Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Time 2 hours 5 minutes

Paper reference **1EN0/02**

△ ▲

English Language

PAPER 2: Non-fiction and Transactional Writing
Section A: Reading Texts Insert

Insert Booklet

Do not return this Insert with the question paper.

Advice

- Read the texts before answering the questions in Section A of the question paper.

Turn over ▶

P68358A

©2022 Pearson Education Ltd.

B:1/1/1/1/1/1/1/1

P 6 8 3 5 8 A

Pearson

Read the text below and answer Questions 1–3 on the Question Paper.

TEXT 1

Extract from 'Born Free' by Joy Adamson (1960).

In these letters published in Joy Adamson's book, George Adamson writes to his wife to update her on his progress in returning Elsa, the lion they have raised, to the wild. Joy and George rescued Elsa as an orphaned lion cub but decided to return her to the wild when she became an adult.

5 March, 1959

I was able to get off to see Elsa on the evening of the 25th. Fifteen minutes after my arrival, she appeared from across the river. She must have heard the lorry. She was looking fit, but thin and hungry. As usual, she made a great fuss of me before going to her meat.

Obviously she was much puzzled that you were not there and looked inside the lorry, calling. However, she soon settled down into the usual routine, except that she absolutely refused to leave the camp for a walk. She would go to the studio in the morning and spend the whole day there with me.

When I brought her meat on Sunday morning, she would not let anyone go near it and was quite fierce. But as soon as I went down to the studio she dragged the meat along, deposited it by my seat, and did not mind my cutting it up. In the afternoon when I went back to my tent, she picked up the meat and brought it along to the tent. The next afternoon I said, 'Elsa, time to go home.' She waited until I picked up the remains of the meat and then solemnly walked ahead to the tent. Her friend the monitor* was still there, waiting to steal what he could. Now, she seems to accept him and pays no attention when he comes to the meat. Still no sign of her contacting lions.

I left Elsa on Tuesday. I took particular care to keep her down at the studio while the camp was being packed up. But as soon as she heard the lorry go off, she knew at once that I was going to leave her and adopted the same aloof** manner and would not look at me.

19 March, 1959

I went again to visit Elsa on the 14th. I arrived about 6.30 p.m. – there was no sign of Elsa. Next morning at dawn I set off to look for her. Went as far as the large water pool along the track where Elsa ambushed the elephant. The pool was dry and no tracks of Elsa. I returned along the top of the ridge to the car track, and then back to camp along the sand behind the camp. Still no signs. Got into camp about 9.15 a.m.

A quarter of an hour later she suddenly appeared from across the river, looking very fit with plenty of flesh on her bones. She must have killed at least once since I left her eleven days before. She gave me a tremendous welcome. She had some scars, probably caused in the struggle with her last kill, but they were superficial and had hardly penetrated the skin.

She settled down straight away to her usual routine. She was rather full of beans and twice knocked me over, once into a thornbush! She spent most of the days with me in the studio.

Still no signs of her being in contact with wild lions. The country is very dry, which

probably makes it easier for Elsa to hunt, as everything has to come to the river to drink. As I had only the mountain tent with me, it was a bit crowded at night with Elsa in it as well, but she behaved very well! As usual she would wake me up several times at night by 'rubbing noses' and sitting on me. There was no trouble in leaving her. In fact, I think she is becoming more independent and does not mind being left alone.

*monitor** – a type of large lizard
*aloof*** – unfriendly, distant

Read the text below and answer Questions 4–7 on the Question Paper.

TEXT 2

Extract from 'BBC Natural History Unit boss: why we stepped in to save the penguins' by Anita Singh (2018).

In this extract published in The Telegraph newspaper, Anita Singh reports on how a camera crew filming as part of a BBC nature documentary helped penguins who were trapped during a storm.

The BBC's Natural History Unit has defended a camera crew that broke the golden rule of wildlife film-making by stepping in to save some penguins from freezing to death with their chicks.

A crew based in the Antarctic for Dynasties, the new BBC One series, found the birds trapped in a gully* as a storm raged around them.

After being moved to tears by the plight** of one chick that died as it tried to get out of the ravine, the team dug a ramp in the snow that allowed the surviving penguins to walk to safety.

Sir David Attenborough, who narrates the series, previously said: 'If you're a film cameraman, you are trained, as it were, to be the observer – a non-participant. That's very important.'

However, Mike Gunton, head of the Natural History Unit, said there are 'always exceptions' to the rule.

'In the 30 years I've been doing this, it is one of the very few occasions when we've ever done anything like this, because it's a very unusual situation,' he told Radio 4's Today programme.

'Normally you don't interfere, you can't interfere, you wouldn't interfere, because of all sorts of consequences.

'It would [usually] be very dangerous to do, both for you and the animal; you would probably be changing the dynamics of the natural system or you might be depriving something of food. But in this particular situation none of those things applied.

'No hands were laid on these animals. 'Intervention' is quite a strong word. Really, all they did was make some cuts in the ice so that if the birds wanted to they could get a grip and escape the gully with their chicks still on their feet.'

Mr Gunton said he discussed the episode with Sir David, who said he would have done the same thing had he been there. 'Both he and the Antarctic authorities have supported what we did and thought it was the right thing to do.'

In the BBC's 2013 series, Africa, an elephant calf starved to death in a drought. 'That's a perfect example of when you would not intervene,' Mr Gunton said. 'Even if you wanted to, what would you do? This animal was starving to death, there was no food anywhere. You're just prolonging the inevitable.'

The decision had the support of other experts. Alastair Fothergill, former head of the Natural History Unit and now making Our Planet for Netflix, said: 'All of us who make wildlife films have witnessed a predator and prey*** scenario where we could have intervened. There was a cheetah mother with some tiny cubs and we saw hyenas coming to kill the cubs.

'We had been working with these animals for many months and couldn't help being emotionally attached. We could easily have driven towards the hyenas and scared them off. But the rule is: don't interfere. One animal is another animal's meal. 35

'The situation with the emperor penguins is pretty unique and almost the exception that proves the rule.'

*gully** – valley
*plight*** – difficulty
*predator and prey**** – hunter and hunted

BLANK PAGE

BLANK PAGE

BLANK PAGE

Sources:
Text 1: 'Born Free', Joy Adamson, Pan Books. Reproduced with permission of the Licensor through PLSclear.
Text 2: BBC Natural History Unit boss: why we stepped in to save the penguins, Anita Singh, The Telegraph 2018.