**English Language A Answers: pp. 207**–**314**

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| **Page** | **Activity** | **Answers** |
| **209** | **1** | **Possible answers:**  1. A daughter who respected, and is grateful to, her mother.  2. The speaker’s late mother who had a significant influence and impact on her daughter’s life.  3/4/5. All responses are valid. Students may focus on a specific image, for example the image of ‘water’, suggesting life and sustenance; ‘sunrise’ suggesting warmth, life, newness; images of Caribbean food and the Caribbean environment (flame tree, fried plantain) suggesting the importance of the heritage and sustenance her mother gave her.  6. To express all that her mother did for her, and her gratitude for it.  7. All responses are valid if relevant and supported with reference to the text. |
| **210** | **1** | **Possible answers:**   * The flames were as a hot as the sun. * The mushroom looked like a thin man in a wide hat. * The beach was a playground. * The mountain is a giant. * The flames danced. * The sea whispered. |
| **212** | **2** | **Possible answers:**  **1.**  ‘**Valentine’**   * + Comparing an onion to the moon suggests romance.   + The poet compares love with an onion, suggesting it will make you cry, its fierce ‘kiss’ is overpowering but also suggests faithfulness; and, disturbingly, its ‘scent will cling to your fingers/cling to your knife’.   **‘Love is…’**   * + The various comparisons suggest images of comfort, adoration, happiness, sensuality and so on.   **2.** ‘Valentine’ presents a far more negative, though arguably honest, view of love than the almost relentlessly romantic views of ‘Love is…’.  **3.** Student’s own answers |
| **213** | **3** | **Possible answers:**  **1.**   * images of decay and destruction: ‘broken trunk… coarse grass, torn… fallen trees… decaying coconuts…’ * ominous or unsettling details: ‘…the darkness of the forest… a shadowy green and purple… always, almost visible was the heat’. * an idyllic, stereotypical paradise: fringed with palm trees… shimmering water… white surf… coral reef… blue of all the shades’) |
| **213** | **4** | Student’s own answers |
| **214** | **1** | Student’s own answers |
| **215** | **2** | **Possible answers:**  1. This is information provided to answer the questions.  2. **Techniques not used by Sebastian Sim:** The writer gives little description of her appearance (‘her ample bosom’) but focuses mainly on her actions and on Gimme Lao’s reactions to her. The writer does not give Grandma Toh dialogue and, therefore, how she says it is not described.  3. **Reasons the author may have had for not using the techniques:** Grandma Toh’s silence arguably makes her all the more unsympathetic. Gimme Lao’s dislike of Grandma Toh suggests she is an unsympathetic character.  4. **Five things the writer describes about Grandma Toh**: Grandma Toh’s unkindness is shown when she forces Gimme to do things he does not want or need to do, i.e. eat, bathe and sleep when not hungry, dirty or tired: (1) when she feeds him roughly ‘with an aluminium spoon so large it stretched his lips’; (2) when she washes him with a rough towel making his skin ‘raw and red’; (3) when she tears him ‘wailing and clawing’ away from his parents each morning; (4) when she pinches him ‘with the sharp ends of her nails’; (5) Grandma Toh’s selfishness is suggested when she makes Gimme lie down so she can listen to her favourite radio show and ‘shush him fiercely’ if he ‘fussed’.) |
| **215** | **3** | Student’s own answers |
| **216** | **4** | **Possible answers:**  1. The speaker and his mother are eating dinner together.  2. The mother is presented as calm and without anger (‘contemplatively… natural… tender’). There is a sense of anger with her husband (‘five years… five years… time was like ash on my tongue… not a single note’), but a sense of relief that she has accepted the end of her marriage (‘sighed, smiling, the weight gone’).  3. The speaker’s father is presented as uncaring (‘five years… not a single note.’)  4. The final line, in particular, strongly suggests the speaker’s mother is determined to forget the past and enjoy the present.  5. The poet may have written the poem as a record of a significant moment in his mother’s life or, perhaps, as an imagined scene showing the importance of moving on from damaging relationships.) |
| **217** | **5** | Student’s answer |
| **218** | **1** | **Possible answers:**   * first person creates a greater sense of connection between the reader and the narrator, while in third person the character is more distanced or detached from the reader. * while a first-person narrative can be very effective in creating a connection with the reader, it can be limiting: for example, everything that happens in the story has to be seen or experienced by the narrator, or recounted to the narrator by another character in the story |
| **219** | **2** | **Responses may note:**   * The narrator’s parents live in ‘museum-like calm’, while the narrator is a ‘wild little creature’. * The narrator resents or fears her parents’ bitterness and their apparent lack of interest in her, has a vivid imagination, and prefers playing with boys, having little interest in dolls, other than when she ‘beheaded or scalped them’. |
| **221** | **1** | **Answers:**   * Mrs Dalloway said she would buy the flowers (in the present) * Mrs Dalloway thinks it is a nice morning (in the present) * preparations for the party (in the future) * Mrs Dalloway’s memories of stepping into the garden when she was eighteen (in the past) * memories of Peter Walsh (in the past) * thinking about Peter Walsh returning from India (in the future). |
| **222** | **2** | Student’s own answers |
| **222** | **3** | Student’s own answers |
| **222** | **4/5** | **Responses may note:**   * irregular line length and absence of rhyme or regular rhythm * the use of run-on lines suggesting a conversational tone, and end-stopped lines highlighting key, dramatic moments * the chronological sequence of events in the poem, beginning with the mundane and every day, interrupted with shocking violence, then a yet more shocking return to the everyday. |
| **223** | **6** | Student’s answer |
| **225** | **Exam-style question** | **Responses may focus on:**   * anxiety/fear/panic: pathetic fallacy creates an ominous mood; ‘agony’ suggests extreme anxiety; ‘rushed from the room’ suggests fear and his inability to face what he has done; a vivid description of his state on waking from his dream is built up in a long multiclause sentence (‘cold dew… chattered… convulsed…’) culminating in the dramatic final clause at the end of the extract revealing he can see the monster in the moonlight. * disappointment/horror: emotive language choice of ‘catastrophe’; rhetorical question highlights his inability to describe his feelings: ‘How can I describe my emotions…?’; contrast of his expectations (‘beautiful’) and the reality (‘yellow… lustrous…watery… shrivelled… black lips…’); short minor sentence/exclamations (‘Beautiful! Great God!); long, vividly descriptive sentences build a horrific image of the monster. |
| **228 / 229** | **Understand-ing the text/ Exploring language** | **Answers:**   |  |  |  | | --- | --- | --- | | **Stanza** | **Past, present or future? ✓** | **Vocabulary choice and implications and connotations** | | 1 | * past **✓** | * shivering: suggests cold, discomfort, fear * dark: suggests the darkening mood * saddening: reflects the soldier’s mood | | 2 | * past **✓** * present **✓**   future **✓** | * glow-lamps: suggests warmth, celebration * budded: connotations of new life, spring * light: connotations of energy, life * warm: connotations of affection, passion * threw away: suggests waste, rubbish * disease: suggest girls are repelled by or frightened of him. | | 3 | * past **✓** * present **✓** * future **✓** | * the contrast of ‘younger’, ‘youth’ and ‘old’ suggest the impact of war * ‘lost’, ‘poured’, ‘dry’ and ‘lapsed’ suggest loss and waste creating a mood of anger and resentment * ‘leap’ and ‘spurted’ create a vivid and disturbing image of a wound. | | 4 | * past **✓** | * ‘liked’, ‘carried shoulder-high’ and ‘drunk’ create images of happiness and celebration, contrasting with the doubts about why he joined the army strongly suggested by ‘wonders why’ | | 5 | * past **✓** | * ‘smiling’, ‘no fear’, ‘jewelled’, ‘smart salutes’, ‘care’, ‘pay’, ‘drum’ and ‘cheers’ create positive images of army life, suggesting happiness, pageantry, order. * Only the word ‘yet’ on line 32 hints at the terror of battle he would soon experience. | | 6 | * past **✓** | * ‘some’ and ‘not’ imply the reception the soldier received on returning home was not as enthusiastic as he expected. | | 7 | * present **✓** * future **✓** | * ‘sick’, ‘institutes’, ‘rules’ and ‘pity’ suggest a future of ill-health under the control of others’ * ‘strong’ and ‘whole’ imply all that the soldier has lost * ‘cold’ and ‘late’ reflect the description of the discomfort and dejection of the first stanza * the repetition of ‘Why don’t they come…? implies the soldier’s frustration and impatience. | |
| **229** | **1** | Student’s own answers |
| **230** | **Exam-style question** | **Responses may focus on:**   * happy memories of the past * the horrific impact of war * frustration at his present situation * fears for the future |
| **231/2** | **Understand-ing the text** | **Possible answers:**   * ‘As if to prove saws knew what supper meant’: as if the saw knew it was time to stop work. * ‘Neither refused the meeting’: the saw met the boy’s hand. * ‘put him in the dark of ether’: anaesthetised the boy with ether, putting him to sleep. * ‘the watcher at his pulse took fright’: The watcher is shocked at the slowness, or absence, of the boy’s pulse. * ‘No more to build on there’: the boy has no life at all; no medical intervention can improve his condition. |
| **232** | **Exploring language** | **Answers:**   |  |  | | --- | --- | | ‘The buzz saw snarled and rattled’ | Onomatopoeia creating a vivid aural image of the setting | | ‘Sweet-scented stuff when the breeze drew  across it’ | Sensory description conveying harmony and peace. | | ‘The saw… Leaped out at the boy’s hand’ | Personification giving a sense of malicious intent to the saw | | ‘But the hand!’ | Short blunt sentence/exclamation to create a sense of shock | | Don’t let him cut my hand off– The doctor,  when he comes. Don’t let him, sister!’ | Punctuation for effect, conveying the boy’s fear and desperation. | | ‘They listened at his heart. Little–less–  nothing!–and that ended it.’ | Punctuation for effect, using a series of short phrases, interrupted with dashes and emphasised with an exclamation mark, to convey a rapid series of shocking realisations, ending in the boy’s death. | | ‘No more to build on there. | A short blunt sentence, bluntly confirming the boy’s death. | |
| **233** | **1** | **Possible answers:**   * the boy’s sister: The one-word announcement ‘Supper’ suggests a strained or unaffectionate relationship between the boy and his sister, however she is the person he calls upon – ‘Don’t let him, sister’ – in his moment of desperation. * the relationships within the family: the poet implies the boy’s family make him do dangerous work for long hours: they do not tell the boy to ‘Call it a day’, even though he is a ‘boy/Doing a man’s work’. None of the boy’s family speak or appear concerned by the boy’s accident. * the family’s reactions to the boy’s tragic early death: The final two lines of the poem suggest a cold, unemotional family, perhaps hardened by hardship. The poet makes no reference to individual members of the boy’s family, other than his sister, creating no impression of them as individuals, or of their individual relationships with the boy, perhaps suggesting the family and the boy are of little importance to each other. |
| **233** | **2** | Student’s own answers |
| **233** | **3** | Student’s own answers |
| **233** | **Exam-style question** | **Responses may focus on:**   * The description of the buzzsaw * The contrast of the tranquil rural setting and mundanity of the boy’s day with the horror that follows * The description of the accident * The boy’s terror * The boy’s death |
| **237** | **Understand-ing the text** | **Possible answers:**   * The gentle, romantic, natural imagery referencing Indian clothing in the first quotation (‘a little air… shadow-stitched kameez… peacock spreads…’) * The harsh artificiality and suggestion of intimidation in the references to western culture (‘Dummies… stare… Western perms…’) * The repetition throughout the poem of ‘an unknown girl/is hennaing my hand’ – a kind of refrain echoing through the poem – suggests the poet’s admiration for, excitement at and enjoyment of the process. * The final five lines of the poem suggest the importance of this moment to the poet, in particular the verb ‘longing’. |
| **237** | **Exploring imagery** | **Possible answers:**   * ‘My shadow-stitched kameez’: shadow stitch is an embroidery technique, however the reference to ‘shadows’ conveys the delicacy of the stitching and a sense of mystery. * ‘I have new brown veins’: ‘veins’ suggest blood, life, suggesting the henna and Indian culture are a part of the poet’s life. * ‘curtain cloth/and sofa cloth/canopy me’: a visual image of bolts of cloth stretched overhead, with connotations of shelter and protection * ‘I’ll lean across a country with my hands outstretched’ suggests great effort, the desire to communicate and interact, and reflects the ‘longing’ expressed in the next line. |
| **238** | **Exploring language** | **Possible answer:**   * The impressions created are of colour, light, busyness and chaos, slowly quietening. As evening falls, and the hennaing is completed, the frenetic mood of the poem transforms to one of peaceful contemplation. |
| **238** | **1** | Student’s own answers |
| **238** | **2** | Student’s own answers |
| **238** | **Exam-style question** | **Responses may focus on:**   * the excitement, pleasure and cultural connection suggested in the description of the hennaing * the bustling atmosphere of the busy market * negative feelings about the influence of western culture * the ‘longing’ expressed in the final lines of the poem |
| **241 / 242** | **Understand-ing the text** | **Possible answers:**   * war: shocking images of violence and death, made all the more shocking in the contrast with the everyday necessity of bread: ‘Serb mortars massacred the breadshop queue/and blood-dunked crusts of shredded bread/lay on this pavement with the broken dead’ * deprivation: the emphasis on the struggle to survive on very little ‘the hours that Sarajevans pass/Queuing… precious meagre grams’. * love: simple, vivid descriptions of romance are embedded in, but oblivious to, the destruction of war: ‘flirtatious ploys / when a girl’s dark shape is fancied by a boy’s… he’s about, I think, to take her hand/ and lead her away from where they stand/on two shell scars’. * the insignificance of ethnicity: the poet highlights differences while emphasising their insignificance: ‘black shapes impossible to mark/as Muslim, Serb or Croat… you can’t distinguish who calls bread hjleb or hleb or calls it kruh’. |
| **242** | **Setting and events** | **Possible answers:**   * ‘queuing for the precious meagre grams of/bread they’re rationed to each day’: suggests the desperation of the siege, emphasising the vital value of food above all else. * ‘struggling up sometimes eleven flights/of stairs with water’: echoing the shortage of gas, even acquiring fresh water requires huge effort. * ‘dodging snipers on the way’: danger and death are ever-present. * ‘The young go walking at a stroller’s pace’: suggests that, despite the danger, there is calm and life continues. * ‘and he’s about, I think, to take her hand’: the romance on which the poet focuses creates a sharp contrast with the danger, death and destruction that dominates city life. * ‘holes made by the mortar/that caused the massacre, now full of water/from the rain that’s poured down half the day… the Sarajevo star-filled evening sky’: the contrast of war and romance, drabness and beauty, emphasises the impact of war but also creates a sense of resilience. * ‘AID flour-sacks refilled with sand’: the final image of the poem acts as emphasis on the suffering that brought international aid, the ever-present trappings of war and the need to make use of whatever is around (echoing the earlier image of wheeling gas canisters in a pram) to survive. |
| **243/ 244** | **Exploring Language** | **Possible answers:**  **Style and Rhyme**   * Informality: ‘you might think… that’s just not the case…’ * It could be argued that the informal style and rhyme adds impact to an honest, heartfelt and emotional eye-witness ‘snapshot’ of life in Sarajevo.   **Contrast:**   * + Love (‘he holds her hand…’) and War (‘streets Serb shells destroyed’)   + Darkness (‘…black shapes impossible to mark…’) and Light (‘the Sarajevo star-filled evening sky’)   + Poverty (‘empty canisters of gas’). There are no images of wealth.   + Hunger (‘the precious meagre grams/of bread’). There are no images of plenty.   + Fear (‘dodging snipers’) and Calm (‘walking at a stroller’s pace,’)   + Beauty (‘the splintered Pleiades/sprinkled…’) and Ugliness (‘on those death-deep, death-dark wells/splashed on the pavement by Serb mortar shells’)   + Although materially the city has little, the poem presents a balanced view of the impact of war and the resilience of the city’s people in surviving it.   **Word choice:**   * + The word ‘hours’ conveys the hardship and time spent tackling the deprivation and poverty created by war.   + ‘precious’ and ‘grams’ convey the value and scarcity of food.   + ‘strollers’ conveys the casual calm of the city at night.   + ‘scars’ conveys the suffering of the city’s fabric’; the emotive language choice ‘massacred’ connotes the violence of the attack on innocent shoppers in ‘the breadshop queue’.   + ‘blood-dunked’, ‘shredded’ and ‘broken’ create a shocking image of destruction. |
| **244** | **1** | Student’s own answers |
| **244** | **Exam-style questions** | **1. Responses may focus on:**   * Images of destruction * Images of hope and resilience * The contrast of love and war, fear and calm, etc.   **2. Responses may focus on:**   * Images showing the struggle to survive * Images of destruction * Images of hope and resilience * The insignificance of ethnicity * The contrast of love and war, fear and calm, etc. |
| **245** | **Writing a successful answer** | **Possible answers:**   * Answer B is more successful than Answer B as it is more closely focused on the text and the writer’s perspective. * Answer A refers to the text but draws little analysis from it. ‘The biggest contrast he uses is between love and war. He describes the city in detail as well.’ * Answer B gives closer reference to the text and makes limited analysis of its impact: ‘This helps the reader to visualise the difference and understand…’ * Both answers would be improved with quotation(s) and analysis of the writer’s key choices in that evidence. |
| **246** | **2** | **Possible answers:**   |  |  | | --- | --- | | **Similarities** | **Differences** | | Both poems use images of violence and death such as ‘blood-dunked crusts… the broken dead’ and ‘tear a/corpse apart’. | ‘The Bright Lights of Sarajevo’ uses positive images of love and romance to counteract the images of violence. ‘Corpse’ suggests a much less optimistic view, implying that death surrounds us all. | | Both poems have an informal, conversational tone, directly addressing the reader. | ‘The Bright Lights of Sarajevo’ has a more formal rhythm and rhyme scheme. ‘Corpse’ is written in free verse. | |
| **248** | **Understand-ing the text** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Theme** | **Example** | **Analysis** | | Racism | ‘bitter, twisted lies’ | ‘bitter’ and ‘twisted’ imply an intention to present a negative view of the speaker and her community | | Oppression | ‘Did you want to see me broken?’ | ‘broken’ has connotations of physical and emotional pain | | Pride in oneself and one’s background | ‘Bringing the gifts that my ancestors gave’ | The speaker sees her background as a source of pride rather than as a disadvantage. The word ‘gifts’ shows everything she inherited in a positive light. | | Feminism | ‘Does my sexiness upset you?... I dance like I’ve got diamonds/At the meeting of my thighs?’ | implies the power of womankind and female sexuality; ‘diamonds’ conveys beauty, preciousness and value. | | Beauty | ‘…like moons and like suns… a black ocean, leaping and wide…’ | Images of natural beauty contrast with images of violent oppression | | Independence | ‘You may shoot me… cut me… kill me… like air, I rise’ | The triple structure emphasising oppression is dismissed in the final line, highlighting the speaker’s strength. | |
| **249/ 250** | **Exploring direct address** | **Possible answers:**   * the poet is addressing her oppressors * the use of direct address implicates the reader as one of those oppressors, adding still more force to the poet’s response to that oppression.   **Rhetorical questions**   * There are eight rhetorical questions in the poem. * rhetorical questions contribute to the speaker’s assertive, determined tone. * strings of rhetorical questions have a cumulative impact, highlighting the speaker’s assertive tone.   **The speaker:**   * strong/confrontational ‘Do you want to see me broken?’ * assertive/challenging: ‘still I’ll rise’ * optimistic: ‘Up from a past that’s rooted in pain/I rise.’   **Her audience:**   * abusive: ‘Do you want to see me broken?’ * dishonest: ‘bitter, twisted lies’ * violent: ‘You may kill me…’ |
| **250** | **Exploring language** | **Possible answers:**   * repetition: ‘You may… You may… You may… I rise/I rise/I rise’ emphasising the level of oppression given and the speaker’s resilience to it * colloquial speech: ‘cause… diggin’…’ adds a calmness and casualness to the speaker’s assertive tone, making it yet more assertive * alliteration: ‘hopes springing high…’ ‘dance like I’ve got diamonds…’ adds an emphatic tone to the speaker’s voice. |
| **251** | **Exploring imagery** | **Possible answers:**  **Simile**   * the implications of dust: the speaker is resilient despite being treated as insignificant and worthless * the implications of gold mines: the speaker’s attitude is one of supreme confidence in her own worth * Further similes: * ‘I walk like I’ve got oil wells’/‘I dance like I’ve got diamonds/At the meeting of my thighs’: in the same way as the ‘oil wells’ simile, these suggest the speaker’s supreme confidence in her own worth as a human being and as a woman. * ‘Like moons and like suns…. Like hopes springing high/Still I rise’: the implication is that the speaker’s optimism and resilience are as inevitable as the rising of the moon and sun * ‘Shoulders falling down like teardrops’: connotations of sadness suggest the hopelessness the speaker’s oppressors hope to instil in her * ‘still, like air, I’ll rise’: connotations of naturalness, life and survival reinforce the inevitability of the speaker’s resilience.   **Metaphor**   * ‘the hope and dream of the slave’ implies the desire for escape from oppression which the speaker is determined to accomplish * metaphors condense meaning: a significantly richer and more engaging method of conveying a complex idea succinctly * ‘I’m a black ocean, leaping and wide’ conveys the wildness and force of the speaker’s determination. |
| **252** | **Exploring structure** | **Intention and structure:**   * Stanza 1: feelings of oppression; the audience wants to crush her, but she is strong * Stanza 2: expresses strength * Stanza 3: expresses strength * Stanza 4: expresses strength * Stanza 5: expresses strength * Stanza 6: the audience wants to crush her, but she is strong * Stanza 7: expresses strength * Stanza 8: expresses strength * Stanza 9: the speaker is unstoppable.   **Rhyme**   * the use of rhyme repeatedly emphasises the key word, and key idea of the poem: ‘rise’.   **A Change in Structure**   * emphasis given to the key phrase ‘I rise’ through insistent repetition and by structuring it in short lines, contrasting with rhyming longer lines. |
| **253** | **1** | Student’s own answers |
| **253** | **2** | Student’s own answers |
| **253** | **Exam style question** | **Possible answers:**   * The presentation of the speaker’s oppressors: “You may shoot me… cut me… kill me’. The use of repetition (‘You may…’) and the use of emotive language to emphasise the oppressor’s determination to harm and the speaker’s determination to overcome it. * The use of imagery to convey the speaker’s confidence and sense of worth: ‘oil wells… gold… diamonds’ all conveying wealth, value and/or beauty. * The speaker’s frequent challenges to, and mockery of, her oppressors: ‘Don’t you take it awful hard… Does my sexiness upset you?’ particularly through the use of challenging rhetorical questions. * The final images of ‘nights of terror’ and ‘daybreak’ contrasting oppressive darkness with the optimism of a new and brighter future. * The increasing use of repetition throughout the poem: ‘I rise…’ highlighting the speaker’s growing determination to overcome oppression. |
| **253** | **Writing a successful response** | **Possible answers:**   * The first paragraph is more effective. It makes a statement, supports it with some relevant evidence and explores the impact of that evidence. However, the use of evidence is limited and there is no analysis of the writer’s specific choices: the student simply states that the writer’s choices are ‘effective’. * The second paragraph makes a much vaguer statement that does not identify the writer’s intention. It is supported with evidence but, again, the analysis that this is ‘effective’ is vague and ineffectual. |
| **256/7** | **Understand-ing the text / Exploring language** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | ▼ IN PARAGRAPHS | ▼ MRS MALLARD FEELS… | ▼ THE READER FEELS…. | ▼ QUOTATION & ANALYSIS | | 1–3 | grief, sadness | sympathy, sadness | ‘…wept… with sudden, wild abandonment’: ‘wild’ suggests a loss of control | | 4–8 | sadness, shock, confusion | sympathy, sadness | ‘a sob… shook her’: ‘shook’ has connotations of violence, emphasising the strength of her emotion | | 9–18 | joy, happiness, relief | confusion, shock, amusement, tension | ‘free, free, free’: repetition emphasises her sense of freedom and relief | | 19–21 | shock, disappointment, joy | shock, surprise, horror | ‘the joy that kills’: a surprising, oxymoron emphasising that it was her shock and disappointment at the sight of her husband that killed her. | |
| **257** | **Exploring structure** | **Possible answers:**   * the contrast of grief and relief between sections 2 and 3, perhaps creating concern for the character’s mental health and the outcome of this situation * the contrast of Mrs Mallard’s relief at the death of her husband and her implied reaction to his re-appearance. * the two shortest paragraphs in the story emphasise these key contrasts: the sense of freedom emphatically exclaimed in paragraph 14 (‘Free! Body and soul…’) and the ominous consequence of Mr Mallard’s reappearance (‘But Richards was too late.’) |
| **257** | **Exam-style question** | **Responses may focus on:**   * the opening intrigues and creates tension: how will fragile Mrs Mallard react to such shocking news? * tension is created in the opening, in Mrs Mallard’s reaction to her husband’s death and in the surprising ending of the story, engaging the reader throughout the story * contrast in the development of Mrs Mallard’s emotions engages the reader by creating surprise and encouraging the reader to discover why she feels this way and how the story will develop and end * short paragraphs emphasise these key moments * language choice vividly conveys Mrs Mallard’s emotions |
| **264** | **Understand-ing the text** | **Possible answers:**   * the similarity in the character’s home life: both characters feel poorly treated - although Mme Loisel is not! * both characters are able to go to a grand event through the help of a kindly friend. * both characters make a great impression at this event * both characters lose something at the event * whereas Cinderella regains her slipper, her true love and a happy ending, Mme Loisel does not. |
| **265** | **Exploring character** | **Possible answers:**  **Mme Loisel**   * She insists she must have jewellery to wear to the event, suggesting she is fearful of looking poor and/or is self-conscious and vain. * She dances all night at the event, flirting with men and ignoring her husband, who falls asleep, suggesting her selfishness. * Mme Loisel is quickly ‘resigned’ to the life of hard work she must live following the loss of the necklace and continues in this way for ten years with little complaint, suggesting she is more resilient and less spoilt than she first appeared.   **Monsieur Loisel**   * He has worked hard to secure the invitation and offers to by his wife a dress, suggesting he is kind, generous and caring, or perhaps that he is weak and frequently panders to his wife’s demands. * He does not complain that his wife pays him no attention during the grand event, or that she was careless enough to lose a valuable necklace, suggesting he is long-suffering, forgiving and patient. * He works hard to earn money to repay their debts, suggesting his dedication to his wife.   **Mme Forestier**   * She offers to lend Mme Loisel jewellery, suggesting she is kind, generous and supportive. * She complains that Mme Loisel should have returned the necklace more quickly, suggesting she is not perhaps as kind as she first appeared. * She is upset when she discovers the hardship that Mme Loisel has endured, suggesting she is kind and sympathetic. |
| **266** | **Exploring language** | **Possible answers:**   |  |  |  | | --- | --- | --- | | ‘She dreamed of great drawing-rooms… | Madame Loisel’s dreams of how her life should be | nouns suggesting luxury: ‘drawing rooms… silk… trinkets… perfume…’ modified with adjectives emphasising this sense of luxury: ‘great… fine… beyond price… pretty…’ in a series of linked clauses listing these details to highlight the quantity and variety of these details | |  |  |  | | ‘She had no fine dresses…’ | Madame Loisel’s disappointment in the reality of her married life | repetition of ‘no’ in listed clauses, ending with an emphatic ‘nothing’. | | ‘She danced ecstatically… | the glamour and excitement of the party | ‘She danced ecstatically…’: listing of clauses highlights range and variety of action verbs (‘swept… floating…’) and positive and emotive adverbs and adjectives (‘wildly… victorious… glorious…’) and nouns (‘success… happiness…’). | | ‘Her hair was untidy… | the life of suffering that Madame Loisel ends up living | ‘Her hair was untidy…’ Again, listed clauses highlight range and variety of actions suggesting suffering and drudgery, particularly highlighted in adjective choice (‘untidy… askew… red… gruff…’) and, in the final clause, the verb ‘scrubbed. | |
| **266** | **1** | **Possible answers:**   * greed: Mme Loisel’s greed for luxury could be said to be the cause of her downfall * money/vanity/ambition: similarly, Mme Loisel’s desire to appear wealthy could be said to have caused her downfall * marriage/love: the story does, to an extent, focus on the Monsieur Loisel’s blameless and unquestioning support for his wife * unfairness: it is arguable that life treats Mme Loisel cruelly; however, it is equally arguable that she is taught a valuable lesson in the story. |
| **266** | **2** | Student’s own answers |
| **266** | **Exam-style question** | **Responses may focus on:**   * Mme Loisel’s disappointment in life * Mme Loisel’s relationship with her husband * Mme Loisel’s behaviour at the ball * the writer’s constant prompts to judge Mme Loisel for her greed and ambition |
| **271** | **Understand-ing the text** | **Answers:**   1. Lev’s homeland 2. The woman next to him 3. A long journey 4. Lev’s wife 5. Lydia 6. The life Lev has lost/is leaving 7. Lev imagining his new life in Britain 8. Craving a cigarette 9. Expectations of Britain |
| **271** | **Exploring language** | **Possible answers:**   * Craving for a cigarette: ‘He could feel the yearning in his lungs and in his blood, and his hands grew fidgety and he felt a tremor in his legs’. A series of linked clauses conveys the range and variety of ways in which Lev experiences this craving; the word ‘yearning’ conveys desperation; ‘tremor’ suggests a dramatic and uncontrollable movement. * Relationship with his wife: ‘And when his wife, Marina, was dying, he’d lain for five nights on an area of linoleum flooring no wider than his outstretched arm, between Marina’s hospital bed and a curtain patterned with pink and purple daisies, and sleep had come and gone in a mystifying kind of way, painting strange pictures in Lev’s brain that had never completely vanished.’ A long, multiclause sentence builds vivid description; details of ‘linoleum… no wider… ‘convey discomfort which, in addition to ‘five nights’, conveys his dedication to his wife. * Thoughts and feelings about his daughter; ‘My daughter Maya needs clothes, shoes, books, toys, everything.’ The listing of items conveys how much Lev feels compelled to provide for his daughter; ‘books’ suggests his commitment to her education; ‘everything’ conveys his total commitment. * Hopes for the future in Britain: ‘England is my hope.’ A short, emphatic sentence highlights the important of England to Lev; the simple language choices linking ‘England’ and ‘hope’ highlights the extent to which he is relying on this journey. |
| **271/ 272** | **Exploring dialogue** | **Possible answers:**  **Comparing Lev and Lydia**   * Both are travelling to Britain to find work. * Lev is travelling because he cannot find work in his own country; Lydia is travelling because she wants to see different places. * Lev’s English is far more limited than Lydia; Lydia’s reference to Hamlet (‘To be or not to be’) suggests she is more educated than Lev. * Their reasons for travelling and level of English and education suggest there is a socioeconomic gap between Lev and Lydia. This is reinforced in the information given about their previous work: Lev worked in a sawmill, Lydia in a school.   **Analysing Lev’s expectations**   * ‘Lovely.’ Lev is optimistic * ‘Sorry.’ Lev expects to make mistakes. * ‘I am legal.’ Lev expects his legality as an immigrant to be challenged. * ‘How much please.’ Lev is concerned about the cost of living. * ‘Thank you.’ Lev expects kindness. * ‘I am lost.’/‘I wish for an interpreter.’ Lev expects life in Britain to be challenging. * ‘Bee-and-bee.’ Lev expects to stay in bed and breakfast accommodation. |
| **272** | **1** | **Possible answers:**   * Lev may envy or be inspired by Lydia because:   + she is more educated than him   + her English is better than his   + she has better job prospects * Their meeting and travelling together is important in this extract and perhaps in the novel as a whole because:   + a great deal is revealed about both characters   + perhaps more significantly, without Lydia’s interaction, the writer would be restricted to creating the character of Lev solely through his thoughts and memories   + the contrast between Lydia and Lev implies the struggle he will face in his new life. |
| **272** | **2** | Student’s own answers |
| **272** | **Exam-style questions** | **Responses may focus on:**  **1.**   * Lev’s past * his wife and child * his hopes for the future * dialogue with Lydia * contrast with Lydia   **2.**   * dialogue with Lydia * his hopes and expectations for the future |
| **275/ 276** | **Exploring genre** | **Answers:**   * a remote castle or large house * darkness * danger * isolation * storms * unexplained noises * inexplicable events * extreme emotions |
| **276 / 277** | **Exploring vocabulary** | **Possible answers:**  **Weather**   * the use of verbs (‘rattling’, ‘battered’, ‘roaring’, ‘moaning’, ‘whistling’) * the use of personification (‘roaring’, ‘moaning’, ‘whistling’) giving the impression of the wind as a living and malevolent force.   **The cry of a child**   * the sense of pain and suffering   **Memories**   * A stark contrast of warmth and comfort with the unsettling storm and the disturbing sound of the child, emphasising his upset in this terrifying situation.   **Emotions**   * this outburst intensifies its effect, suggesting that the narrator has suppressed his anxiety throughout but can no longer |
| **277** | **Exploring sentences** | **Answers:**   |  |  |  | | --- | --- | --- | | ‘There was no child. I knew that’. | Single clause sentences | To create dramatic impact | | ‘I listened hard. Nothing.’ | Single clause sentence + minor sentence | To create dramatic impact | | ‘The first thing I must have was a light and I groped my way back across to my bed, reached over it and got my hand to the torch at last, took a step back, stumbled over the dog who was at my heels and dropped the torch’. | A multiclause sentence linking a series of events or actions…  …in which the most dramatic detail is positioned in the final clause | to suggest fast paced action  to build tension up to a dramatic moment or revelation | | ‘There had been no movement, no brush of a sleeve against mine, no disturbance of the air, I had not even heard a footstep.’ | A multiclause sentence listing details or ideas | to suggest the range and variety of details or ideas | | ‘And the person who had gone by, and who was now in this house with me?’ | A rhetorical question | to suggest confusion and uncertainty |  * There are seven rhetorical questions in the extract, for example:   + ‘How could there be? Yet how could I lie here and ignore even the crying of some long dead ghost?’   + ‘Perhaps it was the woman in black?’   + ‘But what was ‘real’? * This prevalence of rhetorical questions highlights the fear and uncertainty of the narrator – and engages the reader in those fears. |
| **278** | **Exploring structure** | **Possible answers:**   * the graph shows rising tension from point 3 to point 9. * the building of hope through positive experiences – the low points on the graph – exaggerates the impact of the tension – the high points. |
| **279** | **The Italian** | **Answers:**   * a remote castle or large house * inexplicable events * extreme emotions * danger * confinement * violence |
| **280** | **1** | **Possible answers:**  **Positives:**   * identifies the writer’s intention * some ideas are supported with evidence   **Negatives:**   * refers to techniques but does not identify them then explore the effect of each * there is no valid evidence to support the point that ‘he must be frightened’ * informal expression such as ‘we are thinking, what can this be’ rather than identifying the writer’s intention to create a sense of mystery * analysis could be more fully developed: the student states that ‘bloody’ creates danger and suspense but could, for example, have explored the connotations of the word. |
| **280** | **Exam-style question** | **Responses may focus on:**   * the description of the storm, focusing on vocabulary choice. * the cry of the child: vocabulary choice. * the finding and dropping of the torch: sentence structure. * the narrator’s confusion and uncertainty: the use of rhetorical questions * the narrator’s emotional outburst: vocabulary choice |
| **288** | **Understand-ing the text** | **Possible answers:**   |  |  |  | | --- | --- | --- | | ▼ THEME | ▼ EXAMPLE | ▼ ANALYSIS | | fear for one’s mental health | ‘The more I chased the thought away, the more it came back... I must not even think of it but I did think of it.’ | This suggests a loss of control. The more the narrator tries to control her thoughts, the more she cannot. | | family relationships | ‘I knew now that he had not heard me getting up and walking around on just this one night.’ | This suggests the narrator’s closeness to her father. She is able to deduce his thoughts and movements. | | reflecting on the past | ‘I don’t remember, at any rate having to tackle any of the jobs that piled up for me in later summers, when I fought quite willingly to maintain the decency of our house.’ | The narrator points out that this summer was unusual: she was excused the many chores that, in later years, she would be expected to do, and which she did ‘quite willingly’. | | the impact of prolonged illness | ‘so that I could spend part of the time wandering about like a visitor’ | This shows that she was allowed to be freer, than she would have otherwise been, because of her illness. It hints at the idleness that would have contributed to the narrator’s sense of unease. | |
| **288 289** | **Autobiography or fiction** | **Responses could note:**   * the story is not purely focused on the key events the narrator recounts * the writer gives lots of detail to create a vivid impression of the narrator’s family life, memories and experiences * one effect of this is to the make the narrator’s account a much more vivid and personal recollection of events. |
| **289** | **Exploring language** | **Possible answers:**   * **Mother:** ‘But don’t worry, she said, it’s all over now.’ Simple language choices suggest a bluntness in the mother’s words, but also a sense of care. * **Sister:** ‘The relationship between us was always unsettled.’ The adjective ‘unsettled’ suggests volatility and unpredictability, reflected in references to spitting but also the reflection that the narrator loved her sister ‘more than anybody in the world. * **Father:** ‘People have those kinds of thoughts sometimes.’ The simplicity of the father’s language here suggests some care and an absence of judgement which, perhaps, make later references to the ‘razor strap’ and ‘belt’ more surprising, effectively emphasising his careful and kind response to the narrator’s admission. * **narrator’s thoughts and feelings**: ‘The thought that I could strangle my little sister, who was asleep in the bunk below me and whom I loved more than anybody in the world.’ The contrast of emotive vocabulary choices ‘strangle’ and ‘love’ makes this confession all the more shocking. * **building tension:** ‘Then quietly down the stairs, nobody stirring, into the kitchen where everything was so familiar to me that I could make my way without a light.’ Vivid descriptive detail, structured in a long, multiclause sentence conveying her progress through the house. |
| **289/ 290** | **Exploring speech** | **Possible answers:**   * Direct speech focuses the reader on a moment or a scene and the characters in that scene far more closely than if the narrator simply recounts what was said using indirect speech. |
| **290** | **Exploring structure** | **Possible answers:**   * + Exposition: The narrator undergoes an operation.   + Conflict: The narrator cannot sleep.   + Climax: The narrator fears for her mental health: she cannot stop thinking about strangling her sister.   + Resolution: The narrator tells her father who is forgiving and understanding; she can sleep again. * **The narrator engages the reader’s interest through:**   + the drama of the narrator’s operation   + the intimate insight into the narrator’s family life   + the tension of the conflict and climax   + the relief of a happy ending |
| **290** | **1** | Student’s own answers |
| **291** | **2** | Student’s own answers |
| **291** | **3** | **Possible answers:**   * The use of short sentences and paragraphs to create drama in the narrator’s racing thoughts: ‘I was not myself’. * The admission that the narrator is thinking of strangling her sister is delayed until long after she admits having ‘a thought’, building tension and suggesting her fear in admitting it. * The vocabulary choice describing her ‘madness’ is disturbing it is not ‘savage’ but ‘lazy’ and ‘teasing’ suggesting a cold sense of amusement in the thought of murder. * The slow, intricately described progression through the house to the outside. * The emphasis on darkness: ‘no streetlights…’intensely black’ * The endless wandering ‘back and forth’ suggests a relentless desire to avoid the house. |
| **291** | **Exam-style question** | **Responses may focus on:**   * the narrator’s thoughts and feelings about her operation * the narrator’s relationship with her sister * the narrator’s sleeplessness * the narrator’s relationship with her father |
| **292** | **1** | Student’s own answers |
| **292** | **2** | Student’s own answers |
| **293** | **3** | Student’s own answers |
| **293** | **4** | Student’s own answers |
| **294** | **1** | Student’s own answers |
| **294** | **2** | **Possible answers:**   * What if… my parents phoned to say they would be home earlier than expected? * What if… I came up with a plan to delay or divert them? |
| **295** | **3** | Student’s own answers |
| **295** | **4** | Student’s own answers |
| **296** | **1** | Student’s own answers |
| **296** | **2** | Student’s own answers |
| **297** | **3** | Student’s own answers |
| **297** | **4** | Student’s own answers |
| **297** | **5** | Student’s own answers |
| **298** | **Exploring an opening paragraph** | **Answers:**   * Hale: inky fingers, bitten nails, cynical, nervous, uncomfortable. * setting: Brighton, early summer sun, wind, crowd * the discomfort of Hale, the promise of murder and the crowded summer setting engage the reader. |
| **298** | **1** | Student’s own answers |
| **299** | **1984** | **Possible answers:**   * Winston’s life is uncomfortable and difficult (‘vile winds… gritty dust… boiled cabbage… ulcer…’) * The setting is similarly uncomfortable (‘seldom working… electric current was cut off during daylight hours… Hate week… Big Brother is watching you…’) * These details could imply that Winston may fall foul of Big Brother. Note, however, that this is far less explicit than the hint given in the opening of ‘Brighton Rock’. * setting is the key focus, though some information about character is also given. |
| **299** | **2** | Student’s own answers |
| **300** | **1st and 3rd person narratives** | **Possible answers:**   * Version A is written in the first-person; Version B is written in the third-person. * the first-person – much like an eye-witness account – can often be more immediate and engaging for readers, building a closer bond between narrator and reader. |
| **300** | **A limited point of view** | **Possible answers:**   * the first and final bullet points to explain why they could not be shown: these events would not be witnessed by the narrator – assuming the narrator is the ‘new student’. |
| **301** | **1** | Student’s own answers |
| **301** | **2** | Student’s own answers |
| **302 / 303** | **1 / 2** | **Possible answers:**   * Extract 1: a student; in love with a girl; obsessed; shown through their actions. * Extract 2: a gardener; growing prize roses; protective, ruthless; perhaps not close to his wife; shown through their actions. * Extract 3: a rabbit; ensuring he gets the best of everything; bullying, selfish; uninterested in anyone else’s welfare; shown through their actions. |
| **303** | **3** | Student’s own answers |
| **303** | **4** | Student’s own answers |
| **304** | **Monologue** | **Possible answers:**   * Hooper’s monologue reveals his anxiety about the arrival of Kingshaw; his concern for his ‘territory’. * Any dialogue between two characters reveals something about their relationship: Hooper being prepared to reveal these feelings to his father could alter the writer’s intended portrayal of both characters and their relationship. |
| **304** | **Dialogue** | **Possible answers:**   * Hooper is trying to stand up for himself while Kingshaw is aggressive and bullying. * monologue weakens the characters: they appear too wary to confront each other * dialogue creates drama and immediacy |
| **305** | **1** | Student’s own answers |
| **305** | **2** | Student’s own answers |
| **305** | **3** | Student’s own answers |
| **306** | **1** | Student’s own answers |
| **306** | **2** | **Answers:**   * The sun was shining, and I was boiling hot. (telling)/The sun scorched my skin and sweat soaked my shirt. (showing) * Vik frowned and wrinkled their nose. (showing)/Vik did not want to do it. (telling)   I was terrified (telling)/My stomach churned and my heart pounded. (showing) |
| **307** | **3** | **Answers:**   * ‘buried in sand’ (sight) * ‘a huge cylinder’ (sight) * ‘thick, scaly… incrustation’ (touch) * ‘a diameter of thirty metres (sight) * ‘still so hot’ (touch) * ‘a stirring noise’ (sound) * ‘the grey clinker… was falling’ (sight) * ‘a sharp noise’ (sound) * ‘the circular top of the cylinder was rotating’ (sight) * ‘a muffling grating sound’ (sound) |
| **307** | **4** | Student’s own answers |
| **308** | **1** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Extract A** | **Extract B** | **Effect** | **Your synonym choice** | | went to | was sent to | suggests they were not willing to go | was made to go to  was forced to go to | | Removed | pulled out | a graphic, visual image | extracted  yanked | | Odd | Weird | highlights strangeness | bizarre  peculiar | | Big | Huge | emphasises size | vast  enormous | | Covered | Smothered | suggests quantity and deliciousness | drenched  dripping with | | Surprise | Horror | A more emotive choice | shock  disgust | | don’t like | Loathe | A more emotive choice | hate  despise | | feeling sick | my stomach doing somersaults | a vivid, visual image | my stomach churning  wanting to vomit | |
| **309** | **2** | **Answers:**  1. The writer’s intention is to convey speed: ‘screeched’, ‘raced’  2. The writer’s intention is to convey a dramatic incident: ‘fell’, ‘smashed’  3. The writer’s intention is to highlight the lack of food: ‘big’, ‘small’  Possible synonyms:   * screeched: shrieked, squealed * raced: hurried, hurtled, tore * fell: tumbled, crashed, plummeted * smashed: exploded, disintegrated, shattered * big: huge, vast, enormous * small: tiny, minuscule, microscopic |
| **309** | **Connotations** | **Possible answers:**   * ‘smell’ has negative connotations; ‘stench’ has yet stronger negative connotations; ‘aroma’ has positive connotations * ‘screamed’ has associations of fear; ‘cried out’ implies the a need for help; ‘yelped’ has a more light-hearted tone. |
| **309** | **3** | Student’s own answers |
| **310** | **Sentence types** | **Possible answers:**   * The sentence could be reduced to:   + A boy bounced past her on a bicycle. (8 words) *or*   + A boy bounced past her. (5 words) * A wealth of detail is lost: how he travelled (‘on a bicycle’), description of the boy’s position (‘doing wheelies’), the setting (‘over the cobbles’). * Each detail helps to build a vivid image for the reader. * Other sentences could be similarly reduced:   + Jane smiled.   + He stared.   + She was a girl wearing a dog collar.   + People were surprised. * Some could not:   + She was used to it. |
| **310** | **1** | Student’s own answers |
| **311** | **2** | **Possible answers:**  1. He remembered leaving his keys on the shelf and he had seen them just a moment ago. Now they were gone.  2 He had thought the house was empty, but he could hear footsteps on the bare floorboards upstairs. They were heading for the stairs. |
| **311** | **Sequencing clauses** | **Answer:**  The final clause in the sentence is usually given more emphasis than the first clause, highlighting the key idea or dramatic moment in the sentence. |
| **311** | **3** | **Answers:**  1. Snarling and snapping its huge yellow teeth, the creature lunged at me.  2 When he was looking the other way, we quickly hurried out of the door. |
| **311** | **4** | Student’s own answers |
| **313** | **Exam-style question** | Student’s own answer |