

2015 specification
first exams in 2017

JEALOUSY

Unseen Fiction Preparation Pack

for GCSE Eduqas Component 1

zigzageducation.co.uk

**POD
8550**

Publish your own work... Write to a brief...
Register at **publishmenow.co.uk**

Contents

Thank You for Choosing ZigZag Education.....	ii
Teacher Feedback Opportunity.....	iii
Terms and Conditions of Use	iv
Teacher's Introduction.....	1
Support Materials	2
Self-assessment Sheet	2
Mark Scheme for Questions 3 and 4 [10 Marks]	3
Mark Scheme for Question 5 [10 Marks]	3
Introductory.....	4
Extract 1: <i>The Quiet American</i> , Graham Greene	4
Extract 2: <i>A Game of Thrones</i> , George R R Martin	8
Extract 3: <i>The Sun Also Rises</i> , Ernest Hemingway	11
Differentiated	15
Extract 4: <i>The Tarn</i> , Hugh Walpole	15
Extract 5: <i>Jane of Lantern Hill</i> , L M Montgomery	24
Extract 6: <i>An American Tragedy</i> , Theodore Dreiser	31
Extract 7: <i>Women in Love</i> , D H Lawrence	39
Extract 8: <i>A Little Princess</i> , Frances Hodgson Burnett.....	48
Answers and Indicative Content	55
Extract 1: <i>The Quiet American</i>	55
Extract 2: <i>A Game of Thrones</i>	56
Extract 3: <i>The Sun Also Rises</i>	57
Extract 4: <i>The Tarn</i>	59
Extract 5: <i>Jane of Lantern Hill</i>	61
Extract 6: <i>An American Tragedy</i>	62
Extract 7: <i>Women in Love</i>	64
Extract 8: <i>A Little Princess</i>	66

Teacher's Introduction

This resource has been created to supplement the study of unseen texts by GCSE Eduqas English Language students. In their Component 1 exams, students will need to answer five questions (two 5-mark and three 10-mark questions) in Section A of the paper. This resource has been written to prepare students for each assessment objective in Component 1 20th Century Literature Section A: Reading. These are AO1, AO2 and AO4. Since Component 1 Section A is worth 25% of the overall qualification, it is worth giving students as many opportunities as possible to analyse unseen texts. The resource has been designed so that it can be used in a range of classroom situations by students varying in ability. The introductory section is useful for introducing students to analysing unseen texts. The differentiated worksheets allow teachers to accommodate varying levels of ability in the classroom.

The pack contains:

- Three introductory extracts and five differentiated extracts
 - The introductory extracts are shorter than the extracts in the SAMs and the 2017 paper in order to ease students in, build confidence and cover basic skills.
 - The five differentiated extracts are in accordance with typical extract lengths published by the exam board.
- Worksheets for each extract
 - The introductory extracts are accompanied by single worksheets.
 - The differentiated extracts are accompanied by two sets of the same worksheet: one with more scaffolding for lower-ability students, and another for higher-ability students who don't need as much support. These worksheets can be identified by the circle or square symbol, respectively, in the top right-hand corner of the page or by consulting the contents page.
 - Each worksheet is comprised of activities designed to be adaptable and, in cases where an activity is suitable for pair or group work, icons have been used to signify this as follows:



Pair work



Group work

- Exam practice
 - The introductory extracts are accompanied by two exam-style questions (question 1 and 2 of Section A) due to the shorter length of these extracts.
 - The differentiated extracts are accompanied by all five Component 1 Section A exam-style questions. There is also an extension task to push higher-ability students.

Answers and indicative content are included for every worksheet at the back of the resource and can be used by teachers to prompt students who may be struggling or to mark completed worksheets.

We have also included student-friendly mark schemes for questions 3, 4 and 5 (each worth 10 marks), to allow students to peer-assess or self-assess their own work.

Relevance to the exam

Worksheets enable students to develop their skills in understanding the information in texts, being aware of the writer's intentions and evaluating texts critically, which will prepare students for the Eduqas exam. There are practice exam questions for each extract – though the introductory texts only cover the first, second and third questions of the paper, while the differentiated worksheets cover all five questions of the paper.

Jealousy versus envy

While largely synonymous in Present-day English, there is a subtle distinction between the two emotions of jealousy and envy. Famed linguist and nuclear power plant safety inspector Homer Simpson once declared 'I'm not jealous! I'm envious. Jealousy is when you worry someone will take what you have ... envy is wanting what someone else has.' ... and he was actually correct, if we care to retain that distinction. Jealousy is a reaction to the potential threat of losing someone or something to someone else – naturally, we often encounter jealousy in the context of sexual or romantic jealousy. Envy, on the other hand, is a reaction to lacking something. Of course, neither emotion is pleasant, and both can reveal themselves through anger, fear, resentment, inadequacy and disgust. For the sake of simplicity, we have elected to stick with jealousy in its broader, more encompassing sense.

Free Updates!

Register your email address to receive any future free updates* made to this resource or other English resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors

Go to zzed.uk/freeupdates

T Marriott, July 2018

Self-assessment Sheet

For AO1, AO2 and AO4.

		Level →	0 marks	Level 1 (1 point)
		Key words →	Nothing worthy of credit	Simple, exp
Skills to demonstrate in your work	Question 1	AO1 I have shown my understanding of the ideas presented in the text		
		AO1 I have presented an informed personal response to the text		
		AO1 I have used references to the text to support my interpretations		
	Questions 2/3/4	AO2 I have analysed the methods used by the author in the text		
		AO2 I have analysed the effects of these methods on the		
		AO2 I have used appropriate subject terminology		
	Question 5	AO4 I have evaluated the text critically in a way that is relevant to the question		
		AO4 I have analysed the methods used by the author in the text		
		AO4 I have used references to the text to support my interpretations		

Best area:

Areas to work on:

How will I improve next time?

Teachers should refer to the mark schemes given on the Eduqas website for marking and to ensure students have an up

INSPECTION COPY

COPYRIGHT
PROTECTED

Mark Scheme for Questions 3 and 4 [10 Marks]

AO2 – Explain, comment on and analyse how writers use language and effects and influence readers, using relevant subject terminology to support their judgements		
What does this mean? <i>Be able to identify linguistic features (using linguistic terminology), and how these are used by the writer to achieve a certain goal, such as evoking an emotion in the reader</i>		
Level 4	Insightful, detailed	<ul style="list-style-type: none"> Shows in-depth analysis of structural/language features used by the writer Critical and detailed evaluation of the effect on the reader Lots of examples given from the text Terminology is used precisely and extensively
Level 3	Clear, relevant	<ul style="list-style-type: none"> Shows detailed understanding of structural/language features used by the writer The effect on the reader is clearly understood Some examples given from the text Terminology is used correctly
Level 2	Basic evaluation	<ul style="list-style-type: none"> Shows an understanding of some of the structural/language features used by the writer There is some understanding of the effect on the reader A limited number of examples given from the text Limited use of terminology that is mostly correct
Level 1	Limited evaluation	<ul style="list-style-type: none"> Shows a very restricted understanding of the structural/language features used by the writer Very little evaluation of the effect on the reader A very small number of basic examples given from the text Very limited use of terminology that is not always correct

Mark Scheme for Question 5 [10 Marks]

AO4 – Evaluate texts critically and support this with appropriate textual references		
What does this mean? <i>Make judgements about a text, backed up by quotations and alluding to the text.</i>		
Level 4	Insightful, detailed	<ul style="list-style-type: none"> Critical and detailed evaluation of the effect on the reader Detailed understanding of the methods used by the writer Lots of examples given from the text Has a substantial response to the question asked
Level 3	Clear, relevant	<ul style="list-style-type: none"> The effect on the reader is clearly understood The writer's methods are shown to be understood Some examples given from the text Has a response relevant to the question asked
Level 2	Basic evaluation	<ul style="list-style-type: none"> There is some understanding of the effect on the reader The writer's methods are understood to a basic level A limited number of examples given from the text Has a basic response to the question asked
Level 1	Limited evaluation	<ul style="list-style-type: none"> Very little evaluation of the effect on the reader The writer's methods are understood to a limited level A very small number of basic examples given from the text Has a partial response to the question asked

COPYRIGHT
PROTECTED



Extract 1: *The Quiet American*, Graham Greene

Thomas Fowler, a 50-something British journalist in Vietnam writing about having an affair with 20-year-old Phuong. Alden Pyle is a naïve and idealist who falls in love with Phuong.

'Everything seems different now that you know,' he said. 'I shall tell you, Tom.'

'I'd rather you tell me, Thomas.'

'Sometimes I have to choose between us, Thomas. That's fair enough. It was the first time the premonitory chill of loneliness. It was a feeling and yet ... He might be a poor lover, but I was the poor man. He had the infinite riches of respectability.'

He began to undress and I thought, 'He has youth too.' How sad. I said, 'I can't marry her. I have a wife at home. She would never go to High Church – if you know what that means.'

'I'm sorry, Thomas. By the way, my name's Alden, if you'd care.'

'I'd rather stick to Pyle,' I said. 'I think of you as Pyle.'

He got into his sleeping bag and stretched his hand out for the candle. I said, 'I'm glad that's over, Thomas. I've been feeling awfully bad. It was too evident that he no longer did.'

When the candle was out, I could just see the outline of his crewel bed of the flames outside. 'Good night, Thomas. Sleep well,' and in my head words like a bad cold, the mortars opened up, whirring, and

'Good night,' I said, 'is it an attack?'

'Thomas, I'm trying to stop an attack.'

'Well, I suppose, there'll be no sleep for us now?'

'No sleep.'

'Thomas, I want you to know what I think of the way you've taken. You've been swell, swell, there's no other word for it.'

'Thank you.'

'You've seen so much more of the world than I have. You know, it is a bit – cramping. Even if you aren't a Lowell or a Cabot. I wish I was Thomas.'

'What about?'

'Phuong.'

'I wouldn't trust my pen if I were you. I'm biased. I want to know'

'Oh, but I know you're straight, absolutely straight, and we both know it.'

Suddenly I couldn't bear his boyishness any more. I said, 'I don't want your interests. You can have her interests. I only want her body. I want her. I'd rather ruin her and sleep with her than, than ... look after her'

INSPECTION COPY

COPYRIGHT
PROTECTED



¹ *The Quiet American*: © Graham Greene (1955)

Extract 1: Worksheet

Pre-reading

1. Make a mind map of the words that come to mind when you think of Jealousy.

Read Extract 1 and answer the questions that follow.

Comprehension

2. In groups of three, assign the roles of Thomas, Pyle and the narrator (the person that narrates the dialogue). Reread the extract in your roles.
3. Match the words from the text with their definitions to get a better understanding of the advanced language in the text. The first one has been done for you.

premonitory	being respectable
respectability	weapons that fire explosives
mortars	confining or restraining
swell	slang for excellent
cramping	that serves as a warning

4. Fill in the gaps using the words below to create a summary of the text. Use the words in the box to create a summary of the text. The first one has been done for you.

propose	swell	Thomas	mischievous
boyishness	Pyle	respectability	chastity

Pyle informs Thomas of his plan to propose to Phuong, who will have two suitors. Thomas is quietly envious of Pyle because of his boyishness. He tells Pyle that he is already married, so cannot marry anyone else. Pyle wanted to – nonetheless, he is angered by the way Pyle assumes Phuong will be with Thomas. Finally snapping at Pyle's cramping, Thomas asks Pyle to keep Phuong as his cramping.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

5. Who is the text mainly about? How do you know? Think about the point of view.

.....

.....

6. What impressions do you get of the relationship between the following?

- Thomas and Pyle
- Pyle and Phuong
- Phuong and Thomas

.....

.....

.....

.....

7. a. Read the selection of possible opinions about the characters below with each one. A row has been left blank at the bottom of the table for your opinion.

Thomas is worried that Pyle was taking Phuong away from him.
Thomas has Phuong's best interests at heart.
Pyle is confident that Phuong will choose him over Thomas.
Pyle is wise in consulting Thomas on how to woo Phuong, since Thomas knows her well.

b. What evidence is there to support your decisions?

.....

.....

.....

**COPYRIGHT
PROTECTED**



Extract 1 Exam Practice

1. Read lines 1 to 10.

List five things you learn about Pyle in these lines.

2. Read lines 11 to 22.

How does the writer show the dynamic between Thomas and Pyle?

Refer to the language used in the text to support your answer.



INSPECTION COPY

**COPYRIGHT
PROTECTED**



Extract 2: *A Game of Thrones*, George R.R. Martin

The extract takes place during a needlework lesson, where Arya (9 years of age), and several other young ladies are practising their stitching at the Red Keep, under the supervision of Septa Mordane, a high-ranking member of the Faith of the Seven, and the prince Joffrey.

Arya's stitches were crooked again.

She frowned down at them with dismay and glanced over to where her sister Sansa sat among the other girls. Sansa's needlework was exquisite. Everyone said so. 'Sansa's work is as perfect as she is,' Septa Mordane told their lady mother once. 'She has such fine, delicate hands.' When Lady Catelwyn had asked about Arya, the septa had sniffed. 'Arya has the hands of

Arya glanced furtively across the room, worried that Septa Mordane had caught her thoughts, but the septa was paying her no attention today. Sansa's friend, Princess Myrcella, all smiles and admiration. It was not often that she was privileged to instruct a royal princess in the womanly arts, as she had when the queen brought Myrcella to join them. Arya thought that Myrcella's stitches were crooked too, but you would never know it from the way Septa Mordane

She studied her own work again, looking for some way to salvage it. She put down the needle. She looked glumly at her sister. Sansa was working happily as she worked. Beth Cassel, Ser Rodrik's little girl, was listening to every word she said, and Joffrey Poole was leaning over her, saying something in her ear.

'What are you talking about?' Arya asked suddenly.

Jeyne gave her a startled look, then giggled. Sansa looked abashed and answered.

'Tell me,' Arya said.

Jeyne glanced over to make certain that Septa Mordane was not listening. She said something then, and the septa laughed along with the rest.

'We were talking about the prince,' Sansa said, her voice soft as

Arya knew which prince she meant: Joffrey, of course. The tall, golden-haired prince who got to sit with him at the feast. Arya had to sit with the little fat

'Joffrey likes your sister,' Jeyne whispered loudly as if she had no secret. She was the daughter of Winterfell's steward and Sansa's dear friend. She was very beautiful.

'He's going to marry her,' little Beth said dreamily, hugging her. 'He'll be king of the realm.'

Sansa had the grace to blush. She blushed prettily. She did even though she thought with dull resentment.

INSPECTION COPY

COPYRIGHT
PROTECTED



² *A Game of Thrones*: © George R.R. Martin (1996)

Extract 2: Worksheet

Pre-reading

1. Think about the possible reasons why family members may sometimes get on one another. Make a note of your thoughts.

Read Extract 2 and answer the questions that follow.

Comprehension

2. Match the words from the text with their definitions to get a better understanding of the advanced language in the text. The first one has been done for you.

dismay	very beautiful; lovely
exquisite	embarrassed
furtively	shock; upset
abashed	in a secretive way; in secret

3. Fill in the gaps using the words below to create a summary of the text. The first one has been done for you.

Sansa	Joffrey	marry	whisper
Beth Cassel	hooked	Septa Mordane	Princess

Arya and her sister Sansa are practising their _____ of _____. Arya's stitches are _____ enjoying it. Her sister, on the other hand, is frequently praised for her _____ and her friends _____ to one another, and asks who were discussing _____, the prince it is speculated that _____.

4. a. Read the statements below and decide whether they accurately describe the text.

This section of the text shows that Sansa's friends are jealous of Sansa.
This section of the text shows that Arya dislikes her sister Sansa.
This section of the text shows that Sansa likes Joffrey.
This section of the text shows that Sansa dislikes her sister Arya.

- b. What evidence is there to support your decisions?

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

5. Focus on lines 1 to 7 of the text.

- Highlight any language that shows or implies the way Arya is feeling.
- What does the language you have highlighted tell us about Arya?

.....

.....

6. Read the following quotes from the extract. What effect do they have on you?

Quote	Effect
'Arya thought that Myrcella's stitches looked a little crooked too, but you would never know it from the way Septa Mordane was cooing.'	
'Sansa got to sit with him at the feast. Arya had to sit with the little fat one. Naturally.'	
'She blushed prettily. She did everything prettily, Arya thought with dull resentment.'	

Extract 2 Exam Practice

1. Read lines 1 to 11.

List five things you learn about Arya in these lines.

2. Read lines 21 to 29.

How do these lines show the way the female characters feel about Prince Tommen?

Refer to the language used in the text to support your answer.

COPYRIGHT
PROTECTED



Extract 3: *The Sun Also Rises*, Ernest Hemingway

Jake is in love with Brett, a promiscuous Englishwoman. Brett, however, is engaged to a man called Cohn. In the extract, she is flirting with Romero, a 19-year-old Spanish matador who is called Rafael. Cohn and Brett had an affair some weeks ago.

'Tell him Brett wants to see him put on those green pants.'

'Pipe down, Mike.'

'Tell him Brett is dying to know how he can get into those pants.'

'Pipe down.'

Drinking his Romero was fingering his glass and talking with Brett in French and he was talking Spanish and a little English, and laughing at the glasses.

'Tell him Brett wants to come into----'

'Oh, pipe down, Mike, for Christ's sake!'

Romero looked up smiling. 'Pipe down! I know that,' he said.

Mike was on his feet proposing a toast. 'Let's all drink to--' he began.

'Pedro Romero,' I said.

Everybody stood up. Romero took it very seriously, and we touched glasses, I rushing it a little because Mike was trying to make it a toast at all what he was going to drink to. But it went off all right, and we drank with every one and he and the girl went out together.

'My God! He's a lovely boy,' Brett said. 'And how I would love to wear those clothes. He must be a shoe-horn.'

'I started to say something,' Mike began. 'And Jake kept interrupting me. What do you think? Do you think you talk Spanish better than I do?'

'Oh, shut up, Mike! Nobody interrupted you.'

'No, I'd like to get this settled.' He turned away from me. 'Do you say something, Cohn? Do you think you belong here among us? Pedro Romero have a good time? For God's sake don't be so noisy, Cohn!'

'Oh, cut it out, Mike,' Cohn said.

'Do you think Brett wants you here? Do you think you add to the party by saying something?'

'I said all I had to say the other night, Mike.'

'I'm not one of you literary chaps.' Mike stood shakily and leaned against the bar.

'I'm not clever. But I do know when I'm not wanted. Why don't you tell me I'm not wanted, Cohn? Go away. Go away for God's sake. Take the girl and go away. Don't you think I'm not wanted?'

He looked at me.

'Screw it,' I said. 'Let's all go over to the Iruña.'

'No. Don't you think I'm right? I love that woman.'

'Oh, don't start that again. Do shove it along, Michael,' Brett said.

INSPECTION COPY

COPYRIGHT
PROTECTED



³ *The Sun Also Rises*: Ernest Hemingway (1926)

Extract 3: Worksheet

Pre-reading

1. How would you feel if you felt you weren't wanted at a group gathering?

1.
2.
3.



Read Extract 3 and answer the questions that follow.

Comprehension

2. In groups, assign the roles of Jake, Mike, Cohn, Brett, Romero and the critic (the text that are not dialogue). Reread the extract in your roles.

3. Fill in the gaps using the words below to create a summary of the text. Use the herring! The first one has been done for you.

flirting	arguing	smitten	fiancé
unimpressed	toast	herring	loose

Mike, Brett's fiancé, is drunk from the far end of the bar. He sees _____ with Brett. Jake attempts to diffuse the tension by _____, and by interrupting Mike's _____ with Romero in some way. After Romero and the critic Rafael leave, Brett is _____ with Romero. Cohn tells Mike to shut up, and Mike tries to get rid of Cohn, proclaiming his _____ for Brett. _____ with the display.

4. Focus on lines 16 to 23 of the text.

- a. Highlight one phrase that suggests there is tension.
- b. What does the phrase you have highlighted tell us about the relationship between the characters?



**COPYRIGHT
PROTECTED**



INSPECTION COPY

Analysing the Text

5. What impressions do you get of the relationship between the following
- Mike and Brett
 - Mike and Cohn
 - Mike and Jake

.....

.....

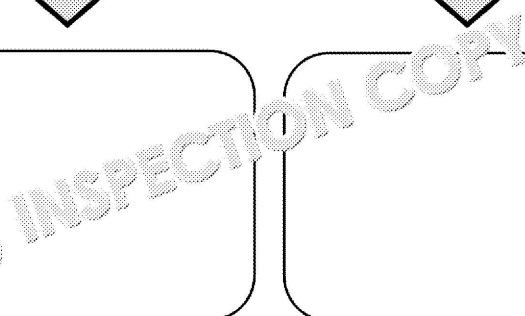
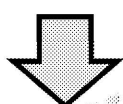
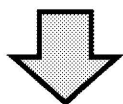
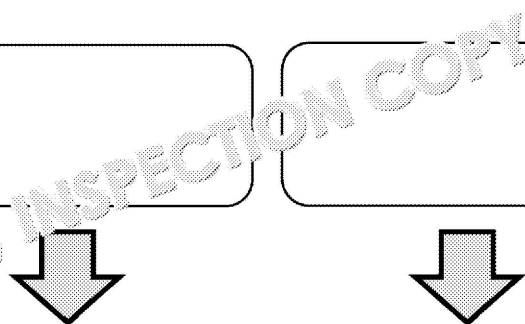
.....

.....



6. Complete the flow chart below.

- a. In the first three boxes, note down three opinions you have formed of the characters in it.
- b. In the second three boxes, note down any evidence to support your opinions. You may involve quoting from the text.
- c. In the third three boxes, note down any further explanation or additional points you can make.



**COPYRIGHT
PROTECTED**



Extract 3 Exam Practice

1. Read lines 5 to 19.

List five things you learn about Romero in these lines.

2. Read lines 25 to 33.

How does the writer show the way Romero is feeling?

Refer to the language used in the text to support your answer.



INSPECTION COPY

**COPYRIGHT
PROTECTED**



Extract 4: *The Tarn*, Hugh Walpole

The extract is from a short story called 'The Tarn', in which a man named Fenwick world after a series of failures – failures that, in his mind, are the fault of Foster. Foster is eager to be liked by all, and so visits Fenwick to smooth things over.

As Foster moved unconsciously across the room, bent towards the host, seeing the back of his thin, scraggy neck stretched forward, he caught the thought of the ease with which he could squeeze the triumphant, lustful pleasure, that such an action would bring him.

The low, white-walled, white-ceilinged room was flooded with the Lakeland sun. October is a wonderful month in the English Lake District, perfumed, slow suns moving through apricot-tinted skies to rub shadows lie then thick about that beautiful country, in dark purple web-like patterns of silver gauze, in thick splotches of amber and pass in galleons across the mountains, now veiling, now revealing with ghost-like armies to the very breast of the plains, suddenly blue skies and lying thin in lazy languorous colour.

Fenwick's cottage looked across to Low Fells; on his right, seen sprawled the hills above Ullswater.

Fenwick looked at Foster's back and felt only sick, so that he turned his eyes for a moment with his hand. Foster had come up there, from London, to explain. It was to be Foster to want to explain, to be right. For how many years had he known Foster? Why, for twenty all these years Foster had been for ever determined to put things right. He could never bear to be disliked; he hated that and his own. He wanted everyone to be his friends. That was one reason he had got on so well, had prospered so in his career; one reason, not.

For Fenwick was the opposite of Foster in this. He did not want to be liked; he did not care that people should like him—that is people for whom he cared; for another, he had contempt—and he had contempt for quite a number.

Fenwick looked at that long, thin, bending back and felt his knees. Foster would turn round and that high, reedy voice would pipe out the books. 'What jolly books you have, Fenwick!' How many, many watches of the night, when Fenwick could not sleep, had he heard close there—yes, in the very shadow of his bed! And how many times he replied to it: 'I hate you! You are the cause of my failure in life, my way always. Always and always! Patronizing and pretending to others what you think you thought me, how great a failure, how great a failure! You can hide nothing from me! I can hear you!'

For twenty years now Foster had been persistently in Fenwick's life, that affair, so long ago now, when Robins had wanted a sub-editor, the *Parthenon*, and Fenwick had gone to see him and then

INSPECTION COPY

COPYRIGHT
PROTECTED



⁴ *The Tarn*: Hugh Walpole (1936)

40 talk. How magnificently Fenwick had talked that day; with what
shown Robins (who was blinded by his own conceit, anyway) the
Parthenon might be; how Robins had caught his own enthusiasm
his fat body about the room, crying: 'Yes, yes, Fenwick—that's
indeed!'—and then how, after all, Foster had got that job.

45 The paper had only lived for a year or so, it is true, but the com
brought Foster into prominence just as it might have brought Fe

Then, five years later, there was Fenwick's novel, *The Bitter Al*
which he had spent three years of blood-and-tears endeavour—
soon after its publication, Foster brings out *The Circus*, the nov
50 na. Although, Heaven knows, the thing was poor enough se
may say that one novel cannot kill another—but can it not? Had
appeared, would not that group of London know-alls—that con
ignorant, self-satisfied crowd, who nevertheless can do, by thei
affect a book's good or evil fortunes—have talked about *The Bi*
55 it into prominence? As it was, the book was stillborn and *The C*
prancing, triumphant way.

After that there had been many occasions—some small, some b
way or another that thin, scraggy body of Foster's was interferin
happiness.

60 The thing had become, of course, an obsession with Fenwick. Hi
heart of the Lakes, with no friends, almost no company, and ve
given too much to brooding over his failure. He was a failure an
fault. How could it be his own fault with his talents and his brilli
of modern life and a lack of culture, the fault of the stupid mat
65 up the intellectual life of human beings—and the fault of Foster.

Pa through this way. May I stop with you Monday and Tues

Fenwick could scarcely believe his eyes, and then—from curiosi
contempt, from some deeper, more mysterious motive that he
had telegraphed—*Come*.

70 And here the man was. And he had come—would you believe it?
He had heard from Hamlin Eddis that Fenwick was hurt with his
grievance.

'I didn't like to feel that, old man, and so I thought I'd just stop
with you, see what the matter was, and put it right.'

75 Last night after supper Foster had tried to put it right. Eagerly,
dog's who is asking for a bone that he knows he thoroughly des
his hand and asked Fenwick to say what was up'.

Fenwick had said that nothing was up; Hamlin Eddis was
80 'Oh, I'm glad to hear that!' Foster had cried, springing up out of
his hand on Fenwick's shoulder. 'I'm glad of that, old man. I cou
be friends. We've been friends so long.'

Lord! How Fenwick hated him at that moment!

**COPYRIGHT
PROTECTED**



Extract 4: Worksheet

Comprehension

1. Match the words from the text with their definitions to get a better understanding of the advanced language in the text. The first one has been done for you.

triumphant	dreamy; lazy
gauze	sailing ship
gait	celebrity; state of fame
veiling	something that was hidden
languorous	victorious; having won something
conceited	suspicious of people's motives
prominence	thin or fine material or fabric
endeavour	vain; in love with oneself
cynical	to cover or hide something

2. Fill in the gaps using the words below to create a summary of the text about the herring! The first one has been done for you.

novel	Fenwick	ten	subtle
city	solitary	telegram	review

Fenwick lives a solitary life in the Lake District, having failed to secure a _____ for Robins' review, the *Parthenon*. Fenwick suffers from a _____ successful _____. He attributes both of these failures to _____, whom he has known for _____. Fenwick a message via _____, asking to see him soon 'right'.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. Look at the words taken from the extract (underlined in the table below). What effect do they have? Use the table below for your response. An example is given for you.

Tip: Think about the definitions of the words and what impression they give you.

Word	Word Class	
As Fenwick moved <u>unconsciously</u> across the room,...	Adverb	Shows that Fenwick moved without being aware of it.
... the shadows lie then thick about that beautiful country, in dark <u>purple</u> patches...		
... so that he sat down, <u>veiling</u> his eyes for a moment with his hand.		
... the thing was poor enough sentimental <u>trash</u> .		




4. a. Highlight three parts of the text where the writer has given the reader an impression of Fenwick declining to answer.
b. How does the writer given you this impression in the parts you have highlighted?

Tip: Think about the words the writer has chosen to use and any punctuation or grammar in these. This same applies to punctuation and grammatical choices to create an impression.

COPYRIGHT
PROTECTED



5. a. Produce a mind map with three arms:
1. What the characters say to one another
 2. What the characters do
 3. The emotions represented in the text
- b. Develop one point from each arm of the mind map to create three paragraphs that help you to create simple plans for paragraphs that you can use in longer answers. Write your answer in the table below – you can use what has been done for you

	Evidence	
 <ul style="list-style-type: none"> Fenwick is content to live alone, without friends. 	<ul style="list-style-type: none"> 'He did not want friends, he certainly did not care that people should like him.' 'Hiding up there in the heart of the Lakes, with no friends, almost no company...' 	
		
		

COPYRIGHT
PROTECTED



Extract 4: Worksheet

Comprehension

- Fill in the definitions of the following words from the text. If you are unsure, check using a dictionary.

triumphant	
gauze	
galleons	
veiling	
language	
conceited	
prominence	
endeavour	
cynical	

- List four parts in the text that suggest something about the relationship between Foster and Foster.

-
-
-
-

Analysing the text

- Look at the words taken from the extract (underlined in the table below). What effect do they have? Use the table below for your response. A row is provided for you to find your own example.

Word	Word Class	
As Foster moved <u>unconsciously</u> across the room,...		
... the shadows lie then thick about that beautiful country, in dark <u>purple</u> patches...		
... so that he sat down, <u>veiling</u> his eyes for a moment with his hand...		
... the <u>sentimental</u> were poor enough to be <u>trash</u> .		

INSPECTION COPY

COPYRIGHT
PROTECTED



4. a. Highlight three parts of the text where the writer gives the reader a sense of how Fenwick feels towards Foster.
- b. What impression is the writer giving you in the parts you have highlighted?
- c. How has the writer achieved this?
5. a. Produce a mind map with three main points:
 1. What the characters say to one another
 2. What the characters do
 3. How the emotions are represented in the text
- b. Develop one point from each arm of the mind map to create three paragraphs. Use these paragraphs to help you to create simple plans for paragraphs that you can use in your longer answers. Write your answer in the table below – you can use the table as a template.

Point	Evidence

**COPYRIGHT
PROTECTED**



Extract 4 Exam Practice

1. Read lines 13 to 21.

List five things you learn about Fenwick in these lines.

2. Read lines 1 to 12.

How does the writer show what it is like where Fenwick lives?

Refer to the language used in the text to support your answer.

3. Read lines 22 to 41.

What impressions do you get of Fenwick's feelings towards Foster?

You must refer to the text to support your answer.

4. Read lines 42 to 56.

How does the writer show Fenwick's jealousy of Foster?

You should write about:

- what Fenwick thinks and feels
- the way the writer has used language to express Fenwick's thoughts
- the effects on the audience

5. Read line 57 to the end.

A student said, 'In this part of the story, the writer encourages us to disagree'.

To what extent do you agree?

In your response, you could write about:

- your own opinions of Foster as he is presented here and in the rest of the story
- how the writer has influenced your opinions

INSPECTION COPY

COPYRIGHT
PROTECTED



Extension Activity

Read the extract from a student response to **exam practice question 2** below. Is this a well-written paragraph or a poorly written paragraph? Why?

The writer shows the reader where Fenwick lives. He does this using language carefully. He uses language like the adjective 'apricot' and the metaphor 'the clouds pass in galleons' to help paint a vivid picture. The latter would suggest the clouds pass slowly, since galleons are traditional ships and are not known for their speed. Through such descriptive language the writer helps convey a sense of place and landscape to the audience.

INSPECTION COPY

COPYRIGHT
PROTECTED



Extract 5: *Jane of Lantern Hill*, L M Montgomery

The extract explores the relationship between Jane Victoria Stuart (called Jane by her mother and herself), her mother (Robin) and her grandmother. Jane's grandmother is very strict, and jealous of everything Robin does.

'What,' she said in a silky voice that Jane hated still more, 'is re-
outburst, Victoria?'

'I was running just for the fun of it,' explained Jane. It seemed
grandmother had just smiled and said, as only grandmother could

'I wouldn't do it again if I were you, Victoria.'

Jane never did it again. That was the effect grandmother had on
so tiny and wrinkled ... so tiny that lanky, long-legged Jane was
was.

Jane hated to be called Victoria. Yet everybody called her that, and
called her Jane Victoria. Jane knew somehow that grandmother
that for some reason unknown to her, grandmother hated the name
liked it ... always had liked it ... always thought of herself as Jane
she had been named Victoria after grandmother, but she did not
had come from. There were no Janes in the Kennedys or Anders
year she had begun to suspect that it might have come from the
was sorry for that, because she did not want to think she owed
her father. Jane hated her father in so far as hatred could find place
that was not made for hurting anybody, even grandmother. Then
afraid she did hate grandmother, which was dreadful, because
feared grandmother's disapproval and educating her. Jane knew she ought to
but it seemed a very hard thing to do. Apparently mother found
grandmother loved mother, which made a difference. Loved her
else in the world. And grandmother did not love Jane. Jane had
And Jane felt, if she did not yet know, that grandmother did not
so much.

'You fuss entirely too much about her,' grandmother had once said
when mother was worried about Jane's sore throat.

'She's all I have,' said mother.

And then grandmother's old white face had flushed.

'I am nothing, I suppose,' she said.

'Oh, mother, you know I can't mean *that*,' mother had said pite-
hands in a way which always made Jane think of two little
me ... she's my only child ...'

'Ah, you love that child ... his child ... better than you love me!'

'Not better ... only differently,' said mother pleadingly.

INSPECTION COPY

COPYRIGHT
PROTECTED



⁵ *Jane of Lantern Hill*: L M Montgomery (1937)

'Ingrate!' said grandmother. It was only one word, but what was a word. Then she had gone out of the room, still with that flush, pale blue eyes smouldering under her frosty hair.

'Mummy,' said Jane as well as her swelled tonsils would let her, 'grandmother want you to love me?'

'Darling, it isn't like that,' said mother, bending over Jane, her face in the light of the rose-shaded lamp.

But Jane knew it was like that. She knew why mother seldom kissed her in grandmother's presence. It made grandmother angry with a look that seemed to freeze the air about her. Jane was glad mother was not alone with her. She made up for it when they were alone together ... but then mother was seldom alone together. Even now they would not have very long before she was going out to a dinner party. Mother went out almost every morning or other and almost every afternoon too. Jane always loved to go before she went out. Mother knew this and generally contrived to be always wearing such pretty dresses and looked so lovely. Jane was the most beautiful mother in the whole world. She was beginning to be so lovely as mother could have a daughter so plain and awkward.

Mother's mouth was like a rosebud, small and red, with dimples at the corners. Her eyes were blue ... but not an icy blue like grandmother's. Difference in blue eyes. Mother's were just the colour of the sky between the great masses of white clouds. Her hair was a warm brown. Last night she was wearing it brushed away from her forehead, with a bow behind her ears and a row of pearls at the nape of her white neck. She wore a pale yellow taffeta with a great rose of deeper yellow velvet at the shoulders. Jane thought she looked like a lovely golden princess. She wore the diamond bracelet on the creamy satin of her arm. Mother had bought the bracelet last week for her birthday. Grandmother was always saying such lovely things. And she picked out all her clothes for her ... hats and wraps. Jane did not know that people said Mrs Stuart overdressed, but she had an idea that mother really liked simple things. She pretended to like better the gorgeous things grandmother bought, but she was hurting grandmother's feelings.

Jane was very proud of mother's beauty. She thrilled with delight when people whispered, 'Isn't she lovely?' She almost forgot her aching heart when mother put on the rich brocaded wrap, just the colour of her eyes, and her grey fox.

'Oh, but you're sweet, mummy,' she said, putting up her hand to touch mother's cheek as mother bent down to kiss her. It was like touching mother's lashes lay on her cheeks like silken fans. Some people said it was better farther away. The nearer you were to mother, the prettier she was.

'Do you feel very sick? I hate to leave you but ...'

Mother didn't finish her sentence but Jane knew she meant, 'Go to bed. I like it if I didn't go.'

'I don't feel very sick at all,' said Jane gallantly, 'Mary will look after me.'

**COPYRIGHT
PROTECTED**



Extract 5: Worksheet

Comprehension

- Match the words from the text with their definitions to get a better understanding of advanced language in the text. The first one has been done for you.

contemptuously	someone who is ungrateful
flushed	when strong emotion is shown
pitiful	rarely; infrequently
ingrate	in a way that is regrettable
smouldering	to deliberately cause
seldom	in a way that is disrespectful
contrived	showing suppressed anger

- Fill in the gaps from the choice of words below to create a summary of the extract. There are some red herrings! The first one has been done for you.

hitting	grandmother	kissing	affection
bad	fusses	relationship	hate

The extract explores the relationship between Jane, her mother and her grandmother. The relationship between Jane and her mother is bad. Jane and her grandmother is bad. This is because the grandmother fusses over Jane's mother has for Jane. The grandmother hates over Jane too much. As a result, Jane's mother hides Jane when grandmother is around, so as to avoid hitting jealous.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. Read the following quote from the extract, then complete the tasks below.

'You fuss entirely too much about her,' grandmother had once said when mother was worried about Jane's sore throat.

'She's all I have,' said mother.

And then grandmother's pale yellow face had flushed.

'I am nothing, I suppose,' she said.

- a. Who is behaving jealously in this quote?

.....

- b. What evidence is there in the quoted extract to support this?

Tip: Look for any examples of strong emotion. Things such as anger, inadequacy and disgust are common indicators of jealousy.

.....

.....

4. a. Highlight three parts of the text where the writer has given the reader an impression of Jane and her mother's relationship as good.

- b. How has the writer given you this impression in the parts you have highlighted?

.....

.....

5. Reread lines 1 to 20 of the extract. Rewrite this section in the first-person point of view. The events and characters are still captured but from the point of view of Jane, her mother or grandmother. Choose which character you write from the point of view of.

Point-of-view character:

Tip: You don't need to rewrite any of the dialogue in the extract (since it is the same in both the third and the first person), but you will probably need to change the prose that sounds more like a third-person detached narrator than a character's voice.

**COPYRIGHT
PROTECTED**



Extract 5: Worksheet

Comprehension

1. Fill in the definitions of the following words from the text. If you are unsure, you can check using a dictionary.

contemptuously	
flushed	
piteously	
ingratiating	
smouldering	
seldom	
contrived	

2. List four parts in the text that show grandmother is jealous of Jane.

1.
2.
3.
4.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. Read the following quote from the extract, then complete the tasks below.

'You fuss entirely too much about her,' grandmother had once said when mother was worried about Jane's sore throat.

'She's all I have,' said mother.

And then grandmother's pale white face had flushed.

'I am nothing, I suppose,' she said.

- a. Why did grandmother become jealous in this quote?

.....

.....

- b. What evidence is there in the quoted extract to suggest that grandmother is jealous?

.....

.....

4. a. Highlight three parts of the text where the writer has given the reader the impression that Jane and her mother's relationship is good.

- b. How has the writer given you this impression?

.....

.....

5. Reread lines 1 to 20 of the extract. Rewrite this section in the first person. The events of the text are still captured but from the point of view of Jane, her mother or grandmother. Choose which character you write from the point of view of.

Point-of-view character:

**COPYRIGHT
PROTECTED**



Extract 5 Exam Practice

1. Read lines 1 to 20.

List five things you learn about Jane in these lines.

2. Read lines 21 to 33.

How does the writer show that Jane's mother is jealous of Jane?

Refer to the language used in the text to support your answer.

3. Read lines 34 to 46.

What impressions do you get of the relationship between Jane, her mother and Mr. Rochester?

You must refer to the text to support your answer.

4. Read lines 47 to 60.

How does the writer show Jane's thoughts and feelings?

You should write about:

- what Jane thinks and feels
- the way the writer has used language to express Jane's thoughts and feelings
- the effects on the audience

5. Read lines 61 to the end.

A student friend, in this part of the story, the writer shows that Jane is a strong character.

To what extent do you agree?

In your response, you could write about:

- your own opinions of Jane as she is presented here and in the rest of the story
- how the writer has influenced your opinions

Extension Activity

Swap your **exam practice question 5** answer with someone else's. Use the criteria on p. 4 to assess their answer, and then discuss the feedback with them.

**COPYRIGHT
PROTECTED**



Extract 6: *An American Tragedy*, Theodore Dreiser

The extract shows Clyde Griffiths, a hotel porter at a prestigious hotel in Kalamazoo, Michigan, who is in love with a shop girl called Hortense Briggs. Hortense persuades Clyde to buy her a new dress, and she then begins to desire Clyde's colleague, Willard Sparsler.

In the meantime, to show off her character, Hortense had taken to dancing and was attempting to imitate the Grizzly Bear walking on its hind legs, which she did amusingly enough--quite gracefully. And Sparsler, seeing her do this, was anxious to interest her now, followed her and tried to dance with her from behind. Finding him clever at it, and anxious to do something to attract her, she abandoned the imitation and giving him her arms went one-step dancing with him most vividly. At once, Clyde, who was by no means as good a dancer as Sparsler, jealous--painfully so. In his eagerness for her, it seemed unfair to him to be deserted by her so early--at the very beginning of things. But he was so interested in Sparsler, who seemed more worldly-wise, paid no attention to her for the time being, but went dancing with her new conquest, his partner seeming charmingly to match her own. And then, not to be outdone, once he chose partners, Heggland dancing with Maida, Ratterer with Tina Kogel. This left Laura Sipe for Clyde, who did not like her, but she was not as perfect as she might be--a plump, pudgy-faced girl with a pair of sensual blue eyes--and Clyde, lacking any exceptional skill, they danced the conventional one-step while the others were dipping and lunging.

In a kind of sick fury, Clyde noticed that Willard Sparsler, who was still now holding her close and looking straight into her eyes. And she felt that it gave him a feeling of triumph at the pit of his stomach. Was it possible that he was beginning to feel of the young upstart who had this car? And she thought of him in the present. It brought to him a sense of her fickleness and her indifference to him. He wanted to do something -- stop dancing with her from Sparsler, but there was no use until this particular record was played.

And then, just at the end of this, the waiter returned with a tray of drinks, cocktails, ginger ale and sandwiches upon three small tables which were put together. All but Sparsler and Hortense quit and came toward it, but Clyde was quick to note. She was a heartless flirt! She really did not care for him. And after making him think that she did, so recently -- and getting him to buy with that coat. She could go to the devil now. He would show her! Wasn't that the limit? Yet, finally seeing that the others were leaving the tables, which had been placed near the fire, Hortense and Sparsler approached. Clyde was white and glum. He stood to one side, silent. And Laura Sipe, who had already noticed his rage and understood that he was angry, moved away from him to join Tina Kogel, to whom she explained that she was angry. And then noticing his gloominess, Hortense came over, excited, and began to dance 'Grizzly' as she called it.

'Gee, isn't that swell?' she began. 'Gee, how I do love to dance with you.'

⁶ *An American Tragedy*: Theodore Dreiser (1945)

^{*} A reference to a vinyl record called 'The Grizzly Bear', and the dance move that accompanied it.

INSPECTION COPY

COPYRIGHT
PROTECTED



'Sure, it's swell for you,' returned Clyde, burning with envy and

'Why, what's the trouble?' she asked, in a low and almost injured tone to guess, yet knowing quite well why he was angry. 'You don't seem mad because I danced with him first, do you? Oh, how silly! Why then and dance with me? I couldn't refuse to dance with him who could I?'

'Oh, no, of course, you couldn't,' replied Clyde sarcastically, and for he, no more than most of the crowd, wanted the others to hear. 'But all over him and all over me in his eyes, either, did you?' He was fairly nervous, saying, 'you didn't, because I saw you.'

At this she glanced at him oddly, realizing not only the sharpness of his mood, but that this was the first time he had shown so much daring in connection with her. It must be that he was getting too sure of her. She was showing him too much attention. At the same time she realized that this was not the time to show him that she did not care for him as much as she would like to have him believe, since she wanted the coat, already agreed upon.

'Oh, gee, well, ain't that the limit?' she replied angrily, yet more irritated by the fact that what he said was true than anything else. 'Well, I can't help it, if you're going to be as jealous as that about anything but dance with him just a little. I didn't think you'd be so to turn away, but realizing that there was no understanding between them he must be placated if things were to go on. So she drew him by the range of the hearing of the others, who were already looking on.

'Now, see here, don't go acting like this. I didn't mean any harm. I'm just a girl. Anyhow, everybody dances like that now. And are you any better by it. Aren't you goin' to let me be nice to you like I said?

And now she looked at him coaxingly and winsomely and calculatingly, as though he were the one person among all these present who was like her. And deliberately, and of a purpose, she made a palsy, semi-smile she could make – and practised a play of the lips that caused them to kiss him – a mouth that tempted him to distraction.

'All right,' he said, looking at her weakly and yieldingly. 'I suppose I saw what you did, all right. You know I'm crazy about you, Hortense, I can't help it. I wish I could sometimes. I wish I wouldn't be such a fool at her and was sad. And she, realizing her power over him and how to bring him around, replied: 'Oh, you – you're all right, either. I'll kiss you when the others aren't looking if you'll be good.' At the same time she thought of the fact that Spenser's eyes were upon her. Also that he was looking at her and that she liked him more than any one she had recently encountered.

**COPYRIGHT
PROTECTED**



Extract 6: Worksheet

Comprehension

1. Match the words from the text with their definitions to get a better understanding of advanced language in the text. The first one has been done for you.

permitting	someone who has qualities
upstart	manipulating someone
fictitious	scheming in a devious way
indifference	changeable, inconsistent
placated	pleasingly; with innocence
coaxingly	to make someone less angry
winsomely	to let someone do something
calculatingly	attractive; seductive
sensuous	unconcerned by or without regard to

2. Fill in the gaps from the choice of words below to create a summary of the extract. There are some red herrings! The first one has been done for you.

Sparsely	quirky	first person	receptive
placated	furious	third person	coaxing

The extract is written in the third person, and takes place in a bar where Clyde is seeking the affections of a young woman called Hortense. He is dancing with Clyde's colleague John. Clyde becomes attracted to her, and watches the two dance until the music stops. Upon seeing his displeased mood, Hortense comes over and placates him. She intends to use him to buy her an expensive gift.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. What impressions do you get of the relationship between the following
- Sparser and Clyde
 - Clyde and Hortense
 - Hortense and Sparser

Tip: You could highlight the names of each character each time they would help you to locate the parts of the text that explore a relationship between characters.



4. Complete the flow chart below.

- In the first two boxes, note down two opinions you have formed about characters in it. One has been done for you.
- In the second two boxes, note down any evidence to support your opinions. You may involve quoting from the text.
- In the third two boxes, note down any further explanation or additional points you can make.



Hortense is using Clyde for his money.



**COPYRIGHT
PROTECTED**



Extract 6: Worksheet

Comprehension

1. Fill in the definitions of the following words from the text. If you are unsure, check using a dictionary.

permitting	
upstart	
fickleness	
indignity	
placated	
coaxingly	
winsomely	
calculatingly	
sensuous	

2. List four parts in the text that show Clyde is angry with Hortense.

1.
2.
3.
4.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. What impressions do you get of the relationship between the following
- Sparser and Clyde
 - Clyde and Hortense
 - Hortense and Sparser

.....

.....

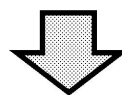
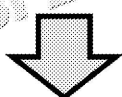
.....

.....



4. Complete the table below.

- a. In the first row, note down two opinions you have formed about the text in it.
- b. In the second row, note down any evidence to support your opinions. This may involve quoting from the text.
- c. In the third row, note down any further explanation or additional comments.



**COPYRIGHT
PROTECTED**



Extract 6 Exam Practice

1. Read lines 15 to 30.

List five things you learn about Clyde in these lines.

2. Read lines 31 to 39.

How does the writer show that Clyde is angry with Hortense?

Refer to the language used in the text to support your answer.

3. Read lines 40 to 50.

What impressions do you get of the relationship between Hortense and Clyde?

You must refer to the text to support your answer.

4. Read lines 51 to 64.

How does the writer contrast the way Clyde and Hortense feel about each other?

You should write about:

- what Clyde thinks about Hortense
- what Hortense thinks about Clyde
- the way the writer has used language to explore the way Clyde and Hortense feel
- the effects on the audience

5. Read lines 65 to the end.

A student said, 'This part of the story shows that Hortense is manipulative'.

To what extent do you agree?

In your response, you could write about:

- your own opinions of Hortense as she is presented here and in the rest of the story
- how the writer has influenced your opinion

INSPECTION COPY

**COPYRIGHT
PROTECTED**



Extension Activity

Reread your answer for **exam practice question 4** and write down three things to improve if you were to answer the question again.

1.
2.
3.

INSPECTION COPY

COPYRIGHT
PROTECTED



Extract 7: *Women in Love*, D H Lawrence

In the extract, Birkin and Ursula argue about Hermione, his former lover with whom he had a child. Whilst Birkin had pursued Hermione before meeting Ursula, he did so not out of love but passion.

'Won't it be lovely to go home in the end?' she said. 'We might as well. And have high hopes? Couldn't that be rather nice?'

'I promised to go to a shortlands for dinner,' he said.

'But it doesn't matter – you can go tomorrow—'

'Hermione is there,' he said, in rather an uneasy voice. 'She is going in a few days. I suppose I ought to say good-bye to her. I shall never see her again.'

Ursula drew away, closed in a violent silence. He knitted his brows, and his eyes began to sparkle again in anger.

'You don't mind, do you?' he asked irritably.

'No, I don't care. Why should I? Why should I mind?' Her tone was now more offensive.

'That's what I ask myself,' he said; 'why SHOULD you mind! But I don't mind. My brows were tense with violent irritation.'

'I ASSURE you I don't, I don't mind in the least. Go where you want to go. I want you to do.'

'Ah you fool!' he cried, 'with your 'go where you belong.' It's fine for you. But Hermione and me. She means much more to YOU, if it comes to that. For you can only revolt in pure reaction from her – and that's not the way to be her counterpart.'

'Ah, opposite!' cried Ursula. 'I know your dodges. I am not taken in by your twisting. You belong to Hermione and her dead show. Well, if you want to blame you. But then you've nothing to do with me.'

In his inflamed, overwrought exasperation, he stopped the car in the middle of the country lane, to have it out. It was a crisis of passion. They did not see the ridiculousness of their situation.

'If you weren't a fool, if only you weren't a fool,' he cried in bitterness, 'that one could be decent, even when one has been wrong. I was decent those years with Hermione—it was a deathly process. But after that, a little human decency. But you would tear my soul out with your very mention of Hermione's name.'

'I'm not! I'm not!—jealous! You ARE mistaken if you think that. I'm not of Hermione, she is nothing to me, not THAT!' And Ursula snapped at him, 'You who are a liar. It's you who must return, like a dog to his vomit. Hermione STANDS FOR that I HATE. I HATE it. It is lies, it is false.'

INSPECTION COPY

COPYRIGHT
PROTECTED



⁷ *Women in Love*: D H Lawrence (1920)

want it, you can't help it, you can't help yourself. You belong to
of living—then go back to it. But don't come to me, for I've not

And in the stress of her violent emotion, she got down from the hedgerow, picking unconsciously some flesh-pink spindleberries burst, showing their orange seeds.

'Ah, you are a fool,' he cried, bitterly, 'it is some contempt.'

'Yes, I am. I AM a fool.' I thank God for it. I'm too big a fool to have any cleverness. God has blessed. You go to your women—go to them and tell them you had a string of them trailing after you—and you are a success. You have many brides—but don't come to me as well, because I'm not you.

She turned away, spasmodically tearing the twigs of spindleben fastening them, with vibrating fingers, in the bosom of her coat

He stood watching in silence. A wonderful tenderness burned in her quivering, so sensitive fingers: and at the same time he was aware of a certain hardness, a certain callousness.

'This is a degrading exhibition,' he said coolly.

'Yes, degrading indeed,' she said. 'But more to me than to you.'

'Since you choose to degrade yourself,' he said. Again the flash, the yellow lights concentrated in her eyes.

'YOU!' she cried. 'You' – you – foul-lover! You purity-monger! It's **your** purity. It's **your** – the offal you feed on, you scavenger do come to. It's **your** foul, FOUL and you must know it. Your purity, gentlemen – yes, thank you, we've had some. What you are is **obscene**, that's what you are, obscene and perverse. You, and I, you don't want love. No, you want **YOURSELF**, and dirt, and death. You want. You are so **PERVERSE**, so death-eating. And then –'

'There's a bicycle coming,' he said, writhing under her loud denials.

She glanced down the road.

'I don't care,' she cried.

Nevertheless she was silent. The cyclist, having heard the voice glanced curiously at the man, and the woman, and at the stand passed.

'—Afternoon,' he said, cheerfully.

'Good-afternoon' greeted Birkin coldly.

They are silent as the man passed into the distance.

A clearer look had come over Birkin's face. He knew she was in
knew he was perverse, so spiritual on the one hand, and in some
degraded, on the other. But was she herself any better? Was a

'It may all be true, lies and stink and all,' he said. 'But Hermione is no rottener than your emotional-jealous intimacy. One can press even to one's enemies: for one's own sake. Hermione is my enemy's breath! That's why I must bow her off the field.'

'You! You and your enemies and your bows! A pretty picture you paint, but it takes nobody in but yourself. I JEALOUS! What I say,' her voice was cold. 'I say because it is TRUE, do you see, because you are YOU, a faded, whitened sepulchre. That's why I say it. And YOU hear it.'

'And be grateful for my audacity, with a satirical grimace.

'You,' she cried, 'and if you have a spark of decency in you, be grateful.'

'Not having a spark of decency, however—' he retorted.

'No,' she cried, 'you haven't a SPARK. And so you can go your way. It's no good, not the slightest. So you can leave me now, I don't want to go further with you—leave me—'

'You don't even know where you are,' he said.

'Oh, don't bother, I assure you I shall be all right. I've got ten seconds and that will take me back from anywhere YOU have brought me.'

**COPYRIGHT
PROTECTED**



Extract 7: Worksheet

Comprehension

1. Match the words from the text with their definitions to get a better understanding of advanced language in the text. The first one has been done for you.

jeering	disrespect; treating someone with contempt
irritation	pertaining to religious or political beliefs
over the top	mocking; speaking in an exaggerated way
contempt	tense; on edge
spiritual	in short bursts like spasms
spasmodically	being annoyed

2. Fill in the gaps from the choice of words below to create a summary of the extract. There are some red herrings! The first one has been done for you.

third person	Ursula	his wife	goes
depression	violent silence	Birkin	first person

The extract is written in the third person, describing an argument between Birkin and Ursula.

Ursula suggests that they have a late dinner together.

Birkin tells Ursula that he promised to visit Hermione before she goes to work.

Ursula reacts with a violent silence. Ursula is angry that Birkin is going to visit Hermione.

Birkin reacts with a violent silence, and Birkin is angry that Ursula is angry he is going to visit Hermione.

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. Read the following quote from the extract, then complete the tasks below.

'I promised to be at Shortlands for dinner,' he said.

'But – it doesn't matter – you can go tomorrow! –'

'Hermione is there,' he said, in rather an uneasy voice. 'She is going home in a few days. I suppose I ought to say good-bye to her. I shall never see her again.'

Ursula drew a breath, closed in a violent silence. He knitted his brows and looked at her again in anger.

- a. Why did both Ursula *and* Birkin become angry in this quote?

Tip: You could highlight the moment each character becomes angry and the event or dialogue that precedes it.

.....

.....

- b. What evidence is there in the quoted extract to suggest that Birkin is unhappy with his decision to go to see Hermione?

.....

.....

4. Consider the extract as a whole. In the table below, add the parts of the relationship between Birkin and Hermione, and then explain what this tells you about their relationship. An example has been done for you.

Quotation	What does it tell you about their relationship?
'Go where you belong – it's what I want you to do.'	Shows that there has been some tension between Birkin and Hermione in the past, since he belongs'.

COPYRIGHT
PROTECTED



5. For each word below taken from the extract, identify the word class and the word has in context.

Line	Word	Word Class	
5	uneasy		
9	irritably		
26	cried		
41	tenderness		

INSPECTION COPY

COPYRIGHT
PROTECTED



Extract 7: Worksheet

Comprehension

1. Fill in the definitions of the following words from the text. If you are unsure, check using a dictionary.

jeering	
irritation	
overwrought	
contempt	
spiritual	
spasmodically	

2. List four parts in the text that show Birkin is angry with Ursula.

1.
2.
3.
4.

Analysing the Text

3. Read the following quote from the extract, then complete the tasks below.

'I insist you be at Shortlands for dinner,' he said.

'But – it doesn't matter – you can go tomorrow –'

'Hermione is there,' he said, in rather an uneasy voice. 'She is going in a few days. I suppose I ought to say good-bye to her. I shall never see her again.'

Ursula drew away, closed in a violent silence. He knitted his brows and his eyes began to sparkle again in anger.

- a. Why did both Ursula *and* Birkin become angry in this quote?

.....

.....

- b. What evidence is there in the quoted extract to suggest that Birkin is angry with Ursula about her decision to go to see Hermione?

.....

.....

INSPECTION COPY

**COPYRIGHT
PROTECTED**



4. Consider the extract as a whole. In the table below, add the parts of the relationship between Birkin and Hermione, and then explain what this

Quotation	What does

5. For each word below taken from the extract, identify the word class and the word has in context. One row has been left blank for you to choose

Line	Word	Word Class	
5	uneasy		
9	irritably		
26	cried		
41	tenderness		

**COPYRIGHT
PROTECTED**



Extract 7 Exam Practice

1. Read lines 1 to 19.

List five things you learn about Ursula in these lines.

2. Read lines 17 to 31.

How does the writer show the way the two characters are feeling?

Refer to the language used in the text to support your answer.

3. Read lines 32 to 52.

What impressions do you get of the relationship between Ursula and Birkin?

You must refer to the text to support your answer.

4. Read lines 53 to 69.

How does the writer create tension and drama in these lines?

You should write about:

- how tension and drama are built
- the writer's use of language to create tension and drama
- the effects on the audience

5. Read line 70 to the end.

A student has said, 'This part of the story shows that Ursula is very upset, and things get worse.'

To what extent do you agree?

In your response, you could write about:

- your own opinions of Ursula and Birkin as they are presented here
- how the writer has influenced your opinions

Extension Activity

Read through your answer to **exam practice question 5** and ensure that you have included all the elements of P-E-T-E-R in each paragraph.

Tip: P-E-T-E-R stands for Point, Evidence, Technique, Explanation, Relevant question. Your answer will be *much* stronger if you use this structure in your writing.

**COPYRIGHT
PROTECTED**



Extract 8: *A Little Princess*, Frances Hodgson Burnett

Sara is a young girl who grew up in India. Her father is a wealthy Englishman who sends her to a prestigious boarding school in London. He pays the headmistress, Miss Minchin, to give her special treatment.

If Sara had been a different kind of child, the life she led at Miss Minchin's Seminary for the next few years would not have been at all good. She was treated more as if she were a distinguished guest at the establishment than as a mere little girl. Privately Miss Minchin disliked her, but she was too afraid to do or say anything which might make such a desirable pupil leave her school. She knew quite well that if Sara wrote to her papa that she was uncomfortable or unhappy, Captain Crewe would remove her at once. Sara was praised for her quickness at her lessons, for her good nature and amiability to her fellow pupils, for her generosity if she gave sixpence out of her full little purse; the simplest thing she did was treated as if she had not had a disposition and a clever little brain, she might have been a self-satisfied young person. But the clever little brain told her all the true and true things about herself and her circumstances, and now she was giving these things over to Ermengarde as time went on.

'Things happen to people by accident,' she used to say. 'A lot of things have happened to me. It just HAPPENED that I always liked lessons and I can remember things when I learned them. It just happened that I met a girl who was beautiful and nice and clever, and she could give me everything I wanted. I have not really a good temper at all, but if you have everything you want, everyone is kind to you, and you can help but be good-tempered. I was looking quite a bit better now I shall ever find out whether I am really a good-tempered girl. Perhaps I'm a HIDEOUS child, and no one will ever love me. I shall never have any trials.'

'Lavinia has no trials,' said Ermengarde, stolidly, 'and she is happy.'

Sara rubbed the end of her little nose reflectively, as she thought.

'Well,' she said at last, 'perhaps—perhaps that is because Lavinia's illness was the result of a charitable recollection of having heard Miss Minchin was growing so fast that she believed it affected her health and she was kind to her.'

Lavinia, in fact, was spiteful. She was inordinately jealous of Sara's arrival. As a pupil's arrival, she had felt herself the leader in the school. She was capable of making herself extremely disagreeable if the other pupils did not. She domineered over the little children and assumed grand airs enough to be her companion. She was rather pretty, and had been a pupil in the procession when the Select Seminary walked out two years before. Her velvet coats and her muffs appeared, combined with drooping eyebrows, and Miss Minchin at the head of the line. This, at the beginning, was enough; but as time went on it became apparent that Sara was not because she could make herself disagreeable, but because she was so different from the other girls.

INSPECTION COPY

COPYRIGHT
PROTECTED



⁸ *A Little Princess*: Frances Hodgson Burnett (1905)

40 'There's one thing about Sara Crewe,' Jessie had enraged her
honestly, 'she's never "grand" about herself the least bit, and you
Lavinie. I believe I couldn't help being—just a little—if I had so
was made such a fuss over. It's disgusting, the way Miss Minchin's
parents come.'

45 "'Dear Sara must come into the drawing room, and talk to Mrs. Minchin."
mimicked Lavinia, in her most high-flown imitation of Miss Minchin.
must speak French to Lady Minchin. Her accent is so perfect." She
French at the Seminary, at any rate. And there's nothing so clever
She says I don't, she didn't learn it at all. She just picked it up, I
he, her papa speak it. And, as to her papa, there is nothing so
50 Inspector.

'Well,' said Jessie, slowly, 'he's killed tigers. He killed the one in
her room. That's why she likes it so. She lies on it and strokes it
as if it was a cat.'

55 'She's always doing something silly,' snapped Lavinia. 'My mamma
hers of pretending things is silly. She says she will grow up eccen-

It was quite true that Sara was never 'grand.' She was a friend
shared her privileges and belongings with a free hand. The little
accustomed to being disdained and ordered out of the way by her
and twelve, were never made to cry by this most envied of their
60 motherly young person, and when people fell down and scraped
and helped them up and patted them, and found in her pocket an
article of a soothing nature. She never pushed them out of her
years as a humiliation, and a blot upon their small characters.

65 'If I were but you are four,' she said severely to Lavinia on another
had it must be confessed—slapped Lottie and called her 'a
five next year, and six the year after that. And,' opening large,
takes sixteen years to make you twenty.'

70 'Dear me,' said Lavinia, 'how we can calculate!' In fact, it was not
sixteen and four made twenty—and twenty was an age the most
bold enough to dream of.

75 So the younger children adored Sara. More than once she had
tea party, made up of these despised ones, in her own room. And
played with, and Emily's own tea service used—the one with cups
lot of much-sweetened weak tea and had blue flowers on them,
a very real doll's tea set before. From that afternoon Sara was
and a queen by the entire alphabet class.

COPYRIGHT
PROTECTED



Extract 8: Worksheet

Comprehension

1. Match the words from the text with their definitions to get a better understanding of advanced language in the text. The first one has been done for you.

distinguished	excessively; to a very
amiability	worthy of respect; suc
spite	odd; unusual or stran
inordinately	unfriendly; malicious
eccentric	being friendly and ple

2. Fill in the gaps using the choice of words below. Careful – there are some words that have been done for you.

Select Seminary	unpopular	silly	Indian
jealous	tiger	clever	like

Sara goes to school at Miss Minchin's Select Seminary. Her father
 _____, who gifted her the pelt of a _____
 _____ it school because she is _____
 the children _____ of her. Lavinia is angry that
 _____ – she thinks Sara is _____

INSPECTION COPY

COPYRIGHT
PROTECTED



Analysing the Text

3. In what order are the following characters introduced?

Lavinia	Jessie
Miss Minchin	Sara

4. a. Read the extract again and use a highlighter or coloured pen to highlight adverbs in the extract

Tip: Adjectives describe or modify nouns. Adverbs describe or modify verbs.

b. Use the highlighted adjectives and adverbs to create a word map relevant to the text extract in some way (e.g. a tiger).

c. Discuss with your partner: what impression do you get of the text used by the writer?

Tip: You could compile a list of the adjectives and then discuss the words. What synonyms can you think of? Why might the writer have used one rather than one of the synonyms you came up with? What impact do adjectives have?

5. a. Highlight the parts of the text that give you an opinion about Sara

b. In groups, discuss the parts you have highlighted. Then fill in the table. An example has been done for you.

Highlighted text	What it tells you about
'... she [Lavinia] was capable of making herself extremely disagreeable...'	Lavinia is unpleasant and bad-tempered when she wants.

COPYRIGHT
PROTECTED



Extract 8: Worksheet

Comprehension

- Fill in the definitions of the following words from the text. If you are unsure, check using a dictionary.

distinguished	
amiability	
spiteful	
inordinately	
eccentric	

- List four parts in the text that suggest that Lavinia is jealous of Sara.

-
-
-
-

Analysing the Text

- Number the boxes so that they show the structure of the text extract.

Remember: The way a text is structured is just as important to focus on as the content. Use the structure to help you understand the text better!

Sara wonders whether she would be a nice person if she had not been afforded all the opportunities she has.

Jessie annoys Lavinia. Sara is never 'g

Lavinia feels Sara has taken her place as a leader in the school, and so is very jealous of Sara.

Sara goes to Select Seminar

Lavinia mocks Sara's Michelin by imitating her praise of Sara.

Sara's friend, Lavinia is not a pro

- In pairs, compare your answer to part (a). If you have ordered the text together and work out the correct order.

INSPECTION COPY

**COPYRIGHT
PROTECTED**



- c. Why might the writer have chosen to structure the extract in the way it is?

.....

.....

.....

4. Read the following quote from the text, then complete the tasks below.

'Lavinia has a little girl,' said Ermengarde, stolidly, 'and she is horrible. She rubbed the end of her little nose reflectively, as she thought. 'Well,' she said at last, 'perhaps—perhaps that is because Lavinia was the result of a charitable recollection of having heard Miss A. was growing so fast that she believed it affected her health and

- a. Highlight the adjectives and adverbs.
- b. What purpose do these adjectives and adverbs fulfil?

.....

.....

.....

5. a. Highlight the parts of the text that give you an opinion about Sarah.
- b. In groups, discuss the parts you have highlighted. Then fill in the table below.

Highlighted text	What it tells you about Sarah

**COPYRIGHT
PROTECTED**



Extract 8 Exam Practice

1. Read lines 1 to 12.

List five things you learn about Sara in these lines.

2. Read lines 13 to 24.

How does the writer show what Sara is going through in order to, in her opinion, make us like her?

Refer to the language used in the text to support your answer.

3. Read lines 25 to 43.

What impressions do you get of Lavinia's feelings towards Sara?

You must refer to the text to support your answer.

4. Read lines 34 to 54.

How does the writer make us feel towards Sara?

You should write about:

- what happens to make us like or dislike Sara
- the writer's use of language to evoke a response to Sara
- the effects on the audience

5. Read line 38 to the end.

A student said, 'This part of the story shows that Sara is liked by all.'

To what extent do you agree?

In your response, you could write about:

- your own opinions of Sara as she is presented here and in the rest of the story
- how the writer has influenced your opinions

Extension Activity

Swap your **exam practice question 2** answer with someone else's. Use the feedback to assess their answer, and then discuss the feedback with them.

**COPYRIGHT
PROTECTED**



Answers and Indicative Content

Extract 1: The Quiet American

1. Student response will vary, but may include: desire, resentment, bitterness, disapproval, suspicious, doubt, insecurity, anxiety, apprehension, possessiveness, defensiveness
2. No indicative content required. Students could highlight the text in three different colours (one for each character and the narrator) to help them read the text together more fluently.

3.

premonitory	that serves as a warning
respectable	being respectable
mortars	weapons that fire explosive shells
swell	slang for excellent
cramping	confining or restraining

4. Pyle informs Thomas of his plan to **propose** to Phuong, who will have to choose between them. Thomas is quietly envious of Pyle because of his **respectability** and **youth**. He tells Pyle that he couldn't marry Phuong even if he wanted to – nonetheless, he is angered by the thought of her choosing him over Thomas. Finally snapping at Pyle's **boyishness**, Thomas announces that he will keep her as his **mistress**.
5. The text is mainly about Thomas – we know this because the text is written in the third person point of view, e.g. 'But was it fair? **I** felt for the first time the premonitory chill of loneliness.'

6. Thomas and Pyle

The relationship is one-sided, and strained. Pyle looks up to Thomas for his experience and wisdom. Pyle seems unaware of Thomas's dislike of him, regarding Thomas for being 'swell' and 'boyish'. Thomas – he is characterised by cynicism and realism, and is frustrated by Pyle's idealism. Thomas is also envious of Pyle's youth and ultimate riches of respectability'. Some of Thomas's feelings are detected in the way he refers to Pyle as 'Thomas' (instead of Tom), and in his criticism of Pyle's 'boyishness'.

Pyle and Phuong

Pyle is in love with Phuong and intends to ask her to marry him. According to Thomas, Pyle believes that Phuong will choose Pyle over Thomas. Pyle says that he has Phuong's interests at heart.

Phuong and Thomas

Thomas states that he is only interested in Phuong's body. Thomas is already married. It is unclear from the extract alone whether he would be interested in marrying Phuong were he not married. He says 'I want to keep her' and that he is only interested in 'her body'.

7. a.

Thomas is worried that Pyle will take Phuong away from him.
Thomas has Phuong's best interests at heart.
Pyle is confident that Phuong will choose him over Thomas.
Pyle is wise in consulting Thomas as to how to woo Phuong, since Thomas knows her well.

- (1) 'I felt for the first time the premonitory chill of loneliness.'
- (2) 'I don't care that for her interests.'
- (3) 'She'll just have to choose between us, Thomas. That's fair enough.'
- (4) 'I wouldn't trust my advice if I were you. I'm biased. I want to keep her.'

INSPECTION COPY

COPYRIGHT
PROTECTED



Exam Practice

1. Student responses may include:
 1. Pyle is going to ask Phuong to marry him.
 2. He is competing for Phuong's affection. ('She'll just have to choose between')
 3. He is respectable. ('infinite riches of respectability')
 4. He is young. ('He has youth too')
 5. His first name is Alden.
2. Student response may include:
 - The dynamic is an interesting one in this part of the extract – Pyle does not see himself and Thomas, despite the clues from the way Thomas speaks. From what we learn a good deal about his feelings towards Pyle – 'It was only too good for me' [feel bad about it]. When the mortars begin, Pyle is concerned ('Good God, dear, don't use me to comfort him. In fact, his response is short (as are all his responses) and probably contain a hint of vexation at Pyle's naivety (as supported by Thomas's lines – 'No sleep', 'Thank you'.)
 - Pyle's naivety (or 'boyishness' as Thomas later calls it) peaks in his praise of Phuong's 'swell'.

Extract 2: A Game of Thrones

1. Student response will vary, but may include: if one sibling is given more attention than the other, birthdays or achievements.

2.

dismay	shock; upset
exquisite	very beautiful; lovely
furtively	in a secretive way; in order to avoid attention
abashed	embarrassed

3. Arya and her sister **Sansa** are asked to do their **needlework** under the instruction that their stitches are **crooked**. Arya is jealous that she is not enjoying it. Her sister, on the other hand, enjoys her needlework. Arya and Sansa and her friends **whispering** to one another, and as they watch the prince **Joffrey**, the prince it is speculated that Sansa will wed.

4. a.

This section of the text shows that Sansa's friends are jealous of Sansa.
This section of the text shows that Arya dislikes her sister Sansa.
This section of the text shows that Sansa likes Joffrey.
This section of the text shows that Sansa dislikes her sister Arya.

- b.
 - (1) This section of the text does not show that Sansa's friends are jealous of Sansa or something to do with it.
 - (2) This section of the text does show that Arya dislikes Sansa – 'Arya thought her sister was a little bit of a snob'.
 - (3) This section of the text shows that Sansa likes Joffrey – 'Sansa had the feeling that she was in love with him'.
 - (4) This section of the text does not show any evidence to support the idea that Sansa dislikes her sister Arya.
5. a. Students may have highlighted the following:
 - 'She frowned'
 - 'with a little bit of a snob'
 - 'Sansa's needlework was exquisite. Everyone said so.'
- b. Students may have responded with the following:
 - She doesn't like stitching (possibly because she is not very good at it);
 - She is jealous of her sister Sansa – this is implied through the repetition of 'needlework', contrasted with the line that Arya 'has the hands of a blacksmith'.

COPYRIGHT
PROTECTED



6.

Quote	Effect
'Arya thought that Myrcella's stitches looked a little crooked too, but you would never know it from the way Septa Mordane was cooing.'	This quote shows that Arya feels that Myrcella is a princess, which makes her more likely to praise her than lament her. The effect this has is to show Arya's attitude towards Myrcella, and perhaps even towards her mother.
'Sansa got to sit with him at the feast. It was a great honour. She had to sit with the little prince naturally.'	This quote shows that, in Arya's eyes, Sansa is more important than she is. The use of 'got to' suggests this is a common occurrence for her, as if it were. The effect of this, as with the quote above, is to show Arya's attitude towards Arya. It sheds light on her relationship with those around her.
'She blushed prettily. She did everything prettily, Arya thought with dull resentment.'	The effect of this quote is to show Arya's resentment of Sansa. The repetition of 'pretty' really drives home the fact that Arya is aware of how much everyone else admires Sansa.

Exam Practice

- Student responses may include:
 - Arya is bad at needlework. ('Arya's stitches were crooked again.')
 - Arya is jealous of Sansa. (implied – 'Sansa's needlework was exquisite. Even I could do that.')
 - Arya has rough hands. ('the hands of a blacksmith')
 - Arya is scared of Septa Mordane. ('worried that Septa Mordane might have a word with me.')
 - Arya thinks that Septa Mordane is a sycophant. ('Arya thought that Myrcella was a princess, but you would never know it from the way Septa Mordane was cooing.')
- Student response may include:
 - 'her voice as soft as a kiss' – already implies some romantic feelings (towards the prince)
 - 'the tall, handsome one' – explicitly shows the prince is perceived. In addition, it shows that Arya knew that Sansa liked him.
 - 'Sansa got to sit with him at the feast' – 'got to' implies it was an honour
 - 'proud as if she had something to do with it' – indicates that affection from Jon is something to be proud of
 - 'dreamily' – makes the prince's fairy-tale image more real

Extract 3: Sun Also Rises

- Student response will vary, but may include: upset, self-conscious, anxious, inadequate.
- No indicative content required. Students could highlight the text in six different colours (one for each character and the narrator) to help them read the text together more fluently.
- Mike, Brett's **fiancé**, shouts drunkenly from the far end of the table at Romero, who Jake attempts to diffuse the situation by telling Mike to **pipe down**, and by interrupting him to insult Romero in some way. After Romero and the critic Rafael leave, Brett reveals to Cohn that he is **unimpressed** with the display.
- Students may have highlighted the following:
 - 'Oh, shut up, Mike! Nobody interrupted you.'
 - Series of questions from Mike, questioning why Cohn thinks he (Cohn) is the one who should go away / shut up.
 - Student response will vary, but may include: it tells us there is tension between Mike and Brett (Mike wants to go away / shut up), but also between Mike and Cohn (Mike begins to question Cohn, who interrupted him earlier. Brett is also evidently annoyed).

COPYRIGHT
PROTECTED



5. **Mike and Brett**

Mike is very much in love with Brett ('I love that woman'), but Brett seems to eith (towards the end) indicates that she is embarrassed of him ('shove it along, Mike'). Mike is insecure about his relationship with Brett, which is why he attacks (verbally) – 'do you interrupt me? Do you think you talk Spanish better than I do?' and 'Do you Cohn?') – machismo in the face of inadequacy. Brett shows no concern for Mike's Romero's appearance repeatedly in Mike's presence.

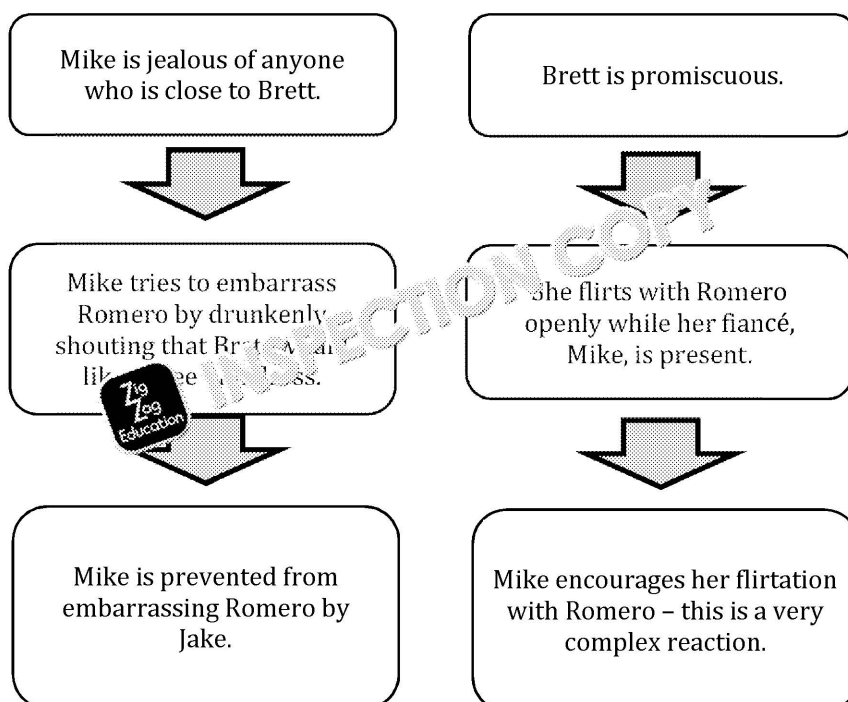
Mike and Cohn

There is intense dislike between these two characters – Mike even makes an anti-Semitic remark ('Take that sad Jewish face away from me'). Cohn speaks certain lines due to the context (though this adds to the theme of 'battering'), but it is likely (due to the contextual dialogue from Mike) that Cohn speaks the line 'Oh, shut up, Mike! Nobody interrupts Mike, especially not me' because Mike was interrupted on multiple occasions.

Mike and Jake

Jake is much more polite to Mike than Cohn is. He tells Mike to 'pipe down', which is 'shut up'. Mike, however, clearly feels some inadequacy around Jake – 'Do you think I do?'. Jake is also dismissive of Mike, not only by interrupting him, which he does, but also though arguably more out of a sense of duty to avoid confrontation between Mike and Cohn, swiftly changes topic: 'Sure,' I said. 'Let's all go over to the bar.'

6. Student response will vary, but may include:



Exam Practice

1. Student responses may include:

- Romero speaks Spanish and a little English. ('talking Spanish and a little English')
- Romero takes the toast in his honour seriously. (Romero took it very seriously)
- Romero wears tight clothes. ('I would love to see him get into those clothes')
- Romero likes Brett. ('Romero is sitting at the bar with his glass and talking with Brett')
- Romero is a 'lovely boy' it is indicated that he is attractive, but this also indicates that he is a bit of a flirt.

2. Student responses may include:

- "I don't think Brett wants you here? Do you think you add to the party? What's your point?" – interrogatives to show his outrage and insecurity
- "I'm not one of your literary chaps ... I'm not clever" – self-degradation
- "Take that sad Jewish face away" – feeling malicious; anti-Semitic
- "Don't you think I'm right?" He looked at us.' – fishing for agreement; feels insecure

**COPYRIGHT
PROTECTED**



Extract 4: The Tarn

1.

triumphant	victorious; having won or succeeded in something
gauze	thin or fine material or fabric
galleons	sailing ship
veiling	to cover or hide something as if with a veil
languorous	dreamy; lazy
conceited	vain; in love with oneself
prominence	celebrity; state of fame
endeavour	something that was hard work
cynical	suspicious of people's motives; distrustful

Lower ability

2. Fenwick lives a **solitary** life in the Lake District, having failed to secure a job as a **Parthenon**. Fenwick subsequently failed to publish a successful **novel**. He attributed his failure to a man named **Foster**, whom he has known for **twenty** years. Foster sends Fenwick a message to him so that he might 'put things right'.

Higher ability

2. Student response will vary, but may include:
- 'For twenty years now Foster had been persistently in Fenwick's way.' – shows how long Foster has been a problem for a long time
 - '... and then how, after all, Foster had got the job' – bitter about opportunities
 - '... and then, in the very same week of publication, Foster brings out *The Circle*' – Fenwick is jealous of Foster's success as an author
 - '... in one way or another that thin, scraggy body of Foster's was interfering with Fenwick's work' – Fenwick sees Foster as a nuisance
 - 'The thing had become, of course, an obsession for Fenwick' – Fenwick cannot let go of his feelings

3.

Word	Word Class	Effect
As Fenwick moved unconsciously across the room,...	Adverb	Shows that Foster moves without being aware of his actions.
... the shadows lie then thick about that beautiful country, in dark purple patches...	Adjective	Purple is often used as a stand-in for dark colours (with some scientific accuracy) paints a more vivid picture. In this description, purple stands out.
... so that he sat down, veiling his eyes for a moment with his hand.	Verb	Connotations of veil – used to hide something about the way Fenwick feels.
... the thing was poor enough to be called sentimental trash.	Noun	Helps convey how Fenwick feels about the negative overtones.

4. a. Student response will vary, but may include:
- 'thought of the ease with which he could squeeze that throat, and the pleasure, that such an action would give him'
 - 'For twenty years now Foster had been persistently in Fenwick's way'
 - 'After that there had been many occasions – some small, some big – and that thin, scraggy body of Foster's was interfering with Fenwick's happiness'
- b. Student response will vary, but may include: Fenwick dislikes Foster. The use of the word 'strangling' Foster shows his deep-seated hatred of Foster.
- c. Student response will vary, but may include: The use of positive adjectives to describe Foster shows Fenwick's deep-seated hatred of Foster.
5. a. Student response will vary.

COPYRIGHT
PROTECTED

- b. Student response will vary, but may include:

Point	Evidence	
(1) Foster is intent on being liked by all.	'I couldn't bear for us not to be friends. We've been friends for so long.'	In Fenwick who strives to be liked. This gives us a clue to why he dislikes him.
(2) Fenwick invites Foster to visit him.	'... and then - from curiosity, from cynical contentment from some other reason - the mysterious motive which he dared not analyse - he had telegraphed - Come.'	In spite of this, Fenwick invites him. This signals to the reader that there is a conflict between what he says and what he does.
(3) Fenwick loathes Foster.	'Fenwick looked at Foster's back and felt suddenly sick, so that he sat down, veiling his eyes for a moment with his hand.'	Fenwick does not want to be friends with Foster. He feels sick and must avoid him.

Exam Practice

- Student response may include:
 - He lives in a cottage.
 - He lives in the Lake District. ('on his right, seen through the side windows, the Ullswater')
 - Fenwick is sickened by Foster. ('felt suddenly sick')
 - Fenwick has known Foster for at least twenty years.
 - Fenwick doesn't want everyone to be his friend. ('That was one reason, perhaps well ...; one reason, too, why Fenwick had not.')
- Student response may include:
 - With vivid description of place and landscape: adjectives (white-walled, marble-perfumed, golden, beautiful, thick, web-like, gossamerous, etc.); simile (in long gauze); metaphor (the clouds passing like a veil, descending with ghost-like air over the plains); semantic field of colour/light: 'golden', 'apricot-tinted', 'amber', 'softest of blue'.
- Student response may include:
 - 'putting it off in Fenwick's way' - summarises every reason why Fenwick dislikes Foster
 - 'high, reedy voice' - finds Foster annoying
 - 'and then how, after all, Foster had got that job.' - resentment, jealousy
 - 'but the connection with it had brought Foster into prominence just as it made further resentment and jealousy
 - 'For Fenwick was the opposite of Foster ... he did not want friends and certainly should like him' - suggests that Fenwick feels he and Foster are very different
- Student response will vary, but students may argue that Fenwick's jealousy is explained by his achievements with Foster's (and the way these achievements are received by others)
 - For example, Fenwick describes the 'blood-and-tears endeavour' of writing 'sentimental trash' that Foster wrote - and yet it is Foster's work that was 'the success'
 - 'and then how, after all, Foster had got that job.' - resentment at having lost the job
 - 'and then, in the very same week of publication, Foster brings out *The Circus* although,
 - 'Heaven knows, the thing was poor enough - sentimental trash. You may say that of another—but can it not?' - jealousy of Foster's success
- Student response will vary, but students may support the statement to varying degrees
 - It is possible to argue that the writer encourages us to dislike Foster by emphasizing the sycophantic nature of Foster, from Fenwick's point of view
 - On the other hand, Fenwick might also be received negatively by readers. He has no redeeming qualities.

Extension

Student response will vary, but may comment on the identification of linguistic techniques. The response should include use of correct terminology.

COPYRIGHT
PROTECTED



Extract 5: Jane of Lantern Hill

1.

contemptuously	in a way that is disrespectful and insulting
flushed	when strong emotion turns someone's skin red
piteously	in a way that is regretful and sympathetic
ingrate	someone who is ungrateful
smouldering	showing suppressed anger
seldom	rarely and infrequently
contrived	to deliberately cause something to happen

Lower ability

2. The extract explores the **relationship** between Jane, her mother and her grandmother. Jane and her mother is **good**, but the relationship between Jane and her **grandmother** is jealous of the **affection** Jane's mother has for Jane. The grandmother **fusses** over Jane too much. As a result, Jane's mother tries to avoid petting or **kisses** around, so as to avoid grandmother becoming jealous.

Higher ability

2. Student response will vary, but may include:
- "She's all I have," said mother. And then grandmother's old white face had
 - "And you love that child ... his child ... better than you love me!"
 - "why doesn't grandmother want you to love me?"
 - 'It made grandmother angry with a still, cold, terrible anger that seemed to

Lower ability

3. a. Grandmother

Higher ability

- a. Because mother indicated that her daughter Jane was more important to her than grandmother was.
- b. Word choice – 'when mother was worried about Jane's sore throat'; 'grandmother's old white face had flushed'; 'Jane always loved to get a glimpse of her before she went out'; grandmother melodramatically states that she is 'not happy'.
4. a. Students may have highlighted the following:
- 'grandmother did not like mother loving her [Jane] so much'
 - 'when mother was worried about Jane's sore throat'
 - "She's all I have," said mother' (about Jane)
 - 'She made up for it [kisses and petting] when they were alone together'
 - 'Jane always loved to get a glimpse of her before she went out'
- b. Student response will vary, but may include: word choice, e.g. love, petted, kisses.

5. Student response will vary. Students will need to change instances of 'she', 'her', 'his' to indicate which character is the PoV character. They will also need to explore said character's feelings. It is easiest to write for grandmother and Jane, since we are given more information about each other.

Exam Practice

1. Student response may include:
1. Jane is called Victoria by her grandmother.
 2. Jane is long-haired.
 3. Jane's grandmother is intimidating. ('I wouldn't do it again if I were you')
 4. Jane dislikes her grandmother and father.
 5. Jane lives with her grandmother and mother.

INSPECTION COPY

COPYRIGHT
PROTECTED



2. Student response may include:
 - 'grandmother's old white face had flushed' – shows extreme and sudden emotion (allows us, the readers, to see it, since we are not given access to grandmother's feelings)
 - "“And you love that child ... his child ... better than you love me!” – ellipsis, indicates part of her problem with Jane is that she is her father's daughter
 - "“Ingrate!” – meaning ungrateful (insult) – lashes out (aggression as form of emotion)
 - 'her pale blue eyes smouldering under her frosty hair' – same as above, using her emotions
3. Student response may include:
 - 'She understood that she had been named Victoria after grandmother' – implies grandmother and mother are similar
 - 'There were times when she was afraid she did hate grandmother' – there is tension
 - 'grandmother ... was feeding and clothing and educating her.' – grandmother is caring
 - 'but grandmother loved mother' – suggests that Jane is aware that grandmother loves mother
 - 'Jane felt ... that grandmother did not like mother loving her so much' – suggests grandmother is a jealous woman.
 - "“I am nothing, I suppose”" – makes a direct comparison that suggests that Jane is nothing
4. Student response may include:
 - dialogue ("“why doesn't grandmother want you to love me?”" – direct speech)
 - 'her face like a rose in the light of the rose-shaded lamp' (from Jane's PoV), as she sees her mother
 - 'she was beginning to wonder how any one so lovely as mother could have been as herself' (indirect thought, partly applicable to the narrator, partly to the mother)
5. Student response will vary, but students will be likely to agree that the extract shows Jane's jealousy. There are a few instances where this could be challenged:
 - Her reflection on her grandmother's eyes
 - The gifts grandmother gives mother
 - Her evaluation that mother probably does not like the clothes that grandmother gives her

Extension

Student response will vary.

Extract 6: American Tragedy

1.

permitting	to let someone do something; to allow
upstart	someone who has quickly risen in importance
fickleness	changeable, inconsistent loyalty or affection
indifference	unconcerned by or uninterested in something
placated	to make someone less angry
coaxingly	manipulating someone with flattery
winsomely	pleasingly; with innocent, childlike charm
calculatingly	scheming in a devious way
sensuous	attractive; seductive

Lower ability

2. The extract is written in the **third person** and takes place in a bar. The protagonist is a young woman called **Persa**. She is currently dancing with Clyde's cousin, who is instantly **furious** and she and he dance until the **record** has finished. Upon coming back, Clyde tries to **placate** him. She intends to use him to buy her a new dress.

Higher ability

2. Student response will vary, but may include:
 - 'She was a heartless flirt!'
 - 'She could go to the devil now.'
 - 'He was fairly blazing.'
 - '... he must be placated if things were to go on,'

COPYRIGHT
PROTECTED



3. Sparser and Clyde

Clyde refers to Sparser as an 'upstart', which has some derogatory connotations. He wants to get Hortense 'away from Sparser', though that is less out of a dislike for Sparser with Hortense. On the other hand, the extract opens with Clyde in 'a kind of sick fury' at Hortense.

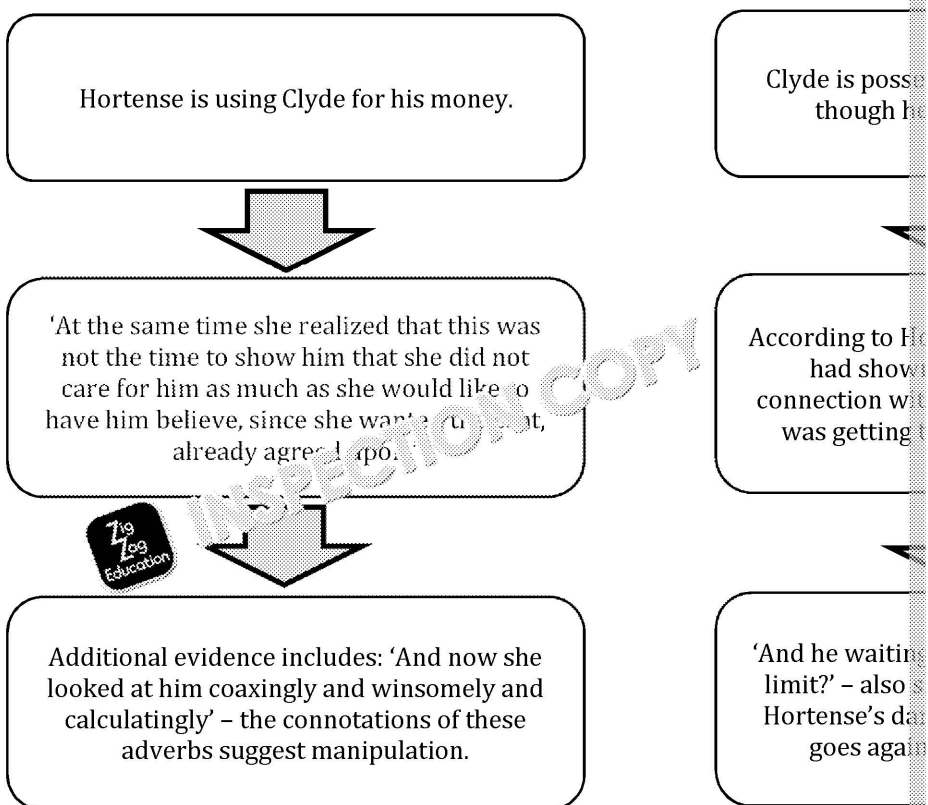
Clyde and Hortense

Clyde is infatuated with Hortense – he becomes 'sickly' and 'furious' upon seeing her. His thoughts are consumed by her for the entire span of the extract. At the possibility of losing her, he contemplates her 'fickleness' and lack of devotion (indicating a feeling of inadequacy and a sense of entitlement on behalf of himself). He thinks 'She was a heartless flirt! She was all. And after making him feel that she did...'

Hortense and Sparser

Hortense is very fond of Sparser – they dance, with him 'holding her close and according to Clyde, she 'dream[s] in his eyes'. Hortense also reflects upon Clyde dreaming in Sparser's eyes with 'what he said was true', which confirms that Hortense is using Clyde for his money.

4. Student response will vary, but may include:



Exam Practice

1. Student response may include:

- Clyde is not fond of Sparser. ('upstart')
- Clyde is suspicious that Hortense is beginning to like Sparser. ('Was it possible for a young upstart')
- Clyde is infatuated with Hortense. ('And she was... tempting him. It gave him a feeling of lead at the pit of his stomach.')
 - Clyde is a poor dancer. ('Clyde was not, by no means as good a dancer')
 - Clyde doesn't like Laura. ('She did not like her very much')

2. Student response may include:

- 'in a kind of sick fury' – use of nouns such as 'fury' to give insight into his feelings and to intensify the emotion.
- 'It gave him a feeling of lead at the pit of his stomach.' – continuing a theme of physical discomfort.
- 'She was a heartless flirt!' – use of exclamatory sentences
- 'She could go to the devil now.' – use of short, truncated sentences

COPYRIGHT
PROTECTED



3. Student response may include:
 - Both characters display unhealthy behaviour with regard to the relationship (she did not care for him as much as she would like to have him believe)
 - Clyde has shown he is possessive ('the first time he had shown so much dark exceptionally jealous ('But you didn't have to fall all over him').
4. Student response may include:
 - 'she looked at him coaxingly and winsomely and calculatingly' vs 'looking at' - contrast of adverbs really demonstrate the differences in the way they feel about each other. Set up on the parallelism here.
 - 'You know I'm crazy about you' - this was not the time to show him that she actually loves him. She would like to be able to 'believe'
5. Student responses will vary, but students will hopefully agree that the extract shows a complex relationship between Clyde and Hortense.
 - Even though Clyde is the protagonist, we are still given insights into Hortense's feelings. She expresses that she wants Clyde to think she likes him more than she actually does.
 - The writer's use of adverbs – coaxingly, winsomely, calculatingly – betrays her true feelings.
 - The writer's use of adjectives emphasises Hortense's seductive nature – 'pale', 'dark', 'glowing'.
 - Even the way the characters physically interact with each other suggests an imbalance. Hortense 'drew him by his coat lapels out of the range of the hearing of the others'.

Extension

Student response will vary.

Extract 7: Women in Love

1.

jeering	mocking; speaking in a scornful or ridiculing manner
irritation	being annoyed
overwrought	tense; on edge
contempt	disrespect; treating someone as worthless
spiritual	pertaining to religious belief or the soul
spasmodically	in short bursts like spasms or sudden jerks

Lower ability

2. The extract is written in the **third person**, describing an argument between Ursula and Birkin. They have a late dinner, but Birkin has other plans. He tells Ursula that he plans to go to see Hermione, which she **goes away**, which sends Ursula into a **violent silence**. Ursula is angry that Birkin is going to see Hermione and Birkin is angry that Ursula is angry he is going to see Hermione.

Higher ability

2. Student response will vary, but may include:
 - 'He knitted his brows, and his eyes began to sparkle again in anger.'
 - '... he asked irritably.'
 - 'His brows were tense with violent irritation.'
 - "'Ah you fool!" he cried.'
3.
 - a. Ursula became angry because Birkin said 'I am going to see Hermione. Birkin was angry!
 - b. Birkin was annoyed with Ursula, though he had at least some inkling that she was angry. He said, "Hermione is there," he said, in a rather uneasy voice.

COPYRIGHT
PROTECTED



4. Student response will vary, but may include:

Quotation	What does it show?
'Go where you belong – it's what I want you to do.'	Shows that there has been some relationship between Ursula and Birkin in the past, since Ursula is asking him to go where he belongs.
'It's finished between Hermione and me.'	Shows there was 'something' that happened between Ursula and Birkin that he acknowledges this past relationship.
'I suppose I ought to say good-bye to her. I shall never see her again.'	Shows that Birkin still cares enough to say good-bye to her.

- 5.

Line	Word	Word Class	Effect
5	easy	adjective	Shows that Birkin knows Ursula will be easy to manipulate.
9	irritably	adverb	Shows that Birkin knows Ursula <i>does</i> mind, rather, even the slightest possibility that she might.
26	cried	verb	Shows that Birkin is in anguish; shows emotional way.
41	tenderness	noun	Shows that Birkin cares for Ursula, even in the middle of an argument.

Exam Practice

- Student response may include:
 - Ursula does not like Hermione.
 - Ursula cares that Birkin is going to see Hermione (contrary to what she says).
 - Ursula and Birkin are together in some capacity.
 - This is not the first time Ursula has argued with Birkin about Hermione.
 - Ursula has been lied to by Birkin before ('I know you don't love me. I am not taking you seriously').
- Student response may include:
 - "No, I don't care. Why should I? Why should I mind?" – repetition of interjection 'no' to support the opposite.
 - 'Her tone was ... and offensive.' – her prosody shows she does mind.
 - If Birkin is able to read emotions, then his reaction to Ursula's reaction shows that he has detected that Ursula *does* mind.
 - "Go where you belong – it's what I want you to do." – another attempt to show the opposite effect. Her use of the word 'belong' is particularly damning, suggesting that he belongs with her (or doesn't believe Birkin believes that he belongs with her).
- Student response may include:
 - Text is largely dialogue, which helps convey the immediacy and pace of the scene.
 - Due to the dialogue-heavy nature of the text, dialogue tags (reporting clause) are used to preserve pace.
 - Repetition of death – 'dead show', 'deathly process', 'it is death', 'deathly show'.
- Student response may include:
 - Short, truncated sentences ('He knew she was in the middle of it.') and even short sentences.
 - Reporting clauses ('she cried'; 'replied Birkin').
 - Repetition – 'He knew ... He knew ...' (to show his reaction).
 - Rhetorical questions – 'But why should I care? Was anybody any better?'
 - Exclamatory sentences – 'Yes!'
- Student response will vary, but students may argue that Birkin is making matters worse, by calling Ursula a fool and escalating the argument instead of trying to calm her down.
 - For example, by calling Ursula a fool and escalating the argument instead of trying to calm her down.
 - Students may decide that Birkin is not making matters worse, merely defending himself. Ursula's negative reaction is to Hermione, but we have little evidence to suggest that he is making matters worse.

Extension

Student response will vary.

**COPYRIGHT
PROTECTED**



Extract 8: A Little Princess

1.

distinguished	worthy of respect; successful
amiability	friendly; being pleasant
spiteful	unfriendly; malicious
inordinately	excessively; to a very large degree
eccentric	odd; unusual or strange

Lower ability

2. Sara goes to school at Miss Minchin's **Select Seminary**. Her father is an **Indian** **tiger** that she kills. She is **popular** at school because she is **clever** and kind, though **jealous**. Lavinia is angry that Sara gets all the **attention** – she thinks Sara

Higher ability

2. Student response will vary, but may include:
- 'She was inordinately jealous of Sara.'
 - '... she had been the best-dressed pupil in the procession when the Select Seminary opened until Sara's velvet coats and sable muffs appeared.'
 - "'There's one thing about Sara Crewe,'" Jessie had enraged her 'best friend' by saying 'grand'."
 - "'And there's nothing so clever in her knowing it. She says herself she didn't know it up'" (belittling her achievements)

3. Lower ability

- a. Sara, Miss Minchin, Captain Crewe, Ermengarde, Lavinia, Jessie

Higher ability

- a.
 - Sara goes to school at Miss Minchin's Select Seminary, where she is treated well.
 - Sara wonders whether she would be a nice person if she had not been so rich.
 - Sara's friend, Ermengarde, tells her that Lavinia is not a nice person, in fact, she is a very bad person.
 - Lavinia feels that she has taken her place as a leader in the school, and so she is jealous of Sara.
 - Lavinia is jealous of Sara because she has commented that Sara is never 'grand' despite her wealth.
 - Lavinia mocks Miss Minchin by imitating her praise of Sara.
- b. Discussion task – student findings/responses will vary.
- c. Student response will vary, but may include: The extract introduces Sara to the reader. The reader may acquaint themselves with the protagonist – we are given information about her character, which is then supported by a brief interaction between Sara and Ermengarde. Ermengarde mentions Lavinia by name, which gives the writer the perfect opportunity to introduce Lavinia, which in turn explores Sara from a different (biased) perspective.

4. Lower ability

- a. Students should highlight all the adjectives and adverbs in the extract. Some of the words in the paragraph include: different, next, few, distinguished, mere, little, far too weak, uncomfortable, unhappy, accordingly, good, fellow, full little, simplest, clever, and so on.
- b. Student response will vary.
- c. Student response will vary.

Higher ability

- a. Adjectives: horrid, little, last, charitable, and so on.
Adverbs: stolidly, enough, perhaps, so fast.
- b. Adjectives modify nouns. 'Horrid', 'little', 'last' and 'charitable' all name attributes of Lavinia. Adverbs change the meaning of adjectives, verbs or other adverbs. 'Stolidly' changes the meaning of 'said'. 'Enough' changes the degree to which Lavinia is horrid. 'So fast' changes the degree to which Lavinia is growing. 'Perhaps' changes the degree to which Lavinia is growing.

5. a. Student response will vary.

INSPECTION COPY

COPYRIGHT
PROTECTED



- b. Student response will vary, but may include:

Highlighted text	What it tells you about
'... on an occasion of her [Lavinia] having ... slapped Lottie and called her "a brat"'	Lavinia is physically violent to young women and uses intimidation and violence to get her way.
'... she's [Sara] never "grand" about herself the least bit, and you know she might be...'	Sara is very modest – even Lavinia's (Lavinia's dislike of Sara) cannot help but notice.
'perhaps – perhaps because Lavinia is ...'	Sara is thoughtful. Lavinia has given her a lot of understanding, and yet, while there is a lot of understanding, Lavinia, Sara avoids making negative character, and gives her the benefit of the doubt.

Exam Practice

- Student response may include:
 - Sara's father is a captain.
 - Sara has good manners and is amiable with her fellow pupils.
 - Sara is generous, and gives money to beggars.
 - Sara is very clever.
 - She goes to Miss Minchin's Select Seminary.
- Student response may include:
 - 'It just HAPPENED that I always liked lessons and books, and could remember everything' – Sara reflects on the fact that it was good fortune she liked learning and was emphasised by the use of all caps, which shows some of the prosody with which she speaks.
 - 'It just happened that I was born with a father who was beautiful and nice and everything I liked.' – anaphora (repetition of word or phrase at beginning of sentence) to emphasise that it was mere chance.
 - 'I never have any trials.' – shows that Sara has had an easy life.
 - Sara's friend Ermengarde challenges her to a contest to undermine her 'niceness' and show her as a more 'worldly' person.
 - "If ... everyone is kind to me, how can you help but be good-tempered" – suggests that Sara is a good person.
- Student response may vary, but may include:
 - 'She was inordinately jealous of Sara.' – an explicitly evaluative description of Lavinia's jealousy. From this we can extract the implication that their relationship is not good.
 - Lavinia used to be a leader, until Sara arrived – further evidence of bad blood between them; Lavinia lost her role as leader to a newcomer; anyone in the same position would feel threatened by her.
 - '... and [Lavinia] had been the best-dressed pupil in the procession' – use of this to show Lavinia's jealousy over what Lavinia has lost to Sara.
 - 'bitter enough' – use of the adjective 'bitter' to describe how Lavinia feels about her life.
 - "she didn't learn it at all" – Lavinia is dismissive of Sara's abilities; shows she doesn't work as hard as others to pick up a second language.
- Student response may include:
 - By aligning Jessie as Lavinia's best friend (who we know to be spiteful), and Sara as a good person, the writer has quickly shown us that even those who would befriend her (regardless of whether the reason was vanity or pity) cannot help but be charmed by her.
 - The narrator gives us further evidence of how Lavinia feels about Sara by describing, in detail, how she protects herself (from a girl named Jessie).
- Student response may vary, but they are likely to argue that Sara is not liked by Lavinia. Evidence from the text, including:
 - "She was always doing something silly," snapped Lavinia.
 - "Dear me," said Lavinia, "how we can calculate!" (sarcasm)
 - From rest of the extract as a whole – 'She was inordinately jealous of Sara.'

Extension

Student response will vary.

COPYRIGHT
PROTECTED

