



GCSE English Language Model Answers:

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

Paper 1

Q1.

Her boat was on a level with the upstairs windows.

Examiner report:

- This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.
 - 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.

- 1) Maggie tells Tom to get into the boat quickly.
- 2) 'I fear the man is drowned; he was carried down the Ripple'.

Examiner report:

- This question assesses the **first part of AO1**- identify and interpret explicit and implicit information and ideas.
 - The information is **correct** and relevant to the question. The student has read the source and question carefully.
 - Only information from within the **specified lines** has been used in the answer.
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Q3.

The writer's use of both Maggie and Tom's names in their dialogue demonstrates how familiar the pair are with one another. Both characters use names to question one another, as when Tom asks 'Alone, Maggie?', and Maggie responds with 'Yes, Tom'. At this point in the story, when they are re-establishing their close relationship, this **use of names** suggests that they are

strengthening their relationship. Tom clearly gains respect for Maggie as he expresses 'deep astonishment' at her ability to row to the house 'alone', while Maggie shows her devotion to Tom when she says that 'God has taken care of me, to bring me to you'. Here, the writer uses emotive dialogue to present Maggie as an almost heroic figure, as she thinks of her own life as valuable only for her capacity to save her brother.

The alliteration and repetition in the phrase 'face to face' reinforces this connection, as the pair physically reunite in the boat. This physical connection is created by the urgency of the situation, as the pair desperately try to escape the flood, and is visible even in the very small textual separation between them, 'to'. In short sentences like 'Alone, Maggie?', 'Get in quickly', and 'Give me the oars, Maggie', the writer uses short interrogatives and imperatives to demonstrate the uncertainty and urgency of the flood, as the characters find out crucial information and ultimately take action together. The fact that neither of them appear to resist instructions from the other suggests the trust between the pair, and that they are happy to work together in order to survive the flood.

As the text progresses and the danger becomes less imminent, the use of further direct speech tails off and ends. The author then shifts to exploring the inner thoughts and feelings of the characters. Both the characters are clearly sharing a traumatic experience, as Maggie is 'looking out from a weary, beaten face' and Tom is 'pale'. Both of these descriptions are heavily physical, and contrast with the internal feelings being described, to create a sense of removal, and implies that we, as readers, can never join Maggie and Tom in their moment of connection.

The pair appear afraid and pessimistic about the fate of their loved ones, which also serves to draw them closer to one another. Tom is overcome with an emotional revelation that hits him 'with so overpowering a force'. This mirrors the power of the flood around the pair, and shows that Tom's deep love for his sister has been forcefully rekindled by the traumatic event. He suddenly feels 'a new revelation to his spirit, of the depths in life that had lain beyond his vision'. The powerful imagery used to describe the unspoken thoughts and feelings that Tom has for his sister suggests that within the very 'depths' of his 'spirit' he has always loved Maggie, but that this had simply 'lain beyond his vision' until the flood forced them to recognise and reconnect in their relationship.

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 **both language and structural features**, including alliteration, imagery, sentence structure, and repetition.
- The **effects** of language and structural features are adequately analysed and the points are **explained** fully using **evidence** from the text.
- The answer uses sophisticated **subject specific language** to explain the points.

Q4.

From the outset, Eliot encourages readers to empathise with Maggie, as she arrives at her house 'With panting joy that she was there at last, joy that overcame all distress'. This repetition of 'joy' encourages strong feelings in the reader, who is likely to feel Maggie's relief as they are plunged into the action along with her. The short-range repetition also mimics the act of breathing rapidly after running or hurrying, and for the reader this description increases the pace of the text and draws them into Maggie's excitement. The feeling of 'joy' is also directly juxtaposed with the 'distress' that Maggie feels when fearing for the safety of her family, further inviting the reader's empathy.

Furthermore, fear and anticipation is encouraged through the use of repetition: 'she heard no sound, she saw no object moving' in her house. This description creates an eerily silent and tense atmosphere, which leads the reader to feel on-edge as they are led to believe that Maggie's family may have perished in the flood. This is heightened by the methodical way the writer moves through the senses she uses to look for her family. The use of these, 'she saw...', 'she heard...', indicate that few options remain for their survival, and effectively creates a slow and uneasy build-up.

This tension continues as Maggie finds Tom in the house. The writer conveys the urgency of the situation through short, interrogative sentences in their dialogue such as 'Where is mother?'. Their ominous feelings are directly conveyed by Tom's dialogue as he expresses 'fear' that a man has drowned, and the tone of his voice is one of 'deep astonishment'. This is an effective way of clarifying the character's emotions in order to create these same feelings in the reader. As the narrative progresses and the pair encounter a potentially 'fatal fellowship' of debris in the water, alliteration is used to emphasise the impending danger. This is further reinforced by the repetition of the phrase 'dreadful clearness', which demonstrates the characters' realisation of their grave situation.

Finally, the reader is left feeling shocked and upset by their deaths through the use of the powerful image of their embrace as they 'clasp their little hands in love'. The reader is presented with an idyllic image of the siblings reunited and together in a heavenly pastoral setting as they spend eternity in the 'daisied fields together' after their deaths. This endearing image is contrasted with the personification of the river as a cruel killer who takes their lives in a 'hideous triumph'. This gives a strong impression of their demise as deliberate and 'hideous' for the reader to consider; the passage ends with an emotional climax for the reader.

Overall, the writer takes the reader on an emotional journey in which tension is built at the beginning of the extract, and an emotional resolution is met at the end as the new-found love between the characters continues even after their violent and tragic deaths.

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 juxtaposition and repetition.
 - The student has **evaluated critically** and in detail the **effects** of the writer's use of **language and structure** on the reader; the student makes **sustained critical judgments** about the text.
 - A range of judicious **textual detail** from the source has been selected which adequately supports the points being made.
 - **Keywords** and phrases from the question such as 'feelings in the reader' are used frequently 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.
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Q5.

You were a good kid, you know? You never once complained when I threw bits of paper in your hair to annoy you at school or when I called you a loser because you didn't like sports. I think that's what made it work between us. You were an angel, a golden child with golden intentions, and I was Lucifer. I remember how many times my parents glared at me with puzzlement and regret when they compared the two of us side-by-side. I always knew they'd rather have you for a son. Maybe they felt like they deserved you, with their fancy degrees and office jobs. However much they tried to mould me, I was stubbornly my own person. They were stuck with me, and you were stuck with me too. Stuck like glue. I suppose it was because I simply couldn't let you go; I clung to you because I knew nobody else would have me. They didn't know me like you did.

I remember running through the grass, with you trailing behind as usual and panting like a sick dog. I was an Adonis, a Titan; a shining example of physical strength no matter how empty my brain might have been. I could sprint like a demon and still have the energy to climb a tree and throw sticks at any pigeon who dared to come close. Eventually, you would fall to the ground. Then I'd stop the malicious, unthinking torture of innocent animals and lie down beside you. There we would lie. Silent. Unmoving. We didn't need to say anything- the invisible, magnetic bond between us held us in sync. It was almost as if our very souls were entwined; I couldn't picture life without you.

The twig had to snap eventually. You needed to be with people who could do more than jump over walls and make crude jokes. You were right to leave, and after all these years, I think I'm finally mature enough to understand. I can forgive you. Sometimes I wonder where you ended up after university. I can picture you as a professor, a scientist, a visionary; yet in my heart, you'll always be the chubby little do-gooder who raised me.

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 'puzzlement' and 'malicious'.
- The answer employs a varied use of different **language techniques**, such as similes and metaphors.
- A variety of **structural features** are used, including repetition, rule of three, and juxtaposition.
- **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**.

Q6.

I look back at that little girl with the ragged clothes and the mousy hair, and I see her agony. I see the glassy sheen over her eyes as she fights back against tears that materialised daily after a torrent of foster families had abandoned her. If I could turn back the clock, I'd take the time to console her. I'd tell her everything is going to be okay.

'Be patient, little one,' I'd say.

That little girl's entire life has been leading up to today. I look down at my hands and see them vibrating like hairless pink cats with the anticipation of the day ahead. I gaze up at the clock. The minute hand hasn't moved for an eternity. How much longer must I be forced to wait?

I tried to busy myself with sketching, then reading, then guitar; nothing worked. Defeated, I collapsed onto my bed and willed the time to pass. The impatience sat thickly in my throat, gagging and choking me so much that it was almost unbearable. I paced up and down the room, glancing out of the window every other second in the hope that she would arrive early. Finally, the time came. The soft sound of three gentle knocks upon the front door resounded in my ears. I rushed down to the door in an ecstasy of excitement, almost tripping on the final step

as butterflies swirled around my tummy in a flurry of nervous energy. I rested my hand on the doorknob, took a breath, and the door creaked open.

So this was her. The mother I had spent my entire life dreaming of, wondering about, and being furious at.

A fountain of tears spouted uncontrollably from my eyes and all my years of loneliness threw themselves into my mother's chest. Words were impossible. Both of us sobbed into one another until our hair was damp and our faces had turned almost scarlet with emotion. At that moment, the hundreds of questions I had for her melted away. It was like the feeling of coming home after several weeks in some foreign place, but that feeling was amplified so that it filled up my whole being; tearing relentlessly at my body and soul.

When we eventually unclasped from one another, I could see the same violence of emotion in the middle-aged lady in front of me. We were complete strangers, and yet we were united by an unshakeable bond. Finally, after years of anticipation, our story could begin.

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 'torrent' and 'relentlessly'.
 - The answer employs a varied use of different **language techniques**, such as simile, metaphor, and personification.
 - A variety of **structural features** are used, including triples and flashbacks.
 - The **paragraphs are fluently linked** and the story follows a clear, progressive narrative.
 - **AO6:** The answer uses a wide range of **punctuation** including commas, semicolons, and speech marks, and there is a high level of accuracy with **spelling**.
 - Complex and compound sentences show secure control of **complex grammatical structures**.
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