**English Language A Answers: pp. 57-206**

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| **Page** | **Activity** | **Answers** |
| **59** | **1** | **Answers:**   * a news report and a feature article (although the latter could, based on this short extract, be taken from a diary or autobiography). * Clues include:   + the reference to factual information and use of third person in the newspaper report extract about gaming injuries, making the text more seemingly objective   + the use of vividly descriptive language and the use of first person in the feature article extract ‘Sunrise in Mozambique’. |
| **60** | **2** | **Possible answers:**  **Q1.** An autobiography might be expected to inform, explain and describe.  **Q2.** In this extract, the writer’s primary purpose is to describe.  **Q3**. The writer’s intentions are to build a vivid picture, to create drama, tension and, perhaps, sympathy.  **Q4:** The writer’s intentions are to create a vivid picture, to create drama and to create sympathy.   * Vocabulary choices could include: ‘thrown’ and ‘cracking’ suggesting violent action and therefore helping to create drama, and ‘hard’, lump’ and ‘nausea’ helping to create sympathy for the writer. * Sentence structures could include: the use of a long multiclause sentence to build a detailed description. |
| **61** | **3** | **Possible answers:**  **Q1.** Mandela enjoyed university, wanted to be a civil servant, was expelled.  **Q2.** Surprising information: ‘…an ambition to become a civil servant and interpreter – about as high a position as a black man might aspire to in those days’; dramatic events: ‘his ambition seemed to be crushed when… he was expelled for his part in a rebellion’; significant achievements: ‘his studies, ambition to be an interpreter, a member of the council of student representatives’; a mystery or cliffhanger: ‘an arranged marriage was being planned for him’. |
| **62** | **4** | **Possible answers:**  **Q1.**   * ‘About as high a position as a black man might aspire to in those days’: the words ‘high’ and ‘aspire’ emphasise the scale of Mandela’s ambitions, while the writer also uses them to imply that black men had restricted opportunities at the time. * ‘His ambition seemed to be crushed when… he was expelled for his part in a rebellion’: the noun ‘rebellion’ has connotations of anger, violence and chaos, while the verb ‘crushed’ emphasises the impact this event had on Mandela’s life. Both words, and the emotive verb choice ‘expelled’, create a sense of drama. * ‘An arranged marriage was being planned for him’: both ‘arranged’ and ‘planned’ emphasise that this was not in Mandela’s control. This idea is further emphasised in the writer’s withholding of detail and in the use of the passive voice: it is unclear who arranged the marriage, to whom, why it was being arranged, or when it would take place.   **Q2.**  i. A promising university education and ambitions for success.  ii. Rebellion, expulsion and arranged marriage.  iii. Positioning these elements together highlights a dramatic change in Mandela’s life: from academic success to expulsion, reflected in the writer’s verb choice ‘crushed’. |
| **64** | **5** | **Possible answers**  **Q1:**   * Mandela focuses on the restrictions placed on black people in South Africa, such as the impossibility of buying land and the choice of where they can live. * Mandela argues that lifting these restrictions will improve racial harmony.   **Q2:**   * the repetition of: ‘Africans want’ (emphasising that he is speaking about the indigenous population and their needs); ‘struggle’ (highlighting the challenges that Africans face); ‘fought’ (highlighting Mandela’s dedication to his cause); ‘ideal’ (emphasising the great benefit of what Mandela is fighting for). * emotive language such as: ‘forced’, ‘widowed’, ‘disabilities’, ‘suffering’ all highlighting the government’s oppression. * negative impacts of apartheid such as those listed or implied in the first paragraph and throughout by the word ‘domination’. * positive impacts of ending apartheid such as ‘harmony’, ‘freedom’, ‘equal opportunities’. |
| **64** | **6** | **Possible answers:**   * the repetition of ‘Africans want’ followed by reasonable demands for basic human rights * emotive language choices such as ‘democratic’, ‘free’, ‘harmony’ to highlight the benefits of ending apartheid * the repetition of ‘fought’ and ‘struggle’ to highlight Mandela’s dedication to his cause. |
| **66** | **7** | **Possible answers:**  **Q1.** She has no one else in whom she feels she can confide.  **Q2/3.**   * unhappy: ‘feeling a little depressed’ (‘depressed’ conveys deep and lasting unhappiness) * lonely: ‘completely alone in the world’ (the adverb ‘completely’ adds emphasis) * loved: ‘loving aunts and a good home’ (‘loving’ and ‘home’ have positive connotations of affection and comfort) * arrogant – or perhaps sarcastic: ‘a throng of admirers’ (‘throng’ conveys quantity but also adds connotations of unruliness to the idea that they ‘can’t keep their eyes off me’) |
| **67** | **8** | **Possible answers:**  **Q1.** The purposes are to describe (the circumstances that have led to his feelings of unhappiness) and explain (the causes of his unhappiness).  **Q2.** The writer intends to convey his thoughts and feelings and, perhaps, to prompt sympathy in the reader.  **Q3.** The initial excitement of war and the beauty of the natural landscape prompt happiness (‘we all went mad’ suggesting excitement and a loss of control), but the horror of war (‘immense pain everywhere’ suggesting both physical and emotional pain, given exaggerated emphasis by ‘immense’ and ‘everywhere’) prompt misery.  **Q4.** Give students time for comparison**.**  **Q5**. Both writers describe and explain.  **Q6.** Accept any valid response, ensuring it is justified. |
| **70** | **9** | **Q1**. ‘At five o’clock sunrise’ ‘the start of the day’  **Q2:** Key points could include:   * bright sunshine * quiet * the market sellers preparing for the day.   **Q3:** Key points could include:   * much busier * louder * businesses open.   **Q4:** Key features could include:   * detailed description of setting * vivid description of people * sensory description of food * long, multiclause sentences used to build descriptive detail. |
| **71** | **10** | **Possible answers (Answers have been greyed out):**   |  |  |  |  | | --- | --- | --- | --- | | **Method/Technique** | **Mozambique** | **Somalia** | **Comparison** | | The writer’s purpose | Describe | Describe | Similar | | Selection of material | Early morning activities | Witnessing the impact of famine | Very different experiences | | The writer’s intentions | To convey a vivid impression of the writer’s experiences, for example, a family’s early morning routine, food being cooked and sold in the busy market | To shock and create sympathy, for example in his description of a family’s response to the death of a child, the suffering of an elderly woman near death | Very different intentions: one to create a positive impression of life, the other to present a shocking view of suffering and death | | The writer’s attitudes | Positive, enthusiastic, relaxed | A suggestion that the writer has become unmoved by suffering having seen so much of it – ‘What might have appalled us… no longer impressed us much.’ – though his description suggests otherwise. | Both are very much engaged in and focused on their different experiences, though their emotional responses are very different. | | Vocabulary or sentence structure choice | ‘dazzling light… bustling… feasted… chattered… scampered… blissfully happy… enveloped…’ | ‘sick… hunger… quiet suffering… lonely death… decaying… shattered… rotting…’ | A richly described, positive image of busyness, life and happiness in Mozambique; a shockingly frank choice of emotive language to describe famine in Somalia. | |
| **73** | **11** | **Possible answers:**  **Q1.** Use of social media contributes to anxiety and depression.  **Q2.** The article quotes the results of the study and the views of the academics that wrote it; the use of statistics to add validity to the study’s conclusions.  **Q3:**   * The writer lists three consequences of taking a break from social media as a triple structure, adding impact to the suggestion that social media can be harmful. * The results of the study were ‘striking’. * ‘Improved mood and less anxiety’ further emphasise the benefits. * The phrase ‘from the moment we wake up to when we close our eyes at night’ emphasises the role that social media plays in our lives. * social media usage is ‘huge’.   **Q4:** The expert view gives validity to the study’s findings; the use of statistics further emphasises the scale of the problem. |
| **74** | **12** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Article** | **Viewpoint** | **Evidence** | **Impact** | | ‘Week-long break from social media’ | Social media can be harmful. | ‘Improves well-being, lowers anxiety and alleviates depression’ | Triple structure highlights the many benefits of taking a break from social media. | | ‘Anxiety scores fell 34 per cent’ | The use of statistics reinforces the benefit of a break from social media. | | ‘Don’t demonise social media’ | Social media can be harmful but can also be make a positive difference to people’s lives. | ‘Social media has been a positive force in our lives’ | ‘Force’ suggests the strength of the positive impact social media could have. | | ‘How can we best help them navigate it? | ‘Navigate’ suggests a difficult but not dangerous journey. | |
| **76** | **13** | **Possible answers:**   * The writer enjoys the cinematography as a positive point (conveyed through phrases like ‘colourful… rich’), an action sequence (‘perilous… gasp-inducing’) and the overall impact of the film as a whole (‘a joy’). * Some negative aspects are implied: the villain ‘has no intricate motives’ and his ‘fortress is a throwback’ suggesting the character is underdeveloped and too similar to previous Bond villains; the ‘mechanisms’ of plot and characterisation in the film are ‘creaky’. The writer conveys their negative feelings about the film by balancing them with positive remarks, for example, they ‘still work’, which renders the review as overall positive. |
| **77** | **14** | **Reference text:**   * the purpose: to inform * intention: to convey accurate and detailed information * register: very formal * relevant language choices could include formal, sophisticated or technical language such as ‘a musical style… musical accompaniment… extracted… turntable manipulation… national prominence…’ or the use of purely factual detail, such as the final listing of rap’s stars.   **Another text:**   * student’s own answers |
| **79** | **1** | **Possible answers:**  **Q1.** Dev was walking past Danil and his friends in the corridor. He told Danil the bell had gone, and he would be late. Danil punched him.  **Q2.** There is an implication that Danil is overly concerned about what his friends think of him, while Dev feels unpopular and, perhaps, bullied.  **Q3.** The two perspectives confirm and contradict on another but do help to explain each person’s actions and reactions. |
| **80** | **2** | Differing attitudes can be found in a range of ‘groups’ which may overlap, for example:   * age * sex * ethnicity * particular interests, e.g., a cause or sports team. |
| **80/81** | **3** | **Possible answers:**  **Extract A:**   * The writer’s purpose is to inform, their intention is to highlight and recognise the work of Andrew Farris and bring it to a wider audience. * The writer shows respect and admiration for Andrew Farris, largely through the choice of information about him and the views of others given in the text. * The language choice is positive throughout, for example ‘opportunities… support… care’. In particular, the details of Farris’ life savings and never having taken a day off highlight his dedication.   **Extract B:**   * The writer’s purpose is to argue, their intention to highlight the cruelty of the Grand National. * The writer is highly critical of the treatment of horses at the Grand National. * The language choice is emotive, for example ‘whipping… cruelty… injuries… paid with their lives, and at times informal, for example ‘right?’ This, and the use of direct address (‘you’), is intended to engage the reader in the writer’s perspective.   **Extract C:**   * The writer’s purposes are to inform readers about his life and to entertain, the intention is to create sympathy in the reader for a frightened, vulnerable child. * The use of the child’s voice to convey events in the writer’s life forces the reader to interpret these events from the writer’s perspective. * The language choice identifies the age of the speaker (‘Daddy’, ‘Eagle’), a lack of specific detail suggesting a child’s interpretation of events they do not understand (‘She smiles differently at the other nurses…’) and the use of a very long final sentence ending in repetition, suggesting the child’s fear and determination to blot it out. |
| **82** | **1** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Text** | **Audience** | **Intention** | | The Diary of a Young Girl | Herself; perhaps also for others | To confide her thoughts to an imaginary friend | | Ellen MacArthur’s autobiography | People interested in ocean yachting and racing or in tough sporting exploits | To convey the difficulties of her voyage; to create a sense of drama and tension | | Sunrise in Mozambique | A general readership, perhaps those interested in travel | To create a vivid description of a place and its people | | Nelson Mandela’s ‘I am prepared to die’ speech | The people in court and the South African government | To influence their opinion on the justice and impact of apartheid |  |  |  |  | | --- | --- | --- | | **Text** | **Audience** | **Intention** | | *The Bright Lights of Sarajevo* | Those interested in the Bosnian war; those interested in the poetry of Tony Harrison and similar writers | To communicate something of the way people went on living during the siege of Sarajevo | | Explorers or boys messing about? | Readers of The Guardian; those interested in accounts of endurance and hardship | To convey the writer’s attitude to the subjects of the article; to create humour | | *Between a Rock and a Hard Place* | People interested in rock climbing and readers who enjoy heroic stories of survival against the odds. | To create sympathy for the writer; to create a sense of drama and tension. | |
| **82** | **2** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Text** | **Audience** | **Purpose** | **Language** | | Nelson Mandela’s ‘I am prepared to die’ speech | The people in the court and the South African government | Argue (to influence his audience’s opinions on apartheid) | Emotive language and rhetorical devices | | *H is for Hawk* (see pp. 141–143 of the Student Book) | Readers interested in hawks or birds; fans of non-fiction | Explain (her first encounter with the hawk) and describe (the experience). | Precise and richly descriptive language choices | | *A Passage to Africa* (see pp. 104–105 of the Student Book) | The general reader; those interested in Africa, journalism or current affairs | Describe (his experience in Somalia and the suffering of the people there) | Richly descriptive language (to convey his experiences); emotive language (to convey suffering) | | ‘Young and dyslexic?’ (see pp. 123–125 of the Student Book) | The general reader; those with a personal or professional interest in dyslexia | Argue (to influence his audience’s opinions on and attitudes to dyslexia); explain (his experience in living with dyslexia) | Descriptive language (to convey his experiences); emotive language (to create a sense of drama in describing his experiences) | | *Chinese Cinderella* (see pp. 147–149 of the Student Book) | The general reader; those with a particular interest in Chinese culture | Describe (an incident in the writer’s life) | Richly descriptive language | |
| **84** | **1** | **Possible answers:**  **Fact:** Nelson Mandela was expelled from university in 1940 (obituary, p. 61)  **Opinion:** views on the pressures of social media (‘Don’t demonise social media…’ p. 73)  **Expert evidence:** Philip Graham, professor of psychiatry (Myth of the Teenager, p. 14/15) |
| **85** | **2** | **Answers:**  **Q1.** Opinion presented as fact  **Q2.** Opinion presented as fact  **Q3.** Opinion  **Q4.** Opinion  **Q5.** Opinion |
| **86** | **1** | **Possible answers:**  **Q1.** Answers should focus on the use of emotive and vividly descriptive language to shock and create revulsion in the reader, and to create sympathy.  **Q2.** Answers should focus on the use of colloquial language, emotive language and blunt language to create shock, revulsion and sympathy in the reader. |
| **87** | **2** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Intention** | **Language** | **Example** | **Effect** | | To create a vivid picture | Vividly  descriptive | *A Passage to*  *Africa* | You imagine the scene or person  described | | To direct the reader’s emotions | Emotive, using  the language of  the emotions | *A Passage to Africa* | To shock the reader and create sympathy | | To be friendly to  the reader | Colloquial,  chatty | ‘Don’t demonise social media’ | Creates a close relationship between reader and writer | | To show expert, reliable knowledge | Complex and sophisticated | ‘Week-long break from social media’ | Suggests reliable, trustworthy information | | To create humour | Colloquial,  chatty | Don’t Demonise Social Media… | To engage the reader in the writer’s views | | To worry or alarm the reader | Emotive | ‘Week-long break from social media’ | To shock the reader | | To influence the reader’s opinions | Positive | *No Time to Die* review | To encourage the reader to watch the film | | To create tension | Emotive | Taking on the World (p. 59) | To engage the reader | |
| **88** | **3** | **Possible answers:**   |  |  |  |  |  | | --- | --- | --- | --- | --- | |  | **Language technique** | **Extract** | **Example** | **Effect** | | **C** | Contrast | A | The writer contrasts our  attitudes to dogs with our  attitudes to racehorses. | To highlight the difference  between those two attitudes  and encourage the reader to  think differently about the  treatment of racehorses | | **L** | Lists | A | ‘He has delivered food, support, employment opportunities and care to homeless people…’ | Emphasises all the different ways in which Andrew has helped the homeless | | **E** | Exaggeration | – |  |  | | **A** | Alliteration and assonance | C | ‘strange slapping … scraping … sometimes screams’ |  | | **R** | Repetition | C | ‘I do not, I do not’ | Suggests the narrator’s desperation | | **E** | Emotive language | B | ‘whipping… cruelty’ | To shock and influence the reader | | **R** | Register | B | ‘…right?’ | Informal register creates a closer relationship between reader and writer | | **F** | Figurative language | – |  |  | | **R** | Rhetorical question | B | ‘…right?’ | Engages the reader | | **O** | Onomatopoeia | C | ‘slapping’ | Creates a vivid sensory image | | **S** | Short sentences or paragraphs | B | ‘Many have paid with their lives.’ | Adds impact to a key point | | **T** | Triple structure | – |  |  | |
| **89** | **Commenting on language /Sentence structure** | Student’s own answers |
| **90** | **1** | **Responses should note:**   * the importance of setting the scene so the reader can picture the situation * the significance of the description of the setting in adding to the tension of the situation * the focus on the large dog as a potential threat to build tension – and the small dog playing no significant part in this incident * the information revealing only a minor injury is withheld so it does not detract from the drama and tension – but it also provides a humorous ending to the account. |
| **91** | **2** | **Possible answers:**  **Q1.**   * He arrives in the village and is frightened. * He is terrified and overwhelmed by his surroundings. * He feels lost and alone and he cries.   **Q2/3.**   * The first paragraph sets the scene, introducing the idea of fear. * The middle section builds tension, conveying the narrator’s growing fear. * The final paragraph shows the narrator’s feelings of fear and isolation, creating sympathy for him. * The sections are sequenced to set the scene, then build tension through detailed description of the threat the writer felt, culminating in his emotional outburst, highlighting his vulnerability and encouraging the reader’s sympathy for him. |
| **91** | **3** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | |  | **Writing purpose** | **Quotation** | **Effect (or intention)** | | 1 | Narrative | ‘I was set down…’ | To put the scene in context | | 2 | Descriptive | ‘It towered above me…’ | To create an impression of a threatening environment | | 3 | Descriptive | ‘frenzied larks screaming’ | To create an impression of a threatening environment | | 4 | Narrative | ‘I put back my head and howled’ | To create sympathy for the young, vulnerable narrator | |
| **92** | **1** | **Possible answers:**   * What sort of text is it? – an autobiography * What is the text about? – the time the narrator arrived in a new village at the age of three * Who is the intended audience for the text? – a general audience * What is the writer’s intention? – to describe vividly his thoughts and feelings at the time, creating tension and sympathy * What literary and linguistic techniques does the writer use? – figurative and emotive language * What effects do these techniques have? – convey the drama and tension of the child’s experience * How does the text make you feel personally? – humour, sympathy |
| **93** | **2** | **Possible answers:**   |  |  | | --- | --- | | **Relevant information from the text** | **Synonyms** | | *‘bewilderment’* | *confused, disorientated* | | *‘terror’* | *Fear* | | *‘I wept’* | *Upset* | | *‘I was alone’* | *isolated, vulnerable* | | *‘I… howled’* | *frightened, distressed* | |
| **93** | **3** | **Possible answers:**   |  |  | | --- | --- | | **Feeling** | **Evidence** | | The writer feels upset and overwhelmed. | ‘I put my head back and howled’ | | The writer feels lost and confused. | ‘bewildered’, ‘didn’t know where to move’ | | The writer finds his strange surroundings frightening. | ‘frenzied larks, screaming’ | |
| **95** | **Exam-style questions** | **Q1.** Any two of: mountain pass, forest, no road or track, a path invisible to my eyes, precipice, streams.  **Q2.** Any relevant response showing awareness that: the writer struggled with walking up the mountain; the mules walked along the very edge of a steep drop; the writer was sitting on the mule without any reins to steer it; the mule started jumping when it had to cross a stream.  **Q3.** Any relevant response, for example the writer’s fear (‘peering over the edge’), her satisfaction and sense of achievement (‘I was the first in the group to see this view, probably the first foreigner this year’), her enjoyment of the situation (‘all too soon the group arrived’), her positive reflections on the whole experience (‘many facets of Albania… fun-filled evenings… hours of cheerful companionship’).  Q4. Any relevant response, for example:   * ‘clattered up the mountain’ (onomatopoeia creating a rich aural image) * ‘following a path invisible to my eyes’ (a vivid image, implying the writer’s sense of inexperience and vulnerability) * ‘stepping along the very edge of the precipice’ (creating an impression of fear and danger) * ‘I had no stirrups and no reins and was balanced on top of a wooden frame’ (suggesting vulnerability) * ‘flying leaps’ (creating a humorous visual image)   Q5. Any relevant response, for example,   * both writers suggest an initially negative perspective * both writers develop a very positive perspective through their experiences and understanding of the place they have visited * both writers describe the landscape and city life, however the writer of ‘Beyond the Sky’ focuses closely on the people of Bhutan and the country’s history, whereas the writer of ‘Travels in Albania’ focuses more on her own experience. |
| **99** | **1** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Paragraphs** | **Content** | **Key point** | | 1–4 | When she was young, Adichie wrote stories inspired by the books she read, which were all about white people with blue eyes. | Adichie was influenced by the stories she read. They did not reflect her experience or culture. | | 5–6 | Adichie began to read books written by Africans. She realised people like her could appear in, or write, stories. | Stories can reflect the writer’s and reader’s experience and culture. | | 7–8 | A boy from a nearby village came to work for Adichie’s family. They went to his village. Adichie was surprised to find there was more to their life than poverty. | We all – including the writer – make assumptions about others’ lives and often reduce them to a ‘single story’. | | 9–12 | Adichie gives another example: her roommate’s stereotypical expectations of an African. | The images we see of a place or a people and these influence our view of them. | | 13–15 | Adichie gives another example: her preconceived views of Mexico and its people, which she found to be entirely inaccurate when she visited the country. | This echoes and reinforces the point that we are all incorrectly influenced by the images we see of a place or a people. | | 16–18 | Stories matter. | We should look for different ideas and different views, not reduce people or groups of people to a single story. | |
| **99** | **2** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Theme** | **Quotation** | **Point** | | Ignorance | ‘She… was confused when I said that Nigeria happened to have English as its official language.’ | Like other examples in the speech, Adichie’s roommate knows nothing about another culture. | | Prejudice | ‘It had not occurred to me that anybody in his family could actually make something.’ | We all judge others based on limited or incorrect information and often reach inaccurate conclusions. | | Self-knowledge | ‘I had bought into the single story of Mexicans and I could not have been more ashamed of myself.’ | Adichie accepts that she too has been guilty of prejudice. | | Importance of stories | ‘Stories matter. Many stories matter.’ | We should not accept prejudiced or stereotypical views but should look for different stories and welcome wider viewpoints. | |
| **100** | **3/4** | **Possible answers:**   * Fide’s family: the use of emotive language to highlight Adiche’s changing understanding: at first, she feels ‘pity’ but is ‘startled’ when she sees the ‘beautifully patterned basket’ * Adiche’s roommate: the humorous reference to ‘tribal music’ contrasted with ‘Maria Carey’; the repetition of ‘no possibility’ to suggest the firmness of her roommate’s opinions; the short, single sentence paragraph highlighting the roommate’s assumption that Adiche had never used a stove * Adiche’s attitude to Mexicans: the use of negative vocabulary describing Adiche’s preconceptions of Mexicans (‘fleecing… sneaking… arrested…’); the use of emotive vocabulary to describe her feelings when she realised her mistake (‘shame… ashamed…’) |
| **101** | **5** | **Possible answers:**  **Q1.** The intention throughout these examples is to highlight her key point: believing a single story about any group of people is a mistake.  **Q2.**   * the balance of stories about herself and others shows her acceptance that she is as vulnerable to the danger of a single story as anyone else – and so encourages readers/listeners to accept their own tendency to prejudice * the text follows a chronological sequence from the writer’s childhood to student days to adulthood, highlighting that this is an issue we should be aware of throughout our lives. |
| **102** | **6** | **Possible answers:**  **Q1/2.**   * Student A’s response is effective, identifying significant language and sentence structures and their impact on the writer’s intention. * Student B makes a valid point but does not effectively support it with evidence or explore the writer’s choices.   **Q3.**  Student’s own answer |
| **102** | **7** | Student’s own answer |
| **106** | **Understand-ing the text** | **Possible answers:**   |  |  | | --- | --- | | **Question** | **Answer and evidence** | | What kinds of pictures and stories do the television news companies want? | 1. Powerful images – ‘the most striking pictures’  2. Shocking stories – ‘the search for the shocking’  3. Moving images – ‘the images that so move people’ | | What do the television news companies **not** want to show or report? | 1. Yesterday’s news – old pictures are ‘written off as the same old stuff’  2. Images that are too shocking ‘the degeneration of the human body… is a disgusting thing… a taboo’ | | What is implied about TV audiences in this extract? | 1. Shocking images grab TV audiences’ attention.  2. Audiences do not want to be disgusted or disturbed by what they see. | |
| **106** | **1** | **Possible answers:**   * It reverses roles: ‘The journalist is active, the subject is passive… this smile had turned the tables…’. * It asks questions: ‘question that cut to the heart of the relationship between me and him… how should I feel to be standing there so strong and confident?’ * It stimulates actions: ‘I resolved there and then…’. * It affects the writer very powerfully: ‘I would write the story of Gufgaduud with all the power and purpose I could muster.’ |
| **107** | **Exploring language** | **Possible answers:**  **Paragraph 1:** analysis, for example: *The writer uses this simile to highlight the desperation of journalists for shocking images and suggests they do it for selfish reasons; it presents journalists in a negative light.*  **Paragraph 2:** point and evidence, for example: *The writer focuses on death and disease, describing, for example, ‘a famine of quiet suffering and lonely death’ and ‘the smell of decaying flesh’. The writer uses this emotive language to highlight the suffering of the people he sees. The writer’s intention is to shock and disgust the reader by presenting it using the most vivid and detailed descriptive language choices.*  **Paragraph 3:** evidence and analysis, for example:*The writer then describes some of the shocking images he saw in Somalia. For example, he describes the woman left alone in her hut as having a ‘festering wound’ and a shattered leg’ and ‘struggling for breath’. These relentless details of pain and suffering described in vivid, emotive language are intended to shock and disturb the reader, creating sympathy.*  **Paragraph 4:** point and analysis, for example: *The writer contrasts the situation of the man who smiled who was ‘embarrassed to be found weakened by hunger and ground down by conflict’ with his own situation ‘standing there so strong and confident’. This contrast highlights the difference between the two men, emphasising the suffering of one and the awkwardness the other felt in the situation. It suggests the man’s smile helped the writer to understand and finally sympathise with the suffering and degradation of the people of Somalia.* |
| **107** | **2** | Student’s own answers |
| **111** | **Understand-ing the text** | **Possible answers:**   |  |  | | --- | --- | | **Question** | **Answer and evidence** | | Why do the Inughuit hunt the narwhal?  Find as many reasons as you can. | 1. Narwhal meat provides food – ‘a valuable part of the diet for both man and dogs’.  2. The blubber can be burnt: ‘the only source of light and heat’.  3. The tusk can be used to make objects, e.g., ‘harpoon tips and handles’. | | What details show the difficulties and dangers faced by the Inughuit in the hunt? | 1. The size of the narwal: ‘huge’  2. The narwhals’ intelligence: ‘they can hear the sound of a paddling kayak from a great distance’  3. The danger of the sea: ‘he was miles from land in a flimsy kayak, and could easily be capsized and drowned’ | | What details show the writer’s respect and sympathy for the narwhal? | 1. The narwhal’s intelligence: ‘The narwhal… are intelligent creatures, their senses are keen and they talk to one another under the water’  2. The writer hopes the narwhal will escape: ‘my heart also urged the narwhal to dive, to leave, to survive’  3. The narwhals’ ‘beauty’ | |
| **111** | **Exploring language** | **Possible answers:**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Language use** | | **Evidence** | **Significant vocabulary choice** | **Intention and effect** | | Language to convey the setting | | A ‘glittering kingdom’ | ‘glittering’ | Suggests the magic, value and beauty of the setting. | | ‘The evening  light was turning butter-gold’ | ‘butter-gold’ | A very vivid description with connotations of beauty and value. | | Language to convey her respect for the narwhal | | ‘The narwhal… are intelligent creatures, their senses are keen’ | ‘intelligent’, ‘keen’ | Positive language suggests admiration. | | ‘they talk to one another under the water’ | ‘talk’ | Gives the narwhal human qualities, suggesting her respect is equal to her respect for human life. | | Language to give information: factual, scientific, other specialised  language | | ‘[Its] mattak or blubber… is rich in necessary minerals and vitamins’ | ‘mattak’, ‘minerals and vitamins’ | Precise scientific language makes the information more authoritative. | | ‘for carving protective tupilaks’ | ‘tupilaks’ | Use of Inughuit suggests knowledge of the hunters’ culture. | | Language to create tension | | ‘spinning round at a small gasp’ | ‘gasp’ | The way the women react suggests their  nervousness. | | ‘he was miles from land in a flimsy kayak, and could easily be capsized and drowned’ | ‘flimsy’, ‘drowned’ | ‘Flimsy’ has connotations of weakness and vulnerability, in contrast to the powerfully emotive verb choice ‘drowned’. | | Language to show the conflict in the  writer’s personal feelings and thoughts | | ‘This dilemma stayed with me the whole time that I was in Greenland.’ | | ‘dilemma’ | Suggests a constant source of concern. | | ‘I understand the harshness of life in the Arctic and the needs of the hunters and their families to hunt and live on animals and sea mammals that we demand to be protected because of their beauty.’ | | ‘harshness’, ‘hunt’, ‘protect’, ‘beauty’ | The writer contrasts the two views (‘beauty’ and ‘harshness’) and the conflicting actions (‘protect’ and ‘hunt’). | |
| **112** | **1** | Student’s own answers |
| **112** | **Exam-style question** | **Responses may focus on:**   * the setting * factual information about the Inughuit * the tension of the hunt * the writer’s conflicting feelings about the narwal and the hunt |
| **115/6** | **1** | **Q1. Answers:**   * Their last expedition ended when the Russians sent military helicopters to stop them crossing the Bering Straits from the US to Russia. * On Jan 27, 2003, they were on an expedition, attempting to fly from the North to the South Pole, when their helicopter crashed into the sea. * Brooks called his wife, and his watch sent a distress signal. * Rescuers from the Royal Navy (alerted by the Coast Guard and RAF) and the Chilean Navy went to rescue them. * The men were rescued by the Chilean Navy nine hours after landing in the sea. * They were due to be picked up from a Chilean naval base by *HMS Endurance*, a Royal Navy vessel, which would bring them home to the UK.   **Q2. Possible answers:**   |  |  | | --- | --- | | **Ways the writer reveals his opinion** | **Explanation and evidence** | | The explorers’ previous expedition | * The writer describes it as ‘a farce’ suggesting that the explorers are foolish; disorganised and incompetent. | | Details about this expedition and its dramatic end | * The writer describes how the helicopter ‘plunged’ into the sea and the explorers ‘scrambled’ into a life raft. * Their survival is described as ‘a miracle’. * The writer highlights the drama and tension of these events. | | Other people’s opinions of the explorers and their adventures | * One of the explorers’ wives describes them as ‘boys messing about’, belittling them by suggesting they are like children playing. * This is all the more belittling as the reader might expect his wife to be supportive. * A helicopter expert says he ‘is surprised’ at their choice of helicopter, implying it was a mistake. | | Detailed information suggesting they were experienced explorers and adventurers | * Brooks had ‘taken part in expeditions to 70 countries in 15 years… negotiated the white water rapids of the Zambezi river by kayak’. * Smith had ‘twice flown a helicopter around the globe and won the world freestyle helicopter flying championship.’ * These details contrast strongly with those of the explorers’ most recent expeditions. | | The rescue and the money it cost | * ‘The rescue involved the Royal Navy, the RAF and British coastguards.’ * States that ‘two Lynx helicopters’ were dispatched. * ‘The Ministry of Defence said the taxpayer would pick up the bill’. * The writer emphasises the complexity and scale of the rescue – and that readers of the article will effectively be paying for it. |   **Q.3/4: Student’s own answers** |
| **116** | **2** | Student’s own answers |
| **116** | **Exam-style question** | **Responses may focus on:**   * The explorers’ previous failed expedition * This expedition and its dramatic end * Other people’s opinions of the explorers and their adventures * Details suggesting they were experienced explorers |
| **119** | **1** | **Possible answers:**  **Q1/2**   |  |  |  | | --- | --- | --- | | **Language choices** | **From the first three paragraphs** | **From the last three paragraphs** | | Descriptive language choices to help the reader picture the scene | ‘a chockstone the size of a large bus tire’ | ‘the rock smashes my left hand against the south wall… I’m stuck’ | | Precise detail using numbers and technical terms to suggest  expertise and knowledge | ‘maybe ten or twelve feet high’ | – | | Language choices that suggest he is confident in his ability | ‘I can move up or down… fairly easily’ | – | | Dramatic or emotive language choices that suggest the danger or physical demands of rock climbing | – | ‘the rock smashes… ricochets… ensnares…’ | | Dramatic or emotive language choices that express things the writer feels: his emotions or physical sensations | – | ‘I grimace and growl… hot pain shoots from my wrist…’ |   **Q3.** The writer’s language choices help the reader picture the scene throughout the text, but the focus changes from details suggesting expertise and confidence to a focus on danger, intense emotion and pain. |
| **120** | **2** | **Answers:**   * + **Quotation A:** * Technical terminology | shows the writer’s confidence and knowledge (‘chockstone’) * Vivid descriptive language | helps the reader understand and visualise the scene (‘rounded rocks piled…’) * Future tense | builds the reader’s expectation of what will happen next (‘I’ll…’)   + **Quotation B:** * Emotive language | creates a sense of drama | conveys the writer’s extreme pain (‘yank… ricochets… crushes… ensnares’) * Vivid descriptive language | helps the reader understand and visualise the scene (‘yank… boulder… ensnares my right arm at the wrist’) * The present tense | creates a feeling of urgency and immediacy, as though the writer is narrating what is happening now, as you read it (‘I yank…’)   + **Quotation C:** * Comparison | helps the reader understand and visualise the scene (‘the size of a …’)   + **Quotation D:** * Vivid descriptive language | helps the reader understand and visualise the scene (‘…wedged between the walls, ten feet downstream…’) * Comparison | helps the reader understand and visualise the scene (‘refrigerator chockstone’) |
| **120** | **3** | **Possible answers:**   * ▼ STRUCTURE ▼ EXAMPLE ▼ EFFECT  |  |  |  | | --- | --- | --- | | **Structure** | **Example** | **Effect** | | Minor sentence | ‘Then silence.’ (Paragraph 6) | Highlights a key moment with dramatic intensity | | Short sentence | ‘But I’m stuck.’ (Paragraph 7) | Builds tension | | Long multiclause sentence linking a series of actions or  events | ‘In slow motion: the rock smashes my left hand…’ (Paragraph 6) | Suggests fast paced action | | Long multiclause sentence linking descriptive details | ‘Stemming across the canyon at the lip of the drop-off…’ (Paragraph 4) | Builds a vivid picture in the reader’s mind | | Long multiclause sentence in which a key dramatic  moment or detail is delayed to the end of the sentence | ‘I’d give it even odds that it’s made up… I’ll have to free myself with brute force.’ (Paragraph 8) | Adds emphasis to a key moment or detail | |
| **121** | **Exam-style question** | Responses may focus on:   * the writer’s initial confidence * the writer’s shock immediately after the accident * the writer’s fear and panic following the accident |
| **121** | **How to write a successful answer** | **Answer:**  The student has not identified or analysed a significant sentence structure. |
| **121** | **4** | Student’s own answer |
| **125** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Example** | **What the writer is saying** | | ‘no compassion, no understanding and no humanity’ | These words show Zephaniah’s view of his time in school. | | ‘She also had a point’ | Zephaniah is not stubborn and can accept other points of view. | | ‘such hard work that I would give up’ | Reading was an enormous challenge; Zephaniah has not always been so determined to overcome his dyslexia. | | ‘But opportunities opened for me and they missed theirs’ | Zephaniah has been lucky to have opportunities, but also determined to make the most of them. | | ‘Do I need an operation?’ | Zephaniah had never heard the word ‘dyslexia’ before and thought it was some kind of illness or medical condition. | | ‘I don’t sit down and think, “How can I become white?”’ | Zephaniah thinks people should not change themselves but should work out how they can overcome issues they face. | |
| **126** | **2** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Theme** | **Point** | **Evidence** | | Failed schooling | Zephaniah describes his poor start in life, which contrasts with what he achieves later despite the difficulties faced at school. | ‘As a child I suffered’; ‘I was finding it difficult to engage with writing’ | | Challenging teachers | Zephaniah’s creative thinking was seen by teachers as a challenge. | ‘my ideas always contradicted the teachers’’; ‘I thought I’d put in a good idea. I was just being creative’. | | Things not being what they seemed/what people would expect them to be | Education was very different when Zephaniah went to school. | ‘there was no compassion,  no understanding and no humanity’ | | Escaping, avoiding things and coping | Dyslexia need not hold you back: there are ways around it and people around you who can help. | ‘I told my poems to my girlfriend, who wrote them down’; ‘If I can’t spell “question” I just put a question mark’ | | Turning negatives into positives | Zephaniah focused on the negative aspects of his life and used them to guide himself to a positive outcome. | ‘When I was in borstal… I thought, “I don’t want to be like that”’; ‘“Use it to your advantage, see the world differently…”’ | | Creativity | Zephaniah suggests there is a link between dyslexia and creativity, noting that a significant number of successful creative people are also dyslexic. | ‘This requires  being creative and so your “creativity muscle” gets bigger’; ‘… we are the architects. We are the designers’. | |
| **127** | **3** | **Possible answers:**   * **Q1.** The opening short paragraph introduces and summarises the writer’s ideas to engage the reader. * **Q2.** The writer focuses on overcoming his early experiences to give examples of the difficulties dyslexic people may face and the success that can follow in spite of them. * **Q3.** The writer’s conclusion is structured to end on a positive, encouraging note. |
| **127** | **4** | **Possible answers:**  **Q1.** The repetition, emotive vocabulary and cumulative impact of each choice in the first triple structure builds a powerful impression of the shortcomings of Zephaniah’s teachers; the second triple structure creates a sharp contrast, highlighting the expectations those teachers failed to meet.  **Q2.** The writer lists all the elements of his life to emphasise the vast quantity of negative aspects that impacted on his early life: ‘A black man brought up on the wrong side of town whose family fell apart, in trouble with the police when I was a kid, unable to read and write, with no qualifications and, on top of that, dyslexic.’  **Q3.** The writer uses the metaphor of a ‘creativity muscle’, conveying an impression of the power and strength that can be built in overcoming dyslexia. |
| **128** | **5** | Student’s own answers |
| **128** | **Exam-style questions** | Q1. Responses may focus on:   * Zephaniah’s experience at school * Zephaniah’s experience in prison * His diagnosis of dyslexia * The support of others such as his sister and adult education teacher   Q2. Responses may focus on:   * Zephaniah’s experience in his early life * Zephaniah’s success in his later life * the qualities and strategies that helped Zephaniah overcome his difficulties * positive and encouraging vocabulary and tone in the concluding paragraphs |
| **131** | **1** | **Possible answers:**  **Q1.**   * ‘we spotted two approaching donkey-carts in front of a cloud of fumes and dust created by some fifty vehicles roaring up in their wake…’ (paragraph 4); * “Yaqoob chose exactly the right moment to edge out of the road and swerve in front of the nearest car’ (paragraph 6)   **Q2.** All three races are given similar prominence, each being used to build an impression of speed, danger, tension, excitement and chaos |
| **132** | **2** | **Possible answers:**  **Q1/2.**   |  |  |  | | --- | --- | --- | | **Type of writing** | **Examples** | **Intention** | | Description | ‘two approaching donkey-carts in front of a cloud of fumes and dust created by some fifty vehicles roaring up in their wake.’ | excitement, tension, drama, a vivid picture in the reader’s mind | | Dialogue | ‘But I don’t even have my licence yet because I’m underage!’ | humour, shock, amazement | | Information | ‘the Kibla donkey is said to achieve speeds of up to 40 kph’ | a vivid picture in the reader’s mind; surprise or amazement | | Narrative | ‘Yaqoob chose exactly the right moment to edge out of the road and swerve in front of the nearest car’ | excitement, tension, drama, a vivid picture in the reader’s mind |   **Q3.**   * The donkeys can run at up to 40 kph. * Donkey racing is a popular sport. * The people of Karachi bet on donkey racing. * The people of Karachi take the sport, and their bets, very seriously. |
| **133** | **3** | **Possible answers:**  **Q1/2/3.**   |  |  | | --- | --- | | **Quotation** | **Intention and analysis** | | ‘we spotted two approaching donkey-carts …’ | Descriptive details such as ‘a cloud of fumes and dust’ and ‘some fifty vehicles’ create a vivid picture; the onomatopoeic verb ‘roaring’ creates drama; these language choices in combination create excitement. | | ‘Men standing on top of their cars and vans…’ | Descriptive details such as the verb choices ‘hanging out… perched… cheered and shouted… jostled’ suggest excitement. The listing of these details builds a vivid picture of chaotic action. | | ‘there was a near pile-up as the leading donkey swerved…’ | The noun phrase ‘near pile-up’ creates tension, suggesting danger; the triple structure of verbs ‘swerved… lost… tumbled’ creates a vivid and dramatic picture; the vivid image of when the donkey ‘tumbled’ creates sympathy. | | ‘Yaqoob and Iqbal were nervous …’ | The adjectives ‘nervous’ and ‘volatile’ create an impression of fear, danger and tension. | | ‘an inexperienced, underage driver causing a massive pile-up…’ | The adjectives ‘inexperienced’ and ‘massive’ exaggerate the gravity of the situation, creating both drama and humour. | |
| **133** | **4** | Student’s own answers |
| **133** | **Exam-style question** | Responses may focus on:   * The vivid description of the race * The tension of the incident at the end of the race * The ‘volatile situation’ that follows |
| **137** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Feature** | **Example** | | Central event | Arriving in Bhutan; first impression | | Factual details | Thimphu – the country’s small capital city with a population of 20,000, first built in the 1960s | | Background details | Description of the two other Canadians who have come to Bhutan to teach | | Terminology and explanation | Dzong: a type of fortress | | Opinions | Negative opinions of the landscape on first arriving and of her accommodation  Positive opinions on the appearance and manner of the Bhutanese people, and their resistance to outside influence | | Evidence of research | Geological information about the formation of the mountains of Bhutan  Historical facts about Bhutan | |
| **137** | **2** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Feeling/Attitude** | **Example** | **Analysis** | | A sense of being unable to understand the experience | ‘… but I cannot imagine it’ | The writer seems unable to even understand the geography of the area, as if it is so different from what she is used to that she needs to visualise it in different ways. | | A lack of enthusiasm for  the country | ‘on the other side of mountains are  mountains, more mountains and mountains again’  ‘cracked sidewalks and faded paintwork’ | The repetition suggests the landscape is monotonous and uninteresting.  The description conveys decay and dilapidation. | | surprise at the outside influence in Bhutan | ‘teenagers in acid washed jeans, Willie Nelson’s greatest hits after the news in English on the Bhutan Broadcasting Service…’ | The writer says there are ‘more signs of the outside world than I expected’, suggesting surprise at these outdated signs of outside influence. | | enthusiasm for the people of Bhutan | ‘dignity, unselfconsciousness, good humor, grace – but can find no single word to hold all of my impressions’ | The writer seems to struggle to describe a people so different from what she is used to. | |
| **138** | **Exploring language** | **Possible answers:**   * **Q1.** The phrases ‘I watch…’ and ‘I caught a glimpse…’ both show the writer is observing her surroundings. * **Q2.** In paragraph 3, the writer strongly implies her lack of enthusiasm for Thimphu: ‘hoping to pick up some of their enthusiasm’; but she also conveys it in the connotations of her description of breakfast: ‘instant… powdered… plasticky’ all convey artificiality. |
| **139** | **3** | **Possible answers:**   |  |  | | --- | --- | | **Quotation** | **Language feature and effect** | | ‘Mountains all around, climbing up to peaks, rolling into valleys, again and again’. | Listed clauses highlight the quantity of mountains and valleys, suggesting the monotony of the landscape. The repetitionof ‘again’ emphasises this. | | ‘Bhutan is all and only mountains.’ | A short sentence emphasises this impression. | | ‘Flying in from the baked-brown plains of India this morning, I found out: on the other side of mountains are mountains, more mountains and mountains again.’ | The hyphenated adjective ‘baked-brown’ concisely builds a vivid image. Repetition of ‘mountains’ again emphasises the monotony of the landscape. | | ‘I search for the right word to describe the people, for the quality that impresses me most – dignity, unselfconsciousness, good humor, grace – but can find no single word to hold all of my impressions.’ | The listingofnouns ‘dignity, unselfconsciousness, good humor’ suggests the variety of ways in which the writer has tried to convey her impressions of the Bhutanese people. | | ‘They seem to be selling the same things: onions, rice, milk powder, dried fish, plastic buckets and metal plates, quilts and packages of stale, soft cookies from India.’ | Listed noun phrases emphasise the range of variety of goods sold in the shops. | |
| **140** | **4** | Student’s own answers |
| **140** | **5** | Student’s own answers |
| **140** | **Exam-style question** | **Responses may focus on:**   * the writer’s initial lack of enthusiasm * vivid impressions of the landscape and people of Bhutan * the writer’s admiration of the Bhutanese people and their resilience. |
| **143** | **1** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Theme** | **Example** | **Analysis** | | Beauty of the bird | Lines 24–26: ‘She is a conjuring trick… a fallen angel… like gold…’ | Macdonald is completely fascinated, almost overwhelmed, by the bird. | | Fierce personality of the bird | ‘a whirring, chaotic clatter of wings and feet and talons and a high-pitched twittering’ | Suggests the bird is fighting against captivity, trying to break free. | | Emotional reaction | ‘My heart jumps sideways.’ | Suggests both fear and a strong affection for the bird. | | Reaction to the second, larger bird | ‘*Oh.*’  ‘she wailed; great, awful gouts of sound like a thing in pain’ | Macdonald is clearly disappointed.  Negative language choices reveal Macdonald’s dislike of the bird. | | The request to take the first bird, instead of the one she was supposed to take | ‘A tall, white-faced woman with wind-wrecked hair and exhausted eyes was pleading with him’ | Macdonald seems desperate to take the first bird. | |
| **144** | **2** | **Possible answers:**   * **Quotation 2:** ‘Anchoring’ has connotations of the strength and heaviness needed to hold a ship, suggesting significant power is needed to control the bird; ‘broad’ suggests its strength.) * **Quotation 3:** ‘Hackles’ and ‘wild’ suggest the bird’s fear or anger and unpredictability. |
| **144** | **3** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Language technique** | **Quotation** | **Effect** | | Simile | ‘like gold falling through water’ | A strong visual picture with connotations of grace, fluidity and preciousness | | Metaphor | ‘She is a conjuring trick.’ | A strong visual picture with connotations of inexplicable magic | | Repetition | ‘enormous, enormous | Emphasis | | Onomatopoeia | ‘whirring’ ‘twittering’ | A vivid image | | Alliteration | ‘barred and beating’ | Emphasis | | A list | ‘wings, legs and light -splashed feathers’ | A strong visual image suggesting a chaotic confusion of body parts | | Short, minor sentences | ‘Concentration. Infinite caution. Daylight  irrigating the box. Scratching talons, another thump. And another’ | Emphasis, tension | | Long multiclause sentences | ‘And with the last bow pulled free, he reached inside, and amidst a whirring, chaotic clatter of wings and feet and talons and a high-pitched twittering and it’s all happening at once, the man pulls an enormous, enormous hawk out of the box and in a strange coincidence of world and deed a great flood of sunlight drenches us and everything is brilliance and fury.’ | A rapid and complex sequence of fast-moving events ‘all happening at once’, suggesting the writer is overwhelmed by the experience | |
| **145** | **4** | **Answers:**   * **Q1.** Paragraphs 1, 3, 5 and 6 build tension. * **Q2.** Paragraph 3 creates surprise. * **Q3.** The tension of paragraph 1 is released as the bird is taken out of the box and secured safely. The tensions of paragraphs 3, 5 and 6 all depend upon the man’s response to the writer’s request to take the first bird. |
|  | **Exam-style questions** | **Q1. Responses may focus on:**   * the tension created in the description of the bird in its box, released when the bird is released * the physical description of the two birds * the emotional impact of each bird on the writer * the awkward situation at the end of the extract.   **Q2. Responses may focus on:**   * the tension created in the description of the bird in its box, released when the bird is released * the emotional impact of the first bird on the writer * the tension of the situation at the end of the extract |
| **145/6** | **Comparing responses to exam-style questions** | **Answers:**   * The second response is more effective. * The student in the first example identifies relevant evidence but does not explain why this shows the writer’s excitement. The analysis is very vague: ‘You can tell this by the way…’. * The student in the second example focuses on the effect of the language features identified. * The student in the second example identifies the language techniques used, for example ‘emotive and figurative language’. |
| **146** | **5** | Q1. Student’s own answers  Q2. Responses may focus on:   * the description of the bird in its box * the physical description of the two birds * the emotional impact of each bird on the writer |
| **147** | **1** | **Possible answers:**  **Q1.** Privileged:boarding school, a chauffeur, a swimming pool  **Q2.**   * unloving: her mother and sisters do not come to greet her on one of her rare visits home * distant: the writer has forgotten that the family have moved house, suggesting she rarely comes home * unsupportive: her father seems surprised that the writer won the competition, asking her: ‘How come you won?’ |
| **150** | **2** | **Answers:**  **Q1** and **Q2**:   |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | | **Section** | **Emotion** | **Quotation** | **Positive**  **✓** | **Neutral**  **✓** | **Negative**  **✓** | | 1. At school | fear/anxiety | ‘thought of leaving school throbbed at the back of my  mind like a persistent toothache’ |  |  | ✓ | | 2. Being driven by the chauffeur | fear/anxiety | ‘my heart was full of dread’ |  |  | ✓ | | 3. Coming home | fear/anxiety  confusion | ‘“Where are we?”’  ‘I was overwhelmed’ |  |  | ✓ | | 4. Going to see father and hearing about the competition | relief  anxiety  surprise happiness  pride  excitement | ‘breathed a small sigh of relief at first but became uneasy…’  ‘Is it possible? Am I dreaming?’  ‘My whole being vibrated with all the joy in the world.’ | ✓ |  |  | | 5. Future plans | joy  satisfaction | ‘Bliss was it in that dawn to be alive.’  ‘Father, I shall go to medical school in England and become a doctor. | ✓ |  |  |   **Q3:** The writer creates a sudden change from negative to positive emotion, creating impact in this sudden contrast between the expectation of events and the reality. |
| **151** | **Exploring language** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Section** | **Intention** | **Quotation** | **Language choice** | | 1. At school | Tension and mystery | ‘Full of foreboding, I ran downstairs as in a nightmare’ | ‘Nightmare’ suggests the writer’s fear at what might have happened | | 2. Being driven by the chauffeur | Tension and mystery | ‘my heart was full of dread’ | ‘Dread’ suggests an expectation of disaster; ‘full’ suggests it dominates her thoughts and feelings | | 3. Coming home | Surprise, sympathy | ‘a place to which I had never been invited’ | ‘Invited’ suggests the distance between father and daughter, exaggerated by ‘never’ | | 4. Going to see father and hearing about the competition | Surprise, excitement | ‘Is it possible? Am I dreaming? Me, the winner?’ | The series of short, rhetorical questions conveys the writer’s surprise in stark contrast to the fear that dominates the first part of the extract. | | 5. Future plans | Tension, surprise, excitement | ‘I waited in silence. I did not wish to contradict him’. | The word ‘silence’ builds tension as we wait for her father’s response, which brings relief, surprise and excitement. | |
| **151** | **3** | Student’s own answers |
| **151** | **Exam-style question** | **Responses may focus on:**   * the writer’s anxiety in the first part of the extract * the writer’s relationship with her family, contributing to feelings of isolation and fear * the writer’s surprise and joy in the second part of the extract * the impact added by the contrasting expectation of catastrophe with the realisation of triumph. |
| **152** | **1** | Student’s own answers |
| **153** | **2** | **Q1**: The sample answer is largely accurate but incomplete.  **Possible answer:** The text is an autobiographical first-person account; the intentions are accurately identified in the sample answer; purposes are to inform, engage, narrate and describe.)  **Q2:** The sample answer is a summary of the book from which the extract is taken, but not of the extract itself.  **Possible answer:** Joe falls and breaks his leg and expects his partner, Simon, to abandon him in order to save his own life. Meanwhile, Simon watches Joe, knowing he cannot rescue him and helplessly hoping he will die of his injuries. |
| **155** | **1** | **Answers:**   |  |  | | --- | --- | | Nine out of ten dogs would recommend Doggibix. | facts and statistics | | Best Ever Mega Monday Amazing 200% Discount Sale! | **hyperbole**; superlative, **alliteration**; facts and statistics; exclamation | | Work, work, work?  Get the laughs back in your life this Thursday at the Comedy Club. | **repetition**; **rhetorical question**; alliteration | | Sunshine Spas: Simply the best! | alliteration; hyperbole; exclamation | | This film was fast, funny and full of surprises! | triple structure; alliteration; exclamation | | Is your girlfriend terrified of your mother? | rhetorical question | |
| **155** | **2** | **Possible answers:**  **The pain of Joe’s injuries:**   * ‘shattering blow’ – dramatic adjective choice with connotations of destruction * ‘bones splitting’ – dramatic and emotive verb choice intended to make the reader wince * ‘screamed’ – emotive verb choice with connotations of fear and pain * ‘flooded’ – connotations of overwhelming levels of pain * ‘a fierce burning fire’ (metaphor) – connotations of heat, danger, destruction * ‘exploded’ – emotive and dramatic verb choice * ‘ruptured, twisted, crushed’ (triple structure) – highlighting the variety of damage the writer’s leg has suffered   **Joe’s thoughts and feelings:**   * ‘confused’ – highlights the chaos of the situation * ‘raced madly’ – connotations of speed, danger, urgency * ‘something dark with dread’ – alliteration emphasising the gravity of the situation * ‘panic’ – emotive noun choice * ‘overwhelmed’ – suggesting a loss of control * ‘teetering on the edge’ – a vivid metaphor, linking the writer’s mental state and his physical situation |
| **155** | **Structuring your response** | Answers may focus on emotive language choices, rhetorical devices or figurative language identified in Activity 2. |
| **156** | **3** | **Possible answers:**   * Multiclause sentence building vivid description: ‘I hung, head down, on my back, left leg tangled in the rope above me and my right leg hanging slackly to one side.’ * Multiclause sentence building tension to its final clause: ‘I felt a shattering blow in my knee, felt bones splitting, and screamed.’ * Multiclause sentence suggesting fast-paced action: ‘Then pain flooded down my thigh – a fierce burning fire coming down the inside of my thigh, seeming to ball in my groin, building and building until I cried out at it, and my breathing came in ragged gasps.’ * Short sentence emphasising a dramatic moment: ‘Simon would be ripped off the mountain. He couldn’t hold this.’ |
| **156** | **4** | **Responses could focus on:**   * The dramatic opening of the extract, describing the accident in vivid detail * The contrast with Simon’s much calmer, more dispassionate reaction to the accident. |
| **157** | **5** | Student’s own answer |
| **160** | **Exam-style questions** | **Possible answers:**  **Q1. For example,.** ‘a little red-haired cobbler… one leg shorter than the other… a little weazened man… shout out with pain… sandy-haired man… cough up blood and mucus…’  **Q2.** Orwell shows interest in the sight of the dead man, in particular the paleness of his face; he thinks of the man as rubbish to be disposed of, prompting thoughts of his own mortality; he would rather die young than grow old; he is disgusted by the decay of old age; he feels sympathy for the dead man.  **Q3.** Patients are treated with little respect or dignity: Numéro 57 is placed ‘in the middle of the ward’ for all to see, dismissed as an alcoholic. The doctor does not speak to him or give him ‘a smile, a nod or any kind of recognition’ but treats him as an ‘exhibit’. Nurses react ‘indifferently’ to his death. ‘He was merely a number, then a ‘subject’ for the students’ scalpels’.  **Q4.**   * Vivid descriptions are built up in long multiclause sentences, using language chosen to highlight pain and suffering: ‘shout out with pain… quantities of frothy liquid…’. * Emotive language highlights suffering: ‘squalid tragedy… plain horror’. * Comparisons create vivid images: ‘His face, pale as vellum, had shrunken away till it seemed no bigger than a doll’s’. * Blunt, neutral language in long, descriptive multiclause sentences reflects the doctor’s cold, unsympathetic treatment of Numéro 57: ‘the doctor would roll back his nightshirt, dilate with his fingers a huge flabby protuberance on the man’s belly…’. * Emotive language adds powerful emphasis to impressions of unsympathetic treatment: ‘this disgusting piece of refuse waiting to be carted away and dumped’. * The building of sympathy for Numéro 57 in life, before focusing on his death to build sympathy still further. |
| **161** | **Interpreting text** | **Possible answers:**   * The text directly addresses the reader: ‘The longer you spend in the Capybara… Remember, first impressions can be misleading…’ suggesting a closeness between the writer and reader. * Reviews are expected to give an unbiased personal opinion, whereas adverts are expected to promote a product’s positive qualities. * Few technical terms make the review accessible to the widest possible audience. * Adjectives such as ‘strong’ and adverbs such as ‘beautifully’ highlight positive aspects of the car. * Noun phrases such as ‘Beautifully finished equipment’ and ‘a much more expensive car’ highlight positive aspects of the car. * A list (‘laser-guided cruise control, ABS+ and a GPS controlled gearbox) highlights the many features the car offers. * Dynamic verbs such as ‘sat… inserting… drive’ convey the experience of driving the car. * The writer personifies the ‘shout’ of other cars, contrasted with the ‘murmur’ of this car’s engine, highlighting another strength of the car. |
| **165** | **1** | **Possible answers:**   |  |  | | --- | --- | | **How does Joe describe this experience?** | **How does Simon describe this experience?** | | Joe’s account focuses on pain and shock: agony, panic and fear. He is obsessed with pain and the extremity of the damage, using a triple structure of powerful and emotive verbs: ‘it was ruptured, twisted, crushed’. | **How does Simon describe Joe’s injuries?**  Simon seems unaware at first of the seriousness of Joe’s injuries. He describes his position in the snow dispassionately and his general appearance with no sympathy at all: ‘He looked pathetic.’ | | Joe uses sharp, onomatopoeic language to describe his accident: ‘bones splitting’ and ‘shattering blow’. | **How does Simon describe his experience of the moment Joe fell?**  An almost insignificant ‘sharp tug’. | | Joe uses blunt direct language to show the desperate situation he is facing: ‘the impact had driven my lower leg up through the knee joint’; ‘we were above 19,000 feet… and very much alone’. | **How does Simon describe the situation they are facing?**  Simon uses similarly blunt language, summing up his first thoughts in just two words: ‘You’re dead.’ | | Joe conveys his thoughts and feelings as he reflects on his situation using vocabulary choices with relentlessly negative connotations:  ‘something terrible, something dark with dread’; ‘I felt the dark thought break into panic.’ | **What do the language choices in Simon’s account suggest about his thoughts and feelings?**  Throughout his account, Simon uses little description or emotive language: his language choices are largely factual, suggesting a rational and dispassionate view of events: ‘It was all totally rational.’ | | At the end of his account, Joe’s panic is conveyed in a series of short, single clause and minor sentences, and rhetorical questions,  suggesting rapid thought and a sense of growing fear, building tension for the reader. | **What does the use of sentence structure suggest about Simon’s thoughts and feelings at the end of his account**  A series of short single clause sentences and short multiclause sentences suggest he has come to a cold and dispassionate conclusion as he waits for Joe to fall to his death. | |
| **165** | **2** | **Answers:**  **Sample Answer A**   * The student attempts to show understanding (AO1) but does so inaccurately. There is no evidence in the text to suggest that Joe’s account is ‘cool and calm’. However, the student is attempting to show understanding. * The student attempts comparison, which is made invalid by the student’s misunderstanding of Joe’s ’cool and calm’ tone: ‘Simon’s account he is also very matter of fact…’. * There is no attempt to meet AO2: language and structure.   **Sample Answer B**   * Example Answer B is more successful. * The student meets AO1: ‘the two writers show very different attitudes to the accident’. * The student meets AO2: the student compares the structure of the two accounts in the second paragraph of the answer, compares language choices in the third paragraph, and sentence structure in the fourth. * The student meets AO3: there is clear comparison in each paragraph, for example: ‘Simon’s account builds up much more slowly… Joe describes the pain as a ‘fierce burning fire’ while Simon simply, clearly and calmly states ‘I knew he was injured.’ Both writers reflect… Joe’s account is extremely dramatic whereas Simon…’. |
| **167** | **3** | **Students could choose to compare two texts focusing on:**   * **Place:** any two of: *A Passage to Africa; The Explorer’s Daughter; A Game of Polo with a Headless Goat; Beyond the Sky and the Earth* * **Dramatic events or experiences**: any two of: *A Passage to Africa*; ‘Explorers or boys messing about’; *Between a Rock and a Hard Place* * **Growing up**: any two of: ‘The Danger of a Single Story’; ‘Young and dyslexic? You got it going on’; *Chinese Cinderella*   **Points of comparison could include:**   * the mocking, light-hearted tone of ‘Explorers or boys messing about’ in comparison with the dramatic tension of *Between a Rock and a Hard Place* * the initial difficulties and tensions explored in the first part of both *Chinese Cinderella* and ‘Young and dyslexic? You’ve got it going on’ before both end positively. |
| **168** | **1** | **Possible answers:**  **Q1.** ‘The impact catapulted me over backwards.’  **Q2/3.**   |  |  |  | | --- | --- | --- | | **Intentions** | **Evidence** | | | **Short, relevant quotations** | **Language or sentence structure choice** | | To describe excruciating pain (Joe) | ‘Then pain flooded down my thigh – a fierce burning fire’ | vivid and dramatic language: ‘flooded… fierce burning fire’ | | To show fear and panic (Joe) | ‘teetering on the edge of it’ | metaphor | | To show calm analysis of the situation (Simon) | ‘I took in everything around me instantly, and knew he was dead.’ | simple, blunt language suggesting cold emotionless tone | | To highlight the danger they are in (Joe) | ‘We were above 19,000 feet, still on the ridge, and very much alone.’ | multiclause sentence lists three dangers | | To create tension (Simon) | ‘I kept staring at him, expecting him to fall…’ | ellipsis suggests waiting | |
| **169** | **2** | **Possible answers:**   * ellipsis/minor sentence/exclamation mark: ‘My leg!… My leg!’ (paragraph 2) * direct speech: ‘I’ve broken my leg, that’s it. I’m dead…’ (paragraph 4) * emotive language: ‘shattering… screamed’ (paragraph 1) * rhetorical question: ‘Left here? Alone?’ (paragraph 6) |
| **169** | **3** | **Possible answers:**   * **Section 1** (beginning ‘The pain flooded…’): the writer’s intention is to show his pain using: * vivid verb choice: ‘flooded’ * metaphor: ‘a fierce burning fire’ * repetition: ‘building and building’ * repetition, exclamation, minor sentences: ‘My leg! … My leg!’) * **Section 2** (beginning ‘I held my breath…’): the writer’s intention is to convey fear using: * short, minor sentences/rhetorical questions: ‘Left here? Alone?’ * emotive language: ‘screaming… swearing…’ * a shorter final sentence that highlights his growing ‘panic’. * **Section 3**: (beginning ‘I could get down…’): the writer’s intention is to provide a calm analysis of the situation, whilst also building tension using: * a series of short sentences suggesting a cold, rational, calculating thought process, for example ‘It would be pointless.’ * blunt, simple language suggests emphatic decision making in this rational thought process: ’I could get down.’ * final ellipsis creating tension: ‘... expecting him to fall…’. |
| **169** | **Exam-style questions** | **Answers:**  Q1. ‘couldn’t leave him … had no idea how I might help him… I might die with him’  Q2 Key points could include:   * the steep section was completed * Joe was ahead of him finding the path * he was able to rest for a while |
| **173** | **1** | Student’s own answers |
| **173** | **2** | Student’s own answers |
| **174** | **1** | 1.   |  |  |  | | --- | --- | --- | | **Inform** | **Persuade** | **Explain** | | * facts not opinions * formal language * neutral tone * does not address the reader directly | * facts and opinions * informal language * positive tone * addresses the reader directly | * facts not opinions * formal language * neutral tone * addresses the reader directly |   2. Student’s own answers |
| **175** | **2** | **Possible answers (primary purpose shown with a double tick):**   |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | |  | **Inform** | **Explain** | **Describe** | **Review** | **Argue** | **Persuade** | **Advise** | | From ‘The Danger of a Single Story’ by Chimamanda Ngozi Adichie | ✓ | ✓ | ✓ |  | ✓✓ | ✓ |  | | From *A Passage to Africa* by George Alagiah | ✓ | ✓ | ✓✓ |  |  |  |  | | ‘Explorers or boys messing about?’ by Steven Morris | ✓✓ | ✓ | ✓ |  |  |  |  | | ‘Young and dyslexic?’ by Benjamin Zephaniah | ✓ | ✓ | ✓ |  | ✓✓ |  | ✓ | | From *Chinese Cinderella* by  Adeline Yen Mah | ✓✓ | ✓ | ✓ |  |  |  |  | |
| **175** | **3** | **Possible answers:**   * ***Q1. ‘****A young person from another country…* ‘   + Primary purpose: inform   + Secondary purpose: explain aspects of the school day   + Secondary purpose: describe some key features of the school   + Secondary purpose: advise on ways to make the most of their time at the school * ***Q2. ‘****Write an article for your school magazine…’*   + Primary purpose: explain   + Secondary purpose: inform about the possible choices of examination subjects   + Secondary purpose: argue the importance of making good choices   + Secondary purpose: advise the best ways to make choices |
| **177** | **1** | **Possible answers:**   |  |  | | --- | --- | | **Feature** | **Example** | | An engaging and interesting selection of information | Arguably, the densely and purely factual information given lacks interest and may not engage readers. | | Each paragraph is focused on one aspect of the topic | Paragraph 1: the school’s location and its students.  Paragraph 2 and 3: the school day. These paragraphs should not be separated.  Paragraph 4: Rules for lessons. | | The text has a logical structure, clearly guiding the reader, for example, with time references (e.g. firstly, later, at 1pm) and/or with subheadings | The text is structured chronologically but, while it begins at the start of the school day, it stops long before the end of the school day. | | Precise vocabulary choices | Most information is clearly conveyed, for example: ‘The school has been built on the outskirts of our town’. Other choices could be more precise, for example: ‘quite a new building’. | | Sentences structured to express ideas and information clearly, not for effect | A wide range of adverbials (for example: ‘following that…’) and conjunctions (for example: ‘When…’) make meaning clear. | | Facts and statistics, not opinions | For example: ‘1200 young people… 8.30am… 8.45am…’. | |
| **178** | **2** | Student’s own answer |
| **178** | **3** | Student’s own answer |
| **178** | **4** | Student’s own answer |
| **179** | **6** | Student’s own answer |
| **180** | **Writing to argue** | **Answers**: Example answer B is more effective because:   * it is expressed clearly and accurately * it is written in a formal register * it is paragraphed clearly and each paragraph makes one clear point * points are supported with evidence. |
| **181** | **1** | **Answers:**   |  |  |  | | --- | --- | --- | | **Statement** | **Answer A** | **Answer B** | | Sentences are badly punctuated and there are several spelling mistakes. | ✓ |  | | A wide range of words and sentence structures is used to engage the reader. |  | ✓ | | Text speak, abbreviations and slang are inappropriately used. | ✓ |  | | The first sentence repeats the question and there is a limited range of vocabulary and sentence structures. | ✓ |  | | It is clearly and logically structured in paragraphs, each making a relevant point. |  | ✓ | | The register is appropriately formal and ideas are carefully linked by words and phrases. |  | ✓ | | The register is too informal and ideas are not linked clearly. | ✓ |  | | The structure is unclear and illogical and there are no paragraphs. | ✓ |  | | The spelling, punctuation and grammar are correct. |  | ✓ | | Points are supported with reasons and evidence is given for them. |  | ✓ | |
| **182** | **2** | **Possible answers:**   * Register is largely formal (for example, ‘urgent need of refurbishment’) with occasional slips (for example, ‘I reckon…’). * The opening is clear but could be more engaging. * Structure is confused: instead of focusing on the topic of redecoration, it mentions redecoration then focuses on the curriculum, attendance, rules and smoking. * There is no evidence or use of detail to develop points. * There are some attempts at persuasive language (for example, ‘urgent need’, use of rhetorical questioning). * The meaning is clear, and the punctuation and spelling is accurate. |
| **183** | **3** | Student’s own answers |
| **183** | **4** | **Possible answers:**   * The text features: * an appropriately formal tone * an engaging and reassuring opening, logically structured, clear and accurate * a lack of practical advice in the given extract. * In summary, the writer has made effective use of language and structure but needs to gather a range of ideas to give advice to the reader. |
| **183** | **5** | Student’s own answers |
| **184** | **1** | **Possible answers:**   * Extract A: Scientific terminology (‘methane’, ‘chlorofluorocarbons’), formal language choices (‘primary culprit’, ‘to a less extent’), longer, multiclause sentences and language choices suggest an audience of older students or adults. * Extract B: Formal but less complex language choices (‘extreme’, ‘emerging’) and shorter sentences suggest an intended appeal to a more general audience. * Extract C: The use of informal or non-standard English (‘So’, ‘for real’) and the rhyming/rap form suggest an intended appeal to a younger audience. |
| **186** | **2** | **Possible answers:**   |  |  | | --- | --- | | **Questions to consider** | **Examples from the text** | | What words in this piece emphasise the cruel way in which some animals are treated? | 1 ‘pitilessly abused’  2 ‘suffering’  3 ‘abandoned’ | | What words emphasise the positive aspects of the RSPCA’s work? | 1 ‘harmony and respect’  2 ‘truly amazing’  3 ‘protecting’ | | What words and details emphasise the importance of donations and the people who make them? | 1 ‘enough people in our country care’  2 ‘people are conscious of animals’ needs’  3 ‘could not survive without public support’ |   **Possible examples:**   * Direct address: ‘Have you ever thought…’. * Rhetorical questions: ‘Have you ever thought about how the RSPCA is truly amazing?’ * Short sentences for dramatic effect: ‘Animals cannot speak out for themselves. So we do’. * The use of statistics to prove what is being said: ‘… rescue around 119,000 animals every year’. * Repetition of words, or use of similar words, for effect: ‘Multiply that by weeks in a month, and then by every month in a year’. |
| **186/7** | **3** | **Answers:**   * **Q1:** D (for example, ‘Please don’t shout at me…’ ‘sick with worry’) * **Q2:** C (‘you’) * **Q3:** B (for example, ‘So listen to me now.’ ‘Insane even.’) * **Q4:** A (for example, ‘sick with worry’ ‘always been close friends’) |
| **187** | **4** | **Student’s own answers** |
| **188** | **1** | **Answers:**   |  |  | | --- | --- | | **Form** | **Features** | | **A.** Article | Headline, main body, conveys ideas/information | | **B.** Email | Informal greeting, main body, informal register | | **C.** Letter | Formal greeting, main body, formal register | | **D.** Review | Headline, main body, expresses opinion on a book | |
| **190** | **2** | Student’s own answers |
| **191** | **3** | Student’s own answers |
| **191** | **4** | Student’s own answers |
| **192** | **5** | Student’s own answers |
| **192** | **6** | Student’s own answers |
| **193** | **7** | Student’s own answers |
| **193** | **8** | Student’s own answers |
| **194** | **1** | **Possible synonyms:**   |  |  | | --- | --- | | **Interesting** | **Terrible** | | compelling  engaging  fascinating  intriguing  stimulating  thought-provoking  absorbing  captivating  enthralling  gripping  riveting | abhorrent  appalling  atrocious  awful  dire  dreadful  frightful  ghastly  gruesome  hideous  horrendous  horrid  shocking  unpleasant  hateful  loathsome  monstrous  odious | |
| **194** | **2** | **Possible answers:**   * ‘really like’: love, adore and so on * ‘strongly dislike’: hate, despise, loathe and so on * ‘extremely loud’: blaring, booming, deafening, ear-splitting and so on |
| **195** | **3** | **Answers:**   * Letter to headteacher: poor use of time; not nutritious. * Speech to class: waste of time; unhealthy. * Message to friend: pointless; rubbish. * The given sentence is appropriate for a speech to the class. * It could be re-written replacing ‘really useful’ with ‘invaluable’ or ‘indispensable’ in a letter to the headteacher and with ‘great’ or a similarly positive synonym in a message to a friend. |
| **195** | **4** | **Possible answers:**   * The firework travelled into the sky and exploded. * Note that:   + several vocabulary choices are unnecessary synonyms, for example: dark/black/cloudless/night; bright/dazzling; white/blue/red/green/flashes of colour.   + the phrase ‘loudly exploded’ is tautologous: the word ‘loudly’ is already conveyed in the verb ‘exploded’.   + ‘quickly travelled’ could be replaced with a more precise verb choice, for example: ‘flew’, ‘shot’, ’soared’. |
| **195** | **5** | **Possible answers:**   * **point**: feature, aspect * **people:** contacts, friends (Note that a pronoun can also be used to address the reader or listener directly, for example, ‘you’.) |
| **196** | **6** | **Answer:**  The second sentence in each pair makes more effective use of emotive language. |
| **196** | **7** | **Possible answers:**   * ‘craving’, ‘desperate for’ suggest addiction, highlighting the dangers of social media * ‘terrifying’ and ‘alarming’ suggest social media should be feared. |
| **197** | **8** | Student’s own answers |
| **198** | **1** | **Possible answers:**   * Because we buy far more food than we need, we put far too much in the bin. * Buying far more food than we need, we put far too much in the bin. * We buy far more food than we need which we put in the bin. * We put our food waste in a recycling bin so none of it is wasted. * Putting our food waste in a recycling bin, none of it is wasted. * Our food waste, which we put in a recycling bin, is not wasted. * When we drown in our own rubbish, we will wish we had done more to save the planet. * We will drown in our own rubbish, wishing we had done more to save the planet. |
| **198** | **2** | **Possible answers:**   * Because we buy far more food than we actually need, we put far too much in the bin. * We always/sometimes/occasionally buy far more food than we need which we put in the bin. * At the end of each day, we put our food waste in a recycling bin so none of it is wasted. * When we finally drown in our own rubbish, we will wish we had done more to save the planet. |
| **199** | **3** | Student’s own answers |
| **200** | **1** | Student’s own answers |
| **201** | **2** | **Possible answers:**   * The situation now (teenagers hanging around, not enough to do, need to repair modernise) * What needs to be done (youth centre, leisure centre) * The benefits this would bring (something to do, health, community spirit). |
| **201** | **3** | Student’s own answers |
| **202** | **1** | **Possible answers:**  **A.** An intriguing idea and the appeal of personal stories  **B.** A shocking image and a cliff hanger statement: ‘…one I will never forget’.  **C.** An intriguing statement. |
| **203** | **2** | Student’s own answers |
| **203** | **3** | **Possible answers:**   * ‘Young and Dyslexic?...’/’Danger of a single Story’: positive consequences * ‘How the Poor Die’: a vivid image. |
| **203** | **4** | Student’s own answers |
| **204** | **1** | Student’s own answers |
| **205** | **2** | Student’s own answers |