



GCSE English Language Model Answers:

English Language (8700) (NEW SPEC) June 2019

Paper 2

Q1.

- It would be dark for another three hours.
- Ben usually rowed the sunrise shift.
- If it were light, Ben thought he would be able to judge the danger.
- Ben felt homesick.

Examiner's report:

- This question assesses the first part of **AO1** - 'identify and interpret explicit information and ideas'.
 - The answer selects the **four** statements that are true, based on the **specified lines** in the question: lines 1 to 12.
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Q2. In Source A, the Spirit, a 'tiny' rowing boat, is described as 'brand spanking new' as it has been purchased directly from the race organisers. Since the boat is new, it seems that the safety features are modernised. Such features include the boat's ability to right itself after capsizing, demonstrating that safety features are an integral aspect of the boat's design. Although the waves are said to be 'towering over' the boat, it is able to spring upright. In this way, despite its small size, the boat is truly a seaworthy vessel, as Fogle comments it had 'coped with the seas [...] incredibly well'.

Contrastingly, the boat depicted in Source B is a large 'old' steamship. In this sense, both the size and ages of the boats differ. Firstly, the steamship is 'ancient and much damaged', damage which may have been sustained during past voyages, however the resilience of the ship is undermined and called into question by the 'groaning sound' it makes. This noise develops the idea that the boat is 'unsafe to voyage in'. Moreover, it is apparent that unlike the rowing boat, this ship possesses few safety features. Despite the size of the ship and the volume of passengers onboard, there is only one lifeboat, indicating that safety is not a high priority.

Additionally, Hudson asserts that the boat is likely to 'turn over once and for all', as it encounters difficulty. The finiteness of the boat's fate is in direct contrast to the smaller boat's ability to turn itself the right way, demonstrating that design is more important than size when it comes to safety at sea.

Examiner's report:

- This answer assesses **both parts of AO1** - identify and interpret explicit and implicit information and ideas , and select and synthesise evidence from different texts.
- The answer makes **perceptive inferences** from both texts, making sure to **analyse** how the different types of boat are described.
- Makes shrewd references to the text, sometimes using direct quotations, which are **relevant** to the question.
- The student has made **perceptive** and **detailed** points when examining the **differences** between texts. The examiner is **signposted** through phrases such as 'Contrastingly' and 'in Source B'.

Q3. In Source A, the writer has utilised a number of linguistic features to describe the power of the sea. The alliterative metaphor, 'wall of white', indicates the sheer size of the wave, as the repeated 'w' sound creates a sense of elongation. Moreover, the depiction of the sea as a wall implies that the boat is blocked by the insurmountable power of the sea and cannot pass through it. The power of the sea is further developed in how the boat is 'sucked into the belly of the wave'. Use of the monosyllabic active verb, 'sucked', is suggestive of the speed by which the writer is taken from the boat. Additionally, the personification of the sea as a greedy monster with a 'belly' indicates that the sea has an insatiable appetite, leading to destruction. This notion of appetite is developed as the 'churning surf enveloped the stern', behaving as one would expect a stomach to. The ease by which the wave is able to swallow the boat is apparent through use of the active verb 'enveloped', creating the impression that the wave is able to swallow the entire boat with ease.

The power of the sea is also obvious in how its actions impact the writer, Ben Fogle. Fogle uses similes to emphasise how he is moved around at the mercy of the sea. After the initial capsizing, he states that he was 'spun around roughly like clothes in a washing machine'. The idea of being spun highlights the curling motion of the wave, whilst the simile places emphasis on the fragility of the writer, in contrast to the mechanical, unforgiving nature of the sea. Fogle's fragility is extended again through the simile of 'being tossed around in the surf like a rag doll'. The sense that the sea is able to toss a human around as though they were a floppy piece of fabric clearly evidences the absolute power of the sea. The writer's powerlessness in the situation

could be seen to mimic a wider conflict between nature and man, whereby the disadvantage of man is inevitable. In this way, both similes focus on the writer's vulnerability in his situation, as a means of cementing the sea as an all powerful entity.

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 **analysed the effects** of the writer's choices of language and language techniques used, for example the inclusion of **personification**.
 - The answer has selected a range of relevant **textual detail** from the source, and used it to support the points being made.
 - The answer displays sophisticated and accurate use of **subject terminology** and high-level vocabulary.
 - The student has **structured** their answer in clear paragraphs to clearly signpost the answer to the examiner.
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Q4. Source A uses a first person narrative account in order to give insight into the account of Ben Fogle's experience at sea. Despite his plight, Fogle approaches the situation bravely, as he sees the 'wall of white water' coming towards the boat, and chooses to proceed. He recounts that he 'dug the oars in' to propel forwards, indicating that he is able to act decisively in a time of crisis. A strong sense of determination is present in the text, as after the boat capsizes he declares 'I had to go back to the boat'. Fogle's will to survive the ordeal is apparent through the use of the modal verb 'had', which creates the impression that he could not have imagined taking any other course of action. It is plausible to argue that Fogle responded in this manner due to his sailing expertise. His use of technical terminology, such as '40 knots' and ability to 'read' the waves means that despite his complacency, he can act independently, actively resisting the power of the sea to prevent further tragedy.

Whilst he remains incredibly determined, Fogle is also clearly aware of his own fears. He uses figurative language to explain his panic-stricken state, stating, 'it felt as though my lungs were collapsing'. This gives insight into his feelings of pure terror as his body 'screamed for air'. Use of the active verb 'screamed' serves to highlight Fogle's desperate need for oxygen. He is aware of his own mortality as, despite his knowledge, he asserts that 'No amount of planning could have readied me'. Repetition of 'nothing' in relation to how previous experiences could have prepared him for the situation emphasises how the severity of the situation has overwhelmed

him entirely. Similarly to how Fogle is aware of his fear, Hudson is aware of his cowardice, which is apparent in his movements as he 'crept out'. The verb is suggestive of untrustworthy, even animal, behaviour, and indicates the activation of his basic survival instincts. This in turn leads clearly to his contemplation of saving himself above all else. His self awareness is most notable when he comments that another man's 'courage took a better form', showing that he accepts his cowardly nature.

Despite feeling fearful, Fogle's thoughts clearly go to his rowing partner Jack, as he cries his name multiple times. The reader is able to see that Fogle is thinking about the welfare of others during the crisis. In this way, Fogle's moral values remain steadfast, despite the risk to his own health, which is commendable. Unlike Fogle, Hudson's experience at sea exposes his selfishness, as he considers joining others in the sole lifeboat, 'I would spring with them into the boat and save myself'. The indication that this is his 'only thought' suggests that his instinct for self-preservation overrides any moral bearing.

In a similar vein to Source A, Source B also implements a first person narrative account, so that the reader is able to examine Hudson's perspective during his time at sea. Both men have a comparable survival instinct. Hudson appears to have no knowledge of the sea, he is helpless and this may relate to his instinctive decision to save himself, as discussed above. In comparison to Fogle, who undertakes multiple different actions during his experience, Hudson appears resigned to his fate.

At the beginning of the text, he had been 'hourly' expecting the demise of the ship, indicating a surprisingly calm perspective. He takes minimal action, instead detailing the movements of the ship. He uses emotive language to empathise with the ship, using the simile of the ship being 'like an overworked human-heart'. Hudson seems to understand why the ship needs to 'settle down', as it is both 'ancient' and 'tired'. The capsizing of the ship is represented as almost laying it to rest. Hudson's soothing tone, present in the phrase, 'under the tumult was peace', is indicative of the ship's yearning to give up.

Overall, both sources give insight into the possibility of a loss at sea, however the men's perspectives differ. Though panicking, Fogle actively challenges the sea and ensures the safety of his crewmate. Arguably, it is Fogle's knowledge that enables him to have a different perspective, and have a more active role in the altercation with the sea, in comparison to Hudson. For the most part, Hudson appears resigned to his fate, though any considered actions are driven by self interest.

Examiner's report:

- This answer assesses **AO3** - compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
 - The student has analysed the **writers' methods** used to illustrate their different perspectives on their experiences at sea.
 - The answer selects a range of supporting **evidence** from both texts, in the form of quotes.
 - The answer shows a detailed and **perceptive understanding** of the different ideas and perspectives in both texts, and uses **sophisticated language** to explain this.
 - The answer is **clearly structured** into paragraphs which are linked with phrases such as 'in a similar vein' and 'overall'.
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Q5.

Edward Peters (Editor in Chief)

The Stanley Times

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Dear Mr Peters,

I write to you in response to your most recent article '10 top hotspots to go celebrity spotting'. The celebrities you mentioned in that article have very little to offer our society, as I'm sure you are already aware. One of these so-called 'hotspots' you mentioned was actually outside a court, so that us humble townsfolk might catch a glimpse of whatever celebrity has been arrested for a DUI this week. Why are we glorifying these people? Your paper endorses this obsession with celebrity culture - putting them on a ridiculous pedestal just because they are a bit more attractive or have a bit more money than the rest of us. Our society is saturated with these people who do not deserve their fame. You churn out article after article promoting their fad diets and pseudo beauty treatments. To be frank, I think you should be ashamed of yourself. Celebrity culture is the root of many ills, and I shall elaborate further on this within this letter.

Firstly, think of the people out there who are desperate to achieve the unattainable beauty standard championed by celebrities. I'm sure I'd look good too if I had a personal trainer, a dietician and a masseuse at my house every other day, but the fact of the matter is this is not normality. You are taking advantage of people who believe that they have got a chance at 'stardom' by replicating the lifestyle of their favourite celebrity. It is quite simply scandalous. Did

you know that 42% of teenagers aged 13-17 said that they'd forgo a place at university in favour of going on Love Island? We have to put a stop to this and free ourselves from the tight grasp of our celebrity obsession.

Secondly, celebrity worship culture causes the idolisation of some rather questionable individuals. For example the growing population of Jack Tipton, who garners attention due to his content purporting to share 'hacks to make millions online', is especially problematic. His social media pages make no reference to the fact he has bowed out due to bankruptcy multiple times. Evidently, he is in no position to be imparting financial know-how to our teenagers. However he is still willingly worshipped by his naive army of fans, when in actual fact it would be possible to debunk his advice in a flourish of bankruptcy papers.

Lastly, a case study for you. I recently witnessed a lady collapsing in the road, and a doctor who happened to be passing by ran over, and began to assist her immediately. But guess what? Despite his bravery, determination, and skill, he's nameless and faceless in our current society. Why can you not put articles out about the triumphs of our local heroes? They are the real celebrities in my eyes - not some drug riddled pop star who's had far too much lip filler. I am asking you to change the content you are publishing, not for my benefit, but for the benefit of society itself. You have got a great opportunity to turn the tide of this ill-founded obsession. I suggest you act before it is too late.

Regards,
Kathryn Thornley

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 rhetorical questions and assonance.
- AO5: the answer's **tone, style and register** are accurately matched to the purpose and audience of a letter. The register is formal, however the tone is opinionated and personal.
- The student has included the main features of a letter, such as the **address, greeting** and **sign off**.
- AO6: the student has employed **varied structural techniques** such as varied sentence structure and an anecdote.
- AO6: Paragraphs are **fluently linked**, with integrated discourse markers.