**English Literature Answers: pp. 2**–**59**

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| **Page** | **Activity** | **Answers** |
| **5** | **1** | Student’s own answers |
| **5** | **2** | Student’s own answers |
| **7** | **1** | **Possible answers:****Explicit information:*** The narrator has a gun.
* It is dark.
* The narrator and Holmes are in a vault.
* They are waiting for something.
* There is an inspector and two officers outside.

**Inferred information:*** The narrator expects violence or danger.
* Holmes and the narrator are hiding, trying to catch someone.
* The narrator is anxious.
* There is a policeman present, and others are waiting outside.
 |
| **7** | **2** | Student’s own answers |
| **9** | **1** | **Possible answers:*** point: ‘the novel tells of…’)
* evidence: ‘I got you to look after me, and you got me to look after you’; ‘the loneliest guys in the world’
* explanation: ‘The repetition of …’
 |
| **9** | **2** | Student’sown answer |
| **10** | **1** | **Possible answers:****Q1.** The purpose of the text is to narrate and describe; the intention is to convey the narrator’s struggle for survival.**Q2.** The writer chooses dynamic verbs such as ‘staggering’ and ‘falling’; emotive language conveys pain and suffering such as ‘retching’ and 'choking’.**Q3.** The listing of participles (‘running, staggering, falling’) builds a cumulative image; short sentences convey key dramatic moments; a longer multiclause sentence (‘Half blinded…’) lists clauses to convey a rapid and dramatic series of events.**Q4.** Use offirst person places the reader in the midst of the story’s action, effectively creating sympathy for the narrator; present tense creates a sense of immediacy: the reader ‘sees’ these events as they occur. |
| **11** | **Rhetorical devices** | **Answers:*** **Emotive language** – These vulnerable, weak kittens need our help.
* **Personal pronouns** –You can help us make a difference; all we need is £2 a month.
* **Repetition** – Every year the number of cats on the streets increases; every year it is up to us to rescue them.
* **Rule of three** – Kittens need a warm, dry, comfortable place for snoozing.
* **Hyperbole** – Over 100,000,000 cats need re-homing every week.
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| **11** | **2** | **Answers may focus on:*** **triple structure/personal pronoun/emotive language/hyperbole**: ‘They'll come marching through here burning your houses, killing your children, and yes, violating your women.’
* **rhetorical question/repetition:** ‘Well? Do you want the Hun here? Do you?’
* **triple structure/repetition/personal pronoun**: ‘Your king needs you. Your country needs you. And all the brace lads out in France need you too.’
 |
| **13** | **1** |

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| Adjectives are highlighted in yellow. |
| Nouns are highlighted in green. |
| Verbs are highlighted in blue. |

1. I tripped over the uneven floor.2. The silly boy crashed his new bike.3. When the old lady reached her house, she sat down.4. We saw wild horses in the forest.5. The large crowd cheered as the skilful player scored.6. The gigging girls annoyed the teacher.7. A prickly hedgehog snuffled in the dry leaves.8. The lazy man was sleeping under the tall tree. |
| **13** | **2** | **Possible answers:*** **Q1.** large, heavy, green (adjective)
* **Q2.** Greece (proper noun)
* **Q3.** climbed, struggled (verb)
* **Q4.** concert, performance (noun)
* **Q5.** fur (noun)
* **Q6.** flew, soared (verb)
 |
| **14** | **1** | **Possible answers:**A dove/peaceA bare tree/life cycle, winter, cold |
| **15** | **2** | **Possible answers:** **Q1.** War, patriotism, the pointless suffering of soldiers.**Q2.** How sweet and fitting it is to die for one’s country.The title is ironic.**Q3.** Sympathy, sadness, anger.**Q4.** * ‘beggars’: connotations of poverty and suffering
* ‘sludge’: connotations of discomfort and struggle
* ‘limp/lame’: connotations of pain and injury
* ‘flung’: connotations of carelessness, callousness, etc.

**Q5.** Student’s own answers. |
| **16** | **1** | **Answers:****Q1**. The door is open. (statement)**Q2.** Go and have a wash. (command)**Q3.** What a lovely surprise! (exclamation)**Q4.** Have you seen my shorts? (question) |
| **18** | **2** | **Answers:**

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| --- | --- | --- | --- | --- |
| **Question** | 1 | 2 | 3 | 4 |
| Subjects | Peggy | You | Martin | Tuesday |
| Verbs | Redecorated | Are | Be | Was |
| Objects | The pub | – | – | – |
| Adverbials  | Last week | Yet | Quiet | Very |

 |
| **18** | **3** | **Possible answers**Q1. but, yetQ2. and, soQ3. and, so |
| **19** | **4** | **Answers:**Q1.

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| --- | --- | --- |
|  | **Main clause** | **Subordinate clause** |
| A | I fixed the car  |  while you were polishing your nails. |
| B | Pasha plays the violin,  | whereas his sister cannot. |
| C | do not stray from the path | wherever you travel, |
| D | rain falls  | if the clouds become heavy. |

2. Student’s own answers. |
| **19** | **5** | **Answers:**1. complex2. compound3. complex4. simple5. compound |
| **20** | **1** | **Answers:**The text features:* Single clause sentences (for example, ‘Flames exploded into the room.’)
* Compound sentences (for example, ‘I scanned the room for other exits and was glad to see a small window on the far wall.’)
* Complex sentences (for example, ‘As I struggled to open the window, I felt my heart pounding.’)
* A minor sentence (for example, ‘Frozen.’)
 |
| **21** | **2** | **Possible answers:*** Short simple sentences develop tension.
* Complex longer sentences give a detailed picture of the action.
* Very short, minor sentences create an urgent pace and tension.
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| **21** | **3** | **Possible answers:**1. Ryan stood as still as stone, listening intently. The faint rustling continued from inside the bedroom. Putting his good eye to the keyhole, he peered into the dimly lit room.* Shorter sentence length creates a sense of tension.

2. He squinted through the gloom of the interior. It was quite deserted. A single candle burned near the altar. It was sad to see an empty church on Christmas Eve. Shrugging the thought away, he began a careful inspection of the places where the statue might have been concealed.* The slower pace created by breaking the text into shorter multiclause sentences slows the pace of the character’s progression through the scene.
 |
| **22** | **1** | Student’s own answers. |
| **23** | **2** | Possible answers:* 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’
* the contrast could be unsettling, creating a sense of imminent threat or danger.
 |
| **23** | **3** | Student’s own answers |
| **24** | **1** | Student’s own answers |
| **25** | **2** | Answers may focus on:* visual appearance: ‘dressed in black silk… painted emerald-green… much stained by cigarette smoking… dirty as a little girl’s… brilliant cherry lips…fatuously sweet smile…’
* direct speech: ‘…darling… sweet… mein Liebling…’
 |
| **25** | **3** | Student’s own answers |
| **26** | **4** | Possible answers:**Q1.** The soldiers are dehumanised, but also representative of all those who fought in the war.**Q2.** Emotive languagechoices such as ‘sludge… trudge… blood-shod… lame’ accumulate to suggest the injuries the men have suffered and the appalling conditions in which they must try to survive.**Q3.** The final two verses suggest the narrator is haunted by death and his experiences of it.**Q4.** Responses are likely to focus on sympathy.**Q5.** To convey his views on war; to show the horror of war to people who had not experienced it; to shock those people and influence their view of war. |
| **27** | **5** | Student’s own answers |
| **29** | **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’.
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| **31** | **1** | Student’s own answers |
| **31** | **2** | **Possible answers:****Q1.** The extract, taken in isolation, suggests Mrs Dalloway is involved in preparations for something (‘flowers… the doors would be taken off their hinges…’)**Q2.** Mrs Dalloway’s thoughts are shown in a random and non-chronological sequence, jumping from memories of a morning long ago to thoughts about the future and memories of a friend.**Q3.** Student’s own answers. |
| **34** | **1** | Student’s own answers |
| **24/5** | **Precision** | * The second sentence (‘A cat could be seen…’) is clearer and more precise, giving a far greater level of descriptive detail.
* The second sentence (‘Please leave your dirty cutlery...’) is likely to encourage better cooperation.
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| **35** | **2** | Examples may include: * ‘danger’ (suggests fear, creates tension)
* ‘dropped’ (a sudden movement)
* ‘a sudden rush’ (conveys panic)
* ‘like a wave’ (suggests it is unstoppable)
* ‘[the great black] mass [of people]’ (suggests a huge number)
* ‘sweeping’ (conveys the crowd’s rapid movement)
* ‘rushing’ (conveys panic)
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| **36/7** | **1** | Possible answers:**Q1** and **Q2**:* He is a traitor. (Suggests dishonesty and disloyalty)
* It worked like magic. (Positive connotations suggesting surprising success)
* She’s so cool. (Positive connotations, suggesting admiration)
* We were on the brink of disaster. (Suggests danger)
* He’s totally helpless. (Negative connotations of complete incompetence)
* It was an awesome match. (Positive connotations, suggesting amazement and wonder)

**Q3**:* twisting: connotations of danger or deception
* alone: highlights vulnerability
* bewildered: suggests extreme confusion and highlights vulnerability
* snapping: a dramatic verb with connotations of damage or pain
* shadows: connotations of mystery and danger
* terrifying: an emotive language choice, emphasising fear
* outrageous: suggests extreme or implausible tales
* craved: connotations of desperation
* warily: connotations of anxiety and trepidation
* scuttle: suggests urgency
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| **38** | **1** | Student’s own answers. |
| **38/9** | **2** | **Possible answers:*** ‘I expect that you will have often heard’: encouraging the reader to keep reading, even if they are aware of these issues
* ‘difficulties for young people’: acknowledging problems young people face
 |
| **39** | **3** | Answers should show awareness of the definitions given on page 31. |
| **41** | **1** | **Answers:*** **Q1.** try (a compound sentence)
* **Q2.** crashed (a complex sentence including a relative clause)
* **Q3.** eat (a complex sentence including two subordinate clauses)
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| **42/3** | **1** | **Answers:** *A few parts have been answered using the details provided in the question. For the rest, the students could use their understanding and provide appropriate responses in the same pattern.* 1. a novel - iv2. a novel - ii3. a textbook (student’s explanation)4. a newspaper - iii5. student’s own answer6. a television broadcast - i7. a novel - ivOther answers could also be acceptable for this question with explanation.  |
| **43** | **2** | Possible answers:2. ‘contents’, ‘carefully checked’: suggests customer care and attention to detail.3. ‘hot pools’ ‘volcanic activity’: the evidence and the deduction the writer draws from it.4. ‘fantastic’ ‘gentle’ ‘crash’: conveys a positive opinion of dramatic scenery5. ‘Once upon a time’: indicates a fairy tale.6. ‘European ministers’ ‘update’ ‘agreement’ ‘today’: conveys key points of political information and its current relevance.7. ‘escape’ ‘cut’ ‘drones’ ‘follow’: convey threat and danger. |
| **44** | **1** | Student’s own answers  |
| **45** | **2** | Student’s own answers |
| **46** | **1** | Answers:* Key words: ice cream hidden; bananas discovered; marshmallows tucked away; inquiry.
* The sentences are linked by implications of hidden food.
* The important stages are indicated by the adverbials ‘then’ and ‘now’ indicating a development and a consequence.
 |
| **47** | **2** | Student’s own answers. |
| **48** | **1** | Possible answers:* Initial impressions of the woman may focus on her kindness, growing uncertain by the end of the first paragraph, to strong suspicion by the end of the second paragraph.
* The young man appears to suspect the woman of attempting to poison him.
 |
| **49** | **2** | **Possible answers:*** ‘large spread… woodland … green’ suggests the scale and beauty of the place
* ‘love… enjoying’ highlight its popularity
* ‘industrial traffic… rush hour’ highlights the unpleasant consequences of the council’s decision.
 |
| **49** | **3** | Student’s own answers |
| **50/1** | **1** | **No answers needed here?** |
| **51** | **2** | Student’s own answers |
| **52** | **1** | **Answers:** **I**t was night over the hill**. T**hey could see the stars**. T**hey had been told of the dangers of the area, but they had decided to continue anyway**. S**oon they reached the first of the houses where the street took a sharp turn to the right**. S**oon they would be back home. |
| **53** | **1** | **Answers:**It was raining. Slowly**,** very slowly**,** the puddles filled dull and grey under the dull light. **‘**Look out’ shouted Henry, but it was too late. **‘**I told you to look where you were going. You never pay attention ever.**’** Further down the road**,** half a kilometre away**,** an old truck started up, misfired once or twice and began a struggle up the hill towards them. |
| **54** | **1** | **Answers:**‘Glad **you’ve** come,’ she said. ‘**I’ve** been **lookin’** for you everywhere. I **can’t** imagine **what’s** the matter **‘ere**.’ ‘Troubles **comin’** soon. **We’d** best go home.’ |
| **55** | **Colons, etc** | Student’s own answers |
| **56** | **1** | **Answers:**There **was** a hard frost which **we had** been anticipating for some days. Many of the **smaller** animals had **burrowed** deeply but, **unfortunately** for them, heavy rain then caused the river to **burst** **its** banks and many of them **were** drowned. |
| **57** | **2** | **Possible answer:** Across the river, he could see the old railway track on the sea wall. No trains had been seen there for fifty years. Now people from the nearest village were campaigning for its restoration. He had heard one of his neighbours, now in his eighties, describing the shriek of the whistle from the midday train which was his signal to stop work in the fields and go home for lunch. |