.
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Q8. Write a section for a guide giving advice to people on helping wildlife.

In your section, you could include:

- what types of wildlife people may come across
- what types of help people can give to wildlife
- the positives and negatives of helping wildlife

as well as any other ideas you might have.

Give a helping hand to your garden friends!

What might be crawling in your garden?

Everywhere you look, the UK is teeming with life. As of 10 October 2023, there are 632 species on the official list of British birds, and there are plenty of mammals, insects, and even reptiles to be spotted in a range of different habitats. It is likely that you have spotted all kinds of insects and birds in your garden, and if you are lucky, you might have some nocturnal visitors like foxes and hedgehogs too.

How can I bring the critters in?

If your garden is a little worse for wear and is not attracting a range of wildlife, there are a few things that you can do to attract some fauna to your doorstep.

One easy and fun option is building a 'bug hotel'. This is essentially a pile of sticks and wooden tubes, often placed into a wooden 'hotel' structure to make it a little more aesthetically pleasing. You can add some stones and tiles if you would like to attract some frogs and toads to your hotel, or add dry leaves and straw if you want some ladybirds to check in. Some bug hotels include hedgehog boxes; you might like to include one of these if your garden is overrun with unwelcome slugs. Make sure to add a waterproof roof to your 'bug hotel' to keep it reasonably dry. This will create the perfect 'Premier Insect' environment for bugs to bed down in.

If you are partial to amphibians, you might want to add a small pond to your garden. Depending on the area you have, you might like to use a bathtub or a shallower basin. You can fill your pond with all sorts of stones and plants to make it more attractive to frogs and water insects. Make sure that part of your pond is sunny, and part of it is in the shade. This will help to warm up the pond in spring, whilst preventing the build-up of algae.

If you are not a fan of insects and amphibians, you might prefer to add a bird bath or bird feeding table to your garden. Wait patiently, and your garden will soon be filled with colour, movement, and a chorus of birdsong. Just be aware that you might also get some unexpected visitors - squirrels love to steal from bird feeders!

What should I consider when looking after local wildlife?

Of course, you will need to consider the size of your space - if you do not have a garden, you can still provide an environment for smaller animals, like bees and butterflies, by planting flowers in window boxes. However, it is probably best for you to avoid feeding birds from your window, as they can sometimes fly into the glass and injure themselves.

Before you start attracting wildlife to your garden, you should first consider the types of animals that you would like to attract. If you have predatory pets, like cats or dogs, that use your garden, it is best not to attract birds or hedgehogs. If you are allergic to bee or wasp stings, then it might be a good idea to avoid planting flowers and attracting these animals into your space, as they may make nests and be difficult to get rid of.

Additionally, you should consider whether it is likely that certain animals will pay your home a visit. It is pointless to build an owl box if you live in the middle of a busy city, and you should not expect too many visitors to a bug hotel if you use pesticides on flowers or vegetables!

What are the benefits?

Attracting wildlife to your garden is a fantastic way to help maintain and improve the UK's biodiversity. Charities like the RSPB (Royal Society for the Protection of Birds) and the Wildlife Trusts encourage people to try and create safe and welcoming places for animals to thrive. For more instructions on how you can build a range of wildlife shelters, you can take a look at the charities' websites.

Interacting with nature has been proven to reduce stress and help to alleviate the symptoms of mental illnesses such as depression and anxiety. You will also be making a real difference to UK wildlife.

What are you waiting for? Start making your garden wildlife-friendly today!

Examiner's report:

- In this answer, you will be marked on **AO5**: content and organisation, and **AO6**: technical accuracy.
- AO5: the student has employed **convincing and compelling communication** through a range of language techniques such as direct address and imperative verbs.
- AO5: the answer's **tone, style and register** are accurately matched to the purpose and audience of people who are considering helping wildlife.
- AO6: the student has employed **varied structural techniques** such as subheadings, and clear instructive paragraphs.
- AO6: Paragraphs are **fluently linked**, with organisational markers like 'additionally' and 'before'.

Q9. Write the text for a speech looking back on an experience you have had with an animal or animals.

In your speech, you could include:

- details of the animal and how you were involved with it
- the positives of the experience
- the negatives of the experience

as well as any other ideas you might have.

In the long and unrelenting spring lockdown of 2020, six babies were born out in a wooden hutch in our garden. Totally oblivious to the trials of humanity, the tiny creatures blinked in the sun, glimpsing light for the very first time.

Although they could never have known it, the rabbits born in our garden that spring would bring hope, life, and joy to a bleak and anxious world. Personally, I worried for the health of my grandparents, and later for myself when I was drowning in a state of delirium and coughing so much that I could hardly breathe. The presence of tiny paws darting across my legs and indescribably soft fur brushing against my fingers were a salve beyond any I could have hoped for.

There is an odd sense of peace and purpose in the presence of young animals. Their bright, round eyes look up at you and innocence radiates from them. Our palm-sized balls of fluff only sought to busy themselves by chomping on carrots, darting and jumping headlong around the kitchen, or dozing in the warm spot where sun filtered through the back door. The myriad of anxieties that plagued my every waking minute did not affect them at all, and through some kind of sublime osmosis, their peace and happiness infected me. They snuffled and hopped their way into my heart, and filled me with a gratitude like I've never known - the simple joy of being alive.

Of course, the brash creatures also caused all manner of chaos. They once escaped from the large dog crate that became their home, and catching them before they found a way to harm themselves in our cluttered utility room was a heart-stopping experience. The array of tooth-shaped holes that I continue to find in my lesser-worn clothes years later is a legacy of their constant mischief and their unwelcome habit of being exactly where they shouldn't have been.

For all my complaints, these minor inconveniences only added to the endearment I felt for these creatures. Each had a name, each had a unique personality, and each had a favourite human.

Mr Tickles, the awkward runt of the litter, had floppy ears and was the embodiment of comfort. He loved to be cradled like a baby, and seemed to understand every word that was said to him. Acorn, his boisterous brother, was addicted to causing trouble in all its forms, and had a magical ability to obtain objects that had specifically been placed out of reach.

Harlequin, who had a grey diamond on her head, was thick as thieves with her sister Princess. Both were equally entitled, and comported themselves with the utmost grace and sophistication. Their jumps were graceful and precise, and I am fairly certain that they plotted together to overthrow us, as they were the only two that occasionally felt the inclination to bite or scratch.

Then there was Snowy, who was extraordinarily beautiful and far surpassed her siblings in aesthetic value, but totally lacked any semblance of character. Snowy was white bread in rabbit form. Or possibly pasta. Desirable, yet utterly bland.

Having said that, Snowy cannot have been the most dull of the group, as the final one of the six has totally evaporated from memory. It is incredible how time erases things. I am sure that over the years, I will forget all of the little rabbits' names and their quirks; I will not forget everything, though. The simplicity and happiness that came from raising them will forever be etched

indelibly into my heart. There is no feeling quite like the purity of a connection that transcends species and is oblivious to any complex thought. There is nothing quite like the kittens that were born in the spring.

Examiner's report:

- In this answer, you will be marked on **AO5**: content and organisation, and **AO6**: technical accuracy.
- AO5: the student has employed **convincing and compelling communication** through a range of language techniques such as alliteration, emotive language, and rule of three.
- AO5: the answer's **tone, style and register** are accurately matched to the purpose and the general audience.
- AO6: the student has employed **varied structural techniques** such as short sentences and focus shifts.
- AO6: Paragraphs are **fluently linked**, with words and phrases like 'although', 'of course', and 'having said that'.