



GCSE English Language Model Answers:

English Language (1EN0) (NEW SPEC) June 2017

Paper 2

Q1.

1. She is sensitive to the cold.
2. The blankets are thin.

Examiner's report:

- This question assesses **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 1-5**.
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Q2.

Example from the text: 'small'.

How the writer uses language: This adjective shows the small size of the lockers.

Examiner's report:

- This answer assesses **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 identified a **language technique**- in this case, an adjective- and has commented on how the writer has used it to show the lack of space.
 - The answer selects the four statements that are true, based on the specified lines in the question: **lines 5-9**.
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Q3.

The writer uses a range of language and structural techniques to engage the reader. In this extract, Ratushinskaya uses present tense to engage the reader and draw them into the action. Although the events she records happened in the past, present-tense verbs like 'striding' and 'turning' make the reader feel as if the action is happening now, and may encourage them to

engage more strongly with Ratushinskaya's memoir. When Ratushinskaya asks the reader to 'Try to pick out' items to take with them to a prison camp, she uses imperatives to try to get the reader thinking about what they would do in the situation she found herself in. The ellipsis in the first paragraph followed by the exclamation 'Hold it!' in the second paragraph serves to cut off the reader's train of thought and draw their interest back to the text.

The string of short sentences and questions as Ratushinskaya imagines what her readers might think about bringing serve to increase the pace of the text. Ratushinskaya engages the reader with rhetorical questions like 'And why are you packing those red socks? Do you want to find yourself on report for them, the way Lagle Parek, later to join us in the Small Zone, did in 1985, and forfeit a meeting with a relative?' to make the experience feel more personal as she gives a short anecdote and directly addresses the reader as 'you' to make the text feel conversational. The repetition of the personal pronoun 'you' continues throughout the rest of the text, and Ratushinskaya uses relaxed, colloquial language like 'my readers', and 'nearest and dearest' to sustain this conversational tone and encourage consistent engagement with her memoir.

As the main focus of the text is the small space in which belongings can be stored within the prison camp, Ratushinskaya attempts to interest the reader in this space by emphasising its measurements when she recalls that the lockers have 'two shelves and one drawer' and are only 'thirty by thirty by seventy centimetres'. These details encourage the reader to picture the space as they attempt to work out what they might put inside their locker if they were in Ratushinskaya's situation. Adjectives like 'tight', 'barest' and 'treacherous' convey the lack of space and freedom the prisoners were allowed, and may encourage the reader to sympathise with Ratushinskaya as she is limited to the 'barest essentials' and forced to obey harsh rules or face a 'report' and potentially 'forfeit a meeting with a relative'. Her sense of isolation as she is away from family and friends is reinforced when she notes that in the camp, you are separated from 'your nearest and dearest (whom you won't see for years to come)'. Here, the use of parentheses separates Ratushinskaya's thought about not seeing her family from the rest of the text, reflecting the isolation she felt within the prison and encouraging the reader to sympathise with her plight.

Ratushinskaya's language of control makes her text even more interesting as she presents Natasha as a pitiable victim. Natasha's lack of power in the inspection is shown through the use of her forename in contrast to the use of the guard's surname 'Podust'. This differential in identification demonstrates the lack of respect Natasha is shown in contrast to the guard. The use of names is complemented by the modal verb 'must', which serves to further emphasise Natasha's complete powerlessness as prison authorities tell her what she 'must' do with her belongings. This is interesting for the reader as it creates a power differential between the guard and the prisoners that is likely to lead to tension as the prisoners attempt to break the rules and 'try secreting a few more things' away from the guards.

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.
 - **A range of language techniques** are identified, such as adjectives and personal pronouns; **structural techniques** including repetition and use of parentheses are identified. There is a **balanced** analysis of both language and structure.
 - Supporting **evidence** from the text is judiciously selected and **perceptively analysed** to show the **effects** of language and structural techniques on the reader.
 - The student has used words and phrases like 'engage the reader' and 'draw their interest' to **signpost** to the examiner that they are engaging with the question.
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Q4.

'Get some plastic boxes and start half a year before the move.'

Examiner's report:

- This question assesses **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 20-27**.
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Q5.

The writer uses **personification** when she says 'the very bricks seemed to sigh with relief'. This shows that there was so much junk in the house that the house itself felt uncomfortably full.

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 selected a **relevant quotation** and has identified a **language technique** that the author uses in order to achieve the effect stated in the question.
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Q6.

Purves largely succeeds in convincing the reader that moving to a smaller house is a positive experience. From the opening of the extract, Purves uses first person to indicate that the events described are personal, creating an authenticity of experience which makes the reader more inclined to believe her. The exclamation 'We did it!' convincingly shows that downsizing was a positive experience that the writer and her husband are proud of. However, as the reader progresses through the text, the positivity shown towards downsizing may appear unrealistic for many, as Purves initially had a very large house with 'a huge basement library, dining-room and mini-cinema, a big sitting room, three bedrooms plus guest flat'. Many readers may not be able to afford such a large house. Downsizing may seem impossible for them, and they might resent Purves for her wealth and ability to move to a smaller house.

Although the readers' financial situation may differ from Purves', the depiction of downsizing is overtly positive. Purves' use of negative adjectives to describe the 'hardly noticed' items and 'junk' that littered her 'sprawling vagueness' of a home in Dunwich provides a stark contrast between the two homes and makes her former home seem like a messy burden compared to her new 'shipshape' accommodation. The extended metaphor of the home and possessions as living things that can be 'neglected' and 'sigh with relief' at the clearing of clutter is effective in painting downsizing as a positive experience that can allow possessions to 'spring back to life in their new setting'. Purves' separation of this phrase from the main body of the text is effective in emphasising the new feeling of life she has found from moving to a smaller house.

The writer also effectively addresses some of the concerns the reader may feel about downsizing. While the bedrooms are 'small', their 'shipshape' nature encourages the reader to feel that downsizing may be a practical option; this is reinforced by the writer's indication that downsizing can be attempted by any reader, as 'many of the lessons we learned apply to anyone'. Her use of imperatives like 'Take a deep breath, get some plastic boxes and start half a year before the move.' effectively encourages the reader to take action, and addresses their potential anxieties by encouraging them to 'take a deep breath' before starting. She also answers some of the questions readers may have when she uses the one-word questions 'Furniture?' and 'Books?' to introduce her paragraphs.

Finally, Purves successfully portrays moving to a smaller house as positive when she suggests to the reader that the experience can reinvigorate them and bring back feelings of youth and achievement. There is a clear tone of pride in her assertion that 'We defied sentiment and moved on', and a feeling of regeneration when she concludes that 'it's more like being newlyweds again'. Overall, Purves is successful in using language and structure to portray her move to a smaller house as a positive achievement. However, it should be noted that not all readers would be able to move house like Purves does—either because the space they already have is vital, or because they cannot afford to move.

Examiner's report:

- In this question you will be marked on **AO4**: Evaluate texts critically and support this with appropriate textual reference.
 - The student has **evaluated** the text carefully, and has responded to the question **critically**.
 - References have been **carefully selected** in order to clarify the points being made, and to **justify** the student's opinions about the text.
 - The student frequently uses words and phrases like 'encourages the reader to feel' and 'portray her move to a smaller house as a positive achievement' to **signpost** their answer to the examiner.
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Q7.

(a)

Both writers ensure that they keep significant mementoes despite their move to a smaller space. Text 1 refers to 'five books, letters, photographs of your nearest and dearest', while in Text 2 the writer keeps 'our huge collages of holidays or schooldays ... in a big, safe art folder'. This shows that both of the writers have a sentimental attachment to objects that relate to their loved ones, and that both authors want to keep visual reminders of those that they love. However, both writers also have to make sacrifices and leave some of their mementoes behind- Ratushinskaya has to 'Forget about the address book' and Purves notes that she 'defied sentiment', suggesting that she had to give up objects of sentimental value. Both authors therefore express a level of emotional distress as they have to 'forget' or defy their beloved items in order to move to a smaller space.

Furthermore, both writers indicate that their limited space means that they have to be creative in how they store objects. In the regulated prison camp setting, Ratushinskaya suggests to the reader that one should 'Stow it away somewhere safe', while Purves finds a way to have guests over using 'a shepherd's hut in the garden' and similarly conceals items, remarking that she 'sneaked' some objects from one house to the other 'to my husband's despair'. It is clear that both writers desperately want to take more items than they are permitted to, and they both try to find ways to bring these items with them despite their fear of discovery from the prison guard and the husband respectively. This is likely to be due to their shared sentimentality surrounding objects that remind them of their loved ones.

Examiner's report:

- In this question you will be marked on **AO1**: Select and synthesise evidence from different texts.
- The student shows a detailed understanding of the **similarities** between the two texts, and they have used **relevant evidence from both texts** to clearly illustrate the points they have made.
- The response is **balanced**; both sources have been addressed fully, and comparisons are made throughout using words and phrases like 'shared' and 'both writers'.

(b)

Both writers demonstrate a strong attachment to their possessions, and a feeling that their possessions are very important to them. However, they differ in that Ratushinskaya is a prisoner and is forced to give up the vast majority of her possessions, while Purves appears to be a rather wealthy person who has chosen to give up her possessions. Ratushinskaya draws attention to her despair at the 'risk' involved in bringing items to the prison, as they are likely to be 'confiscated'- the 'regulations' are so strict that she is even forced to 'keep the amount of underwear down to a minimum'; indicating her cramped conditions which force her to change her attitude towards her possessions and accept that she will only have 'the barest essentials...for the next seven years'. Her overall tone is therefore negative as she is forced to accept the loss of even the simplest possessions like 'red socks' and 'a track suit'. Purves is also upset at having to give up sentimental items and admit 'that there are limits to the number of stuffed babyhood toys it is sane to keep', but her article provides an overall tone of immense relief at being able to give up her possessions, including 'yards of dusty, random books' amongst other unnecessary 'clutter' and 'junk'. Unlike Ratushinskaya, whose possessions are constantly monitored, Purves can keep the majority of her possessions, and even finds room for new objects like 'a shepherd's hut'. Purves has control over her possessions, and is able to draw a 'non-negotiable red line' when deciding to keep objects that are useful for hospitality purposes.

Both writers use their different experiences of reducing the number of possessions they have in order to instruct the reader in how to cut down on their own possessions, and both writers do so in a light-hearted and humorous way to connect with the reader. Despite the small number of items prisoners are permitted to possess, Ratushinskaya jokes that it is 'virtually impossible to pick it all up at once' after telling the reader that to avoid confiscation and punishment, they must 'put that toothpaste back', and 'forget about the address book'. Clearly, this advice would not be practical to readers, who are unlikely to find themselves in a Russian prison camp, but Ratushinskaya's ironic advice serves to paint a clear picture to the reader of how her thoughts about the importance possessions had to change rapidly when she became an inmate, and had to consider only the bare essentials for her survival. Her humorous tone serves to ridicule those who imprisoned her, and to highlight her plight to the reader in an almost uncomfortable way.

Similarly, Purves offers readers jokes and practical advice about reducing their possessions, but she does this in order to actually help readers consider how they can 'Note which of your children, nephews, nieces or friends' offspring are setting up home, and ply them with your unwanted furniture, curtains, crockery and kitchen equipment.' and get rid of their possessions by throwing them away or giving them to charity. Her humorous notes about the frivolous possessions she finds such as 'four copies of *The Mayor of Casterbridge*' and 'three snorkel sets' are separated in parentheses to keep her account of the move and her advice to readers light-hearted. Rather than being used to condemn the unfair confiscation of her most important possessions, she uses humour to highlight that many of her possessions were utterly useless and needed to be discarded.

Overall, both writers convey a reluctance to dispense with some of their possessions. However, while Ratushinskaya expresses the unfair confiscation of some of her most vital possessions like clothing as well as her sentimental items, Purves has a lot of control over which possessions she keeps and throws away. Unlike Ratushinskaya, she has lots of unnecessary and unimportant objects that she is happy to get rid of.

Examiner's report:

- In this question 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 considers a **comprehensive range of comparisons** between the texts.
- The student has carefully analysed how the writers use **language** techniques such as imperatives and humour to present the importance of their possessions to the reader. Note that students may also comment on structural techniques when answering this question.
- References to the two texts are **balanced**, and quotations have been judiciously selected to **clarify** the points made.

Q8.

A Cuddly Monkey, a Photograph, and a Violin: How our Prized Possessions can Hold Memories.

When I was seven, my school teacher asked me this question:

'If you could only save one object from a fire in your home, what would you choose?'

My response was immediate- I would save Brownie. No, not the delicious chocolate traybake- Brownie is the name of a stuffed monkey that I've been incurably attached to since four-year-old

me first laid eyes on him in the local supermarket. My gaze locked upon him- his shiny black beads shone down at me from the top shelf and I knew in my very soul that I had to have him. I'm not sure what that little girl found so endearing about him. He's a scruffy little brown thing, with saggy bean-bag limbs that sprawl across the floor. He has no mouth, and no nose, but picking him up by his short tail and swinging him about could amuse any child for a while.

Old attachments die hard, and my poor sentimental heart couldn't bear to cast him aside. Brownie still sleeps beside me, and sometimes I'll grab his well-worn neck for a reassuring cuddle before I sleep. It's a childish and silly habit, but one that I am for the most part unashamed of. When I think about the one item I would prioritise in a fire now, he still springs to mind, but now he's only one candidate among many.

What else counts among my prized possessions? What makes an object worth saving from the flames? Photographs are an obvious choice- especially those from my youth or before my birth that have no digital counterparts. They hold a physical, tangible snapshot of the past. In some cases, they are the only remaining source that can trigger a memory of the time a curious camel tried to lick my mam's face at the zoo, or my nose bleeding after me and my brother built a 'slide' on the staircase. If those glossy windows into the past perished in flames, dozens of precious memories would crumble away to ash. Gone forever. Perhaps it should be more pressing to save them than a ragged old toy, but picturing Brownie going up in flames makes me feel irrationally ill.

Both Brownie and my photographs bring me closer to the innocent child that has now evolved into who I am today. They hold and nurture feelings of nostalgia that can wash over me in a tidal wave; if they try hard enough, they can even bring a tear to my eye. Yet I have to question how valuable they are in comparison to my most expensive possession- a red electric violin.

Let me be completely honest with you. I'm *terrible* at playing the violin. I picked up the hobby when the pandemic hit back in 2020, and (much to the chagrin of my deafened family,) I diligently screeched out half-baked tunes for an hour each day. After a series of well-founded complaints, I invested several hundred pounds into a 'silent' electric version; much to the relief of the many ears in the house. Three years later, I'm afraid to say that my improvement has been minimal, and the poor neglected thing sits on top of the wardrobe under a blanket of dust. It could fetch a great deal, but I can't bring myself to sell it. Perhaps I'm deluding myself that I will pick it up again in the future and suddenly become a master; perhaps I am simply too attached to the happy summer days when its frightful squeaks and squeals filled the air.

I find myself with an impossible dilemma. In the event of a fire, I'd probably try to reach for all of these things, or maybe I'd abandon them all and flee for my life. Yet the question seems to be an important one. It forces us to question what we value and why. Our attachments to material objects can tell us a great deal about ourselves.

So, if you could only save one object from a fire in your home, what would *you* choose?

Examiner's report:

- In this question you will be marked on **A05**: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
 - The answer uses **extensive and ambitious vocabulary** such as 'tangible' and 'nostalgia' strategically, creating the desired impact on the reader.
 - A range of **sentence structures** are used accurately and selectively in order to achieve particular effects.
 - The answer employs a **range of punctuation**, including parentheses, commas, and semicolons.
 - There are no **spelling or grammar** errors.
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Q9.

Fellow students, I stand before you today to talk about a pressing issue that has been affecting almost every one of us. Organisation.

If you are anything like me, then your school bag will mostly be filled with sweet wrappers, scrap paper, and an assorted range of junk. Unless you are one of the lucky ones that manages to keep your room immaculate, or you have parents that are kind enough to pick up after you, it's likely that the very place you spend most of your time in looks as if a bomb has hit it.

Thankfully, it doesn't have to be this way. Let me introduce you to the concept of 'organisation'. Yes, it's likely that you know what organisation means already, but I hope that I can enlighten you by explaining that it's really not impossible to achieve, however daunting it may feel. Organisation is not a state of being. We say that a person is 'organised', but organisation is really the sum of small actions that we take every day.

It means putting things back where they belong when we are finished with them, even if they belong all the way down in the kitchen or outside. It means taking a moment to make sure that we have everything we need- and *only* what we need- in the bags we take to school each day. It means planning out the different parts of your day, week, or month, and preparing all of the necessary resources so that you don't get caught out. Organisation means taking the extra minute, or even as little as the extra second, to think about how we can make things more accessible and clear out clutter.

So what? I hear you ask. Who cares if we are organised? It seems fairly obvious to me that you should care. Taking the time to organise things means that you will actually have more time to do the things that you like to do. Who wouldn't want to be able to find things more easily and manage their time more effectively?

Getting organised is actually fairly simple, and can be done on a very tight budget. There are all sorts of apps and websites that can help you to make to-do-lists and give you flexible deadlines so that you can do less mindless scrolling through your phone, and more of what you love. All you need to do is google 'organisation apps', and you'll soon find a plethora of ways to make your life run more smoothly.

When it comes to organising your room, make sure you sort out your clothes and items into boxes and other storage spaces. I like to use clear plastic boxes so that I can easily see what each box contains, so I can find what I need quickly.

I know that life gets chaotic sometimes, and it can be easy to lose track of everything from dates and objects, but I would encourage all of you to take a moment to consider how you can become more organised. Trust me, it will make your life so much easier!

Examiner's report:

- In this question you will be marked on **A05**: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- The answer uses **extensive and ambitious vocabulary** such as 'effectively' and 'plethora' strategically, creating the desired impact on the reader.
- A range of **sentence structures** are used accurately and selectively in order to achieve particular effects.
- The answer employs a **range of punctuation**, including commas, question marks, and exclamation marks.
- There are no **spelling or grammar** errors.