



GCSE English Language Model Answers:

**Edexcel English Language (8700) (NEW SPEC) Nov 2022**

Paper 1

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Q1. From lines 1–4, identify a word that shows what the man is holding in his hand.

'rifle'

**Examiner's report:**

- Evidence is selected directly from the text, within the **specified lines** 1-4.
  - The answer directly **quotes** the text.
  - This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.
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Q2. From the extract, give two things that the reader learns about the appearance of the man.

1. The man is tall.
2. The man has a 'gaunt' face.

**Examiner's report:**

- Evidence is selected directly from the text, within the **specified lines** provided in the extract.
  - The answer directly **quotes** the text.
  - This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.
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Q3. In the extract, how does the writer use language and structure to describe the man's journey and what happens when he puts down his bundle?

In this extract, the writer begins by emphasising the man's suffering and hopelessness. The adverb 'painfully' indicates his physical deterioration, whilst his 'vain hope' of finding water makes him pitiable in the eyes of the reader. The man's desperation is compounded in the repetition of the word 'sign' as he hysterically searches for water 'with wild questioning eyes'. The adjective 'wild' suggests that his animalistic desire for survival is driving him onwards as he searches 'north, and east, and west'. The use of the rule of three here reinforces the enormity of the 'great', 'distant' and 'broad' landscape and the impossibility of escape. Additionally, the 'savage mountains' personify the landscape to make it seem extremely hostile and uncivilised, further victimising the man and creating pity in the reader.

The focus shifts as the writer uses a long and complex sentence to describe the man's thought process as he 'realised that...he was about to die'. The use of monologue gives the reader further insight into his feelings of dejection as he uses the rhetorical question 'why not here', suggesting that he is resigned to his fate.

Yet the reader only gets a short glimpse into the man's inner world, as Conan Doyle shifts the focus to the 'useless rifle' and 'large bundle'. Initially, the bundle, which is 'somewhat too heavy for his strength', further encourages the reader to feel sorry for the dying man, as he has had to cross the parched landscape with a heavy burden. The semantic field of weight is expressed in the adjectives 'large' and 'heavy', highlighting the arduousness of the man's journey and almost giving a tone of sluggishness to the text. However, the scene becomes much more active as the verbs 'broke', 'cry' and 'protruded' bring new life to the barren landscape. The surprising realisation that the bundle contains a living creature is accentuated by sensory imagery, with the 'little moaning cry' appealing to the sense of hearing.

Conan Doyle begins to address the mystery immediately when he uses alliteration to describe the 'small, scared face, with very bright, brown eyes'. The sibilant adjectives 'small' and 'scared' effectively describe the girl's small size and her feelings as she has been carried down the ravine. Her 'bright, brown' eyes add further description, allowing the reader to picture the girl more clearly. The word 'bright' signifies hope and potential in the girl's eyes, as well as emphasising her youth and beauty. This leads the reader to despair at her seemingly inevitable death. The short and exclamatory dialogue 'You've hurt me!' further leads the reader to pity the girl as her 'childish voice' suggests she is especially young, and seems out-of-place in such a harsh landscape.

#### **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.
  - The student has **accurately signposted** to the examiner the language and structural techniques they are discussing and the effects of these through phrases such as 'uses alliteration to...' and 'The short and exclamatory dialogue...further leads the reader to...'
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Q4. In this extract, there is an attempt to create sympathy for the man and the little girl. Evaluate how successfully this is achieved. Support your views with detailed reference to the text.

In this extract, Conan Doyle is highly successful in creating sympathy for the man and the little girl. From the very start of the extract, the almost grisly description of the man's emaciated state creates an extremely pitiable image of a starving and death-like creature. The simile 'brown and parchment-like skin' leads the reader to visualise the man's fragility, especially as 'parchment' evokes the image of a dead animal's skin. His 'projecting bones' and his hand, which 'was hardly more fleshy than a skeleton' further emphasise to the reader that the man is not only close to death, but has experienced severe hardship and starvation.

Furthermore, the inclusion of the 'rifle' and the use of the harsh verbs 'dashed' and 'burned' suggest that as well as starvation, the man has endured violence which has led him to have an 'unnatural lustre' in his eyes. This unsettling phrase makes it seem almost as if he has lost his humanity and become an otherworldly, unrecognisable creature. Through the highly effective use of carefully-selected vocabulary and the use of imagery, Conan Doyle therefore presents the man as an almost dehumanised victim of starvation and violence. The juxtaposition of his 'shrivelled limbs' and 'senile and decrepit appearance' with the 'tall figure and massive framework of his bones' is effective in creating yet more pity for the man, as the reader is encouraged to imagine that he was 'wiry and vigorous' in the past, but has endured extreme suffering, and has been reduced to a mere skeleton.

The ominous allusions to death further serve to create pity for both the man and the girl. The repetition of 'dying' in the short and impactful sentence 'The man was dying - dying from hunger and thirst' causes the reader to pause after the long description and face the grim reality that the man is likely to die. His desperation for survival as his 'wild questioning eyes' search for 'signs of water' make him seem almost like a poor, frantic animal; when juxtaposed with the vastness of the 'great' and 'broad' landscape, the man seems like a tiny, starving creature, deprived of all hope. His resignation and acceptance as he asks himself 'why not here' leads the reader to sympathise with his plight and admire the man, as he has a noble attitude in the face of death.

Whilst Conan Doyle effectively creates sympathy for the man through a detailed description of his physical condition and some insight into his inner thoughts, the subtle interplay between

description and dialogue is even more effective in creating sympathy for the girl. Her 'moaning cry' and 'dimpled fists' reveal her childishly angry and dramatic reaction to being dropped on the ground, making her seem like an almost comedic, immature figure. The reader is shocked at her sudden appearance as she appears 'small, scared' and with 'very bright brown eyes'. The attention drawn to her 'small' figure, and her inner fear through the use of sibilance makes her a figure of sympathy, as the reader can judge that she is likely to die in the vast landscape alongside the man. The alliteration of her 'very bright brown eyes' creates a more vivid image of the child in the reader's mind, and they are encouraged to appreciate the innocence and humanity of the 'pretty little girl' who is only 'about five years of age'. The image of a young and innocent child creates sympathy in the reader, as it starkly contrasts with the harshness of the environment, and brings into relief the strong possibility of the girl's impending death.

The reader's sympathy is piqued once more as the girl asks about her mother, to which the man gravely replies 'Mother's gone. I guess you'll see her before long'. This short, cutting dialogue reveals the truly heartbreaking reality that the girl's mother is dead, and the girl will soon face the same fate, meeting her mother in the afterlife. Conan Doyle expertly continues to subtly encourage the reader's sympathy by demonstrating the girl's ignorance and the man's reluctance to break the awful truth to her. It becomes clear that the girl does not know her mother is dead, as she cannot understand why her mother has not said goodbye to her. After being carried in the bundle, she also lacks understanding of the peril she is in, as she casually asks 'it's awful dry, ain't it? Ain't there no water, nor nothing to eat?'

Although the man affectionately calls the girl 'dearie' and tells her that she will 'be all right' and 'feel better', the reader is acutely and painfully aware of their impending death, and this is effectively compounded by the final ominous image of 'the vultures of the west, whose coming is the forerunner of death'. The juxtaposition between inescapable death and the man's care for the sweet and innocent girl is effective in creating deep sympathy in the reader.

Overall, Conan Doyle is very successful in creating sympathy for the two characters. The initial focus on the man's emaciated state leads the reader to mourn for his lost strength as he is forced to accept death in a harsh environment. As the extract progresses, the clever interplay between themes of innocence and death through the use of dialogue is especially effective in leading the reader to sympathise with the doomed child, and with the man that cares for her.

#### **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 simile, dialogue and alliteration.
- 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 'sympathy' 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. Write about a time when you, or someone you know, had to rely upon somebody else. Your response could be real or imagined.

I curse under my breath. A slight turn onto my side sends a blistering volley of leaden agony twisting through the mangled body that was somehow still breathing. I lie still after that, but it's pointless. Another shot of pain comes. It rises from my gut up to my lungs, leaving me writhing and cursing existence. Apparently morphine can't cut it when your life is hanging on a thread.

I should be dead. I wish I were dead. Then the pain would stop.

Waiting until the pain is unbearable is the only way to stop the shame flooding in when I cry out to the nurse for help. There is only one nurse now. Typhus took the rest of them.

The nurse is young. Far too young to be out here, and far too pretty as well. Bright blue eyes like hers were made for summertime; they were made for joy, and love, and flowers. They weren't made for war. Then again, I suppose that nobody is made for war. It's like an infection. We have to grow into it, and it grows into us.

This is the third time I've called her over today, and she looks worse than ever. With over a hundred dying patients and no help, it's not a surprise. She gives me a half-smile. I expect that's all she can muster today.

'Have you slept?' I ask.

'Have you?' she replies.

'No' I admit.

'Me neither' she says.

She pulls out a needle. I don't need to ask her - she knows exactly what I want. It's much worse when any of us need to be dragged to the makeshift toilet outside. She's half the size of most of the boys in here, and being our crutch must take a terrible toll on her. With all the things she has seen, all the things she has smelt, and all that she has endured, I reckon that she must be the strongest soldier in here.

I know that the relief won't last long. She looks up. I can see her reading my face, and I consider that she must be very good at it - she's read thousands of unlucky men's faces in this dank pit.

Her cracked lips part with a questioning look, and I take my chance.

'Could you... I mean...' Dare I say it?

My eyes hit the ground, and I fix them there.

'I'm in so much pain. I'm damaged. I'm worthless. Please...' I wince at the crackling desperation of my voice.

She cuts me short.

'No.' Her voice is soft, yet it pierces like a bayonet to the stomach.

Helpless tears explode from my eyes, and I weep like a scared child.

'I won't kill you, and I won't let you die. You have to be brave. We all do.'

With that, she turns to answer the wailing of another lost soul.

I stare at her back and continue my bawling until my eyes are stinging and the world is naught but a haze. A shell erupts in the distance, but the sound seems to reverberate in my skull and it takes all of my restraint to avoid screaming. Then the morphine spills its way through my veins in a wave of relief, and I let myself drift into mild oblivion.

#### 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 'restraint', 'reverberate, and 'oblivion'.
- The answer employs a varied use of different **language techniques**, such as similes, metaphors, and emotive language throughout.
- The description appeals to the reader's **senses** with descriptions of sights, sounds and smells.
- A variety of **structural features** are used; including dialogue, short sentences, first person and repetition.
- The **paragraphs are fluently linked**.
- **AO6:** The answer uses a wide range of **punctuation** including question marks, ellipsis, and quotation marks.
- There is a high level of accuracy with **spelling**.
- Complex and compound sentences show secure control of **complex grammatical structures**.

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Q6. Look at the images provided. Write about a time when you did something adventurous. Your response could be real or imagined.

I always liked cleaning the physics labs the best. There were none of the harsh chemical smells that thickly permeated the chemistry labs, and there usually wasn't an awful lot to be done in terms of cleaning, either. Just a little light dusting and a quick wipe of the benches.

On one particular shift, I'd been surprisingly quick. I'd been listening to ABBA for the past hour, and they truly make time fly by. I couldn't leave early, though. Molly always seemed to be lurking at the door, ready to catch me out if I ever finished a minute or two before my shift officially ended. She's an absolute witch.

I decided to give the neglected cupboards and cabinets a freshen-up. Most of them contained strange gadgets, and I dusted them hastily, swaying to 'Dancing Queen' all the while. Then I came to a heavy-looking metal cupboard. I stepped inside and started to wipe down all of the buttons and levers, when the door suddenly swung to a shut with a fierce clang. I pulled hard on the handle, but it was no use - the door had locked itself. I realised that I must have pressed one of the buttons or levers when it locked, so I began to frantically press and pull on everything I could see. There was no way that I was missing out on cocktail night with the girls.

A whirring sound started up, and then there were flashing red lights and a pounding alarm screeching at me. With a racing heart and sweating palms, I pulled on the door again, but I was thrown back with an incredible force. I must have hit my head then, because when I stood up again, the alarm had stopped. I pulled on the door again, and, much to my relief, it swung open softly.

Yet my relief turned to dismay in an instant. The physics lab had disappeared. Instead, a dimly-lit alleyway spread out before me, and the distant wailing of a cat was discernible. Even more alarming, perhaps, was the temperature. It was August, and I had been sweltering all day in shorts and a t-shirt. Now, I shivered as an icy wind blasted into the metal cupboard.

Where on earth was I?

Cradling my arms against my chest, I stepped out into the darkness. Perhaps I had hit my head too hard, and ended up in a kind of dream. No, no... that couldn't be right. I had never dreamt anything half as vivid as this before. Stumbling on cobbles, I soon noticed that there were no traces of light. There was not a glimmer of a streetlight or even a ray of light from a window. It was completely black except for the dim gleam of the moon.

Dizzy with disorientation, I sauntered like a drunkard, and croaked out a frenzied cry into the night.

'Is anyone there? Please...please, I need help!'

I repeated my howling pleas several times, growing louder and hoarser with every moment.

Eventually, a boy stepped out of a house to meet me. In the tarnished gloom, I could barely make him out at first, but he held a kind of candle, and as I drew nearer, his figure became clearer. He had a beige nightdress draped over him, which at first made me mistake him for a

girl. His puzzled expression showed that he was just as startled at my attire as I was at his, and no wonder.

'Please... do you have a phone I could borrow?' I had left mine back at the lab, and I thought I'd better cancel cocktail night and speak to the authorities.

The boy scrunched up his face and squinted sidelong at me.

'A what?' he asked in a sleepy voice.

'A phone. Do you have a phone? Please, I don't know where I am, or how I ended up here.'

'Thou art a Ninnyhammer and no mistake!' came the cryptic reply. Noting my bewilderment, he continued: 'This be London, Miss. St Giles. As to how ye came to be 'ere, I cannot say.'

Clearly, I had been unfortunate enough to meet a complete nutter.

'No', I began. 'No, that can't be right. I've lived in the area all my...'

Then it dawned on me, and I remembered what I had read in the news. The physics department had been working on 'temporal shifts' and 'bending the space-time continuum'. I hadn't left London. I hadn't even moved an inch from the lab.

I had travelled through 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 **story**.
  - There is use of **extensive and ambitious vocabulary** such as 'hoarser' and 'authorities'.
  - The answer employs a varied use of different **language techniques**, such as alliteration and a simile.
  - A variety of **structural features** are used, including repetition, dialogue, and flashback.
  - The **paragraphs are fluently linked** with seamlessly integrated **discourse markers**.
  - **AO6:** The answer uses a wide range of **punctuation** including quotation marks, question marks, and exclamation marks.
  - There is a high level of accuracy with **spelling**.
  - **Varied sentence length** shows secure control of **complex grammatical structures**.
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