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**Standalone Test**

**Revision Support**

**GCSE English**

**Equivalency Exam**

**Comprehension**

A screenshot of a computer


For tests from September 2019 onwards

Version 2

1 September 2025

**COMPREHENSION**

You will be asked to read a short prose passage

(approx. 50 lines)

and then answer the listed questions.

Because of the nature of this topic, the practical exercises cannot be introduced until a certain amount of background information has been covered. The first part of the chapter therefore provides basic guidance on what examiners are looking for, a logical approach, examination technique and types of questions you can expect to find.

You should read carefully through and then study the worked examples which follow, referring to earlier comments for clarification and explanation of the approach. Guidance is given in the worked examples to help you with this. The final section contains specimen examination questions for practice.

### THE COMPREHENSION QUESTION

This type of question is commonly used by examining boards to test your ability to perform three essential activities:

* you are required to *read carefully;*
* you must be ableto *understand the general theme and the specific content of what you have read;*
* and you must demonstrate these skills by being able to *express yourself accurately and clearly* in response to questions based on an original passage.

From this the examiners will be able to assess the quality of your written style, your sentence structure, punctuation and grammar, and your ability to communicate effectively in writing.

The key word is *understanding*, and you should be aware that this is two-sided. *You* must understandwhat is written and *other people* must be able to understand what you write.

As it forms an important part of most examinations in English Language, any comprehension should be studied with great care and a logical approach should be adopted. It is not useful to look at the questions first and then try to “spot” the relevant sections in the passage: this can lead to time wasting and misinterpretation of vital statements. The passage first must be considered as a whole so that you can identify the overall theme and appreciate the way in which the author has structured the content. With factual passages you might find it useful to write on rough paper a sentence which summarises the theme, as this will help clarify your own understanding.

#### Basic approach

Once you have read right through the passage, adopt a logical and progressive approach

to the tasks ahead of you:

1. Read all the questions to get a general idea of the types of things you are asked to do.

2. Go back to the passage and read through it again, concentrating on the specific content of each paragraph and trying to identify information which is directly relevant to the questions. Don’t be afraid to make notes on the question paper to help you to identify specific information or understand difficult sections. It is unlikely that you will be able to use a dictionary, so you must try to work out the meaning of any difficult section by considering the context in which it occurs, i.e. ask “What is the information around it saying?”. If you understand this, then you should be able to work out an acceptable meaning.

3. Consider each question in turn and construct an answer based entirely on the information in the passage. It is vitally important that you read the question very carefully and are sure of what is required. Any misunderstanding at this stage will make your answer useless. No matter how well you can write, no marks will be awarded if the content is inaccurate or irrelevant.

Another important point is that any answer you give must be written in complete, grammatically accurate sentences, unless you are specifically instructed to do otherwise.

#### Types of question and how to approach them

Comprehension can fall into two major categories: factual and literary. Normally the questions based on a factual passage will require a highly disciplined and controlled response, while those based on a literary extract will often give you scope to expand ideas and show your appreciation of style. In either case it can be useful to identify different types of question and consider how each can be answered most effectively.

***Identification of single facts.*** This is usually very straightforward and a simple, accurate statement will be adequate. Be careful not to go beyond the stated scope of the question. If unnecessary or irrelevant information is included marks may be lost.

***Identification of theme.***This can relate to a general idea running through a single paragraph or the complete passage. In fact, you are asked to summarize a principal train of thought, and the answer should be kept as short and as precise as possible.

***Summarizing clearly defined sections of the passage****,* e.g. a particular paragraph. The important thing to remember here is that the summary should contain the main ideas, rather than the supportive details. It is good examination technique to state the number of words you have used. If you ever go over the stipulated number you can expect to be penalized.

***Summarizing the author’s statements relating to a particular*** theme (either from a single paragraph or from the whole extract). The comments in the previous section apply here.

***Explaining the meaning of a word, phrase or sentence***as used in the passage.

“Briefly explain the meaning of italicized words or phrases”, “what do you understand by … “, “explain what the writer means by …”. There are various ways of expressing this type of question, but they all refer to the same skills: understanding, interpreting and explaining what the author means. You should bear in mind that when taken out of context many phrases have more than one meaning. However, they will always be used to convey one particular meaning by an author, and you have to identify this by relating it to the general meaning of the surround passage, i.e. the context in which it is used. Any answer you give, of course, must be written as a complete sentence and should explain clearly what you are talking about. Although you will be given credit for using your “own words” as far as possible, don’t be afraid as a last resort to quote sections from the passage if you can’t think of an alternative way of saying something.

Sometimes you will be asked to comment on or assess the value of some statement made by the author, and this gives you a rare chance to express a personal opinion. In most cases, however, you are expected to *concentrate on what the author is saying,* whether or not you agree with him or her.

***Commenting on style.***This can be the most difficult type of question to answer because it asks you to give an appreciation of the way in which the author writes. You can be asked, for example, to comment on the author’s use of figures of speech (e.g. simile, metaphor, humour, irony, etc.), to explain the use of particular punctuation marks and comment on their contribution to the effectiveness of the author’s writing, or to demonstrate how the author’s use of language helps to create atmosphere. Your answer will be a blend of personal opinion, accurate knowledge and careful interpretation.

### Self-Test Article



The National Lottery

Who wins? Who loses?

**Most people in the UK enjoy a flutter on the National Lottery, but our survey raises serious concerns about how it’s being run and where the money is going.**

WHICH? SAYS:

**The National Lottery is enjoyed by millions and is clearly a successful way of raising money for good causes. But we think there is a serious conflict of interest in the role of the Lottery regulator, Oflot. It should no longer be responsible for maximizing the proceeds from the Lottery but instead concentrate on safeguarding players’ interests and regulating the operator, Camelot.**

**A clear national strategy is also needed to ensure that the billions of pounds of public money being raised are distributed fairly and benefit the whole community.**

There’s no doubt that the National Lottery raises huge sums of money. Since it began in November 1994, we’ve spent around £9.5 billion on tickets and scratch cards.

When the Lottery was launched, the Government promised benefits for all, and it set up the Office of the National Lottery (Oflot) to make sure the Lottery was properly run. Two years on, what do people think about the way the Lottery is being run and how their money is being spent? To find out, we spoke to more than 2,000 people around England, Scotland and Wales.

Who plays?

The vast majority of people have played the Lottery at least once, but there are big differences between the types of people who play the weekly draw and those who buy scratch cards.

Oflot says that contrary to many people’s concerns those who are at least well-off aren’t spending more on the Lottery than other groups. However, our survey clearly shows that, while this is true generally, it is not the case with scratch cards.

Three quarters of the people we spoke to had played the weekly draw; those in full-time employment were most likely to play. With scratch cards, however, the pattern is very different. Overall, 38 per cent of people had bought scratch cards. But looking more closely at the figures, 55 per cent of unemployed people and 56 per cent of 15 to 24- year olds had bought scratch cards.

Child’s play

It is illegal to sell Lottery tickets and scratch cards to anyone under 16. Under the National Lottery Act, the Director General of Oflot must authorize only the promotion of lotteries which have sufficient controls to prevent people under 16 years old from playing.

In our survey, more than two-thirds of people said it bothered them that under 16-year-olds played the Lottery. The same proportion felt that a lot more should be done to prevent this. Most people also felt the age limit should be raised to 18.

For well over a year, there has been evidence - some of it from Oflot’s own services – that many children under 16 could be playing the Lottery. Yet it was only last month that Oflot acted to stop under age playing. Oflot has said that retailers will have to display ‘explicit warnings’ about underage sales, as well as a phone number that people can call if they see tickets being sold to children under 16.

These changes have not only come late in the day, but are a soft option – Oflot has powers to force Camelot to take more responsibility for the problem. This is because each new scratch card game requires a new license from Oflot, so it is perfectly possible for it to refuse to allow any new games to be launched until Camelot deals with the sales of tickets to children.

Playing by the rules

One of the reasons that Oflot took so long to deal with under-age playing could be the conflicting aspects of its role. When the Government set up Oflot, it gave the Director General three main tasks. First, he had to appoint a company to operate the Lottery. After this, he must ensure that the Lottery is run properly and that players’ interests are protected. Finally, as long as these have been done, he must also ensure that as much money as possible is raised for good causes.

But Oflot seems unclear about which role is most important, in its latest annual report, the Director General makes several references to having achieved a ‘balance’ between these duties. However, his job is not to strike a balance, but to put the regulation of the operator and the interests of the players first.

Other evidence suggests that the interests of the players are not always his first priority. Last year, the Director General warned MPs on the Public Accounts Committee against publishing their concerns about G Tech, one of the Camelot’s major shareholders, as he felt this could have ‘adverse impact’ on Lottery revenue.

The need to maximise proceeds was also the reason he gave to the National Audit Office to explain why he hadn't carried out certain checks on the integrity and security of Camelot’s computer systems – despite the fact that security was described as ‘of paramount importance’ in the National Lottery’s vision statement.

Where does all the money go?

The National Lottery was set up to raise money for the Arts and Sports Councils, the Charities Board, the National Heritage Memorial Fund and the Millennium Commission.

The Government left it to these bodies to decide where the money is spent. However, it promised that this money would be additional to existing government expenditure in these areas, and provide benefits for all, regardless of income.

When we asked people what they thought about how the money was being distributed, around three quarters said that too much money went on a few big projects. The same number thought the money should be distributed equally to all regions of the country.

Regional differences

We also asked people if they thought money spent on the Lottery in their area should go back to good causes in their area, and found strong regional differences. Around 60 per cent of people in the North and the Midlands agreed. Only 35 per cent of those in London did.

Indeed, a far greater proportion of the Lottery proceeds has gone to London than players there spend – a fact that seems to be reflected in our findings.

Some of the reasons for these regional differences may well lie in the conditions attached to grants by most of the funding bodies.

For example, to get a Lottery grant, most applicants must be able to find other money for anything from 10 to 50 per cent of the total cost of a project. Local authorities are one of the main sources of such funding. However, the amount of money they have available for this varies enormously – and some have none at all.

Grants are generally available only for capital projects - museums and sports facilities, for example. Applicants must show that they will be able to pay to maintain and run these. Some areas are more likely to be given grants than others because these costs may have to be met by charging high entrance fees – an option most likely to be possible in better off areas or areas which attract lots of tourists.

Clearly, the money the Lottery raises has great potential. But if it is truly to benefit everyone, it should not be subject to the vagaries of the various distribution bodies.

**Our Survey**

Last September, we interviewed 2,029 adults aged 15 and over throughout England, Scotland and Wales, asking them about their experiences of the National Lottery and their attitudes.

Who Wants to Be A Millionaire

If you want to get rich quick, buying a Lottery ticket is probably not the best way. But, according to our survey, most people have no idea of their chances of winning.

Only about a fifth of people knew that the odds against them winning the jackpot are almost 14million to one. Almost half said they had no idea; the rest were evenly split between those who overestimated their chances and those who underestimated them.

To be fair, 60 per cent of the players in our survey said they played for fun and weren’t worried about the chances of winning (though people who played every week were less likely to feel this way than those who played occasionally).

However, two-thirds thought there shouldn’t be such large jackpots and more than four out of five felt there should be more smaller prizes.

It is difficult to compare the likelihood of winning the Lottery draw with other forms of gambling because, unlike horse racing or the Pools say, draws are random and skill or knowledge of the game cannot improve the odds. However, one bookmaker told us that the only odds he gives that are longer than those on winning the Lottery jackpot are those against Screaming Lord Sutch becoming the next prime minister - currently offered at 15 million to one.

*Which? January 1997*

*Published by the Consumers’ Association*

#### The National Lottery Questions

**Advised time: 60 minutes**

**(Please note the time allocated for the Comprehension section of your exam will be 40 minutes.)**

**Read the article about the National Lottery and then answer all of the questions that follow.**

1. What chance does a person have of winning the lottery jackpot?

(*2 marks*)

1. From the opening column, ‘There’s no doubt…’, give three facts about the lottery.

(*3 marks*)

1. In your own words explain why the south of England appears to be getting more
2. lottery grants.

(*4 marks*)

1. From this article, what are the main concerns about the lottery?

(*5 marks)*

1. Your school wishes to apply for a lottery grant to improve its performing arts or
2. sports facilities. Write a letter of application to the Lottery board for a grant
3. explaining what you want funding for and how it will benefit the school.

(*16 marks)*

**The National Lottery Answers**

1. What chance does a person have of winning the lottery jackpot?

(*2 marks*)

***Almost 14 million to 1.***

2. From the opening column, ‘There’s no doubt…’, give three facts about the lottery.

(*3 marks*)

**-*it began in November 1994***

***-9.5 Billion has been spent so far.***

***-Oflot was set up to regulate the lottery.***

3. In your own words explain why the south of England appears to be getting more

lottery grants. (*4 marks*)

***Note: Most of these points are inter-related and answers that indicate this should be rewarded.***

***-to get a grant, applicants must put in 10-50% of the total project cost.***

***-local authorities should contribute but often cannot.***

***-some institutions will need to charge higher price entrance tickets***

***-the south is likely to have better off areas and tourist areas such as London.***

4. From this article, what are the main concerns about the lottery?

(*5 marks)*

**-*unemployed and a substantial number of young people are buying scratch cards.***

***-children under 16 are gambling***

***-Oflot should protect players’ interests more, there is a conflict of interests***

***-security could be tighter***

***-Lottery funds may not be distributed fairly around the country.***

5. Your school wishes to apply for a lottery grant to improve its performing arts or sports facilities. Write a letter of application to the Lottery board for a grant explaining what you want funding for and how it will benefit the school.

(*16 marks)*

**16-13 Answers will contain a majority of these points:**

***-correct letter layout (suitable address such as the school, correct salutation and conclusion)***

***-well-organised work with each idea or point paragraphed***

***-the letter could outline the current situation of the school before outlining its proposals***

***-students will have noted the terms and conditions mentioned in the article (last column) and should refer to support from other sources as well.***

***-proposals are likely to be well-supported with relevant and sensible reasons, for example, the facilities might benefit the community both in use and in keeping young people interested during and after school***

***-wide vocabulary is used and the tone of the letter is confident and polite***

***-technically, the work is almost faultless at the top end of this mark.***

**12-9 Answers will contain a majority of these points:**

***-correct letter layout (suitable address such as the school, correct salutation and conclusion)***

***-an organised approach***

***-proposals will be supported with reasons but they may be superficial and not clearly explain how it will benefit the school***

***-the tone is more abrupt and demanding caused by a more limited range of expression***

***-technically good at the top end of this mark.***

**8-4 Answers will contain a majority of these points:**

***-some attempt at a letter layout***

***-the request is likely to lead straight into the need for funding in an unsubtle way***

***-justification will be superficial with the request not thought through***

***-work will jump from point to point and may repeat itself***

***-technically the work is fair but unchecked and casual errors should place it near the bottom of this category.***

**Advice:** *There is room for teacher discretion here. Students who make applications for grants for sporting facilities and performing arts should gain the lowest marks as this is not what is requested. However, you may feel that this is too harsh a lesson for students who are inexperienced or who write well but inappropriately to the question. Work not presented in letter format should also receive very low marks.*

GUIDE TO GRADE BOUNDARIES

Questions 1 -7

Marks: Grade

24 - 22 5

21 - 19 4

18 - 15 2/3

14 - 13 1

Below 13 U

**Teletubbies Self-Test Article**

Can Teletubbies Really be Good for Young Children?

By Tony Halpin

Education Correspondent

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

ONE sings in Cantonese, the others often burble

incomprehensibly and they all have a tendency to dance

around a lot.

But what the Teletubbies barely seem able to do is

speak English, which has many parents wondering exactly

what the BBC’s latest educational programme is teaching

Teletubby dolls - Wikipedia

their children.

Unlike in the good old days of Play School, no one looks through the round window in this world. Instead the four brightly –coloured creatures point to televisions in their stomachs showing films of children taking part in different activities.

The ‘goo’ speaking style of the Teletubbies – Tinky Winky, Dipsy, Laa Laa and Po – has caused a backlash among parents.

Some have complained to the BBC that the meaningless baby-talk is a poor substitute for the songs and stories in the long running Playdays, which Teletubbies has replaced in the morning slot.

The programme’s creators insist the series reflects the technological times in which ‘nobody talks to babies’ anymore and where children are increasingly ‘coming to school without words’.

They argue that the series is ‘child-centred’, encouraging youngsters aged two to five to learn by playing along with the characters. Teletubbies is the most expensive pre-school series in the BBC’s history. The corporation has already commissioned 250 25-minute episodes over the next three years from the independent production company, Ragtime.

Filmed in Teletubbyland – actually a grassy hill in Warwickshire – the creatures live with rabbits and ‘voice trumpets’, which look like submarine periscopes and pop out of the ground to make announcements from the ‘real world’.

They exist on a diet of custard and toast and share their ‘Tubbytronic Superdrome’ home with a vacuum cleaner called Noo Noo.

The four Teletubbies, who are portrayed by actors in costumes, have been described as looking like ‘big babies weighed down by their nappies’.

Po, coloured red, is the smallest Teletubby and is ‘highly excitable’. Her special song means ‘quick, quick, quick’ or ‘slow, slow, slow’ in Cantonese though children never actually learn this from the show.

|  |
| --- |
| **How story-telling reached the end**  **Generations of children grew up learning to ‘look through the round window’ and other story-telling entrance s in Play School, which ran from 1964 to 1988.**  **It was replaced by Playbus and then Playdays. Repeats of Playdays are now being shown in the afternoons but there are no plans for any new series.**  **A variety of children’s shows down the years have featured characters which did not speak English.**  **Children delighted in the ‘Flobbadob’ speech of Bill and Ben the flowerpot men, the strange whistling noises of the Clangers, and the squeaky voice of Sooty’s friend Sweep.**  **Sooty’s voice was never heard although his thoughts were relayed by his creator, Harry Corbett, later replaced by his son Matthew.**  **Another pre-school hero who remained silent was Andy Pandy.** |

Laa Laa is yellow and described as ‘the happiest, smiliest – and second smallest of the Teletubbies’. Her favourite word is ‘nice’. Dipsy is the second largest, and green. He ‘sets himself apart a bit as he tries to be cool’. Words to his special song are ‘bptum, bptum, bptum, bptum’. Tinky Winky, purple, is the ‘largest and gentlest’ Teletubby who ‘loves to dance and fall over’. His song goes ‘Tinky winky biddle biddle boddle’.

Writer and co-creator Andrew Davenport said Teletubbies has been tested on seven ‘focus groups’ of children and parents across the country.

He insisted the programme was in the tradition of classics such as Watch with Mother and the Flowerpot Men. But he conceded the shows were aimed towards the youngest children in the age range. ‘They are purposely pitched at a lower age level so that the children are given the feeling that they know slightly more than the Tubbies because the Tubbies know nothing,’ he said. A BBC spokesman admitted there had been ‘a fair few’ complaints from parents. One mother, Sarah Spicer, said her three-year-old son Steffan had been an avid viewer of Playdays but was so unimpressed by Teletubbies that he did not watch it after the first episode. Mrs. Spicer, Llandyssul, Cardiganshire, said: ‘There is too much “goo goo” and dancing around doing meaningless things, whereas in Playdays there were interesting stories and ideas which you could follow through and talk about.’ Anne Wood – Teletubbies’ creative director, dismissed the complaints, saying ‘There has been some articulate criticism from a narrow band or people who have pre-conceived ideas of what education is. ‘We are not a school, we are an entertainment programme for young children. We have a responsibility to treat our audience with respect.’

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**Teletubbies Questions**

**Advised time: 60/75 minutes.**

**Read, ‘Can Teletubbies really be good for young children?’ and ‘How story-telling reached the end’, and then answer the questions.**

1. From the first five paragraphs of the main article, ‘Can Teletubbies really be good for young children?’, List five different ways the Teletubbies speak, as described by the author:

*(5 marks)*

1. Which children’s programme does the writer approve of? Support your example with one quotation from the articles.

*(2 marks)*

1. Using the main article, apart from the way the Teletubbies look and speak, list three other unusual facts about them.

*(3 marks)*

1. From paragraphs 6 and 7 of ‘Can Teletubbies really be good for young children?’.

List two ways in which the programme makers defend the language of the Teletubbies.

(*2 marks)*

1. Is Teletubbies the first children’s programme not to use proper English? Support your answer with some evidence from both ‘Can Teletubbies really be good for young children?’ and ‘How story-telling reached the end.’

*(2 marks)*

1. Give one fact to show the BBC’s confidence in the programme.

*(1 mark)*

1. Do you think the article’s main headline is for or against the programme? Explain your decision.

*(2 marks)*

**Answer one of the questions below:**

**Use your own experience and the information you have found in the two news articles.**

8a. The BBC has asked you to submit your plans for a new programme for 3-5-year-olds. Write at least 200 words that describe your new programme and explain how it will satisfy children and their parents.

*(20 marks)*

8b. Anne Wood, the Producer of Teletubbies says, ‘We are not a school, we are an entertainment programme for young children.’ Do you think her view is right? Should children’s television educate or entertain?

*(20 marks)*

8c. Imagine you are in charge of children’s television. There have been a lot of complaints in the Radio Times recently that children’s programmes do not help to educate young people. They have also said that there are too many cartoons, Australian soaps and too much drama that shows bad behaviour. Write an article for the Radio Times that defends some of the programmes that are shown. Use actual examples of programmes to help your argument.

*(20 marks)*

Please note: due to recent exam changes, it is very unlikely that questions similar to the above. (8A - 8C) would be worth 20 marks.

**Teletubbies Answers**

1. From the first five paragraphs of the main article, ‘Can Teletubbies really be good for young children?’, List five different ways the Teletubbies speak, as described by the author:

*(5 marks)*

* ***one sings in Cantonese.***
* ***others burble incomprehensibly.***
* ***they barely speak English.***
* ***meaningless baby talk.***
* ***goo-goo speaking style.***

1. Which children’s programme does the writer approve of? Support your example with one quotation from the articles.

*(2 marks)*

* ***approval of Play School.***
* ***‘unlike in the good old days of Play school’***

***or ‘generations of children grew up learning to***

***look through the round window’.***

1. Using the main article, apart from the way the Teletubbies look and speak, list three other unusual facts about them.

*(3 marks)*

***Any three:***

* ***they live with rabbits.***
* ***they live with voice trumpets.***
* ***they exist on a diet of custard and toast.***
* ***they live with a vacuum cleaner called Noo Noo.***
* ***they live in Teletubby land.***
* ***they live in a Tubbytronic Superdrome.***

1. From paragraphs 6 and 7 of ‘Can Teletubbies really be good for young children?’.

List two ways in which the programme makers defend the language of the Teletubbies.

(*2 marks)*

* ***it reflects the technical times, nobody talks to babies.***
* ***increasingly children are coming to school without words.***

***Note: only award points about Language as requested.***

1. Is Teletubbies the first children’s programme not to use proper English? Support your answer with some evidence from both ‘Can Teletubbies really be good for young children?’ and ‘How story-telling reached the end.’

*(2 marks)*

* ***other children’s programmes have not used proper English.***
* ***Many examples in the accompanying feature such as Bill and Ben, Clangers, Sooty.***

1. Give one fact to show the BBC’s confidence in the programme.

*(1 mark)*

- ***The corporation has already commissioned 250 episodes.***

1. Do you think the article’s main headline is for or against the programme? Explain your decision.

*(2 marks)*

* ***The implication is that the writer is not impressed (against) the programme.***
* ***The headline is questioning the reader underlining ‘really’, suggests that the programme cannot, in fact, be good for children.***

**Question 8 Answer scheme**

8a. The BBC has asked you to submit your plans for a new programme for 3-5-year-olds.

Describe your new programme and explain how it will satisfy children and

their parents.

***Note:*** *Students are likely to draw on their own experience and viewing and their ideas may be slight variations on existing programmes. Do not penalise students too much for this but consider the quality of expression and presentation of ideas.*

* 1. **(*Approximately grades 9 to 6) Answers will contain a majority of these points:***
* ***A detailed and developed answer, the student has thought about how to plan and present their answer with about one third devoted justifying the type of programme.***
* ***The brief has been closely followed, the target audience identified which is both parents and children.***
* ***The student has a good understanding of what might interest a young child and incorporated these ideas into a suitable answer.***

**GUIDE TO GRADE**

**BOUNDARIES**

**Questions 1 -7**

**Marks: Grade**

**17 - 16 4**

**15 - 14 3**

**13 - 12 2/3**

**11 - 10 2**

**9 - 8 1**

**Below 8 U**

#### Comprehension Tips

* Read the passage at least twice.
* Highlight the main points of the question to ensure your answer is appropriate.
* Highlight the points in the article that answer the question.
* Wherever possible, try to use your own words in your response.
* Make sure your answer is self-contained / explicit. For example, if the question asks, *why do people like going to car boot sales, according to the article? Your answer should include part of the question; According to the article, people like going to car boot sales because...*
* If you are asked to summarise a section of the article
* Use your own words wherever possible
* Eliminate any repetition / tautology
* Highlight the salient points.
* And *again*, make the summary explicit.
* If you do not understand a question, move on to the next question. You can always go back and have another attempt later.
* Be sure to number your answers. It does not matter if you answer questions out of order as long as your answers are numbered clearly.
* Try to give as much detail as you can in your answers. Few marks will be given for single sentence answers unless the question specifically requests this.
* Try not to misspell words that appear in the article. Copy carefully!

**SPECIMEN COMPREHENSION QUESTIONS**

These passages are taken from an ‘O’ level English Language examination paper. Note: Some of the general instructions from the front of the paper appear below. These must be read carefully.

This paper tests your ability to read with understanding to think about what you have read. Do not hurry. You have two fairly long passages in front of you, but plenty of time for reading them. You will be wise to get to know each passage well before attempting to answer any of the questions set on it.

Remember that this is an examination in English Language. It is important not only to answer the questions correctly but also write your answers in clear, careful English, with proper attention to spelling and punctuation.

1. **Read carefully the following passage and answer the questions set on it.**

The practical arguments for the supremacy of the printed word over the television interview are at least as strong as the theoretical. Making the change from television to newspaper work, I have been struck by how much less easy it is for a television reporter to find out what has happened or is happening than it is for a newspaper reporter.

It is not simply that I can get any better now: that I am one instead of at least three, that I have no camera crew with me whose movements I delay and who delay mine, that the luggage with me need consist only of a suitcase and a type-writer instead of more than a dozen bulky boxes. It is not even that getting a story into a newspaper is so much less arduous a business than getting a piece of television on to the air: a typewriter and a telephone replace the whole rigmarole of aeroplane and satellite and film labs and viewing theatres and editing machines, with the result that the reporter has much more time to work in before the material need leave his hand. What counts is the psychological difference between a camera, or any recording device, and a notebook. You notice it as soon as you sit down with someone who can tell you what you want to know. If there is a camera behind you, your man is aware that he is not really talking to you at all. He is talking to anyone who might be listening, total strangers, his family, his employers, his voters. His words are guarded, self-conscious. It is the same is there is a microphone in front of him, and two rotating rolls of magnetic tape slowly recording the sound for radio.

It is not the same if the only piece of recording equipment produced is a notebook. Even if he is self-conscious at first, your informant quickly sees that not everything he says is written down. There will be gaps – there may be long gaps – between the interesting or important thing he says; and in consequence there will be long periods while the notebook is unused, and he rapidly forgets so apparently innocuous a device in his admirable anxiety that you should see the affair in hand as he does.

There are many occasions when a newspaper reporter need not use a notebook at all until after the talk is over. Storing the mind with things said, like a chipmunk is filling its cheek with maize, and then disgorging them on to the pages of a notebook, is a technique comparatively easily learnt. It has the advantage that it makes not merely the answers flow more readily but the questions too, since the reporter is not half-preoccupied with writing down the answer to one question while he devises the next. It can only be used if the results of the interview are either not going to be quoted at all or quoted anonymously, since for attributed quotations it is not precise enough. But those are often the most interesting quotations – too revealing, or too damaging, to be fathered on their originator without his express permission: the borough architect’s reflection on his council’s collective taste, the backbencher’s unease about the party leadership.

Television reporters hear that kind of observation at least as often as newspaper reporters – perhaps more often, in moments of post-interview relaxation, when the subject is relieved and a little surprised at having guarded himself so well from indiscretion. But television reporters cannot use it. They have to use the interview itself instead, the discreet bromide.

(John Whale, *Journalism and Government*)

**Questions**

(a) The writer argues from his own experience that it is easier for a newspaper reporter to interview people, and get them to make a convincing statement, than it is for a television reporter. What are the practical difficulties that make it difficult for a television reporter?

(i) to get to the scene of a happening? (4)

(ii) to get his or her report speedily onto the television screen? (4)

(b) In a paragraph of some 80-100 words say why, according to the writer, it is easier for someone being interviewed talk freely and fully to a newspaper reporter than to a television reporter.

(20)

(c) Give briefly and accurately the meaning, in their context, of the italicized words:

(i) *anonymously* (line 47);

(ii) *express* permission (lines 50 -51);

(iii) *indiscretion* (line 58). (9)

(d) Going back to the first sentence of the passage, say what you understand by the *supremacy* of the printed word. (3)

(Total 40)

**Possible answers**

(a)

(i) A television reporter has difficulty in getting to the scene of a happening because this type of reporting necessitates a team of at least three people, all of whom, together with their luggage and technical equipment, must travel together. This is very time consuming and must be carefully coordinated.

(ii) The preparation of a television report is a complicated technical operation, involving recording the film, editing, transportation or the use of satellite broadcasting. All these activities must be completed very quickly if the report is to be current when it reaches the audience. This, combined with the complexity of the process, creates practical difficulties for the television reporter.

These two parts of question (a) are worth four marks each, and so a conscious decision is made to keep the answers as short as possible. However, the requirements are very specific, so there is a certain amount of information that must go in, and this is expressed in grammatically accurate sentences. The question can be classified as factual, and the answer should therefore be based entirely on what the author says about the topic. Personal opinions are not included. It is not necessary to retain the exact phraseology of the original, but the meaning must be the same.

(b) An interview with a newspaper reporter is more intimate, relaxing and reassuring, because the interviewee is in a one-to-one situation, and can see that only the important points he or she makes are noted down. There is a great psychological difference between this and the television interview, where the over-shadowing presence of technical equipment and personnel makes the interviewee very much aware that every word, gesture and facial expression is recorded. The interviewee is bound to be more self-conscious and guarded, knowing that his or her performance could be seen by family, employer and the general public.

(97 words, counting compound words as singles)

You were asked, here, to summarize the author’s statements in relation to a particular theme, and it is fortunate that most of the relevant information falls into an easy identifiable block. The basic principles of summary are applied, e.g. identification of main points, condensing of information, omission of unnecessary details, rearrangement and re-expression of ideas, to give a logical structure and a coherent summary. It is easy to be subjective about this type of question, so care is needed to avoid personal opinion and concentrate on the writer’s argument. For 20 marks it is expected that you should demonstrate considerable powers of understanding, selection and expression.

(c) (i) The word “anonymously” is used in the context of the passage to mean “without being attributed to a particular person.”

(ii) “Express”: direct and intentional.

(iii) In this context, “indiscretion” is used to mean a “careless remark or action which could prove embarrassing”.

You will notice that two different approaches demonstrated in these answers to a “Give briefly the meaning of …” question. In parts (i) and (iii) the meaning is embodied in a complete sentence which explains fully how the word is used. The answer to part (ii) quotes the word and simply gives a meaning without attempting to present it in sentence form. Although both methods are acceptable, it will be a more useful demonstration of your ability to write coherently, if the sentence format is chosen, unless the instructions specifically ask you to do otherwise. There are only three marks for each part, so brevity is essential.

(d) The reference to “the supremacy of the printed word” implies that this is the most effective, explicit and accurate form of mass communication.

Again, only three marks can be gained here, and therefore a brief answer is required. The implication of the question is that an element of personal interpretation is required, and therefore you are free to express a relevant meaning within the general terms of the passage.

The following example of a comprehension based on a literary extract is approached in a different way.

Instead of answers and comments, each question is followed immediately by a possible answer, and the required skills are reinforced by similar types of questions for you to answer.

**2. Read carefully the following passage, and answer the questions set on it.**

Matters being in this advancing state, Stockdale was rather surprised one cloudy evening, while sitting in his room, at hearing her speak in low tones of expostulation to someone at the door. It was nearly dark, but the shutters were not yet closed, nor the candles lighted; and Stockdale was tempted to stretch his head towards the window. He saw outside the door a young man in clothes of a whitish colour, and upon reflection judged their wearer to be the well – built and rather handsome miller who lived below. The miller’s voice was alternately low and firm, and sometimes it reached the level of positive entreaty; but what the words were Stockdale could in no way hear.

Before the colloquy had ended, the minister’s attention was attracted by a second incident. Opposite Lizzy’s home grew a clump of laurels, forming a thick and permanent shade. One of the laurel boughs now quivered against the light background of sky, and in a moment the head of a man peered out, and remained still. He seemed to be also much interested in the conversation at the door, and was plainly lingering there to watch and listen. Had Stockdale stood in any other relation to Lizzy than that of a lover, he might have gone out and investigated the meaning of this: but being as yet but an unprivileged ally, he did nothing more than stand up and show himself against the firelight, whereupon the listener disappeared, and Lizzy and the miller spoke in lower tones.

Stockdale was made so uneasy by the circumstance, that as soon as the miller was gone, he said, “Mrs. Newberry, are you aware that you were watched just now, and your conversation heard?”

“When?” she said.

“When you were talking to that miller. A man was looking from the laurel- tree as jealously as if he could have eaten you.”

She showed more concern than the trifling event seemed to demand, and he added, “Perhaps you were talking of things you did not wish to be overheard?”

“I was talking only on business,” she said.

“Lizzy, be frank!” said the young man. “If it was only on business, why should anybody wish to listen to you?”

She looked curiously at him. “What else do you think it could be then?”

“Well - the only talk between a young woman and man that is likely to amuse an eavesdropper.”

“Ah yes,” she said, smiling in spite of her preoccupation. “Well my cousin Owlett has spoken to me about matrimony, every now and then, that’s true; but he was not speaking of it then. I wish he had been speaking of it, with all my heart. It would have been much less serious for me.”

“O Mrs. Newberry!”

“It would. Not that I should ha’ chimed in with him, of course. I wish it for other reasons. I am glad, Mr. Stockdale, that you have told me of that listener. It is a timely warning and I must see my cousin again.”

“But don’t go away till I have spoken,” said the minister. “I’ll out with it at once, and make no more ado. Let it be Yes or No between us, Lizzy; please do!” And he held out his hand, in which she freely allowed her own to rest, but without speaking.

“You mean *Yes* by that?” he asked, after waiting a while.

“You may be my sweetheart, if you will.”

“Why not say at once you will wait for me until I have a house and can come back to marry you?”

“Because I am thinking – thinking of something else,” she said with embarrassment. “It all comes upon me at once, and I must settle one thing at a time.”

“At any rate, dear Lizzy, you can assure me that the miller shall not be allowed to speak to you except on business? You have never directly encouraged him?”

She parried the question by saying, “You seem he and his party have been in the habit of leaving things on my premises sometimes, and as I have not denied him, it makes him rather forward.”

“Things – what things?”

“Tubs – they are called Things here.”

“But why don’t you deny him, my dear Lizzy?”

“I cannot well.”

“You are too timid. It is unfair of him to impose so upon you, and get your good name into danger by his smuggling tricks. Promise me that the next time he wants to leave his tubs here you will let me roll them into the street?”

She shook her head. “I would not venture to offend the neighbours so much as that,” said she, “or do anything that would be likely to put poor Owlett into the hands of the Customs-men.”

Stockdale sighed, and said that he thought hers a mistaken generosity when it extended to assisting those who cheated the king of his dues. “At any rate, will you let me make him keep his distance as your lover, and tell him flatly that you are not for him?”

“Please not, at present,” she said, “I don’t wish to offend my old neighbours. It is not only Mr. Owlett who is concerned.”

“This is too bad,” said Stockdale impatiently.

“On my honor, I won’t encourage him as my lover,” Lizzy answered earnestly. “A reasonable man will be satisfied with that.”

“Well, so I am,” said Stockdale, his countenance clearing.

(Thomas Hardy, *The Distracted Preacher*)

**Example** *Question*

Where was Stockholm when he heard Lizzy talking to someone at the door?

*Answer*

Stockdale was sitting in his room when he heard Lizzy holding a muffled conversation with someone at the door.

**Questions** (a) Stockdale has recently come to the village of Nether Moynton. What is his occupation there? (2)

(b) (i) What is the miller’s name and what relation is he to Lizzy? (2+2 marks)

(ii) From your reading of the whole passage, what do you think is the business

they are discussing? (4)

**Example** *Question*

What do you understand by the phrase *an unprivileged ally* (line 23)?

*Answer*

The statement that Stockdale was “as yet an unprivileged ally” refers to his relationship with Lizzy. At this time he was simply a close friend and counsellor and was not privileged to be related to her by marriage.

**Questions** (c) What do you understand by:

(i) in low tones of *expostulation* (line 3)? (2)

(ii) it reached the level of *positive entreaty* (line 11)? (2)

**Example** *Question*

Why was Stockdale initially concerned about Lizzy’s conversation with the miller?

*Answer*

*Stockdale thought that the miller was trying to persuade Lizzy to be his lover, and*

*was therefore jealous because he wanted to marry her himself.*

**Questions** (d) Stockdale becomes aware of another man, hidden in the laurel trees, who is

eavesdropping. Why does Stockdale not go out to investigate? (4)

(e) When Stockdale tells Lizzy about the eavesdropper, she shows “more concern

than the trifling event seemed to demand” (lines35-36). Why is she so concerned?

Who does she think the eavesdropper may be? (6)

(f) (i) Stockdale thinks that Lizzy and the miller were discussing something other than business. How does Lizzy try to reassure him? (4)

(ii) Explain smiling *in spite of her preoccupation.* (line 45) (3)

(g) (i) What are the *things* that the miller has apparently been leaving on Lizzy’s door step? (3)

(ii) What danger does Stockdale foresee for Lizzy? (3)

(iii) Explain *those who cheated the king of his dues.* (lines 87-88) (3)

(h) Suppose that you are Stockdale, later that same evening, writing in your diary your reflections on those events. What do you say about your love for Lizzy and your attempts to get assurances from her; your suspicions about Lizzy’s associations with the miller; your doubts about what is going on in the village; and your anxieties on Lizzy’s behalf? (20)

The last question is very different from any of the others and because it is so wide-ranging, attracts many more marks. Obviously, the examiners are looking for a comprehensive understanding of the whole passage, and an interpretation of the feelings of one particular character, based on the information available. The style of your answer should be personal (i.e. written in the first person “I”) because you are writing as if you are Stockdale, and it should be paragraphed according to the main topics you are asked to deal with. It is important that everything specified in the question is covered and it would be useful to introduce your answer by using a suitable date as a sub-heading, as shown below:

**Example** (h) *15 June 1983*

Today I had a most disturbing experience when…

**1. Read the following passage (which for your convenience has been divided into three sections) and answer the questions.**

**A**

A whiskey sodden tramp was wandering about the streets, one chilly evening, with a pipe in his Mouth and begging for a match; he got neither matches nor courtesy; on the contrary, a troop of boys followed him around and amused themselves with annoying him. I assisted; but, at last, some appeal which the wayfarer made for forbearance, accompanying it with a pathetic reference to his forlorn and friendless condition, touched such sense of shame and remnant of right feeling as were left in me and I went away and got him some matches. An hour or two afterwards the man was arrested and locked up in the prison. At two in the morning, the church bells rang for fire, and everybody turned out, of course – I with the rest. The tramp had used his matches disastrously; he had set his straw bed on fire, and the oaken sheathing of the room had caught. When I reached the ground, two hundred men, women, and children stood massed together, transfixed with horror, and staring at the grated windows of the jail.

Behind the iron bars and tugging frantically at them, and screaming for help, stood the tramp; he seemed like a black object set against a sun, so white and intense was the light of his back.

I saw that face, so situated, every night for a long time afterwards; and I believed myself as guilty of the man’s death as if I had given him the matches purposely that he might burn himself up with them. I had not a doubt that I should be hanged if my connection with this tragedy were found out. The happenings and impressions of that time are burned into my memory, and the study of them entertains me as much now as they themselves distressed me then. And how sick it made me when somebody dropped, howsoever carelessly and barren of intent, the remark that “murder will out!”

For a boy of ten years, I was carrying a pretty weighty cargo.

**B**

Allthis time I was blessedly forgetting one thing – the fact that I was an inveterate talker in my sleep. But one night I awoke and found my bed-mate – my younger brother – sitting up in bed and contemplating me by the light of the moon. I said:

“What’s the matter?”

“You talk so much I can’t sleep.”

I came to a sitting posture in an instant, with my kidneys in my throat and my hair on end.

“What did I say? Quick – out with it- what did I say?”

“Nothing much.”

He fell asleep and I lay there in a cold sweat, turning this new terror over in the whirling chaos which did duty as my mind. The burden of my thought was: “How much did I divulge? How much does he know?” By and by I decided to wake my brother and probe him. I shook him up, and said:

“Do you know how that man came to be burned up in the jail?”

“No.”

“Well, the way of it was this. The man wanted some matches to light his pipe. A boy got some. The man set fire to the prison with those matches, and burnt himself up.”

“Is that so?”

“Yes, it is. Now is that boy a murderer, do you think?”

“Let me see. The man was drunk?”

“Yes, he was drunk.”

“Very drunk?”

“Yes.”

“And the boy knew it.”

“Yes, he knew it.”

There was a long pause. Then came this heavy verdict:

“If the man was drunk, and the boy knew it, the boy murdered that man. This is certain.”

**C**

Faint, sickening sensations crept along all the fibres of my body, and I seemed to know how a person feels who hears the death-sentence pronounced from the bench. I waited to hear what my brother would say next. I believed I knew what it would be and I was right. He said:

“I know the boy.”

I had nothing to say; so I said nothing. I simply shuddered. Then he added:

“Yes, before you got half way through telling about the thing, I knew perfectly well who the boy was; it was Ben Coontz!”

I came out of my collapse as one who rises from the dead. I said with admiration:

“Why, how in the world did you ever guess it?”

“You told me in your sleep,” my brother rattled innocently on. “When you were talking in your sleep, you kept mumbling something about ‘matches’, which I couldn’t make anything out of; but, just now, I remembered that in your sleep you mentioned

Ben Coontz two or three times; so I put this and that together, you see, and right away I knew it was Ben who burnt that man up.”

I praised his sagacity effusively. Presently he asked:

“Are you going to give him up to the law?”

“No,” I said, “I believe that this will be a lesson for him. I shall keep an eye onto him, of course, for that is but right; but if he stops where he is and reforms, it shall never be said that I betrayed him.”

“How good you are!”

“Well, I try to be. It is all a person can do in a world like this.”

And now, my burden being shifted to other shoulders, my terrors soon fade away.

**Answer the following questions in your own words as far as possible. Questions marked with an asterisk (\*) should be answered *very briefly*, and in *these* answers complete sentences are not essential. (For instance, an answer may consist of a clause: “Because…”). Other questions should be answered in complete and correct sentences.**

***Questions from Section A***

\*(a) Give in a single word or short phrase the meaning of *two* of the following words *as used in the passage: courtesy* (line 3); *forbearance* (line 6); *remnant* (line 8*); transfixed* (line 17).

(b) *In your own words* state the reasons why the boy finally got the tramp some matches.

(c) Why, do you think, did the boy *see that face, so situated, every night* (line 22)?

\*(d) Explain the meaning of the following expressions from this section:

(i) *barren of intent* (line 31);

(ii) *murder will out (lines 31-32);*

(iii) *a pretty weighty cargo* (lines 32-33).

***Questions from Section B***

\*(e) Give in a single word or short phrase the meaning of *two* of the following words *as used in the passage: inveterate* (line 35); *posture* (line 41); *divulge* (line 48); *probe* (line 49).

(f) Explain the expression *the whirling chaos which did duty as my mind* (lines 46-47).

(g) (i) What *two* factors are important in the brother’s decision that the tramp’s death was

murder?

(ii) Why does the brother regard these factors as the deciding ones?

***Questions from Section C***

(h) Explain why the narrator felt like:

(i) “ a person feels who hears the death-sentence pronounced from the bench” (lines 68-

69);

(ii) “one who rises from the dead” (line 78).

(i) (i) Explain the meaning of *I praised his sagacity effusively* (line 88).

(ii) has the brother in fact been sagacious? Give the reasons for your answer.

(iii) Why does the narrator praise his brother effusively?

(j) (i) What reasons does the boy offer for not giving Ben Coontz up to the law?

(ii) Why does he give three reasons?

\*(k) Distinguish between the two meanings of the word *burden* as it is used in this section

(line 97) and in the previous section, B (line 47).

***From the whole passage:***

(l) What is there in this passage that seems to you particularly to show that the narrator

was only a child of ten at the time?

(m) Summarize, *in not more than 40 words, the ways in which the boy’s sense of guilt*

*influences his thoughts and his behaviour.* (Your answer must be written in correct sentences, and you should, as far as possible, use your own words.)

**2. Read carefully the following passage, and answer the questions set on it.**

While the growth of traffic to and from the continent by boat was important, it was of course steam locomotion and the development of the railways which had a major impact on travel. Once the fear and unfamiliarity of rail travel had been overcome, there were few practical restrictions on travel between any two major towns. This initial fear was well described by Dr. Granville in 1841:

“It has been alleged that the being wafted through the air at the rate of twenty or thirty miles an hour must affect delicate lungs and asthmatic people; that to such as are of sanguineous constitution and labour under fullness of blood in the head, the movement of rail trains will produce apoplexy; that the sudden plunging into the darkness of a tunnel and the emerging out of it as suddenly cannot fail to make work for the oculists; and finally it has never been doubted but that the air of such tunnels is of a vitiated kind and must give rise to the worst effects, while that at the bottom of deep cuttings or excavations, being necessarily damp, will occasion catarrh.”

The same sorts of misgivings were doubtless expressed about air travel a hundred years later, and will probably be expressed about space travel. History shows that such fears can be safely discounted.

The initial impact of the railways was to increase short day-trips; the normal fifteen-minute service between London and Greenwich had to be trebled at Whitsun and Easter. Excursion trains, probably invented by Sir Rowland Hill, were more fully developed by Thomas Cook, the architect of modern tourism. His first publicly advertised excursion was from Leicester to a temperance demonstration in Loughborough on 5 July 1841. The return fare was one shilling and 570 people went. From these relatively modest beginnings, Thomas Cook went on to build an organisation which has been a household word in travel ever since. In 1855, Cook started his first continental operations by marketing travel to the Paris Exhibition, and this can be said to mark the beginning of the inclusive tour. By having contacts and travel bureaux in every country, by having favourable arrangements within hotels, shipping companies and railways all over the world, Cook would offer the customer at the counter an itinerary which would have taken him weeks to organise, as well as costing him a good deal more.

But in the nineteenth century, the availability of cheap and easy travel was not in itself enough; there was no tradition of travel amongst the new Victorian middle classes and there was formidable practical obstacles to surmount – such as the language problems, prejudice at home and overseas, exchange rates and, in due course, passports. The rich overcame these difficulties when travelling by employing guides and couriers, while the hotels in which they were stayed at their destinations were familiar with their language and solicitous for their needs – and their money. The new tourists of the mid-Victorian age – the bank-clerks, the solicitors’ wives – could not afford these services, yet desperately needed the assistance they provided. Thomas Cook had the foresight to recognise these problems, and the organisation to solve them. “He deliberately set out to be a universal courier, doing for those who could not provide themselves with courier’s services what the courier did for those who could afford to hire him.” The excursion from Leicester to Paris in 1855, where the all –in cost of four days in Paris, including accommodation and return ticket was 36/-, was described in the *Manchester Guardian* as “an event in the history of railway travel”. It did, in fact, mark the beginning of the inclusive tour abroad.

The influence of Cook in the field of travel cannot be over emphasised. By 1864, more than a million passengers had passed through his hands.

(Sir George Young, *Tourism, Blessing or Blight?)*

**Questions**

(a) Explain *locomotion* (line 2). (2)

(b) In some half-a-dozen words say *what* *sort* of misgiving about early rail travel is expressed in the passage quoted from Dr. Granville. (3)

(c) (i) In what sense can Thomas Cook be described as the *architect* (line 28) of modern

tourism? (3)

(ii) What is meant by saying that his name has been *a household word* (line 34) in travel

ever since? (3)

(d) Say briefly what you understand by:

(i) *temperance demonstration* (line 30); (3)

(ii) *itinerary*  (line 41). (3)

(e) Explain *the inclusive tour* (line 37). (3)

(f) In a paragraph of some 80-100 words (not more than 100) say how the need for Thomas

Cook’s agency arose and describe the kind of services it provided. (20)

**3. Read carefully the following passage, and answer the questions set on it.**

With quick precision Sarah opened her letters, cutting the envelopes neatly, sorting their contents – business, receipts, bills, estimates and the rest of them – letters from parents or staff about school vacancies – personal communications. She received fewer and fewer of this third category. She had become increasingly absorbed in her professional affairs. She neglected her friends. The school, the school, the school filled her deliberate mind. “You’re becoming a monomaniac,” Pattie had told her.

There was one envelope addressed in a slanting scholarly hand which was familiar. Sarah unfolded the thin blue paper and read:

“26a Canning Terrace,

Tunbridge Wells,

March 13th, 1934.

“My Dear Miss Burton,”

It was from Miss Sigglesthwaite. A wave of nausea rocked in Sarah’s mind. She still felt that she had treated Miss Sigglesthwaite shabbily. She had given her rope to hang herself, longing to replace her. She had sacrificed her and secured her efficient Miss Vane, fresh from Cambridge. She had let her become the victim of bad mass-bullying, and had left unpunished the ringleader of her tormentors.

With stern self-discipline Sarah compelled herself to read the letter.

“My dear Miss Burton.

You may doubtless be wondering why you have not heard from me. I apologise for any lack of courtesy, but knowing your kind thoughts for me I waited till I had cheerful news to send.

“I can now report that my own health has already shown great improvement, and that I have found another post.

“I am now installed a daily companion to an elderly lady living here who is almost blind. I conduct her correspondence for her, read to her, and wheel her out when it is fine in a bath chair. You would be amused at her literary tastes, and so am I. I shall soon become an expert in the works of Ruby M. Ayres, Pamela Wynne and Ursula Bloom. Do you know any of these novelists? I assure you that they have opened up a new world to me. My salary is not princely, but I can live at home, we have been able to give up our maid and my sister does the housework while I relieve her at night, by looking after our poor mother, so I think with care we shall be able to manage if we can both retain our health.

“And now, my dear Miss Burton, may I at last be allowed to thank you, not only for your extreme kindness to me after my breakdown, but for your more than generous and heartening letter which arrived last week? Please believe me that I shall never forget your patience with my shortcomings; and your sympathy when they proved at last too much for me. I realise that I should have retired earlier, but you know my circumstances, and I am more than grateful that you never uttered one word of reproach.

“I shall always watch from afar your career in the world of teaching with the warmest interest, remembering how in your youth and vigour you found generosity enough to show kindness to my stupidity and failure. I feel sure that you will go far and I shall always rejoice in your well-deserved success.

“Believe me, yours gratefully and sincerely,

“Agnes Sigglesthwaite”

Sarah laid the letter on her desk, and sat staring out to the sea. A fishing smack with a brown sail dipped and tossed there and sometimes disappeared. Sarah held her breath till it re-emerged, but she was not really thinking of it. She was picturing the tall lank woman pushing her employer about in a bath chair through the streets of Tunbridge Wells, her hair pins tinkling behind her to the pavement, her skirt unbuttoned, her jumper gaping above her waist belt, her mild chin quivering below her sensitive mouth. She could hear her cultured voice pronouncing with its habitual precision the declaration of love, the luxurious descriptions of feminine underwear, the conflicts of vice with virtue, so frequently encountered in her employer’s favourite literature.

“So there goes the most distinguished scientist we have ever had on our staff-or ever will have,” she thought, and her heart rebuked her.

The simple generosity and goodness of Agnes were too much for her. She had become morbidly self-reproachful for her part in that affair. She had lain awake telling herself that she had sacrificed the science mistress for Midge Carne, that it was Midge whom she should have sent away, that the child was hysterical, vain, a centre of exaggerated emotion, an unhealthy influence in the school.

She forgot the weeks when she had sheltered Miss Sigglesthwaite in her own house; sitting with her at night and reading to her, pouring into her exhausted mind the optimism and resilience of her own unstaled philosophy. She forgot her unstinted efforts to beat the sickness and sorrow of the overburdened woman. She only remembered that her kindness had been mingled with impatience, her benevolence soured by her planning mind.

“A companion to a blind lady who lives here.” And it’s my fault, she groaned in spirit. She put the letter in the basket marked “to be answered”, and picked up the next one.

But the telephone rang, and when she lifted the receiver she heard her friend Joe Astell calling to her in his hoarse and breathless voice.

It brought some comfort to her. The knowledge of his sympathy and support had meant much to her during the past difficult weeks. She knew that he liked and respected her, and his appreciation helped her to retain a modicum of her own self-respect.

(Winifred Holtby, *South Riding)*

**Questions**

(a) Miss Sarah Burton is employed at the Kiplington High School for Girls. What is her position there? (3)

(b) We find Miss Burton sorting through her morning post *With quick precision* (line 1).

What does this tell us about her? (3)

(c) Her sister Pattie has told her that she is a *monomaniac* (line 8). What does this mean?

(3)

(d) Miss Burton opens a letter from a Miss Sigglesthwaite who is now employed as daily companion to an old lady in Tunbridge Wells (line 33).

(i) In the letter Miss Sigglesthwaite says “My salary is not princely”. Explain *not princely.*

(ii) One of her duties is to read aloud from the novels of Ruby M. Ayres, Pamela Wynne and Ursula Bloom. What do we learn from this passage about the subject matter of these novels? What attitude towards them is conveyed? (9)

(e) Turn to lines 85-92. Give briefly and accurately the meaning, as here used, of the following words: (i) *resilience;*

(ii) *unstaled;*

(iii) *unstinted.* (9)

(f) *her planning mind* (line 92). What was it that Miss Burton’s mind was always planning? (3)

(g) We learn that Miss Sigglesthwaite had previously been a teacher at the High School. How good a teacher was she, and why did she resign? What had Midge Carne to do with it? (Answer in some 40 -60 words.) (10)

(h) In lines 18-19 we read that Miss Burton *still felt that she had treated Miss Siggleswaite shabbily.* From your reading of the passage, including Miss Sigglesthwaite’s letter, say how far you think Miss Burton has cause to blame herself, and how far you can find excuses for her. (Answer in some 15-20 lines, i.e. about 120-150 words.) (20)

**4. Read the following passages carefully and then answer the questions set on both of them.**

**Passage A**

Liverpool’s missile arrived at the same time as the others. I clung instinctively to the holds as the flash ripped across the sky; a few seconds later the rock trembled slightly and stoned clattered down the cliff and fell to the scree below.

The echoes died away and we waited. Down in the cwm a sheep called for her lamb and the stream trickled unhurriedly away from the tarn. We waited for a third sense to confirm what two had already told us. We knew and yet waited for confirmation.

The noise was surprisingly gentle. A sound like the banging of a door followed by a prolonged but faraway roaring that welled over the ridge too our left and grew fainter until there was only the stream once more. We could not see over that ridge and we did not want to. My mind emptied completely but my subconscious hung on for what must have been a long time…until Peter said quietly, “What shall we do?”

I was surprised to find my feet still on the small holds and three fingers still tensed over the vital flake. I looked over my shoulder at Peter belayed on the ledge a few feet below. He was very pale and the rope between us was quite taut. When the flash came he must have thought I would come off: what would it now matter if I had?

This was the climb we had dreamt of for a year, our first on Cloggy. And now…fierce anger against all the so-called statesmen and their sycophants who had professed to run our world built up inside me and as quickly subsided. There was no point left in that. There was nothing, nothing we could do or say that would be of any use any more. We were here, on our climb, and that was all we had.

I looked up again at Peter.

“Up?” I said. He nodded.

It was by far the best climb we had ever done. We were in form, the rocks were dry, the route was varied, difficult and charming. We sat at the top looking down to where the sheep had found her lamb, and coiled up the rope very carefully. We knew we would never need it again. Far to the west the Irish coat sat on the glittering sea, and in front of us Anglesey sprawled green. The east wind sighed gently past, apologetic perhaps for what it was doing.

We started up the track above the cliff. We said nothing; we always finished our day by walking to the top of the mountain on whose side we had been climbing. There was no hurry, no hurry at all. We looked appreciatively at the golden sands beyond Caernarvon; I picked up a piece of pink quartz and put it into my pocket. We walked up the track until we reached the railway and the ridge. I looked first, as always before, to the sweeping edge of Crib Goch, a ridge dear to me for eight years…and then to the towering grey haze which was enveloping the whole country, a huge somber cloud drifting towards us; Arenig had gone, Moel Siabod already was nearly invisible. We watched in silence as the outline of Siabod was blotted out, then turned and walked up the railway to Snowdon’s summit.

There were five people already there, standing by the cairn. They said nothing; we did not greet them. We stood and watched. We watched our world die. We stood and prayed and thought of the people and the places and the things…there was no bitterness. The haze covered Crib Goch and Lliwedd, and soon a gentle rain of ash began, small grey flakes that settled like dirty snow. We stood while the sunlight grew dim and our shadows faded away, while the ash pattered finely on the rock and big thunder drops began to fall. We stood until the entire world was fifty yards’ radius of rock and scree, a deserted concrete café and a bit of a railway…the ash settled in our hair and in the folds of our clothes.

I looked at Peter. He smiled.

“I hope Snowdon is climbed again,” he said.

…Presently we didn’t feel strong enough to stand any longer and sat down…

**Questions**

(1) “We waited for a third sense to confirm what two had already told us.” (lines 7-8)

(a) Name the three senses referred to, and for each one quote a phrase from the passage in

evidence. (6)

(b) What did their senses tell them? (2)

(2) (a) Describe briefly the author’s feelings as revealed from line 24 to the end.

(b) (i) Why do you think the author twice mentions a sheep and her lamb (line 6 and 36)?

(3)

(ii) Explain fully the meaning of “apologetic perhaps for what it was doing”. (line 40)

(3)

(c) Imagine that you are a foreign student with little knowledge of Great Britain. What would you learn about Snowdon from reading this passage? (8)

**Passage B**

Miss Toshiko Sasaki, the East Asia Tin Works clerk, got up at three o’clock in the morning on the day the atomic bomb fell on Hiroshima. There was extra housework to do. Her eleven month old brother, Akio, had come down the day before with a serious stomach upset; her mother had taken him to the Tamura Pediatric Hospital and was staying there with him. Miss Sasaki, who was about twenty, had to cook breakfast for her father, a brother, a sister, and herself, and – since the hospital, because of the war, was unable to provide food – to prepare a whole day’s meals for her mother and the baby, in time for her father, who worked in a factory now making rubber earplugs for artillery crews, to take the food by on his way to the plant. When she had finished and had cleaned and put away the cooking things, it was nearly seven. The family lived in Koi, and, on account of the recent deterioration in public transport, she would need forty-five minutes to reach the tin works, in the section of the town called Kannon-machi. She was in charge of the personnel records in the factory. She left Koi at seven, and as soon as she reached the plant, she went with some of the other girls from the personnel department to the factory auditorium. A prominent local Navy man, a former employee, had committed suicide the day before by throwing himself under a train – a death considered honourable enough to warrant a memorial service, which was to be held at the tin works at ten o’ clock that morning. In the large hall, Miss Sasaki and the others made suitable preparations for this meeting. This work took about twenty minutes.

Miss Sasaki went back to her office and sat down at her desk. She was quite far from the windows, which were off to her left, and behind her were a couple of tall bookcases containing all the books of the factory library, which the personnel department had organized. She settled herself at her desk, put some things in a drawer, and shifted papers. She thought that before she began to make entries in her lists of new employees, discharges, and the many departures for the Army, she would chat for a moment with the girl at her right. Just as she turned her head away from the windows, the room was filled with a blinding light. She was paralyzed by fear, fixed still in her chair for a long moment (the plant was 1600 yards from the centre of the explosion).

Everything fell, and Miss Sasaki lost consciousness. The ceiling dropped suddenly and the wooden floor above collapsed in splinters and the people up there came down and the roof above gave away; but principally and first of all, the bookcases right behind her swooped forward and the contents threw her down, with her left leg horribly twisted and breaking underneath her. There, in the tin factory, in the first moment of the atomic age, a human being was crushed by books.

**Questions**

(d) How has the war affected the lives of the Sasaki family before the bomb falls? (8)

(e) What do you find effective about the final sentence of passage in:

(i) Passage A;

(ii) Passage B? (6)

(f) Although both authors write about the dropping of an atomic bomb, they produce very

different pieces of writing. What are the chief differences between Passage A and

Passage B? (8)

(g) Write about a page on *one* of the following:

*Either*

(i) Imagine that you were one of the five people already on the summit when the two young men arrived (Passage A, line 55). Describe your experiences that day.

*Or*

(ii) Imagine that you were the mother of Miss Sasaki (Passage B).

Describe your experiences on the morning the bomb fell.

*Or*

(iii) Imagine that you were one of the crew of the aeroplane from which the first

atomic bomb was dropped. Describe your experiences that day. (20)

(Joint Matriculation Board)

5. **The following passage describes the first visit of a young British actor to America. He is to play the part of the composer Liszt in a film. Read the passage carefully, and then answer the questions that follow.**

My room was disturbingly dark and smelled of conditioned air. Ominous glitters of light slitted through the shutters. I groped my way across the room, hit a table, and pushed open the windows. Hot smoggy air came up from the studio yard. Six men pushing half a snow-capped mountain trundled up the yard. A woman came running down, a bundle of sequined dresses over her arm, a paper cup of coffee in her hand. To my far left, by the carpenter’s shop, planks and sawdust and gilded door were leaning against the concrete walls. To my right, high up, were the misty smog-smudged ridge of the hills and the great wooden sign striding the skyline, one letter missing, long since fallen: “Hol-ywood”.

I had arrived at last. I was there where it all started: the most chaotic city on earth west of Calcutta. My heart fell with despair: six months to go.

I examined the room. It was pine-panelled – fake plaster pine-panelled. The tweed carpet looked like old porridge and the chairs and settees were covered in violent tartan. There were hunting prints on the walls, a sword, a galleon in full sail, two refrigerators disguised as oak chests, lamp-shades with maps of the world on them, a small table with a flat bowl of plastic sweet pears and dahlias. The bathroom, entered between the “oak chests”, was plain, clinically white, very masculine. A note told me to report to Room 2456 for a “Music Conference”.

When I arrived, Victor Aller, small, benign, with glittering rimless glasses and beautiful hands, was sitting at the Broadwood piano playing something sad. I didn’t interrupt him but sat quietly in the chair beside him. He switched music and went into something extremely fast, short and vaguely familiar. He placed his hands on his knees and smiled at me.

“That’s Chopsticks.”

“Oh.”

“You know it?”

“I think so… somewhere.”

“*Everyone* knows it. It’s a child’s exercise. Play it.”

“I have never played a piano in my life. I couldn’t.”

A pause like a century.

“You gotta be a Liszt.”

“I know that.”

“Liszt played piano.”

“Yes.”

“You don’t dispute that?”

“No.”

“He played piano like no-one else played piano.”

“I believe… ”

“And you don’t?”

“No. Never.”

“Well, we gotta start then. That’s what I’m here for. To teach you to play the piano and fast. And like Liszt.”

“Thank you.”

“Don’t thank me till I have.” He played some scales rapidly. Dull with fear, I watched his

hands. “These are just scales… We’ll have to do a lot of this, just to exercise your fingers… show me your span.”

“What’s that?”

“Hell! Put your hands out in front of you and spread your fingers… that’s a span.”

I did as he asked. My hands looked supplicating. They were.

“Nice span you got. You play tennis?”

“No.”

“Football?”

“No.”

“Ping pong… table tennis?”

**“**No, neither.”

Another long stupefied pause. The air-conditioner hissed and throbbed.

“You play that game you have in England, with a bat and a ball, like rounders?”

“Cricket?”

“That’s it. Cricket. You play that?”

“No.”

“Hell.” He played another set of scales. “And you gotta be Liszt?”

“They tell me so.”

“In five weeks we start shooting in Vienna. You going to be ready?”

“What do *you* think?”

“Not in a million year, let alone five weeks. You got eighty-five minutes of flaming music in this production. Eighty-five minutes, not including the conducting.”

“Well, I’d better start. I mean, perhaps you could show me, very slowly, a bit of something I have to play… not Chopsticks. It’s too fast.”

“So is the First flaming Concerto… ” He started, very gently and softly, to play. It was good. He played with deep feeling and tenderness. I listened and watched horrified. How could I ever remember where the fingers went, which keys to use, the black or the white?”

**Questions**

(a) In what way do the things seen by the author from his window (in the first paragraph) confirm the fact that he is in the centre of the American film industry? (8)

(b) The author clearly dislikes his room. From lines 1 to 25, write down *six* of the phrases which show his dislike of the room’s appearance or furnishings and in each case state briefly the reason for his dislike. Begin a new line for each phrase.

(12)

(c) What can be learned from the passage about the abilities, attitudes and personality of Victor Aller? Justify each point you make by a brief reference to the passage.

(12)

(d) What does the encounter with Victor Aller (line 27 to the end of the passage) tell us about the author? Justify each point you make by a brief reference to the passage. (9)

(e) (i) Suggest a reason for the author’s writing *My heart fell with despair* (lines 15-16).) (2)

(ii) Explain carefully the reason for the pause mentioned in line 40 *and* the reason for the

pause mentioned in line 69. (4)

(iii) Victor Aller is an American. Quote *one* of the sentences he speaks (not including the

expression “gotta”) which shows his American style of speech, and after it write what a British musician would have said (in standard English).

(f) Explain *briefly* the meaning of each of the following words as used in the passage:

(i) *trundled* (line 6); (ii) *chaotic* (line 15); (iii) *supplicating* (line 61) (3)

(Joint Matriculation Board)

**6. Read the following passage carefully, and then answer the questions as fully as you can.**

Vandalism touches nearly all our lives. We come across it in the smashed-up and stinking public telephone box, in the railway compartment with its ripped seats and walls scrawled with the violent graffiti of political or footballing fanaticism. We see it in the broken windows of the housing estates, the can of paint thrown against the wall, or the motiveless attack on some individual’s private property.

Those who are deeply concerned with this growing social problem might well consider the response to vandalism of one group of residents on an estate in Liverpool, a city that has gained the unenviable of wanton destructiveness than any other in England.

The tone of the Whitefield Estate is set by the slogan on the huge water tower which overlooks it. Some daredevil has got right to the top of it and has written in large letters: All Coppers Are Bastards”.

The vicarage on the estate has two burglar alarms on its front wall, but the vicar, the Rev. Ernest Hopkins, is an optimist. He proudly shows off the rose bushes in their brick pots near his house. To be frank, the bushes are straggly and tired, but their survival is a triumph. A few months ago they would have been uprooted and destroyed by vandals.

The estate is not a tower- block nightmare; it is a five year old community of council houses plonked down by the planners on the Everton heights. The houses have their own front doors and their own backyards, all laid out according to the now fashionable concept of “Defensible Space”, first expounded by the American pundit, Oscar Newman.

Four months ago the estate was terrorised by vandals. The couple who ran the local pub were literally driven out by people who went in and smashed up the place. Old people were frightened out of their wits.

It was then that the vicar set up his counter-attack. He and a dozen other men on the estate are on 24 – hour call to deal with vandalism. This is not a patrol but a “presence”. The group of men suddenly appear and stand among the vandals, using the same tactics as the latter, creeping and stealing up on them in the dark. Usually the gang of potential vandals will disperse in embarrassment, though there is sometimes an argument, and on occasions the need to use physical violence. Strangely enough the vandals, far from resenting the latter, seem to regard it with respect and approval.

This positive approach has produced remarkable results. The patrol used to be roused virtually every night to deal with window smashing, arson and terrorisation of old people. Now one call a month is the expected rate of emergencies.

The importance of this can be grasped when one realises that that one quarter of Liverpool’s £6 500 000 annual housing budget goes towards repairing criminal damage.

The “Piggeries” are the best known example of this kind of concentrated vandalism. They are Liverpool’s monument to planners folly. The three tower blocks now lie empty except for four intrepid families, and the Council is hoping to sell them off to private interests.

Opinions, however, on how to deal with vandalism are as varied as its manifestations. Some argue against the method used at the Whitefield Estate on the grounds that it glamorises vandals. But whether we blame insufficient parental control, inadequate education, or environmental ugliness, this is not a problem that can be ignored.

(Freely adapted from an article by Oliver Pritchett, *Sunday Telegraph)*

**Questions**

(a) Give, in about 50 of your own words, the main steps suggested by the writer for dealing with

vandalism. (10)

(b) What is implied by the phrase *The tone of the Whitefield Estate,* and how is it set? (4)

(c) Give two examples from the passage that show the success of the methods used against vandals at the Whitefield Estate. (4)

(d) Give, in your own words, the meaning of *Opinions…its manifestations* (lines 58-59). (5)

(e) Pick a word or phrase from the passage that is being used ironically and explain the irony. (6)

(f) Why is the phrase *tower-block* nightmare used (line 24)? (4)

(g) Write down each of the following words, and then write against each another a single word that conveys the same meaning. You will receive no marks if you use more than a single word.

fanaticism (line 5); wanton (line 12); straggly (line 16);

potential (line 40); intrepid (line 56). (10)

(h) What does the phrase *Defensible Space* suggest? (4)

(i) The closing paragraph suggests three causes of vandalism. Supply two more of your own. (3)

(University of Cambridge Local Examination Syndicate)

**7. Read the following passage and answer the questions which follow it.**

“Now, tell me, my dear,” I said, “what are you crying about?”

“About the years that are gone, Mt Betteredge,” says Rosanna quietly. “My past life still comes back to me sometimes.”

“Come, come my girl,” I said, “your past life is all sponged out. Why can’t you forget it?”

She took me by one of the lapels of my coat. I am a slovenly old man, and a good deal of my meat and drink gets splashed on my clothes. Sometimes one of the women, and sometimes another, cleans me of my grease. The day before, Rosanna had taken out a spot for me on the lapel of my coat, with s new composition warranted to remove anything. The grease was gone, but there was a little dull place left on the nap of the cloth where the grease had been. The girl pointed to that place, and shook her head.

“The stain is taken off,’ she said. “But the place shows, Mr. Betteredge – the place shows!”

A remark which takes a man unawares by mean of his own coat is not an easy remark to answer. Something in the girl herself, too, made me particularly sorry for her just then. She had nice brown eyes, plain as she was in other ways – and she looked at me with a sort of respect for my happy old age and my good character, as things for ever out of her own reach, which made my heart heavy for our second housemaid. Not feeling myself able to comfort her, there was only one other thing to do. That thing was – to take her in to dinner.

“Help me up.” I said. “You’re late for dinner, Rosanna – and I have to come to fetch you in.”

“You, Mr. Betteredge!” says she.

“They told Nancy to fetch you,” I said. “But I thought you might like your scolding better, my dear, if it came from me.”

Instead of helping me up, the poor thing stole her hand into mine, and gave it a little squeeze. She tried hard to keep from crying again, and succeeded – for which I respected her. “You’re very kind, Mr. Betteredge,” she said. “I don’t want any dinner today – let me hide a little longer here.”

“What makes you like it here?” I asked. “What is it that brings you everlastingly to this miserable place?”

“Something draws me to it,” says the girl, making images with her fingers in the sand. “I try to keep away from it, and I can’t. Sometimes,” says she in a low voice, as if she was frightened at her own fancy, “sometimes, Mr. Betteredge, I think that my grave is waiting for me here.”

“There’s roast mutton and suet-pudding waiting for you!” says I. “Go in to dinner directly. This is what comes, Rosanna, of thinking on an empty stomach!” I spoke severely, being naturally indignant (at my time of life) to hear a young woman of five – and – twenty talking about her latter end!

She didn’t seem to hear me: she put her hand on my shoulder, and kept me where I was, sitting by her side.

“I think the place has laid a spell on me,” she said. “I dream of it night after night; I think of it when I sit stitching at my work. You know I am grateful, Mr. Betteredge – you know I try to deserve your kindness, and my lady’s confidence in me. But I wonder sometimes whether the life here is too quiet and too good for such a woman as I am, after all I have gone through. It’s more lonely to me to be among the other servants, knowing I am not what they are, than it is to be here. My lady doesn’t know, the matron at the reformatory doesn’t know, what a dreadful reproach honest people are in themselves to a woman like me. Don’t scold me, there’s a dear good man. I do my work, don’t I? Please do not tell my lady I am discontented – I am not. My mind’s unquiet, sometimes that’s all.” She snatched her hand off my shoulder, and suddenly pointed down to the quicksand.

“Look!” she said. “Isn’t it wonderful? Isn’t it terrible? I have seen it a dozen times, and it’s always as new to me as if I had never seen it before!”

I looked where she pointed. The tide was on the turn, and the horrid sand began to shiver. The broad brown face of it heaved slowly, and then dimpled and quivered all over. “Do you know what it sounds like to me?” says Rosanna, catching me by the shoulder again. “It looks as if it had hundreds of suffocating people under it – all struggling to get to the surface, and all sinking lower and lower in the dreadful deeps! Throw a stone in, Mr. Betteredge! Throw a stone in, and let’s see the sand suck it down!”

Here was unwholesome talk! Here was an empty stomach feeding on an unquiet mind!

(From *The Moonstone* by Wilkie Collins)

**Questions**

N.B. *Candidates are expected to answer these questions as far as possible in their own word, and are warned that they will lose marks for poor expression.*

(a) (i) What had been the matter with Mr. Betteredge’s lapel, and what does this reveal about him?

(ii) Why does Rosanna draw attention to the present state of his lapel? (4)

(b) (i) For what reasons does Mr. Betteredge usually feel sorry for her?

(ii) What made him “particularly sorry for her just then”?

(iii) Why does she say “You, Mr. Betteredge!” in line 31?

(iv) Why is Mr. Betteredge going to scold her? (7)

(c) (i) Why is Rosanna’s mind “unquiet” (line 66)?

(ii) Why does she not want him to think she is “discontented”?

(iii) Why does she then point to the quicksand? (6)

(d) Explain fully what Mr. Betteredge means by:

(i) “This is what comes of thinking on an empty stomach”

(lines 47-48);

(ii) “Here was unwholesome talk!” (line 81). (4)

(e) How does Mr. Betteredge’s attitude to Rosanna change during this extract? (5)

(f) How does the author succeed in making the quicksand frightening? (4)

(g) Explain briefly, in any way you like, precisely what is meant in the passage by the following words:

(i) *heavy* (line 25);

(ii) *scolding* (line 33);

(iii) *indignant* (line 49);

(iv) *reproach* (line 63);

(v) *dimpled* (line 74).