



GCSE English Language Model Answers:

English Language (8700) (NEW SPEC) June 2017

Paper 1

Q1.

1. She worked in a hat shop.
2. She bought a bunch of violets.
3. She grabbed her skirt as she got on the bus.
4. She had a scone, a boiled egg, and a cup of cocoa for tea.

Examiner report:

- This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.
 - The information is **correct**, the student has read the source carefully.
 - Only information from within the **specified lines** has been used in the answer.
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Q2. Model Answer

The writer uses language to portray Rosabel's journey home as unpleasant yet tinged with hope. They use imagery relating to moisture when describing Rosabel's 'wet' 'greasy' clothes and the 'oozing' atmosphere of the bus, which leaves her 'almost stifled'. The use of long sentence forms makes the description of the humid atmosphere even more effective. Long sentences encourage the reader to empathise with Rosabel's discomfort as the journey is so arduous that it seems to be never-ending.

Additionally, the repetition of 'everybody' serves to make the bus feel cramped as the 'sickening smell of warm humanity' permeates the bus, and even leads Rosabel to unfasten her coat buttons. The writer's references to the other passengers, who all have 'the same expression' and are 'staring in front of them' leaves the reader with the impression that the bus journey is an especially dull and boring experience. The journey is so dull that it even makes the passengers

seem to 'resolve into one meaningless, staring face.' Here, the writer obliterates their individuality and paints the picture of a dull, damp crowd.

The writer juxtaposes the dull interior of the bus with the 'light' of the shop windows outside, which glow with hues of 'opal and silver'. The use of metaphor to liken the jeweller's shops to 'fairy palaces' suggests that although the streets are 'blurred and misty', they provide a sense of wonder and magic that may indicate Rosabel's hope for a better life. However, this stands in stark contrast to the dirty and dull reality of Rosabel's journey home, in which she blends into the seemingly 'meaningless' masses of workers.

Overall therefore, the writer has created an impression of the bus journey home as overwhelmingly gloomy and suffocating, made bearable only by small specks of hope.

Examiner 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.
 - **Language techniques** such as metaphor and juxtaposition are recognised.
 - The **effects** of these techniques on the reader are analysed and explained.
 - Detailed **evidence** in the form of quotes is selected from the text.
 - Points are **fully expanded** and **linked back** to the question.
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Q3. Model Answer

As this is taken from the beginning of the story, the writer establishes Rosabel's character as a 'hat shop' worker, and indicates her poverty by mentioning that she can afford only a 'little tea' after buying flowers. The dirty London setting is also established as the writer introduces the reader to 'Oxford Circus', and the 'black, greasy mud' that has coated Rosabel's skirt and petticoat. Once the external setting and the main character have been established, the writer shows the reader Rosabel's inner thoughts as she sits on the bus and muses about the glittering 'opal and silver' windows and the jewellery shops, which are 'fairy palaces'. The reader begins to understand that she dreams of a better life away from the 'meaningless' masses of people on the hot, 'sickening' bus, and becomes interested in her life as they gain a lot of information about her immediately.

Once the writer has provided insight into Rosabel's current situation, she uses time as a structural feature within the piece. Flashback is implemented to demonstrate that Rosabel is musing on what has happened to her, '[she] began to think of all that had happened during the day'. The details that she recounts mimics the thought process, as she is considering a multitude of different customers in quick succession. The pace of the text increases as shorter

paragraphs, sentences and dialogue make the scene more lively and involve the reader by allowing them to witness Rosabel's personality through spoken dialogue. The writer describes a 'girl with beautiful red hair and white skin' who visited the hat shop. She skillfully utilises dialogue as a way to show Rosabel's subservient position, as she barely speaks except to respectfully address the girl as 'Madam' and to excuse herself as she finds a hat that will 'please (her) better'. Contrastingly, the 'hard to please' girl and her companion talk to one another as if Rosabel is not even present, and make 'impossible' requests. In this way, the use of dialogue is effective in permitting the reader to build a greater idea of Rosabel, as she has exposed her internal thoughts alongside outward behaviour and speech.

The writer cleverly builds up Rosabel's humiliation at the end of the passage, when the girl demands that Rosabel put on a hat so she can 'see how it looks'. Although the girl is somewhat kind to Rosabel, and tells her that the hat 'suits you, beautifully', the writer breaks up the dialogue to describe Rosabel's 'sudden, ridiculous feeling of anger'. As the reader has already been informed that Rosabel put in 'a hard day's work', her anger seems justified. This is reinforced at the very end of the source. While Rosabel must continue to work hard, the girl is free to 'go straight home and put (the hat) on' and then 'come out to lunch.' Subsequently, the reader pities Rosabel's situation, as the other girl is carefree about mealtimes, unlike Rosabel who struggles to afford a decent meal. Furthermore, the reference to food is cyclical, as the other girl's ability to go for lunch when she pleases is in stark contrast to Rosabel's 'little tea' at the beginning of the piece.

Examiner 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 shows a perceptive understanding of **structural features**, and a number of these are identified with **evidence** from the text.
- The **effects** of these structural features are adequately analysed and the points are **explained** fully.
- The answer uses sophisticated **subject specific language** to explain the points.

Q4. Model Answer

To some extent, Rosabel is right to be angry as her situation seems to be unjust. The girl who arrives at the shop appears to have many luxuries in her life. Firstly, she is clearly attractive and vivacious. The writer uses colour as a means to explore the extent of her beauty, she has 'beautiful red hair and a white skin and eyes the colour of that green ribbon shot with gold'. The writer's use of colour is notable here in implying that the girl is radiant or exotic, with the reference to 'gold' indicating the vast nature of her wealth. In contrast, Rosabel is a working-class girl barely noted for her appearance beyond her brown hair. She has to catch the bus, work in the hat shop, and can only afford a meagre 'little tea'. It is therefore understandable

that Rosabel feels angry, as she is envious of the red-haired girl's privileged lifestyle and beautiful, colourful appearance.

The dialogue between the girl and Harry serves to justify Rosabel's anger even further. The writer notes that 'Harry would demand the impossible' and that the pair 'had been very hard to please'. They both make Rosabel's job harder, but there is no indication that Rosabel is angry at them until the key sentence 'Let me see how it looks on you'. When Rosabel tries on the hat and the girl remarks that 'It suits you, beautifully', the injustice of the situation becomes too much. Even though the hat suits Rosabel well, she can never afford it and she may even feel that the girl is mocking her by giving her a false glimpse of a lavish lifestyle. It is therefore perfectly understandable that Rosabel 'longed to throw the lovely, perishable thing in the girl's face' and finds herself 'flushing' with rage or shame.

However, the girl doesn't deliberately mock Rosabel, and is kind to remark that the hat suits her. She also smiles at Rosabel and is completely innocent. This explains why Rosabel's sudden anger is 'ridiculous'- it is unreasonable to get angry and blame the girl for her advantages because she did not choose to be born into a higher class. Overall, Rosabel is right to be angry with the class system, but the reader is encouraged to recognise that directing her anger at the red-haired girl is 'ridiculous'.

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 use of colour.
- 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 detail** from the source has been selected which adequately supports the points being made.
- **Keywords** from the question such as 'advantages' and 'angry' are used in order to **signpost** the answer to the examiner.
- A short **conclusion** is reached in order to signpost to the examiner what has already been argued throughout the answer.

Q5.

a) Model Answer

The bus was lurching forward at a snail's pace, rumbling behind a thick pool of traffic that seemed to stretch on forever. The darkening sky signalled every passenger's precious time ebbing away into the ether as shopkeepers locked the doors and pulled down the shutters after yet another long day. The dull atmosphere was only slightly alleviated by the occasional buzz of someone's phone or the 'ding' of the bell as some passengers decided that walking would be quicker and more pleasant than crawling along and sitting awkwardly beside a sweaty stranger.

Who knew what secrets these stained and ugly seats held? They must have been at least a decade old, and it was more than likely that they had been repeatedly soiled with an assortment of foods and bodily fluids. They were like fuzzy urban gardens, with their own little ecosystems of bacteria and their instantly recognisable odour. No wonder half of the passengers were sneezing and coughing their lungs out. It was likely that many of them frequented this plague pit of a vehicle daily, and would continue to do so for want of better options.

At least there were some comforts- the familiar bright yellow bars stood like thin yet resilient tree-trunks, and they brought a little life to the otherwise grey machine. The warmth was also a huge bonus. To those struggling to pay their heating bills, the bus was a fireplace, a second home, a place for hope and rejuvenation. So long as the still-sticky chewing gum carelessly thrust under seats was avoided, it could be a sort of public haven. A place for the downtrodden non-drivers of all backgrounds to congregate at the start and end of each day, and to breathe in the damp air as a community.

Finally the bus began to pick up some speed. The many gloomy, ghostly faces suddenly appeared to be brought to life by the revelation that they would be home in time for tea. An eternity spent sitting in the city centre turned into a blissful few minutes zooming past stop after stop, until the great vehicle hauled itself to the final stop. The familiar ritual began- the polite hand gestures accompanied by an 'after you', the quick 'thank you' to the heroic driver who had somehow managed to pilot this beast and get everyone where they needed to be. Another Tuesday 'rush hour' drew itself to a happy conclusion as the bus pulled away.

b) Model Answer

Moonlight glinted on the rain-soaked cobblestones, and a chill breeze filtered through the alleyways. Street cats leapt soundlessly from wall to wall, searching for the rodents that scurried through the darkness. From the shadows emerged a dark figure, whose ungainly limbs dropped from his body like gangly ropes. He slumped to the ground with a gentle thud, and bowed his head between his knees. His face was creased with wrinkles far too deep for his age, and his teeth were yellowed from years of munching on

tobacco. Any bystander might have considered him menacing, and avoided him by crossing the street or simply refraining from wandering the streets at night. Nobody knew who he was or where he had come from. He was simply referred to as 'The Vagrant of Dorian Alley'.

Yet if the ignorant townspeople could see inside his heart, they would find a fountain of gold. Before he had come to Harforth, he had been a father, a cobbler, and a friend to all who met him. After years of honest toil, his business had failed him as all the nearby villages were hit with a particularly ghastly bout of cholera. It had taken both his sweet wife and beloved baby son, and he had been utterly inconsolable for months thereafter.

Unable to bear the tragedy any longer, he had packed up the little he had left in the world and set out to find greener pastures elsewhere. With no money to his name, and no prospects before him, he had failed to find happiness. He eventually settled into an alley in Harforth and slowly let himself starve, too despondent to seek out food. His only form of sustenance were the stale scraps thrown away by the townsfolk.

Peeking out from her window, a young girl watched the tramp sitting as still as a corpse in the darkness. He had not moved for a long while, and she couldn't discern whether he was still breathing. She'd often watched him like this, and pitied him terribly, but she was under strict instruction to stay well away from the suspicious creature that lurked in the alley.

She could no longer sit and wait for the poor thing to die. She hitched up her pretty little skirts and crept down to the kitchen for a loaf of bread. She then tiptoed to the door, taking care not to make a tell-tale creak on the floorboards. When she stepped out into the night, she stopped in her tracks. Was this really the right thing to do? What if he tried to hurt her? She turned back to the door and lay her porcelain fingers on the handle, but her resolve soon returned and she approached the vagrant.

"Excuse me, Sir" said a timid voice.

"This...this is for you."

The man's head rose up to look at the child, and tears filled his eyes. With a broad smile, he thanked the little creature. The girl smiled back at the odd-looking man. The shine of his kind blue eyes told her that she had nothing to fear. She skipped back home; content that her new friend would not go hungry tonight.

Examiner 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 'refraining' and 'ghastly'.

- The answer employs a varied use of different **language techniques**, such as simile and metaphor.
- A variety of **structural features** are used, including points of view, repetition and flashback.
- **AO6:** The answer uses a **wide range of punctuation** including commas and semicolons, and there is a **high level** of accuracy with **spelling**.
- Complex and compound sentences show secure control of **complex grammatical structures**.