**English Language B Answers: pp. 56**–**99**

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| **Page** | **Activity** | **Answers** |
| **59** | **1** | **Answers:**   * a news report, 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 (‘we’) in the feature article extract. |
| **60** | **2** | **Possible answers:**  **Q1.** ‘The wind continued to rise... trying to hang on inside the boat took every ounce of strength.’  **Q2.** ‘My hands stung, my eye was swollen, and my wrists were already covered in open sores’  **Q3**.   * Vocabulary choices could include: ‘thrown’ and ‘cracking’ suggesting violent action; ‘lump’ and ‘nausea’ conveying the writer’s pain; the emotive language of ‘hard, brutal work’ highlights the writer’s struggle; vivid descriptions such as ‘food was hurled’ convey the chaos of the writer’s life on board. * Sentence structures could include: the use of a long multiclause sentence to build a detailed description. |
| **62** | **3** | **Possible answers:**  **Q1.** The writer contrasts Mandela’s ambitions with his treatment: ‘: ‘…an ambition to become a civil servant and interpreter – about as high a position as a black man might aspire to in those days… His ambition seemed to be crushed when… he was expelled for his part in a rebellion’.  **Q2.** The timescale is condensed, giving an overview of a life rather than a detailed account; as obituaries, both are sympathetic to their subject.   |  |  |  | | --- | --- | --- | | **Method or technique** | **Example** | **Comment on effect** | | Formal register | ‘Mandela greatly enjoyed university’ | Creates a solemn, respectful tone | | Focus on factual information | ‘In July 1969 Bowie released Space Oddity,’ | Suggests accuracy and reliability | | Conciseness of writing | ‘The following year… In March | Allows the writer to focus on key events over several years | | Dramatic or emotive vocabulary choice | ‘crushed… rebellion…’ | Engages the reader | | Positive, sympathetic vocabulary choices | ‘powering ahead… to do full justice to his gifts…’ | Engages the reader and creates sympathy for the subject | |
| **64** | **4** | **Possible answers:**   |  |  | | --- | --- | | **Method or technique** | **Quotation/Effect** | | Repetition of key words | “freedom”: emphasises a key idea | | Geographical names | “New Hampshire… New York…’: suggests the whole of the USA will recognise and benefit from the speaker’s ideas | | Repetition of the beginning of sentences | “I have a dream”: engages listeners in and emphasises key ideas | | Reference to particular individuals | “my four little children’: a focus on the future; a sympathetic image of vulnerable children. | | The idea of bringing all people together | “all of God’s children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands”: listing of disparate groups of people emphasises the unity the speaker is promoting | | The use of words from a patriotic song | ‘let freedom ring’: persuades patriotic Americans of the value and validity of the speaker’s ideas | |
| **64** | **5** | **Possible answers**   |  |  |  | | --- | --- | --- | | **Appeals to** | **Quotation** | **Comment** | | Love of justice and fairness | ‘they will not be judged by the colour of their skin’ | focuses the listener on how people should be judged | | Patriotism | ‘sweet land of liberty’ | appeals to patriotic Americans | | Idealism | ‘I have a dream…’ | ‘dream’ has connotations of ambition and hope | | Unity | ‘…able to join hands and sing…’ | Highlights the benefits of the speaker’s ideas | | Faith | ‘all God’s children…’ | emphasises the righteousness of the speaker’s ideas |   Through each of these appeals, King highlights the rightness of his cause: it is fair, morally right, true to the spirit of America, and will bring unity to the country. |
| **66** | **6** | **Possible answers:**  **Q1.** She has no one else in whom she feels she can confide.  **Q2.** The writer focuses on all those around her and yet she feels ‘completely alone’ and without anyone in whom she can confide.  **Q3.** It could be argued that the writer is shown to be young in her way of thinking through her:   * self-pity: ‘feeling a little depressed’ (‘depressed’ conveys deep and lasting unhappiness) * arrogance: or perhaps sarcasm: ‘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’)   The example student answer is a strong response, however although the final assertion that she is ‘looking for some deeper and more trusting relationships’ can be inferred, there is little evidence to support it. Her intention to write a diary suggests this is chosen solution to the dilemma of her loneliness. |
| **67** | **7** | **Possible answers:**  **Q1.** The writer contrasts the intense beauty of nature with the inescapable horrors of the war.  **Q2.** The phrase ‘immense pain’ suggests the physical and emotional pain of war.  **Q3.** Both writers convey a sense of isolation and loneliness: ‘a thirteen-year-old girl is completely alone in the world.’; “I have spoken to no one, I have touched no one.”  Q4 There are more differences than similarities in the way the  two writers experience war and its horrors. This is partly because Anne is  trapped indoors, so has not actually seen the suffering of the soldiers.  D. H. Lawrence, however, experiences dreadful/awful conditions. Both write  about themselves, and both are sharing their innermost thoughts/feelings with  someone special, even if in Anne’s case this is not a real person.  The power of Lawrence’s descriptions gives a really vivid impression of war,  whereas in this extract, Anne seems more preoccupied with the act of  writing a diary than with recording important experiences. |
| **70** | **8** | Answers:  **Q1**. The groom and his supporters collect her from her ‘ger’ (home).  **Q2.** Key points could include:   * the bride hides and the groom must find her * guests eat breakfast while the groom hunts * lookouts are sent out to await the arrival of the guests from the bride’s camp   **Q3.** Key features could include:   * vivid, sensory description of events and setting * the use of humour * long, multiclause sentences used to build descriptive detail. |
| **73** | **9** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Method/technique** | **Mongolia** | **Somalia** | **Comparison** | | Type of detail or incident | Surprising or comical  Example:  “fell headfirst from the tailgate, bounced twice” | Distressing  Example: ‘a thousand hungry, lean, scared and betrayed faces’ | They are describing very different types of experiences: a riotous celebration and appalling evidence of suffering | | Communication of thoughts and attitudes | In describing the strange customs, his tone is light-hearted  Example:  ‘Weddings were boisterous occasions. People became unpredictable.’ | By focusing on the sad fates of individuals, he creates sympathy for their suffering  Example: ‘By the time Amina returned, she  had only one daughter.’ | The writer’s emotional responses are as different as their subject matter. | | Language | Example: ‘slabs of white cheese and boiled sweets had been arrayed on every surface in  dizzy tiers like wedding cakes.’ | Example: ‘sick… hunger… quiet suffering… lonely death… decaying… shattered… rotting…’ | A richly described, positive image of celebration; a shockingly frank choice of emotive language to describe famine in Somalia. | | Purpose and intention | To vividly describe a humorous event, entertaining the reader | To vividly describe a shocking situation to create sympathy in the reader | A similar purpose but a very different intended response from the reader. | |
| **75** | **10** | **Possible answers:**  **Q1.** The writer refers to the evidence of people he knows: ‘Most people I know check and interact on social sites constantly’.  **Q2.** The writer refers to scientific evidence and sums up his own opinion in the conclusion: ‘social sites are … addictive by design.’  **Q3:** The writer identifies the issue, supports it with reference to research, then reiterates the issue and its cause: that social networking sites are designed to be addictive  . |
| **76** | **11** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Article** | **View/Opinion** | **Evidence** | **Tone/Mood** | | Social media | Social media is addictive. | ‘massively addictive’ | The strong adverb ‘massively’ forcefully highlights the dangers of social media. | | ‘But social sites are also addictive by design.’ | A short final sentence emphatically states the reason for the addictive nature of social media. | | Climate change | Human beings are causing global warming. | ‘strong evidence’ | Reference to scientific research supports the writer’s view. | | ‘Countless … reports from the world’s leading scientific bodies have said the same thing’ | ‘Countless’ gravely suggests the overwhelming evidence in support of the writer’s view. | |
| **78** | **12** | **Possible answers:**   |  |  | | --- | --- | | **Positive comments about…** | **Examples from the text** | | **The director/screenplay** | ‘JJ Abrams … giving it a rocket-fuelled, 21st-century twist… breathes new life into Lucas’s epochal creations’ | | **The audience reaction** | ‘a chorus of spontaneous gasps, cheers, laughs, whoops’ | | **The acting** | ‘likeable newcomer … with aplomb. Plaudits, too, to John Boyega, who brings credibility and humour |  * The writer enjoys the direction, suggesting that the director has updated the Star Wars universe to create a film that will be enjoyed by its 21st audience. * The writer enjoys the acting, describing each of the key actors using vey positive language. * The writer focuses on a different aspect of the film in each paragraph: the plot, the direction, the action, the acting and, finally, the audience’s reaction. |
| **79** | **13** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Features** | **Examples** | **Comment on Effect** | | A large amount of factual information | ‘Rap’s early stars included Grandmaster Flash and the  Furious Five, Run-D.M.C., LL Cool J, Public Enemy…’ | Suggests the writer’s comprehensive knowledge of this subject | | Clusters of words from a specialised branch of knowledge | ‘a broader cultural movement that includes rap, deejaying (turntable manipulation), graffiti painting, and break dancing.’ | Suggests the writer’s comprehensive knowledge of this subject | | A lack of emotive vocabulary | ‘often misogynistic… glamorized violence and drug dealing’ | Suggests a focus on information only, conveyed without emotion or bias. | | Most sentences are complete statements | ‘Later stars include Diddy, Snoop Dogg, Jay-Z, OutKast, Eminem, Kanye West, and Lil Wayne.’ | Creates clarity of expression and a serious tone. | | A formal register | ‘a musical style in which rhythmic and/or rhyming speech is chanted  (‘rapped’) to musical accompaniment.’ | Suggests it is an authoritative and reliable source of information. | |
| **80** | **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. |
| **81** | **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. |
| **82-83** | **3** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | |  | **A** | **B** | **C** | | What attitude does the writer express? | A positive attitude to the organisation and its impact on young people | Horse racing is cruel | Fear of his surroundings and an attempt to be brave | | What is the likely age group of the writer? | Adult | Adult | Adult | | Why do you think the writer wrote the piece? | To promote the work of the organisation | To influence the reader’s views on horse racing | To convey the writer’s feelings in this situation | | What other types of people  might share the attitude of  each writer? | The young people involved and those who live in the same areas | Those concerned about animal cruelty | Readers who have been in similar situations | | What have you noticed about the language used in each extract? | Largely formal and factual, supported with evidence: ‘a reduction of 66%’. | Significant use of emotive language: ‘whipping… injuries… paid with their lives’ | The writer aims to create the voice of a child through references to, for example, comics and through repetition: ‘I do not cry, Daddy, I do not, I do not.’ | |
| **84/5** | **1** | **Possible answers (answers have been greyed out):**   |  |  |  | | --- | --- | --- | | **Text** | **Audience** | **Purpose** | | 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 | | In the Empire of Genghis Khan | A general readership, perhaps those interested in travel | To create a vivid description of a place and its people | | Martin Luther King’s ‘I have a dream… ’ speech | The people of America | To influence their opinion on the future of the civil rights movement |  |  |  |  | | --- | --- | --- | | **Text** | **Audience** | **Purpose** | | *The Great Railway Bazaar* | Those interested in travel or in Myanmar (Burma) | To communicate the author’s experiences in Myanmar (Burma). | | ‘Why all this selfie obsession?’ | Readers of The Guardian; teenagers;  those interested in technology and social  trends. | To convey the writer’s attitude to the subject of the article; to create humour | | ‘My family moved from Pakistan…’ | Those who have also had, or are related to those who have, or are interested in, the experience of emigrating. | To convey the writer’s thoughts and feelings about his heritage and his family. | |
| **85** | **2** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Text** | **Audience** | **Purpose** | **Language** | | Martin Luther King’s ‘I have a dream… ’ speech | The people at the rally for black civil rights. | Argue (to influence his audience’s opinions on civil rights) | Emotive language and rhetorical devices | | Review of Gravity | Film fans; readers interested  in space or space travel | Review | Descriptive language giving a vivid impression of the film; positive language choices conveying a positive opinion. | | *A Passage to Africa* | 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) | | The School Food Plan | Those interested in the wellbeing of school students. | Argue (for greater change in school food) | Positive language highlighting successes; negative language highlighting areas for improvement. | | *The Men Who Stare at Goats* | The general reader; those sharing the writer’s cynical attitude to the paranormal | Entertain | Descriptive language, delivered in a serious tone, building a vivid image of its subject and creating incongruity between the character and his actions. | |
| **86** | **1** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Quotation** | **Language** | **Purpose** | **Effect** | | ‘As a little boy in the 70s, mine was an insular existence…’ | Narrative with some emotive adjectives | To show how cultures and experiences differ. | You learn from this anecdote how the author had a different childhood and teenage years to his peers. | | ‘I would like to claim an immediate fury…’ | Emotive, focused on feelings | To describe the writer’s disappointment at one point in her life | The writer seems more focused on her appearance than on injustice at this point in her life. | | ‘‘Kickz is a national initiative…’ | Explanatory (or expository) | To highlight the work of this organisation | You learn of the positive impact and the difference this organisation has made to young people’s lives. | | ‘He looks past his awards to the wall itself….’ | Narrative | To convey the man’s thoughts and feelings | An engaging insight into character | | ‘‘All these unhappy manifestations of teenagehood can  happen at a school disco, too…’ | Thoughts and opinions | To argue the writer’s viewpoint | Influencing the reader’s views on, or prompting discussion of, school proms | | ‘Because we are all together, united for the cause of  education…’ | Emotive, using  sensational language  and personal pronouns  ‘we’ and ‘us’. | To argue the writer’s viewpoint | Influencing the listener’s views on, or prompting discussion of, the value of education. | | ‘As my raft glides through the smooth mocha current...’ | Vividly descriptive. | To describe the writer’s experience | A vivid impression of this experience | |
| **87** | **2** | **Possible answers:**   |  |  |  |  | | --- | --- | --- | --- | | **Purpose** | **Language** | **Example** | **Effect** | | To make the reader imagine something. | Vividly descriptive. | *A Passage to*  *Africa*, lines 29-38 | You imagine the scene or person described | | To direct the reader’s emotions. | Emotive, using the language of the emotions. | ‘*I have a dream*…’: ‘…when all of God’s children… will be able to join hands…’ | To move and engage the listener emotionally | | To be friendly to  the reader. | Chatty. | *‘Lovely Prom Dress…’***: ‘**The dresses, which are, as I say, a sort of rehearsal for a wedding, cost an arm and a leg.’ | Builds a bond between the reader and the writer, as though the writer is talking directly to you. | | To impress the  reader with the  writer’s style. | Vividly descriptive | ‘*Notes from an author*’: I watch a flame red brocket deer sip water beneath a floral tapestry | You imagine the scene or person described, admire the writer’s skill and the image created. | | To amuse. | Humorous, jokey,  playful. | ‘*In the Empire of Genghis Kahn*’: ‘The bride’s elder sister, shrugging off all assistance, fell headfirst from the tailgate, bounced twice and came to  rest, smiling, against a door post.’ | The reader is entertained and engaged. | | To inform. | Formal | ‘*Teenage Kicks*’  ‘Kickz is a national programme, funded by the Premier League and Metropolitan Police’ | The information given is reliable and trustworthy | | To argue. | Using a range of rhetorical devices | *‘Speech to the UN*  *General Assembly’:*  ‘One child, one teacher, one book and one pen can change the world.’ | Key points are strengthened and highlighted. | | To create suspense | Short sentences with mini-cliffhangers. | ‘And then the trouble began.’ | The reader is engaged. | |
| **88** | **3** | **Possible answers:**  **Q1.**   |  |  |  |  |  | | --- | --- | --- | --- | --- | | **Writer** | **Subject** | **Phrase** | **Type of language** | **Effect** | | Paul Rosolie | The Amazon | ‘The once-untouched wilderness is hemorrhaging timber, gold, and wildlife...’ | Metaphor and personification. | The description is more vivid, suggesting that the place has life of its own. | | Malala Yousafzai | An attack by the Taliban | ‘the Taliban shot me …They shot my friends too. They thought that the bullets would silence us. But they failed. | Emotive | The incident and the writer’s determination are made yet more dramatic. | | Paul Theroux | The Great Railway Bazaar | ‘One had a dark shining assortment of beady objects on her  tray.‘ | Vividly descriptive | A vivid image engages the reader in the writer’s experiences | | Henry Dimbleby and John Vincent | The School Food Plan | ‘57% of children are not eating school lunches at all.’ | Formal, factual | Statistics support the writer’s views and influence the reader’s response. |   **Q2**   |  |  |  |  | | --- | --- | --- | --- | |  | **Technique** | **Example** | **Effect** | | **H** | Hyperbole or exaggeration | ‘Lovely Prom Dress…’: ‘at least your parents haven’t blown their wages for it to happen’ | The writer’s point is highlighted using humour. | | **E** | Emotive language | ‘A Passage To Africa’: ‘a thousand hungry, lean, scared and betrayed faces’ | To shock and create sympathy in the reader | | **R** | Register | Encyclopaedia Britannica | A formal register suggests authoritative and reliable information | | **C** | Contrast | Extract B, page 83: 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 | | **R** | Repetition | Malala Yousafzai’s ‘Speech to the UN General Assembly’: repetition of ‘education’ | To emphasise a key point | | **A** | Alliteration and assonance | Review of ‘Gravity’: ‘They tumble head-over-heels like tripping toddlers…’ | A vivid image is given emphasis | | **S** | Structure | The opening sentence of ‘The Men Who Stare at Goats’: ‘This is a true story.’ | An engaging opening, suggesting what follows may be unbelievable. | | **H** | Humour | ‘The Men Who Stare at Goats’: ‘Then General Stubblebine bangs his nose hard on the wall of his office.  Damn, he thinks.’ | The reader is engaged and entertained. | | **F** | Figurative language (e.g. similes) | ‘Why All This Selfie Obsession?’: ‘posting the results online as bait in the great murky cyber-sea.’ | To create a vivid, negative impression of the motivation for posting images online – and the dangers of doing so. | | **A** | Antithesis | ‘The School Food Plan’: the writer juxtaposes the belief that packed lunches are healthy with the statistic that only 1% are as healthy as school meals | To add emphasis to a key point. | | **T** | Tripling | Malala Yousafzai’s ‘Speech to the UN General Assembly’: ‘millions of people are suffering from poverty, injustice and ignorance’ | Three different aspects of a key point are highlighted. | | **O** | Onomatopoeia | ‘Notes from an Author’: ‘Brilliant red, blue and yellow birds burst from the clay and the green forest above, striking into the sun’s rays with a collective shriek’ | Sensory description creates a particularly vivid impression. | | **R** | Rhetorical questions (and other rhetorical devices) | ‘I Know Why the Caged Bird Sings’: ‘How could she have the time to think about my academic career?’ | Suggests the writer’s thought processes. | | **S** | Short sentences or paragraphs | Malala Yousafzai’s ‘Speech to the UN General Assembly’: ‘Education is the only solution. Education First.’ | A key point is given additional emphasis | | **L** | Lists | ‘The Great Railway Bazaar’: ‘oranges, sliced pawpaws, fried cakes, peanuts and bananas.’ | Suggests range and variety of food available | |
| **90** | **1** | **Possible answers:**   |  |  |  | | --- | --- | --- | | **Type** | **Quotation From Text** | **Page** | | Description | ‘The wind continued to rise during the first few days’ (‘Taking on the World’: Ellen MacArthur) | 59 | | Reporting or narrative | ‘Countless more recent statements and reports from the world’s leading  scientific bodies have said the same thing.’ (‘Are Humans Definitely Causing Global Warming?’) | 75 | | Explanation | ‘The projects are targeted at neighbourhoods with high levels of antisocial behaviour and crime’ (Kickz) | 82 | |
| **91** | **2** | **Answers:**  **Q1.** Opinion presented as fact  **Q2.** Opinion presented as fact  **Q3.** Opinion  **Q4.** Opinion  **Q5.** Opinion |
| **92/3** | **1** | **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 narrator’s fear is unresolved, leaving the reader with a cliffhanger at the end of the extract. * The structure gives the description a sense of growing danger and fear building to hysteria. |
| **93** | **2** | **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 | |
| **94** | **1** | **Possible answers:**  **Malala Yousafzai’s speech**   * What sort of text is it? – a speech * What is the text about? – the power of education * Who is the intended audience for the text? – the United Nations, a global audience * Is the writer trying to make a particular point? – to highlight the importance of education and influence her listener’s views * What literary and linguistic techniques does the writer use? –emotive language and rhetorical devices * What effects do these techniques have? – add impact to the writer’s key points * How does the text make you feel personally? – strongly in support of the writer’s views   ***I Know Why the Caged Bird Sings*.**   * What sort of text is it? – an autobiography * What is the text about? – the time the writer decided to get a job * Who is the intended audience for the text? – a general audience * Is the writer trying to make a particular point? – the importance of determination in overcoming prejudice * What literary and linguistic techniques does the writer use? – vividly descriptive language * What effects do these techniques have? – convey the writer’s ambition and determination * How does the text make you feel personally? – inspired by her determination and, perhaps, shocked by the obstacle she must overcome. |
| **95** | **Exam-style questions 1 & 2** | **Possible answers:**  **Q1.** She was shot by the Taliban.  **Q2.** Education for every child. |
| **95** | **2** | **Possible answers:**   * ‘Strength, power and courage’: bravery, determination * ‘I am not against anyone’: forgiveness * ‘We believe in the power and the strength of our words’: conviction, determination * ‘millions of people are suffering from poverty, injustice and ignorance’: sympathy * ‘One child, one teacher, one book and one pen can change the world.’: passion, ambition, enthusiasm |
| **95** | **Exam-style question 3** | **Responses may focus on the use of:**   * emotive language * rhetorical devices, including triple structures, repetition, short sentences/paragraphs. |
| **95** | **Exam-style questions 4, 5 & 6** | **Possible answers:**  **Q4**. Disappointment  **Q5**. Office work and shipyards  **Q6.** Responses may focus on:   * The writer’s desire to look good while doing her job and enjoy it: ‘the thought of sailing up and down the streets of San Francisco in a dark blue uniform, with a money changer at my belt, caught my fancy.’ * The writer’s ambition to improve the lives of others: ‘a cheery smile for the passengers which would make their own work day brighter’ * The writer’s determination to overcome prejudice: ‘that state of stubbornness where the mind is locked like the jaws of an enraged bulldog’ |
| **99** | **Exam-style questions** | **Q1.** Any one of: ‘a few limp limbed chickens’; ‘a plate of worn-out humitas’; ‘a sweet tamale’; ’a bored teenager’; ‘disturbingly red hotdog sausages’.  **Q2.** Any one of: food, a house-warming gift, medicine.  **Q3.** Responses may focus on:   * The negative vocabulary choices in lines 1–9 * The writer’s enthusiasm for chicken giblets * The writer’s interest in cuy   **Q4.** Any one of: ‘intelligent’; ‘their hearing is particularly developed’  **Q5.** The writer wants the narwhal to survive but also understands the Arctic people’s need to survive.  **Q6.** Responses may focus on:   * the vivid description of the setting * the tension of the hunt * her dilemma, wanting both the narwhal and the Arctic people to survive   **Q7**. Responses may focus on:   * both writers focus on a people and their customs * both writers are sympathetic to the needs and customs of the people they encounter * the writer of ‘The Explorer’s Daughter’ is engaged in the events she describes, but only as an observer, whereas the writer of ‘The Hungry Cyclist’ is more active and participative, eating and enjoying the local food. * the writer of ‘The Hungry Cyclist’ initially conveys a far more negative impression of his surroundings than the writer of ‘The Explorer’s Daughter’, but he is soon enthused by chicken giblets. |