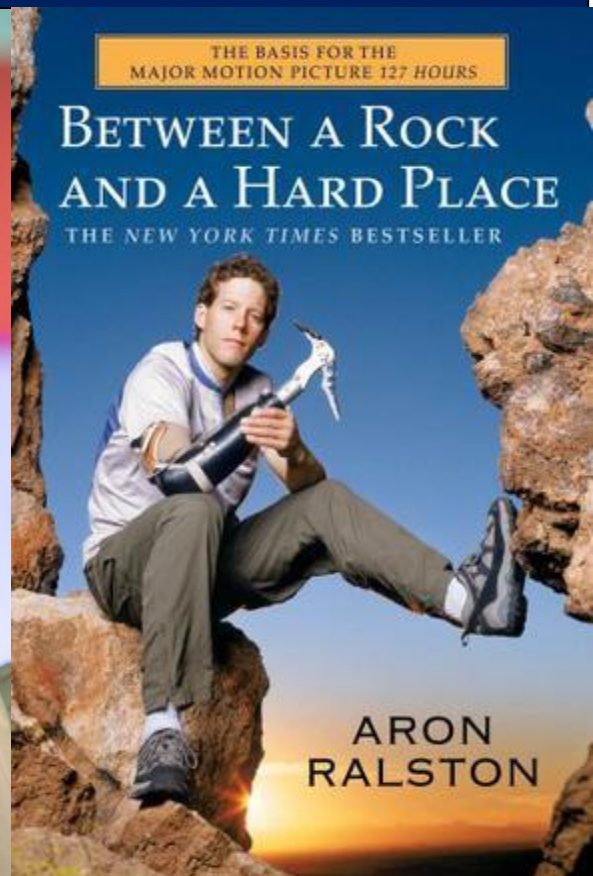
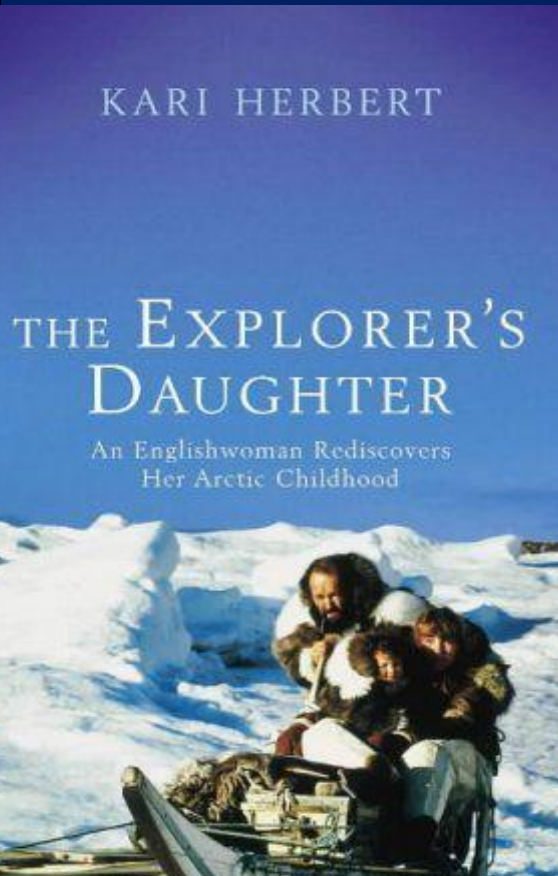


IGCSE English Language



Paper 1: Non-fiction: Questions 1-5

Name:



BRIGHTON COLLEGE
VIETNAM

CURIOSITY | CONFIDENCE | KINDNESS

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1. The IGCSE English Language exam

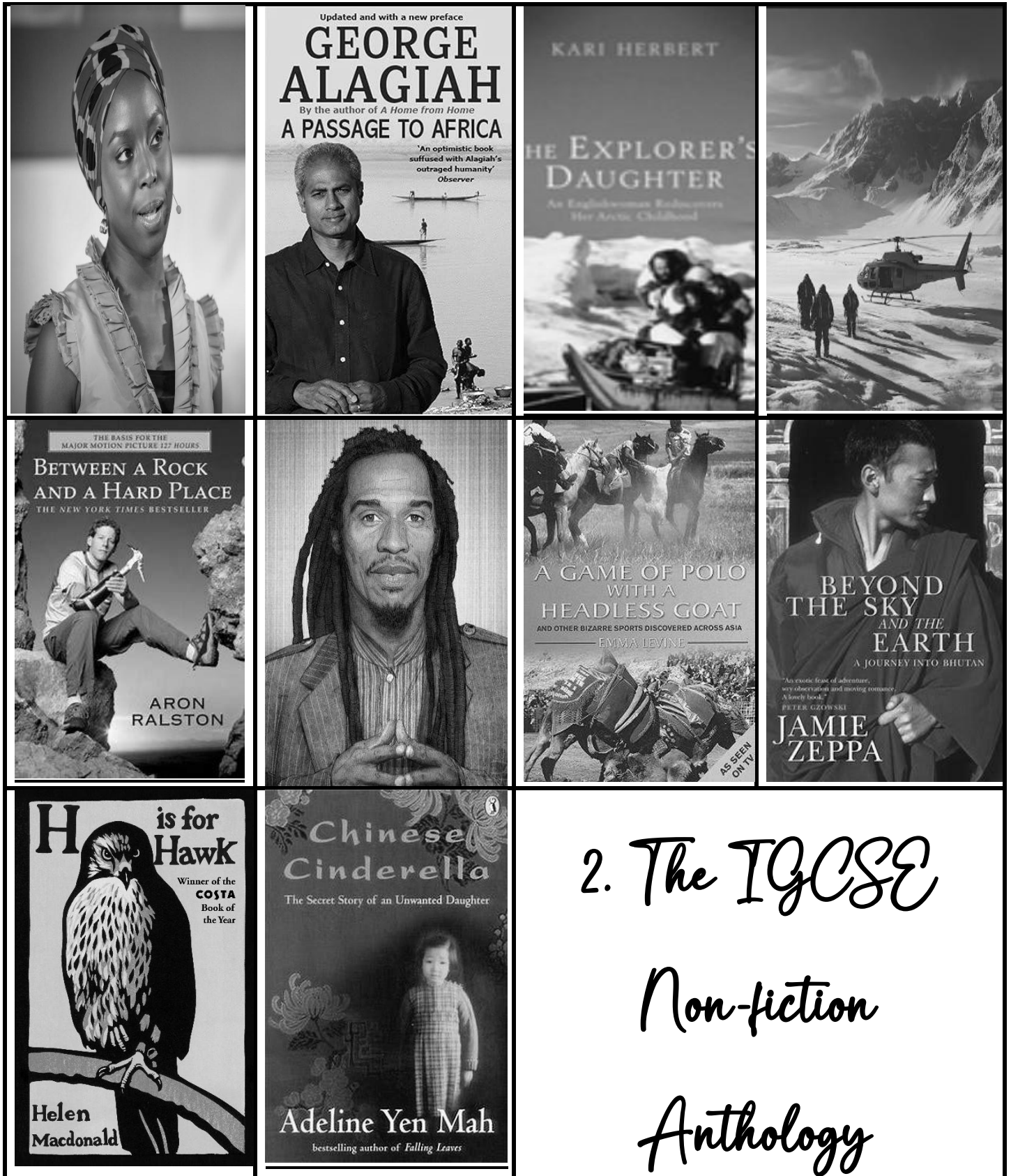
Overview of IGCSE English Literature paper

The IGCSE Language examination takes place on **Monday 23rd May** and is 2 hours and 15 minutes long. Below is our recommendation for timings for the paper based upon the number of marks available.



Top Tip: Answer the questions in the order presented below because of the distribution of marks

IGCSE English Language		
Question type and order of completion	Marks available	Time you should spend on this question
Section B: Transactional Writing	45 marks	45 minutes
Section A: Q1 – finding literal information	2 marks	5 minutes
Section A: Q2 – making inferences	4 marks	7 minutes
Section A: Q3 – making inferences and finding literal information	5 marks	7 minutes
Section A: Q4 – analysing language and structure	12 marks	22 minutes
Section A: Q5 – comparison	22 marks	40 minutes



3. 'The Danger of a Single Story' by Chimamanda Ngozi Adichie

From The Danger of a Single Story, Chimamanda Ngozi Adichie

Adichie, a successful novelist, delivered this speech at a TED conference. She speaks about the power of storytelling and the danger of a single view.

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ...

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my

"tribal music", and was consequently very disappointed when I produced my tape of Mariah Carey.

She assumed that I did not know how to use a stove.

50 What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...

55 So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen
60 Fide's family. ...

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories
65 of Mexicans as people who were fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so
70 immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ...

75 Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they
80 had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."

I would like to end with this thought: That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

[Analysis of 'The Danger of a Single Story' by Chimamanda Ngozi Adichie](#) by Mrs Rumsey

JP Revision notes – ‘The Danger of a Single Story’ by Chimamanda Ngozi Adichie

Biography

Chimamanda Ngozi Adichie was born in September 1997 in Nigeria, to a father who was a University Professor and a mother who was the University of Nigeria’s first female registrar. After studying medicine initially in Nigeria, she moved to the USA and obtained degrees from Yale and Johns Hopkins Universities. Her second novel, ‘Half of a Yellow Sun’, about the Nigerian Civil War, won the Orange Prize, and her poetry and short stories have also been very successful. An extract from another TED talk, ‘We Should All be Feminists’, was sampled in 2013 by Beyonce Knowles.

Background

Adichie delivers this as a speech at a TED conference. TED stands for ‘Technology, Education, Design.’ TED conferences are run by a North American charity which promotes events at which major speakers give short talks, which are then broadcast free and available to all over the internet. Many famous speakers have included Bill Clinton, Al Gore, Bono and Richard Dawkins. The conferences are a means of spreading interesting ideas, particularly amongst young people. Adichie has chosen to give this speech therefore to reach as many people as possible.

Summary

In this extract Adichie explains how everyone is affected by the stories they tell and the stories they hear. In particular she looks at the way that people judge or interpret others in a very limited way, because they only have a ‘single story’ about a person, due to their race, nationality or social status. Adichie illustrates this with a number of examples. She begins by talking about the way that the first books she read, which were only about white European-children caused her to think this was the way she had to write about the world. She then remembers when, as a middle-class girl with servants, she had only a very stereotyped view of the young village boy who worked as their servant, feeling sorry for him, rather than understanding his life. Adichie then shifts to when she was a student in America, and how her roommate had assumed she came from a very primitive background. She then realises how it would be easy for American students who didn’t understand modern Africa to have such a limited view. Adichie then realizes that she had been equally wrong in her views about Mexico, before she herself visited. She finishes by discussing a thought by Alice Walker, the famous writer, that stories can have the opposite effect; rather than giving a single story, they can open up the stories of others and give us a wider and more sympathetic view.

Analysis

The passage starts with a very short sentence, ‘I’m a storyteller.’ This statement in the first person immediately grabs our attention, and establishes that Adichie will be talking about herself. It is a very firm and commanding way to open a passage. It also establishes that she will be telling us about stories themselves, and how they are a significant part of her life. The next sentence starts with ‘And’, which as a conjunction is not usually found in formal written English. However, it is very powerful here as it continues with the direct, conversational tone that Adichie sets up with her short opening

sentence. She continues to tell us directly that she would like to tell some ‘personal stories’ about herself. She introduces the title of the piece when she says she would like to tell us about the ‘danger of the single story.’ She creates a sense of suspense by not defining what the ‘danger’ might be yet. We will clearly have to continue paying attention to what she says.

As this passage is autobiographical – literally writing about oneself – she follows the convention of autobiography by telling us about her early life. She tells us where she grew up – on a University campus, in Nigeria, West Africa. At this point, she introduces her mother. Adichie tells us that her mother says that Adichie started reading at two, which is a very early age. However, Adichie then undercuts this by saying that four is probably ‘close to the truth.’ Adichie cleverly introduces two versions of the truth here; there is no ‘single story’ even about something seemingly as personal as when one started reading. The reader is therefore subtly introduced to a further aspect of the title and theme of the piece – that there are many different ways of seeing the world, and one’s own memory and opinions cannot be wholly relied upon. She only ever says that she can get ‘close to the truth’ – she never claims she can tell the whole truth. There are always different ways of seeing one event.

The next paragraph expands upon the previous one to give us more detail about Adichie’s childhood. She began to write stories at the age of seven, in pencil with crayon. She uses the adjective ‘poor’ in connection with her mother to create an amusing picture of her mother having to read these stories, politely, when they are not very good. The paragraph is composed of a single sentence, which has two parts, which balance each other. The first sets up that Adichie is writing stories that her mother, through duty, has to read, and that these stories are based on the ones that the author herself was reading. The second part, after a colon, lists what the stories she writes are like. Adichie is a very famous black African writer, and the reader who is aware of her ethnicity would be surprised by the description of the stories that she produces. All of the details are European in origin – snow, apples, the surprise of the sun appearing, the main characters being ‘white and blue-eyed’. By dividing the sentence like this, and holding back the details of the story until after the colon, Adichie creates suspense, and accentuates the contrast between the details of her real life in Africa, and the stories she writes. Adichie’s next sentence again opens with an intimate and conversational tone, with ‘Now’, which brings us into the world of reality and focuses our attention. Adichie repeats ‘Nigeria’ twice to underline the difference between the stories she was writing, and the reality of her home country. She uses the word ‘mangoes’ to balance the ‘apples’ of line 9. She also makes gentle fun of the fact that Europeans (in particular British people) are obsessed with talking about the weather, by saying there was no need to. Nigeria has a consistently warm climate, with little change from season to season, unlike Europe. After these anecdotes about her early life, Adichie moves in the next paragraph to analysing what these experiences might mean. Adichie is very clever in this extract in drawing universal conclusions from the incidents of her own childhood. She talks about the way that everyone, but especially children, is open to be influenced very strongly by the stories that they read, or that they are told. Adichie has only ever read stories which had characters who were ‘foreign’ – namely that they were not Nigerian, but came from other countries. Adichie thought that all books therefore had to have characters who were foreign to her, and who lived lives very different to hers, and who looked very different to her as well. Again, Adichie starts a sentence with ‘Now’ to signal that we as

readers should pay close attention to what she has to say: 'Now, things changed when I discovered African books.' This is also another short sentence, following a long sentence that ran over four lines; Adichie uses these short sentences to draw attention to the point she is making. She is precise and concise. She goes on to tell us that these African books are rare, difficult to find, which is why she has not come across them before.

Again, the next paragraph starts with a conjunction, 'But', as we again get the sense of Adichie speaking directly to us. She quotes the names of two very famous African writers, Chinua Achebe and Camara Laye. Adichie tells us that the discovery of these authors had a massive impact – she uses a metaphor in the word 'shift' to describe how she moves from one opinion to another. She realized that there was another way of describing her life, which was more truthful and authentic. To describe herself she uses an image, 'skin the colour of chocolate' which is a striking contrast to the 'white and blue-eyed' characters of her early stories. Adichie describes how she has 'kinky hair', which is too tightly curled to be put into a pony tail. She realizes then that girls who look like her – who are black and African can also appear in literature. The words 'skin', 'colour', 'chocolate' and 'kinky' use alliteration of the hard 'c' or 'k' sound to make the reader even more aware of them. They add to the power of the contrast that Adichie is making, between the reality of her life and appearance, and the characters she has read about.

Adichie starts the next paragraph again with 'Now', because she has not yet finished making her point and it still trying to keep the reader's attention. She tells us that she still loved the British and American books that she read, because they were able to introduce to other types of people, westerners who grew up in Europe or North America. She uses two metaphors to tell us this. In a very short sentence she tells us they 'stirred' her imagination – which is an image of vigorous movement, like stirring the water in a cup, or stirring people into action. This means that it changed her, and made her see things differently. She then says that books had opened up 'new worlds'; this is a metaphor of action and adventure and new experiences and exploration. When European explorers discovered America, they called it the 'New World.' Adichie means that books are like discovering brand new countries. However, she uses 'But' to start the next sentence to tell us that this has had the consequence that she thought they showed only types of people who deserved to be in books. African writers show that there is another way of writing about people, and that very different lives can all be valid and written about. Adichie ends the section by returning to the title of the extract and saying that discovering African writers saves her from having a 'single story' about books. There are many different people, many different stories, and all of them can be included in books.

After this analysis of the way she came to realise that books can be about many things, Adichie moves to a different way in which a single story can be dangerous. She gives an example from her real-life experience to show how we should be careful not to assume we know everything about other people and their lives.

Adichie opens the next paragraph with a description of her family life in Nigeria. She comes from a 'middle-class' family, with a father who is a professor and a mother who is also a professional, a University administrator. At the age of eight, Adichie's family take in a 'house boy', a young child

servant who performs domestic duties. His name, 'Fide', is Latin for faithful. Adichie's mother does not tell her children anything about his life, only that his family is 'very poor.' Again this paragraph uses Adichie's technique of starting sentences with 'Now' which here serves to grab our attention, and makes the scenes described vivid and present to us. Adichie's mother sends yams (a local vegetable) and rice and old clothes to Fide's family. The paragraph ends with the first example of reported speech in the extract, which further brings the scene to life. The sentence that Adichie's mother says when Adichie doesn't eat her dinner is made even more striking by the use of alliteration of the 'f' sounds; Fide's family are so poor, Adichie should eat all her dinner, as she is lucky to be born into a prosperous family and should never waste the advantages that she has.

However, there is much more to Fide's life that Adichie has been led to believe in her mother's simplistic view. Adichie recounts an actual visit to Fide's village, where Fide's mother shows her a beautiful basket made of 'dyed raffia' – a brightly coloured thick twine. Adichie's amazement is clear in the very short sentences 'I was startled.' Adichie has only had one possible story about Fide's family – they were poor – and as such she could not even imagine it was possible that they could have colour and beauty and creativity in their lives. Adichie sums this up in the final sentence of this paragraph: 'Their poverty was my single story of them.'

In the next two paragraphs, Adichie moves us forward in time, to when she is a 19-year old student in a university in the United States of America. Adichie very cleverly shows us what happens when she is in the position that Fide was.

Adichie's American roommate has a very limited stereotype of Africans. The roommate is 'shocked by her' and makes assumptions about Adichie's life. Adichie's roommate cannot understand why Adichie can speak English so well, and is 'confused' when she is told that Nigeria's official language is English. The roommate believes that all Africans must listen to 'tribal music'. The fact that Adichie puts this in speech marks makes it comic – we can imagine this roommate saying this, and we can imagine the disappointment she feels when Adichie produces a tape by the American singer Mariah Carey.

The roommate believes that Adichie 'did not know how to use a stove'. This is funny because we have already learned that Adichie comes from a prosperous family. Adichie just lets the single sentence stand alone as a paragraph without comment, to add to its impact.

Adichie in the next paragraph comments on this comic story to bring out the deeper moral point. She starts with a clear personal statement: 'What struck me was this.' The word 'struck' is a metaphor of force or violence, which brings out how deeply Adichie was affected and upset by this encounter. Her roommate could not see her clearly, because she already had a 'single story' about Adichie. Adichie's unhappiness at this way of being treated is very firmly expressed in the hard 'p' sounds or 'patronizing', 'pity' and 'no possibility.' The roommate has 'a single story of Africa: a single story of catastrophe'. This cleverly balanced phrase, with a colon at the centre, shows how for the American roommate, 'Africa' and 'catastrophe' have become synonymous or the same. The identical 'a' 'f' and 'ph' sounds in 'Africa' and 'catastrophe' further show how the two ideas have become one in the

roommate's mind. By defining Africa as catastrophe, which means a terrible disaster or crisis, we see that the roommate has heard only negative stories of famine, disease or war, for example. The repetition, three times, of the phrase 'no possibility' at the end of the passage shows the depth of Adichie's emotion as she realises that the 'single story' that the roommate has means there can never be a 'connection as human equals'. Adichie will always be seen as different.

Adichie is too clever to think that she herself cannot make the same mistakes as her American roommate. She moves her account of her life on a number of years (line 54), and tells us that after a time spent living in the United States she understands why her college roommate might have developed a one-sided view. This is because the only images of Africa that most people see in the Western media are very limited. Adichie contrasts a place of 'beautiful landscapes' and 'beautiful animals' (lines 56 and 57) with 'incomprehensible people, fighting senseless wars' who are dying of 'poverty and AIDS'. These are extreme images; either things are very beautiful, or very violent and negative. Things are never just normal. Adichie skilfully builds up to a climax in this long sentence (lines 55-59), culminating with the image of Africans waiting for a 'kind, white foreigner' to save them. This is very much the image that we might remember from appeals from charities in the media, which use emotive pictures of poor people in Africa to raise funds.

Adichie finishes this paragraph by reintroducing Fide (lines 59-60); just as a prosperous African family had made assumptions about Fide's family, so Adichie herself now finds herself looking back on Africa itself in the same way. 'I would see Africans in the same way that I, as a child, had seen Fide's family'.

In the next paragraph, Adichie uses the phrase 'I must quickly add', which creates a sense of urgency as she reveals she is 'just as guilty in the question of the single story' (line 61). This creates a sense of trust in the reader; Adichie lets us know what she thinks, even if it is unpleasant, which might in turn encourage us as readers to be honest. Adichie again uses a personal story to make a wider point. She has visited Mexico from the US. At the time of the visit, politicians in the United States were discussing immigration, and the situation was 'tense'. Much as Africa had been associated both with beautiful landscapes and terrible poverty in the mind of most Americans, its neighbour Mexico had also become a single story: 'immigration became synonymous with Mexicans' (line 64). Adichie uses hyperbole or overstatement here, and emotive language. There are 'endless' stories of Mexicans 'fleecing the healthcare system' or 'sneaking across the border' or being 'arrested at the border'. This negative language like 'fleecing' or 'sneaking' and 'arrested' shows how negatively Mexicans are seen by certain Americans.

She also ends the paragraph with a humorous and throwaway line 'that sort of thing'. This is understatement, which gives a comic tone to what Adichie is saying. It also briefly makes it seem that Adichie is sympathising or agreeing with these prejudices. However, this comic tone contrasts strongly with the very serious point Adichie makes in the next paragraph (line 67 onwards). Once she arrives in Guadalajara, a town in Mexico, she has the same experience she went through as a child, when she met Fide's family and realised that she had a very one-sided view. Adichie stresses the importance of direct personal experience by repeating 'I remember' in lines 67 and 68. She

introduces a series of vivid images of what she saw in Mexico. She describes working people 'rolling up tortillas in the marketplace, smoking, laughing'. The repeated present participles (verbs ending in 'ing') create a sense of constant activity. She moves from 'slight surprise' to a much stronger emotion, which she introduces with one of her very effective short sentences: 'And then, I was overwhelmed with shame' (line 69). She realises that she herself has been guilty of seeing Mexicans as 'one thing', the 'abject immigrant'. She has 'bought into the single story of Mexicans' and this realisation causes her great emotional distress. Adichie bravely tells us this: 'I could not have been more ashamed of myself' (line 72).

Adichie sums up her analysis of the meaning of 'single story' in her next short paragraph. Again she starts with a short word 'so' to catch the reader's attention. Then she uses repetition to strong effect to make her point that a 'single story' about a whole people or country arises when they are shown as 'one thing, as only one thing, over and over again' (lines 73-74). After showing the 'danger of a single story', Adichie chooses literary techniques to emphasise that stories can be a powerful force for good. She does this by moving from the singular noun to the plural; from 'a single story' to 'Stories matter' (line 75). This is a very short sentence – the shortest sentence possible, being a subject and verb only. She follows it up with another very short sentence, adding only odd words: 'Many stories matter'. This powerfully emphasises the word 'many', in opposition to the word 'single'. She also starts the next two sentences with the plural noun 'stories'.

Adichie compares and contrasts stories which 'dispossess' and are 'malign' with other stories which can 'empower' and 'humanize'. She uses two metaphors which are opposite in meaning in the final sentence of this paragraph (lines 76 and 77), when she says that stories can 'break the dignity' of a people, but can also 'repair that broken dignity'. The dignity of a people is likened to a precious object that can be broken by some stories, but repaired by the power of other stories that are told. She is doing this to tell us that stories have a great power to heal.

Adichie introduces a quotation from the famous African-American writer, Alice Walker, whose novel 'The Color Purple' tells us about the difficult lives of Black women in the 1930s in the USA. Walker tells a personal story about her relatives from the South of the United States who had to move to the North. Walker gave them a book about their former life and in reading this book 'a kind of paradise was regained'. Paradise is another word for heaven. This is also an allusion to 'Paradise Regained', a poem by John Milton from 1671, which is a sequel to his famous 'Paradise Lost', about Adam and Eve being forced from heaven by God. Adichie reminds us that books have a power that lasts a long time, and that whatever one has lost in one's life, imagination can bring it back.

Adichie (line 84) uses the word 'paradise' again in her concluding paragraph. She brings back also the title of the piece by reminding us that there is never a 'single story' about any place or thing, and that when we realise that there are many different ways of seeing the world, we get back a 'kind of paradise'.

'The Danger of a Single Story' by Chimamanda Ngozi Adichie	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
When people are exposed to one kind of story, they may internalize it as the only way to think or write, even about themselves.	
Individuals are often reduced to a simplistic image based on a dominant narrative.	
A single story told by outsiders can create stereotypes that flatten the complexity of a continent.	
To understand people fully, we must hear many stories.	
What is the background to the writing of 'The Danger of a Single Story'?	What is Adichie's intention in writing this text?
When was this text written?	to warn
What inspired the writing of this text?	to encourage
	to empathise
	to empower

Language techniques		Structure and form	
	Example and effect		Example and effect
Anecdotes		Contrasts The title	
Appeal to ethos		Features of a speech	
Emotive vocabulary		Parallel structures	
Metaphor		Repetition	
Tone - humorous		Single sentence paragraph	
Tone - reflective		The title	

All past questions on 'The Danger of a Single Story' by Chimamanda Ngozi Adichie

Nov 2020: How does the writer use language and structure to convey her thoughts and opinions?

Nov 2024: How does the writer use language and structure to create interest and engage the reader?

R Paper:

This text has never appeared as an R paper

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The use of the noun 'danger' in the phrase 'the danger of the single story' is unexpected and intrigues the reader. The writer uses anecdotes from her later life to illustrate her ideas about storytelling. The writer adopts a humorous and, at times, self-deprecating tone, for example when referring to the stories she wrote as a child that 'my poor mother was obliged to read.' Emotive adjectives, 'impressionable', 'vulnerable', convey how easily influenced a reader may be by a story. By stating how she 'loved those American and British books I read', the writer is careful not to criticise them or pass negative judgements which might alienate some of her audience. In relating the anecdote of Fide, the writer uses ethos to show that she is as guilty as anyone else making false judgements, thus giving credibility to her message.	The short opening sentence announces the writer / speaker as 'a storyteller' and so establishes her credentials. The second sentence introduces the theme of the speech and the use of the second-person pronoun 'you' involves the audience. The writer uses memories of her childhood to illustrate her ideas about storytelling. Juxtaposed and antithetical lists of images convey the differences between the characters in the stories she read and the life that she lived: 'they played in the snow, they ate apples, and they talked a lot about the weather'; 'We didn't have snow, we ate mangoes, and we never talked about the weather.' The parallel structures of the sentences serve to further emphasise the contrast. The use of the first-person plural 'we' links the audience and the writer / speaker. The use of the conjunction 'But' at the start of the fifth paragraph leads into the 'mental shift' the writer underwent when she discovered 'African books.' The colon in line 27 draws attention to the main clause that follows and emphasises what the discovery of African books meant to the writer. Many audience members would recognize the statement in the mother's direct speech and so this provides a further connection with the writer and her experiences.

The verb ‘saved’ links to the idea of the ‘danger’ mentioned earlier and further highlights the seriousness of the writer’s message. The use of the phrase ‘single story’ as a metaphor for wider issues such as racial stereotyping reinforce the key message of the speech. The use of the emotive abstract nouns such as ‘pity’ and ‘guilt’ and adjectives such as ‘guilty’ and ‘ashamed’ in the speech enhance the sense of the strong and powerful feelings that are evoked by single stories. The anecdote about the renowned author, Alice Walker, lends further credibility to the writer’s argument through the use of logos With the idea that if we follow this advice we can ‘regain a kind of paradise’, the metaphor within the concluding phrase provides us with an image of innocence and purity.	The single short sentence paragraph ‘She assumed that I did not know how to use a stove’ draws attention to the ignorant and limiting judgements about others that people unwittingly make. The parallel construction in ‘a single story of Africa: a single story of catastrophe’ deliberately links the two final words to show how deleterious people’s assumptions can be. The repetition of the phrase ‘single story’ reinforce the key message of the speech. The verbs used in the asyndetic listing of phrases to describe the stereotyped qualities of Mexican people (‘fleecing’, ‘sneaking’, ‘being arrested’) serve to further show how damaging single stories can be. The consecutive short repetitive sentences ‘Stories matter. Many stories matter’ show how the writer is keen to emphasise the good points about stories. Negative impact of stories – ‘used to dispossess and to malign’ – are followed by their antithesis – ‘can also be used to empower and humanize’ – in a parallel construction with the lingering emphasis being on their positive qualities. The writer uses time markers to show how it has taken years for her to learn and refine her thoughts and opinions. Towards the end of the speech, the tone becomes more positive. The speech, as a whole, is an accumulation of thoughts and arguments supported by personal anecdotes and use of ethos and pathos which builds to a powerful climax. The final single sentence paragraph offers the members of the audience words of wisdom and advice to ‘reject the single story’, and use of the first-person plural pronoun provides a strong link between them and the speaker.
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What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
African female author. Provides a viewpoint about the positive power of storytelling – ‘stories can be used to empower and to humanize’ Also refers to how stories are not always a force for good – ‘have been used to dispossess and to malign.’ Refers to her privileged childhood – ‘I come from a conventional middle-class Nigerian family.’ Argues that people should avoid stereotyping others and making sweeping and ill-informed judgements. Speech ends with message and advice to the audience ‘reject the single story.’ Speech’s purpose is to inform, educate and persuade.	Uses the phrase ‘I’m a storyteller’ to establish her credentials. Uses an anecdote from her childhood to illustrate the lesson she learned – visiting Fide’s village when she was eight. References a respected author who has influenced her – it is because of ‘writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature.’ The speech has a serious message but the writer uses humour at times to lighten the tone. Formal tone. Uses emotive language – ‘pity’, ‘patronizing’, ‘shame’	A speech. She has structured her speech with an accumulation of points and arguments leading to a clearly-signalled conclusion – ‘I would like to end this thought.’ Makes great use of the first person plural pronoun ‘we’, suggesting a closer link between her and her audience.

2. 'A Passage to Africa' by George Alagiah

From *A Passage to Africa*, George Alagiah

Alagiah writes about his experiences as a television reporter during the war in Somalia, Africa in the 1990s. He won a special award for his report on the incidents described in this passage.

I saw a thousand hungry, lean, scared and betrayed faces as I criss-crossed Somalia between the end of 1991 and December 1992, but there is one I will never forget.

I was in a little hamlet just outside Gufgaduud, a village in the back of beyond, a place the aid agencies had yet to reach. In my notebook I had jotted down instructions on how to get there. 'Take the Badale Road for a few kilometres till the end of the tarmac, turn right on to a dirt track, stay on it for about forty-five minutes — Gufgaduud. Go another fifteen minutes approx. — like a ghost village.' ...

In the ghoulish manner of journalists on the hunt for the most striking pictures, my cameraman ... and I tramped from one hut to another. What might have appalled us when we'd started our trip just a few days before no longer impressed us much. The search for the shocking is like the craving for a drug: you require heavier and more frequent doses the longer you're at it. Pictures that stun the editors one day are written off as the same old stuff the next. This sounds callous, but it is just a fact of life. It's how we collect and compile the images that so move people in the comfort of their sitting rooms back home.

There was Amina Abdirahman, who had gone out that morning in search of wild, edible roots, leaving her two young girls lying on the dirt floor of their hut. They had been sick for days, and were reaching the final, enervating stages of terminal hunger. Habiba was ten years old and her sister, Ayaan, was nine. By the time Amina returned, she had only one daughter. Habiba had died. No rage, no whimpering, just a passing away — that simple, frictionless, motionless deliverance from a state of half-life to death itself. It was, as I said at the time in my dispatch, a vision of 'famine away from the headlines, a famine of quiet suffering and lonely death'.

There was the old woman who lay in her hut, abandoned by relations who were too weak to carry her on their journey to find food. It was the smell that drew me to her doorway: the smell of decaying flesh. Where her shinbone should have been there was a festering wound the size of my hand. She'd been shot in the leg as the retreating army of the deposed dictator ... took revenge on whoever it found in its way. The shattered leg had fused into the gentle V-shape of a boomerang. It was rotting; she was rotting. You could see it in her sick, yellow eyes and smell it in the putrid air she recycled with every struggling breath she took.

And then there was the face I will never forget.

My reaction to everyone else I met that day was a mixture of pity and revulsion¹. Yes, revulsion. The degeneration of the human body, sucked of its natural vitality by the twin evils of hunger and disease, is a disgusting thing. We never say so in our TV reports. It's a taboo that has yet to be breached. To be in a feeding centre is to hear and smell the excretion of fluids by people who are beyond controlling their bodily functions. To be in a feeding centre is surreptitiously² to wipe your hands on the back of your trousers after you've held the clammy palm of a mother who has just cleaned vomit from her child's mouth.

There's pity, too, because even in this state of utter despair they aspire to a dignity that is almost impossible to achieve. An old woman will cover her shrivelled body with a

soiled cloth as your gaze turns towards her. Or the old and dying man who keeps his hoe next to the mat with which, one day soon, they will shroud his corpse, as if he means to go out and till the soil once all this is over.

I saw that face for only a few seconds, a fleeting meeting of eyes before the face turned away, as its owner retreated into the darkness of another hut. In those brief moments there had been a smile, not from me, but from the face. It was not a smile of greeting, it was not a smile of joy — how could it be? — but it was a smile nonetheless. It touched me in a way I could not explain. It moved me in a way that went beyond pity or revulsion.

What was it about that smile? I had to find out. I urged my translator to ask the man why he had smiled. He came back with an answer. 'It's just that he was embarrassed to be found in this condition,' the translator explained. And then it clicked. That's what the smile had been about. It was the feeble smile that goes with apology, the kind of smile you might give if you felt you had done something wrong.

Normally inured³ to stories of suffering, accustomed to the evidence of deprivation, I was unsettled by this one smile in a way I had never been before. There is an unwritten code between the journalist and his subjects in these situations. The journalist observes, the subject is observed. The journalist is active, the subject is passive. But this smile had turned the tables on that tacit agreement. Without uttering a single word, the man had posed a question that cut to the heart of the relationship between me and him, between us and them, between the rich world and the poor world. If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?

I resolved there and then that I would write the story of Gufgaduud with all the power and purpose I could muster. It seemed at the time, and still does, the only adequate answer a reporter can give to the man's question.

I have one regret about that brief encounter in Gufgaduud. Having searched through my notes and studied the dispatch that the BBC broadcast, I see that I never found out what the man's name was. Yet meeting him was a seminal moment in the gradual collection of experiences we call context. Facts and figures are the easy part of journalism. Knowing where they sit in the great scheme of things is much harder. So, my nameless friend, if you are still alive, I owe you one.

Analysis of A Passage to Africa by Mrs Rumsey: [Analysis of 'A Passage to Africa' by George Alagiah](#)

JP Revision notes – ‘A Passage to Africa’ by George Alagiah

Biography

George Alagiah was born in Sri Lanka in 1955, and moved to Ghana as a child in 1961. Educated at Durham University, he was a print journalist before joining the BBC in 1989, and travelling around the world as a foreign correspondent, in many dangerous areas, including Rwanda, Iraq and Afghanistan. More recently he has worked as a newsreader for the BBC on its main evening programmes.

Background

The book ‘A Passage to Africa’ looks at a number of countries in Africa, through Alagiah’s work there as a journalist, as well as memories of his time there as a child. Somalia is the focus of this extract. It is a mainly Islamic country in the Horn of Africa, which obtained independence after World War Two, after decades of Italian and British colonial rule. In 1991, the revolutionary government which had ruled since 1969 was overthrown by violent factions fighting for control, displacing millions of people and leading to a catastrophic famine.

Summary

Between 1991 and 1992 Alagiah visited Somalia, which was terribly affected by famine and war. This extract talks about the incidents of a single day, and a memorable but brief encounter with a local man. Alagiah is driven to a very remote village, and comes across a number of very sick and dying people. Alagiah explains throughout this extract that journalists become hardened to the scenes of suffering they come across; they are almost callous in their search for more and more shocking images. Alagiah describes people suffering from awful wounds, and dwells upon a number of upsetting details. He emphasises that the people are trying always to preserve their dignity. He finally makes eye contact briefly with a man who smiles at him; the translator explains that the man has smiled because he is embarrassed to be seen in such a poor condition. This upsets Alagiah, and he can no longer be so composed or passive in his attitude to suffering. This one look has stayed with him throughout the intervening years, although he never found out the man’s name; it humanises the suffering he reports upon, and reminds Alagiah not to become too callous in search of a story.

Analysis

Alagiah opens with a short sentence in the first person. The simple past tense verb ‘I saw’ establishes that the passage will be based on his own experience. He then tells us he saw ‘a thousand hungry, lean, scared and betrayed faces’ as he ‘criss-crossed Somalia’ in East Africa in 1991 and 1992. Alagiah is cleverly using a very long list of negative adjectives, and the hyperbole in the use of a very large number of people, to contrast with the way that a single face of an African had a massive impact upon him, and continues to have an impact in the present day: ‘there is one I will never forget’. Moving from the past to the future tense alerts us to the fact that what Alagiah encountered in that one face was permanent and life-changing for him. Alagiah (line 3) then plunges us into the narrative directly. The use of the phrases ‘little hamlet’, or tiny village, and the dismissive ‘back of beyond’ make us perhaps underestimate the impact that location and events there will have. The village of Gufgadud and surrounding places have not yet been visited by Aid Agencies. Alagiah quotes his own

notebook of the time for instructions, and everything seems very normal and matter-of-fact, just like road directions would be in our everyday lives (lines 5-6). However, Alagiah introduces a startling adjective. The hamlet is 'like a ghost village'. A ghost town is a town with no inhabitants. This image is one of abandonment, but also might alert us to the presence of death.

Line 8 continues supernatural imagery with the use of 'ghoulish' to describe his own profession – journalists 'on the hunt' for striking pictures. The real meaning of Ghoul is a creature from Arab mythology that lives on dead human flesh. The implication here is that journalists seek out and feed on human misery in order to get stories. Already (lines 9 -10), what would have 'appalled' Alagiah and his colleague a few days ago 'no longer impressed us much'. Alagiah explains that the 'search for the shocking is like the craving for a drug'. This simile means that journalists are so interested in finding new and shocking stories, it is like a drug addict who continually wants their drug and needs larger and larger doses; journalists are constantly looking for increasingly awful events.

This is a terrible admission to make and must affect the reader's view of reporters and their morality. Alagiah uses alliteration of the 's' sound to link the 'search for the shocking' with the everyday words 'same old stuff'. This shows us that what was once shocking is now thought normal, 'just a fact of life'. He tells us that although it seems 'callous', this is how journalists create moving images for people in the 'comfort of their living rooms'. Alagiah uses everyday phrases – even clichés – like this to contrast the awful things he says with the comfort of our normal lives in the West. He does this to shock us out of our complacency.

The next two paragraphs (line 16, and line 24) both start with 'There was', confronting us with reality, and descriptions of real events, not just his opinion. He introduces by name a local woman Aminda Abdirahman, and in using her name makes her more real and human to the reader. Amina had gone out to look for roots to eat, leaving her two daughters lying on the 'dirt floor' of the hut. After the use of ghost' and 'ghoulish', we get the next image of death. Habiba, aged ten, and her sister Ayaan, nine, are 'reaching the final, enervating stage of terminal hunger'. This means that they are literally dying of hunger. The next sentence is a euphemism – when a writer cannot bring themselves to say something directly, because it is too shocking: 'By the time Amina returned, she had only one daughter.' Then Alagiah hits us with the brutal truth: 'Habiba had died.' The next sentence lacks a main verb, which gives it an incomplete or unfinished quality, and adds to the reader's discomfort as Alagiah describes the way in which Habiba dies. She does not 'rage' at dying, there is no 'whimpering'. She passes away in a 'simple, frictionless, motionless deliverance'. She was already in a state of 'half-life'. The phrase 'half-life' is usually used in science to describe levels of radiation, but Alagiah is making a new metaphor here: he means that Habiba was half-alive and half-dead, unable to be saved by any doctor. Alagiah uses these strange adjectives to try to talk about what is very upsetting, and to paint a scene in which Habiba was already so weak and immobile that her death was almost imperceptible.

The next paragraph (line 24) introduces another victim, this time nameless. She is an 'old woman' who has been 'abandoned by relatives'. Alagiah stresses the awful nature of the scene by repeating the words 'the smell': he is overwhelmed by the stench of 'decaying flesh'. Alagiah gives alive and half-dead, unable to be saved by any doctor. Alagiah uses these strange adjectives to try to talk about what is very upsetting, and to paint a scene in which Habiba was already so weak and immobile that

her death was almost imperceptible. The next paragraph (line 24) introduces another victim, this time nameless. She is an 'old woman' who has been 'abandoned by relatives'. Alagiah stresses the awful nature of the scene by repeating the words 'the smell': he is overwhelmed by the stench of 'decaying flesh'. Alagiah gives for food in an extreme climate is now a fact of life in Somalia.

The next sentence (line 29) is very short, and makes it clear that the old lady and her wound have become one in the mind of the narrator: 'It was rotting, she was rotting'. Alagiah uses sibilance of the 's' sound again in 'sick, yellow eyes', 'smell' and 'struggling breath' as he describes her terrible state (lines 29-31). This is also an example of onomatopoeia, as the 's' sound is like someone dying and struggling for air. This brings the awful scene closer for the reader.

The next paragraph (line 33) is a single sentence. Alagiah repeats the words from his opening sentence, as he introduces the main theme of this passage: 'And then there was the face I will never forget'. The reader will therefore think they are getting to the heart of the passage and its message.

However, Alagiah delays introducing a description of this face, and instead introduces a digression. He analyses the way that people react to human misery. Alagiah tells us that his reaction to everyone he met that day (line 34) is a mixture of 'pity and revulsion' – disgust at what he sees. He repeats this, in the next sentence, which lacks a main verb, as if Alagiah is trying breathlessly to convince a reader who does not believe him: 'Yes, revulsion'. Alagiah goes on to use nightmarish imagery. He personifies 'hunger and disease' as 'twin evils' who, like a vampire, suck the human body of its 'natural vitality' or life force. This is 'disgusting', a fact which he admits is never said in television reports. He calls this a 'taboo' (line 36) which means something that society cannot accept or even talk about. Alagiah starts the next two sentences (line 36 and 37) with the same phrase 'To be in a feeding centre'. He does this to bring us to the heart of the action, and he admits feeling and doing things in the face of human suffering that do not reflect well upon him. He describes a 'feeding centre' where the starving people cannot control their bowels, and he tells us how he can 'hear and smell the excretion of fluids'. He then admits that he 'surreptitiously' or secretly wipes his hands on his trousers after holding the hand of a mother who has 'just cleaned vomit from her child's mouth'. Alagiah is trying to be very honest about his feelings here; although he feels sorry for the people, he cannot help feeling disgusted by their illness.

Alagiah starts the next paragraph by returning to 'pity' (line 41) after the descriptions of the revulsion he felt above. He tells us that the people struggle to retain human dignity in such a terrible situation. He describes how an old woman will cover her 'shrivelled' body with a 'soiled cloth' (line 45). He echoes the word 'soiled' in the next image, in which he talks about a dying man who keeps his 'hoe' or gardening tool next to him, as if means to go out an 'till the soil'. There is a grim irony in the fact that he is lying next to a mat that will one day 'shroud his corpse' (line 44). Life and death are so close to each other they cannot be easily disentangled. This the people struggle to retain human dignity in such a terrible situation. He describes how an old woman will cover her 'shrivelled' body with a 'soiled cloth' (line 45). He echoes the word 'soiled' in the next image, in which he talks about a dying man who keeps his 'hoe' or gardening tool next to him, as if means to go out an 'till the soil'. There is a grim irony in the fact that he is lying next to a mat that will one day 'shroud his corpse' (line 44). Life and death are so close to each other they cannot be easily disentangled. This the people struggle to retain human dignity in such a terrible situation. He describes how an old woman

will cover her 'shrivelled' body with a 'soiled cloth' (line 45). He echoes the word 'soiled' in the next image, in which he talks about a dying man who keeps his 'hoe' or gardening tool next to him, as if means to go out an 'till the soil'. There is a grim irony in the fact that he is lying next to a mat that will one day 'shroud his corpse' (line 44). Life and death are so close to each other they cannot be easily disentangled. This of joy'; Alagiah uses a rhetorical question 'how could it be?' in an aside to the reader to signal his puzzlement, as he tells us that the smile 'touched me in a way a could not explain'. It goes beyond the two emotions he has just described, of 'pity and revulsion' (line 51). Alagiah uses a rhetorical question again (line 52), opening a paragraph with this uncertainty: 'What was it about that smile'? Such rhetorical questions she he has no answer. Alagiah uses a very short sentence 'I had to find out' to show his urgency here. The translator asks the man, and we have a brief passage of reported speech as we learn that the man 'was embarrassed to be found in this condition'. Again, Alagiah introduces a short sentence, which opens unusually with a conjunction: 'And then it clicked'. This is a metaphor of a light coming on, or things falling into place, which expresses how suddenly Alagiah has understood what the man meant. It is the 'feeble smile' (line 55) that someone gives if they are sorry about something or feel like they are guilty of doing 'something wrong' (line 56). Alagiah's next paragraph tells us that he is normally hardened or 'inured' to such 'stories of suffering', a phrase made stronger by the alliteration. Alagiah then gives us an analysis of the normal relationship between journalist and subject of his or her reports. He tells us that journalists are 'active' while subjects are 'passive': journalists observe only, while the subjects cannot have an influence upon the journalist. Alagiah uses a common, well-used short phrase to explain the impact of this man's smile. It has 'turned the tables' (line 61), a metaphor from the game of backgammon. To turn the tables is to suddenly find yourself in the position of the other player, which might not be to your advantage. The man who smiled at Alagiah somehow makes Alagiah consider whether what he is doing as a journalist is right.

Alagiah now looks at himself in the same way he would look at others. This reversal is so powerful that Alagiah uses the violent metaphor that it 'cuts to the heart of the relationship' between Alagiah and the poor man, to the whole relationship between the rich western world and the poorer third world: 'between us and them, between the rich world and the poor world'. The violent metaphor of cut to the heart – or get to the most important part – also reflects the fact that the famine has been caused by violent conflict. The final sentence of this paragraph is another rhetorical question, presumably the very 'question' posed by the man's smile (line 62): 'If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?'

The next short paragraph is Alagiah's answer to this question, which is to continue with his journalistic mission. He is 'resolved' to write the story of the town of Gufgaduud with all the 'power and purposes I could muster'. The word 'muster' has a military overtone of gathering forces, which reinforces the strong impact of the 'p' alliteration earlier in the line. This military image is very effective, given that the terrible famine has be caused by war, and shows that Alagiah feels he will need all of his strength to write such a story. The next sentence (line 67-8) brings us from the past to the present. It seemed then, 'and still does' that Alagiah's only answer to the unspoken question of the man is carry on reporting well. Alagiah's final paragraph brings this passage to a conclusion, with a revelation about Alagiah's 'brief encounter' in Gufgaduud. He has 'one regret' about that meeting – that he never

learns the man's name. Again, as in the previous paragraph, we are brought back into the present day as Alagiah tells us he has searched through his notes and the original BBC broadcast to find the man's name. Meeting the nameless man – whom he calls his 'nameless friend' had a profound and last experience, being a 'seminal moment' – a metaphor from the natural world – in that it plants the seed in him for a new understanding of the world. The word seminal literally means relating to seeds.

Meeting the nameless man forms a massive part of the way that Alagiah sees the world, which Alagiah sums up as 'the gradual collection of experience we call context'. He means here that everything that happens to a person contributes to the way they look at things. Alagiah (lines 73-74) gives a very balanced pair of sentences which sets out a central theme of journalism: 'Facts and figures are the easy part of journalism. Knowing where they sit in the great scheme of things is much harder'. The encounter with the man with the unforgettable smile has given Alagiah the ability to be a better journalist. Alagiah thanks the man with a colloquial expression, which you might use with your close friends in a social context: 'So, my nameless friend, if you are still alive, I owe you one'. 'Nameless friend' is an oxymoron or contradiction in terms – how can someone you don't know be your friend? The phrase 'I owe you one' usually means that someone is offering to buy you a drink, but here the meaning is also one which reverses the usual relationship of the powerful West and the developing world. Instead of the poor nation being in the rich nation's debt, we have the western journalist in the debt of the poor nameless man.

‘A Passage to Africa’ by George Alagiah	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
There is an inner conflict as a journalist when forced to witness extreme human suffering.	
The media possesses a detached perspective on human suffering, which Alagiah critiques as emotionally and morally troubling.	
A moment of human connection shifts Alagiah’s perspective, leading him to reflect on the dignity and resilience of those he reports on.	
Alagiah’s account exposes the privileged perspective of Western audiences, encouraging readers to question their own passive consumption of suffering through the news.	
What is the background to the writing of ‘A Passage to Africa’?	What is Alagiah’s intention in writing this text?
When was this text written?	to expose
	to reflect
What inspired the writing of this text?	to express
	to challenge

Language techniques		Structure and form	
	Example and effect		Example and effect
Detached tone		Contrasts	
Emotive vocabulary		Dash	
Metaphors		Listing	
Rhetorical question		Repetition	
Sensory language		Short sentences	
Statistics		Single sentence paragraph	

All past questions on 'A Passage to Africa' by George Alagiah

June 2023: How does the writer use language and structure to shock the reader?

R Paper:

Jan 2019: In what ways does the writer use language and structure to show his reactions to the people of Somalia?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The writer shocks the reader through use of the number 'a thousand', which shows how widespread is the suffering that he has witnessed. The list of negative adjectives emphasises the hardships faced by the people: 'hungry, lean, scared and betrayed.' The fact that 'the aid agencies had yet to reach' Gufgaduud highlights how remote the region is and how the people have no support. The metaphor 'ghost village' is suggestive of death and abandonment and links to the description of 'the ghoulish manner of journalists' which suggests that they make their living through reporting on the misery of others. The metaphor 'on the hunt' used to describe how journalists seek out a story makes them sound like predators. The powerful simile 'The search for the shocking is like the craving for a drug' implies that the journalist is thinking of his own needs, rather than the plight of those he observes. The matter-of-fact tone in which the writer informs the reader that 'This sounds callous, but it is just a fact of life' might seem unfeeling to the reader but shows how the writer's reactions towards the horrors he sees have become dulled. That Amina is searching for 'wild, edible roots' draws attention to the lack of food and might lead the reader to compare this with their own circumstances.	Opening hook where the writer moves from the general nature of the people he meets to the specific and the reference to 'the one I will never forget' The list of negative adjectives emphasises the hardships faced by the people: 'hungry, lean, scared and betrayed.' The juxtaposition of responses shows how quickly the writer and his colleagues have become desensitized to what they observe 'what might have appalled us when we'd started our tip...no longer impressed us much'. The brevity and bluntness of the three-word sentences, 'Habiba had died,' convey how this event was commonplace and might be thought to imply a lack of sensitivity. The parallel construction of the sentence 'It was rotting; she was rotting' implies that the old woman's wound had almost consumed her. The use of an implied conversation with the reader in a short two-word sentence 'Yes, revulsion' emphasises the reader's assumed shock at the brutal honesty of his reactions.

The writer supplies Amina's daughters' names and ages which highlights the shocking fact that young children are dying because of the famine.

The information that the old lady has suffered a terrible gunshot injury because 'the retreating army...took revenge on whoever it found in its way' conveys the cruelty of war, further heightened by the fact that she has been 'abandoned by relations who were too weak to carry her.'

The references to the **sense of smell** in 'decaying flesh', 'putrid air' and **sense of touch** in 'wipe your hands...after you've held the clammy palm of a mother who has just cleaned vomit' reveal the horror and distaste the writer feels.

The writer describes in powerful detail the people's physical suffering: 'festering wound'; 'struggling breath'; 'the degeneration of the human body'; 'excretion of fluids'; 'vomit'; 'shrivelled body.'

The writer is brutally honest about his reactions, which include 'revulsion' to the people he sees and in so doing he admits he is breaking 'a taboo.'

The writer describes the 'pity' that he feels when he observes how the people 'aspire to a dignity that is almost impossible to achieve.'

The use of the **rhetorical question** 'How could it be?' to dismiss the idea that the man's smile was one of joy starkly reminds the reader that there is no happiness in the lives of the people in Gufgaduud.

The fact that the man gives 'the feeble smile that goes with apology' is shocking as he is a victim and has nothing to be ashamed or embarrassed about.

It is only in the latter part of the text that more compassionate emotions are expressed by the writer as he speaks of his 'one regret' and learns some humility from his 'brief encounter' with the man.

The **repetition** of the term 'feeding centre' serves to emphasise the dehumanization of the people who are there.

The **rhyme** in the phrase 'a fleeting meeting' emphasises the brevity of the writer's encounter with the unknown man.

The **repetition** of 'smile' and 'face' shows the impact that this unexpected gesture from an unknown man has on the writer.

The **sentence structuring** with 'Normally' and 'accustomed' at the start of clauses gives added weight to how the writer's 'unsettled' reaction to the smiling man is unique.

The connection with the man causes the writer to question his relationship with his 'subjects'; the **listing** and **parallel structure** of 'between me and him, between us and him, between the rich world and the poor world' draw in the readers as well and might lead them to reflect on the differences in their situations.

The writer contrasts the embarrassment of the 'weakened' man with his 'strong and confident' stance.

The final sentence is a direct address to the 'nameless friend.'

By the end of the passage the writer's attitude to those he observes has undergone a huge change and he has learned some humility.

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
A description of a significant incident which occurred in the writer's life whilst working in a war-torn country. Tells of the hardships and suffering inflicted on ordinary people by war but then hones in on an individual. Purpose is to inform and enlighten readers about the suffering of people in war-torn countries and in so doing perhaps arouse feelings such as pity or anger. A view of the reporter is offered 'the journalist observes, the subject is observed.' Expresses strong feelings – Alagiah moves from what seems to be a rather 'callous' disregard for those who are suffering, to feeling disgust, pity and a final determination to inform the public about the situation he has witnessed. The writer realizes that the best way he can help those he saw suffering is to 'write the story of Gufgaduud with all the power and purpose I could muster.'	Use of the noun 'search' to show how they actively pursue their work in difficult situations – 'search for the shocking.' Provides a negative view towards reporters 'their ghoulish manner' and the analogy of how the constant 'search for the shocking is like the craving for a drug.' Use of numbers to show how widespread the suffering is – 'a thousand' starving people. Employment of the language of drug use to describe his work – the need of journalists to find ever-more horrifying stories is 'like the craving for a drug.' Use of colloquial language 'I owe you one' as a direct address to the unknown man. Alagiah asks questions of himself 'how should I feel to be standing there so strong and confident?'	First person account, written in the past tense. Ends with the writer's 'one regret' that he did not find out the man's name. Has a narrative style.

3. 'The Explorer's Daughter' by Kari Herbert

As a small child, Herbert lived, with her family, among the Inughuit people (sometimes called Inuits, or Eskimos) in the harsh environment of the Arctic. In 2002 she revisited the area, staying near Thule, a remote settlement in North Greenland. In this passage she writes about her experience of watching a hunt for the narwhal, a toothed whale, and what she thought and felt about it.

Two hours after the last of the hunters had returned and eaten, narwhal were spotted again, this time very close. Within an hour even those of us on shore could with the naked eye see the plumes of spray from the narwhal catching the light in a spectral play of colour. Two large pods¹ of narwhal circled in the fjord², often looking as if they were going to merge, but always slowly, methodically passing each other by. Scrambling back up to the lookout I looked across the glittering kingdom in front of me and took a sharp intake of breath. The hunters were dotted all around the fjord. The evening light was turning butter-gold, glinting off man and whale and catching the soft billows of smoke from a lone hunter's pipe. From where we sat at the lookout it looked as though the hunters were close enough to touch the narwhal with their bare hands and yet they never moved. Distances are always deceptive in the Arctic, and I fell to wondering if the narwhal existed at all or were instead mischievous tricks of the shifting light. ...

The narwhal rarely stray from High Arctic waters, escaping only to the slightly more temperate waters towards the Arctic Circle in the dead of winter, but never entering the warmer southern seas. In summer the hunters of Thule are fortunate to witness the annual return of the narwhal to the Inglefield Fjord, on the side of which we now sat.

The narwhal ... is an essential contributor to the survival of the hunters in the High Arctic. The mattak or blubber³ of the whale is rich in necessary minerals and vitamins, and in a place where the climate prohibits the growth of vegetables or fruit, this rich source of vitamin C was the one reason that the Eskimos have never suffered from scurvy⁴. ... For centuries the blubber of the whales was also the only source of light and heat, and the dark rich meat is still a valuable part of the diet for both man and dogs (a single narwhal can feed a team of dogs for an entire month). Its single ivory tusk, which can grow up to six feet in length, was used for harpoon tips and handles for other hunting implements (although the ivory was found to be brittle and not hugely satisfactory as a weapon), for carving protective tupilaks⁵, and even as a central beam for their small ancient dwellings. Strangely, the tusk seems to have little use for the narwhal itself; they do not use the tusk to break through ice as a breathing hole, nor will they use it to catch or attack prey, but rather the primary use seems to be to disturb the top of the sea bed in order to catch Arctic halibut for which they have a particular predilection⁶. Often the ends of their tusks are worn down or even broken from such usage.

The women clustered on the knoll of the lookout, binoculars pointing in every direction, each woman focusing on her husband or family member, occasionally spinning round at a small gasp or jump as one of the women saw a hunter near a narwhal. ... Each wife knew her husband instinctively and watched their progress intently; it was crucial to her that her husband catch a narwhal — it was part of their staple diet, and some of the

- 40 mattak and meat could be sold to other hunters who hadn't been so lucky, bringing in some much-needed extra income. Every hunter was on the water. It was like watching a vast, waterborne game with the hunters spread like a net around the sound. The narwhal ... are intelligent creatures, their senses are keen and they talk to one another under the water. Their hearing is particularly developed and they can hear the sound of a paddling kayak from a great distance. That ... was why the hunters had to sit so very still in the water.
- 45 One hunter was almost on top of a pair of narwhal, and they were huge. He gently picked up his harpoon and aimed — in that split second my heart leapt for both hunter and narwhal. I urged the man on in my head; he was so close, and so brave to attempt what he was about to do — he was miles from land in a flimsy kayak, and could easily be capsized and drowned. The hunter had no rifle, only one harpoon with two heads and
- 50 one bladder. It was a foolhardy exercise and one that could only inspire respect. And yet at the same time my heart also urged the narwhal to dive, to leave, to survive.
- 55 This dilemma stayed with me the whole time that I was in Greenland. I understand the harshness of life in the Arctic and the needs of the hunters and their families to hunt and live on animals and sea mammals that we demand to be protected because of their beauty. And I know that one cannot afford to be sentimental in the Arctic. 'How can you possibly eat seal?' I have been asked over and over again. True, the images that bombarded us several years ago of men battering seals for their fur hasn't helped the issue of polar hunting, but the Inughuit do not kill seals using this method, nor do they kill for sport. They use every part of the animals they kill, and most of the food in Thule
- 60 is still brought in by the hunter-gatherers and fishermen. Imported goods can only ever account for part of the food supply; there is still only one annual supply ship that makes it through the ice to Qaanaaq, and the small twice-weekly plane from West Greenland can only carry a certain amount of goods. Hunting is still an absolute necessity in Thule.
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Analysis of The Explorer's Daughter by Mrs Rumsey: [Analysis of 'The Explorer's Daughter' by Kari Herbert](#)

JP Revision notes – ‘The Explorer’s Daughter’ by Kari Herbert

Biography

Kari Herbert was born in 1970, the daughter of Sir Wally Herbert, the Polar explorer. She was brought up for the first few years of her life in North Greenland, speaking the local language. She has written for a number of magazines as a travel writer, and in 2005 published ‘The Explorer’s Daughter’, her best-known Book. She has made a number of television programmes on themes of exploration and conservation, and is a fellow of the Royal Geographical Society.

Background

Greenland, where the extract takes place, is a large island near the North Pole. First colonised by Vikings, since the 13th century the majority of the population have been Inughuit or the native peoples of the North Pole. The country is mainly self-governing, but still part of the Danish realm, and the head of state is the Danish monarch.

Summary

The events of this extract take place in 2002 during a hunt for narwhal or toothed whale, which the narrator observes from the shore near Thule, a small town in Northern Greenland. She describes the first sighting of two large groups of narwhal in the fjord or inlet, and then the approach of the indigenous people (the Inughuit) to the whale. Herbert intersperses the description of the hunt, seen from a distance, with information about the importance of the narwhal to the Inughuit way of life. Herbert also gives information about the narwhal’s life as well. She is careful to put the hunting into context – this is not being done for sport, but for survival – though she has sympathy for the creatures.

Analysis

Herbert opens the passage at a very specific moment in time: ‘Two hours after the last of the hunters had returned and eaten’. Then she introduces the narwhal, who are sighted ‘this time very close’ (line 2). We can presume that before this passage the narwhal were sighted very far away. Herbert then lets us know where she, as narrator and participant in the action of the scene, is standing. She is amongst those people still on shore. These observers can see the whales ‘with the naked eye’. What the observers can see is described in magical imagery. She tells us that she can see the narwhal send up ‘plumes of spray’ which catch the light in a ‘spectral play of colour’ (line 3). The intensity of the experience is expressed through the rhymes of ‘spray and play’ and the repeated ‘s’ and ‘p’ alliteration. ‘Spectral’ is an adjective which means like a ghost. Here it makes the narwhals’ arrival seem supernatural or extraordinary, and hints that what we have described is a matter of life and death.

Herbert continues with more visual description. She introduces two large ‘pods’ or groups of whales (line 4) circling in the fjord, or deep sided inlet. She uses two adverbs together to describe how the pods pass by each other ‘slowly, methodically’. Stressing the slowness increases tension in the reader, and gives a sense of suspense. Herbert runs up the hill and again uses a visual adjective to describe the scene’s beauty. It is a ‘glittering kingdom’ (line 6). The word kingdom has a connotation of majesty – the whales are majestic creatures, but this also might relate to the very brave hunters.

Herbert is moved very deeply by this scene, she takes a 'sharp intake of breath'. At this distance the hunters are very small, 'dotted all around the fjord' (line 7).

Herbert quite often uses compound adjectives in this passage, joining them together with a hyphen. This makes the visual images very intense. The evening light in the fjord is 'butter-gold', and it is 'glinting off man and whale', linking humankind with the whales, linking hunter and hunted together. It also echoes the 'glittering kingdom' described above. Herbert uses alliteration also to highlight the visual descriptions of 'soft billows of smoke' from the hunters' pipes. 'Billows' is a word mostly used with sails, and it means when a sail fills with the wind. The smoke moves like sails do in the breeze, this metaphor accentuating the maritime theme of the passage, and reminding us the focus of this passage is a battle on the water.

From the lookout Herbert can see the narwhals and the hunters in the distance. They are so close it looks as if 'the hunters were close enough to touch the narwhal with their bare hands' but they do not move. This is because distances 'can be deceptive' (line 11) in the Arctic region. Herbert finishes with another description which emphasises both the majesty and the mystery of the sight. She wonders whether the narwhal really exist or are 'mischievous tricks of the shifting light'. The use of the word 'mischievous' means that the light itself is personified. Again, this makes the scene appear magical, and that nature itself is a living person.

Herbert's next paragraph (lines 13-16) is much shorter than the second, and very different in tone. This, and the longer in the Arctic region. Herbert finishes with another description which emphasises both the majesty and the mystery of the sight. She wonders whether the narwhal really exist or are 'mischievous tricks of the shifting light'. The use of the word 'mischievous' means that the light itself is personified. Again, this makes the scene appear magical, and that nature itself is a living person. Herbert's next paragraph (lines 13-16) is much shorter than the second, and very different in tone. This, and the longer following paragraph (lines 17-32) are factual, rather than descriptive and personal, and seek to give a context for the struggle between man and whale that Herbert is witnessing. They are mostly in the present tense, rather than the past tense of the narrative. Herbert tells us that the Narwhal rarely move from the 'High Arctic waters', meaning that they stay very close to the North Pole. They only move down to the 'slightly more temperate' or warmer waters round the Arctic Circle in the 'dead of winter' (lines 13-14). This expression means the middle of winter, but the use of the word 'dead' here reminds us that for the narwhal and the Inughuit people there is a battle of life and death, for the Inughuit must kill to survive. In summer – which is when the passage must be set – the narwhal return to the Inglefield Fjord, which is where Herbert is watching the hunt unfold.

Herbert continues to describe the relationship between the narwhal and the Inughuit. She is establishing in terms of nutrition and economics what the narwhal mean. This whole paragraph is written in the third person, and tries to give us information as simply and clearly as possible, as if it were a textbook or magazine report. Herbert is trying to persuade the reader in a rational manner that the hunting is not for sport, but a necessity for survival. We learn (line 17) that the narwhal is an 'essential contributor' to the hunters' survival. Its 'mattak' or blubber (a type of fat) contains minerals and nutrients and the high vitamin C content protects the Inughuit against scurvy, which is a painful disease. This disease might arise because it is impossible to grow fruit and vegetables in the cold environment of North Greenland.

Herbert writes about the history of the relationship between people and the whales. The blubber of the whales 'for centuries' was the 'only source of light and heat' for the Inughuit people. The harsh, barren nature of the snowy landscape is contrasted with the 'dark rich meat' of the whales, which is a 'valuable' part still of the daily diet for men and dogs. These dogs would be huskies, a key means of transport. In a pair of parentheses Herbert hints at the vast size and value of the whales, as a single narwhal can 'feed a team of dogs for an entire month'.

Herbert continues to write about the natural history of the narwhal (line 23). She describes how it has a 'single ivory tusk' or long tooth, which can grow up to six feet in length (1.75 metres), and in a long sentence she gives a list of all the things for which it can be used by the Inughuit. It is used for 'harpoon tips and handles for other hunting implements', the 'h' sounds here alerting the reader that all of these uses are linked and related to the action of this extract, which is of course the hunting party in the fjord. Herbert again uses brackets or parentheses to give us extra information, much as she did with the information about the nutritional value of the whale, when she tells us the ivory was too brittle or weak and therefore 'not hugely satisfactory as a weapon'. This is typical of a more academic or scientific type of writing, which tries to be as precise as possible.

Herbert introduces again an image related to wonder or enchantment (line 26) when she mentions that the tusk could be used to carve a 'tupilak' or figure with magical properties; she contrasts this with an eminently more practical use, for the central beam of Inughuit dwellings in the past. Herbert therefore has demonstrated how the narwhal is in every part of Inughuit life, from food, tools, housing, even their magical ceremonies.

Herbert grabs our attention mid-paragraph (line 27) by starting a sentence with 'strangely', and then moves from man to the narwhal itself, and what they use their tusks for. This brings us back to a central part of her theme; that human and whale are bound together. We have had a human focus and now it is the whale's turn. The narwhal have little practical use for their own tusks which are not strong enough (line 28) to break through ice to create a breathing hole, nor can they be used to 'catch or attack prey'. Instead they are used to 'disturb the top of the sea bed' to catch Arctic halibut. Herbert then uses a curious phrase which sounds very old-fashioned and perhaps even comic. The narwhal have a 'particular predilection' or a strong liking for the fish they are trying to catch. This makes the narwhal seem like they have a character of their own to which we can relate. Herbert then concludes her paragraph with another matter-of-fact statement, which is back to being very impersonal and precise: 'Often the ends of their tusks are worn down or even broken from such usage' (line 32). The next paragraph shifts from the present tense back to a simple past tense, as we return to the narrative of the hunt in the fjord. Herbert uses a verb which is also visual and strongly descriptive. Women are 'clustered' on the knoll or small hill of the lookout. Herbert then uses a series of present participles to give a sense of frenzied, ongoing activity. The local women have binoculars 'pointing' everywhere, women are 'focusing' on their family and 'occasionally spinning' when they see the hunters near a narwhal (lines 33-35).

Herbert continues to focus the narrative upon the women waiting on shore. The next clause she introduces (lines 35-36) has a balanced structure which links the women with their husbands, in spite of the distance. Each 'wife knew her husband instinctively' and 'watched their [the husbands'] progress intently'. Herbert uses assonance here to make us focus ourselves on the scene with the

same intensity as the wives do. In line 37 we learn the importance of this encounter to the survival of the Inughuit. The narwhal is not only part of the 'staple diet' or basic food, but the blubber and meat can be sold to other hunters to bring in extra income. Herbert follows this long sentence with a striking short sentence in order to bring the reader's attention back to the scene on the fjord: 'Every hunter was on the water' (line 39). Herbert then uses a pair of similes to zoom out and give us a sense of everything that she sees: 'It was like watching a vast, waterborne game with the hunters spread out like a net around the sound'. However, the use of the word 'game' is deliberately jarring or out-of-place here: this is a matter of life and death, not a game.

Herbert finishes this paragraph by accentuating the stillness of the scene, giving us again some facts about the narwhal that also might make us more sympathetic to the plight of the whales. The narwhal are 'intelligent creatures' with keen senses. They can talk to each other under the water, and can hear hunters paddling their kayaks. This is why the hunters must sit 'so very still' in the water (line 44).

The next paragraph (lines 45-51) focuses us to one single battle upon the waters. One hunter is 'almost on top of a pair of narwhal'. The whales themselves are 'huge' (line 45). Herbert uses the adverb 'gently' to describe the way in which the hunter picks up his harpoon and aims. This word appears to contrast with the potential violence of the action, but it tells us that the hunter is not doing this out of sport, or out of hatred. He is only hunting because he has to, and he has respect for the whale. After the word 'aimed', Herbert uses a long dash – which serves to slow the reader down. It is as if time has paused, and we are in a 'split second' when Herbert's 'heart leapt for both hunter and narwhal'. We never find out whether the hunter threw his harpoon. Herbert instead tells us how she is torn between her sympathies for the man, and her sympathies for the whales. Firstly she 'urged the man on' (line 47), because he is 'so brave to attempt what we was about to do'. Herbert then introduces another long dash after these lines – again she pauses the reader, and we are still in the split second before the harpoon is thrown. She reminds us that the hunter is alone, 'miles from land in a flimsy kayak' and could drown. He has no rifle, only a harpoon with two heads, and a bladder to keep it afloat once it is thrown, and show where the whale is. Herbert knows that the hunter is undertaking a 'foolhardy exercise' and she respects his bravery. But 'at the same time' her 'heart' is with the narwhal and she wants it to live. She finishes the paragraph with a series of urgent verbs in the infinitive form. She wants the whale 'to dive, to leave, to survive'. The strength of her emotions comes out in the rhyme of 'dive' and 'survive' and the 'v' alliteration in all three words. The final word, 'survive', is the very heart of this passage. The whale and man are locked in a battle to survive in the harsh High Arctic. The fact that the verbs are in the infinitive form means they are neither past, present, nor future. Herbert is cleverly leaving this battle frozen in time, and we can use our imagination to decide who, if anyone, is the winner. She also implies that the battle between hunter and the hunted is eternal, a changeless part of life.

The final paragraph moves us forward in time. Herbert is now observing from a distance. She does this (line 52) by moving immediately to the simple past tense, which is used for a completed action in the past. She tells us that the 'dilemma' stayed with her during the whole of her time living in Greenland. Herbert then moves to the present tense, which signals that this paragraph will be full of informational language, rather than description: 'I understand the harshness of life in the Arctic and the needs of the hunters and their families to hunt' (lines 53-54). However, the animals that they hunt are those that 'we demand to be protected because of their beauty' (lines 54-55). This is the very

'dilemma' that she mentioned earlier; she can understand both sides of the argument. She recognises in a short and powerful sentence the plight of the Inughuit, as well as the fact that our emotional response to hunting might not be right: 'And I know that one cannot afford to be sentimental in the Arctic'. The word 'afford' here has connotations of money, of wealth; the Inughuit literally cannot afford to survive without their hunting. By using the rarely-used impersonal pronoun 'one' she is trying to argue that this is a truth, not simply her own opinion.

Herbert introduces a rhetorical question: 'How can you possibly eat seal?' which she says she is asked 'over and over again' (line 55). Herbert never answers this, but she spends the rest of the paragraph justifying the choices that the Inughuit make. She does this by analysing in detail the economic circumstances of Inughuit life. She starts a sentence with the word 'True' which is a concession to the argument that hunting is cruel. She argues though that we have been 'bombarded' with images of violent, cruel seal-hunting. The word 'bombarded' is a violent metaphor of warfare, of being bombed, and she uses this to alert us to the fact we may have been emotionally manipulated by these terrible pictures. The Inughuit do not 'kill for sport' or use the method of clubbing seals to death. They 'use every part' of the animals they kill and indeed most of the food they eat they hunt themselves. Herbert repeats the word 'kill' three times to illustrate she is not shying away from reality here.

Herbert sets out very clearly in the next sentence what the true economic situation is (lines 60-64). Imported goods are scarce, and there is only an annual supply ship that can break through the ice to reach their home at Qaanaaq, and a small plane from West Greenland can only come twice a week. Herbert finishes the extract with a very clear short sentence, which leaves no room for doubt about her opinion: 'Hunting is still an absolute necessity in Thule' (line 64).

‘The Explorer’s Daughter’ by Kari Herbert	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Herbert presents a respectful and admiring perspective of the Inuit people.	
As Herbert grapples with the morality of hunting narwhals for survival, a reflective and conflicted perspective is offered.	
Herbert conveys a sympathetic perspective towards the hunters, acknowledging the necessity of their actions in such a harsh environment.	
The narrative explores a dual perspective – balancing scientific fascination with emotional attachment – towards the narwhal and the environment.	
What is the background to the writing of ‘The Explorer’s Daughter’?	What Herbert’s intention in writing this text?
When was this text written?	to describe
	to explore
What inspired the writing of this text?	to highlight
	to contrast

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjectives		Colon	
Factual language		Contrasts	
Figurative language		Dash	
Rhetorical question		Parenthesis	
Verbs		Short sentence	
		Tricolon	

All past questions on 'The Explorer's Daughter' by Kari Herbert

Jan 2019: How does the writer use language and structure to show her thoughts and feelings about watching the hunt?

R Paper:

Jan 2022: How does the writer use language and structure to create tension and suspense?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
There is poetic description of the narwhal spray 'catching the light in a spectral play of colour' which adds a mystical quality to the description. The contrast between the adverbs used to describe the narwhal moving 'slowly, methodically' and the writer 'scrambling back' serves to highlight her excitement. The utter stillness of the scene, and the fact that the hunters appeared close enough to touch the narwhal but 'never moved', add to a sense of tension. The writers 'sharp intake of breath' indicates her sense of anticipation. The men are always called 'the hunters', which both anonymizes them and emphasises how they are defined by this role. The role of the women seems to be as observers and supporters. The visual imagery with its references to light in 'glittering kingdom' and 'The evening light was turning butter-gold' show how the writer was awed by the beauty of the landscape. However, this also leads at the end of the first paragraph to her wondering if the narwhal were merely 'mischievous tricks of the shifting light', giving them an ethereal quality. The third paragraph provides a detailed explanation, using more factual language ('mattack', 'tupilaks'), of why the Inughuit hunt the narwhal, moving away from the writer's direct experience but providing a justification of	The passage begins as a narrative recount, drawing the readers into the story but ends with a consideration of the ethical issues of hunting. Time markers are used to show how the watchers are waiting and observing the approach: 'Two hours after'; 'Within an hour.' The contrast between the adverbs used to describe the narwhal moving 'slowly, methodically' and the writer 'scrambling back' serves to highlight her excitement. The juxtaposition of 'man' and 'whale' supplies an epic quality to the confrontation. The use of the plural pronoun as in 'we sat at the lookout' shows how the writer feels connected to the other women who are watching. The writer returns to the hunt in the fourth paragraph, starting with a long complex sentence which moves from all the women to 'each woman focusing on her husband' and thus conveys the intensity of the experience for the observers. The penultimate paragraph highlights the writer's mixed feelings about the

the hunt and expounding on how the Inughuit benefit from the narwhal.

The use of the **adjectives**, 'crucial', 'staple', 'much-needed' reinforces the significance of a successful hunt.

The use of the **analogy** 'it was like watching a vast, waterborne game' is undercut by the **simile** of 'the hunters spread like a net' which reminds the reader of their purpose and intent.

The fact that the women are described as 'occasionally spinning round at a small gasp or jump' shows how on edge they are and conveys the taut atmosphere.

The connection between each wife and her husband, whom she watches 'intently', stresses the significance of the hunt to every family.

The danger that each man faces is emphasised through the reference to the 'flimsy kayak' and the fact that he has 'only one harpoon.'

The silence and lack of movement as 'the hunters had to sit so very still' because of the narwhal's acute hearing, and then the manner in which the hunter 'gently picked up his harpoon and aimed', leave the writer and the reader holding their breath.

The way the writer says how 'in that split second my heart leapt for both hunter and narwhal' shows her intense physical reaction to what she witnesses.

Despite the beauty of much of the description, the writer has a deep understanding of the 'harshness of life in the Arctic' for the Inughuit

hunt: her admiration for the 'intelligent creatures' and her respect for the hunters.

The use of **longer, multi-clause sentences** in this paragraph allows the writer to build up the tension of the hunt.

The **contrast** between how she 'urged the man on in my head' but 'my heart also urged the narwhal to dive' with the repetition of the verb shows her conflicted and contradictory feelings.

The use of the **tricolon** of infinitive verbs urging the narwhal 'to dive, to leave, to survive' with its rhythm and rhyme conveys the writer's intense emotional response to the animal.

The final paragraph returns to a calmer tone, with phrases such as 'I understand' and the use of the impersonal 'one cannot afford to be sentimental in the Arctic' contrasting with the immediacy and pace of the previous paragraph.

The final single-clause sentence, with its use of an intensifier, sums up her thoughts in a strong and unarguable statement: 'Hunting is still an absolute necessity in Thule.'

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
Focused on the hunting of the narwhal as an essential source of the Inughuit people's survival. The purpose is to inform the readers about a traditional way of life in North Greenland. The writer feels mixed emotions about hunting. The men are the hunters and the women watch and wait.	When they are described as 'miles from land' we learn the writer is an observer. The writer provides some mention of measurement to help us imagine the size of the narwhal – 'huge' and their single tusks 'can grow up to six feet in length' The writer describes how the onlookers 'gasp' from a mix of anxiety and anticipation. The writer has a physical reaction to events when she says that her 'heart leapt for both hunter and narwhal.' The writer is overawed by the narwhal, at one point even wondering if they are 'mischievous tricks of the shifting light' and simply mentions their 'beauty.' The animals are shown to have heightened senses – the narwhal's hearing 'is particularly developed' The piece is both serious and reflective in tone. Factual language is used to tell the reader about the ways in which the Inughuit make use of the different parts of the narwhal. Hunting the narwhal is 'an absolute necessity' for the Inughuit and a long-held tradition. The hunters work silently and skilfully together and they themselves are 'spread like a net' There is an element of danger involved in the hunt as the hunters 'could easily be capsized and drowned.' The landscape is described in poetic terms 'glittering kingdom' and sets a beautiful scene for the hunt.	Written in the first person. Builds up an element of tension. The use of the tricolon 'to dive, to leave, to survive' shows concern for the animal. A clear conclusion is provided when the writer states that 'Hunting is still an absolute necessity in Thule.'

4. 'Explorers or Boys Messing About?' by Steven Morris

Explorers or boys messing about? Either way, taxpayer gets rescue bill, Steven Morris

Adapted from an article published in *The Guardian* newspaper, 28 January 2003. Helicopter duo plucked from liferaft after Antarctic crash

Their last expedition ended in farce when the Russians threatened to send in military planes to intercept them as they tried to cross into Siberia via the icebound Bering Strait.

5 Yesterday a new adventure undertaken by British explorers Steve Brooks and Quentin Smith almost led to tragedy when their helicopter plunged into the sea off Antarctica.

The men were plucked from the icy water by a Chilean naval ship after a nine-hour rescue which began when Mr Brooks contacted his wife, Jo Vestey, on his satellite phone asking for assistance. The rescue involved the Royal Navy, the RAF and British coastguards.

10 Last night there was resentment in some quarters that the men's adventure had cost the taxpayers of Britain and Chile tens of thousands of pounds.

Experts questioned the wisdom of taking a small helicopter — the four-seater Robinson R44 has a single engine — into such a hostile environment.

15 There was also confusion about what exactly the men were trying to achieve. A website set up to promote the Bering Strait expedition claims the team were planning to fly from the north to south pole in their "trustworthy helicopter".

But Ms Vestey claimed she did not know what the pair were up to, describing them as 'boys messing about with a helicopter'.

20 The drama began at around 1am British time when Mr Brooks, 42, and 40-year-old Mr Smith, also known as Q, ditched into the sea 100 miles off Antarctica, about 36 miles north of Smith Island, and scrambled into their liferaft.

Mr Brooks called his wife in London on his satellite phone. She said: 'He said they were both in the liferaft but were okay and could I call the emergency people?'

25 Meanwhile, distress signals were being beamed from the ditched helicopter and from Mr Brooks' Breitling emergency watch, a wedding present.

The signals from the aircraft were deciphered by Falmouth¹ coastguard and passed on to the rescue coordination centre at RAF Kinloss in Scotland.

30 The Royal Navy's ice patrol ship, HMS Endurance, which was 180 miles away surveying uncharted waters, began steaming towards the scene and dispatched its two Lynx helicopters.

One was driven back because of poor visibility but the second was on its way when the men were picked up by a Chilean naval vessel at about 10.20am British time.

35 Though the pair wore survival suits and the weather at the spot where they ditched was clear, one Antarctic explorer told Mr Brooks' wife it was 'nothing short of a miracle' that they had survived.

Both men are experienced adventurers. Mr Brooks, a property developer from London, has taken part in expeditions to 70 countries in 15 years. He has trekked solo to Everest base camp and walked barefoot for three days in the Himalayas. He has negotiated the

40 white water rapids of the Zambezi river by kayak and survived a charge by a silver back gorilla in the Congo. He is also a qualified mechanical engineer and pilot.

He and his wife spent their honeymoon flying the helicopter from Alaska to Chile. The 16,000-mile trip took three months.

45 Mr Smith, also from London, claims to have been flying since the age of five. He has twice flown a helicopter around the globe and won the world freestyle helicopter flying championship.

Despite their experience, it is not the first time they have hit the headlines for the wrong reasons.

50 In April, Mr Brooks and another explorer, Graham Stratford, were poised to become the first to complete a crossing of the 56-mile wide frozen Bering Strait between the US and Russia in an amphibious vehicle, Snowbird VI, which could carve its way through ice floes and float in the water in between.

But they were forced to call a halt after the Russian authorities told them they would scramble military helicopters to lift them off the ice if they crossed the border.

55 Ironically, one of the aims of the expedition, for which Mr Smith provided air back-up, was to demonstrate how good relations between east and west had become.

The wisdom of the team's latest adventure was questioned by, among others, Günter Endres, editor of Jane's Helicopter Markets and Systems, said: 'I'm surprised they used the R44. I wouldn't use a helicopter like that to go so far over the sea. It sounds as if they were pushing it to the maximum'.

60 A spokesman for the pair said it was not known what had gone wrong. The flying conditions had been 'excellent'.

The Ministry of Defence said the taxpayer would pick up the bill, as was normal in rescues in the UK and abroad. The spokesperson said it was 'highly unlikely' it would recover any of the money.

65 Last night the men were on their way to the Chilean naval base Eduardo Frei, where *HMS Endurance* was to pick them up. Ms Vestey said: 'They have been checked and appear to be well. I don't know what will happen to them once they have been picked up by *HMS Endurance* — they'll probably have their bottoms kicked and be sent home the long way'.

Analysis of Explorers or Boys Messing About by Mrs Rumsey: [Analysis of 'Explorers or boys messing about?' by Steven Morris](#)

JP Revision notes – ‘Explorers or boys messing about?’ by Steven Morris

Biography

Steven Morris is a journalist for the newspaper The Guardian. Before becoming a journalist, he studied at Bath Spa University. Background This story is published in The Guardian, formerly The Manchester Guardian. It is a daily British newspaper, with a reputation of a left-wing or liberal viewpoint. It is owned by a trust, rather than an individual, which was set up in 1936 to try and ensure it could remain free from interference.

Summary

This extract from a newspaper article describes the ill-fated attempt of two British explorers to fly by helicopter to Antarctica. The article describes the incidents as they unfold, as the men ditch in the sea and are picked up by a Chilean naval vessel, with a British ship also attempting to rescue them. The article describes the men's background, and previous unsuccessful attempts at exploration. In particular, the two men's failed attempt to cross to Russia via the Bering Strait in an amphibious vehicle is mentioned. The article quotes a number of sources to comment on the explorers, from one of their wives, to military aviation experts, to an unnamed British government spokesperson. Throughout the extract there are a lot of hints that the men have been ill-prepared and foolish in their attempt, and some attempts at finding humour in their actions.

Analysis

As this is a newspaper article, all of the paragraphs are very short, often made up of a single sentence. This is typical of a newspaper's style. Because there is a very limited amount of space in a newspaper, journalists seek to present lots of information as simply as possible. The title is also typical of newspaper style in that it is very punchy. These are known as 'headlines' and appear at the beginning of all newspaper articles. This headline is also a rhetorical question: we are invited to decide ourselves whether we are to read of heroic explorers, or simply 'boys messing about'. The next sentence subtly tells us what the journalist may actually believe: whatever we think of explorers, they still cost the taxpayer a lot of money to rescue them. The second half leaves out the usual article 'the': 'Either way, taxpayer gets rescue bill'. This is again common in newspapers to save space, but it also makes it seem more urgent. We then have a second, subsidiary headline: 'Helicopter duo plucked from liferaft after Antarctic crash'. It gives us the number of people, what has happened, and where it took place. It is a very concise piece of writing. In this piece, the journalist uses many subtle techniques to hint at his point of view. While journalists try to aim to be as objective or impartial as possible, they can use irony or occasional metaphors to let us know what they really think.

In this extract, we should look out for ways in which Morris is critical of the explorers, and of their lack of planning and realism in particular. The first paragraph (lines 1-3) starts by withholding information about the men, which serves to increase our curiosity about who has crashed in the Antarctic. It starts with a possessive pronoun: 'Their last expedition ended in farce', but we don't know whose expedition it is yet. 'Farce' means a foolish, unrealistic comic play. It is clear from this theatrical metaphor that the journalist Steven Morris has already made his mind up that these explorers are not to be taken seriously. Their last expedition ended when the Russians threatened a military interception when the unnamed explorers tried to cross the Bering Strait from the US to Russia. (The Bering Strait is a

narrow stretch of water near the North Pole.) The next paragraph gives us some more concrete details about the men, and when the incident took place. It happened ‘yesterday’, and concerned British explorers Steve Brooks and Quentin Smith, which almost led to ‘tragedy’ when their helicopter ‘plunged’ into the sea off Antarctica. Morris cleverly uses the word ‘tragedy’ – another metaphor of the theatre, this time a serious play – to contrast with the ‘farce’ or comedy of their last, failed expedition to Russia. Morris uses very strong, active verbs in describing what has happened to the explorers. The helicopter ‘plunged’ (line 5) into the ocean, and the men ‘were plucked’ from the icy water by a Chilean ship (line 7). The word ‘plunged’ means to fall quickly into water here, and ‘plucked’ means to be pulled quickly out of danger. The resemblance of the two verbs, and the repeated ‘pl’ sounds, increases the sense of violent impact and daring rescue. There is also a sense of onomatopoeia here – the ‘pl’ sounds recalls falling into water, which is why it is used in the common word ‘plop’. The rescue took nine hours, and only took place after Mr Brooks’ wife Jo Vestey was contacted by satellite phone, and she in turn made contact with the Royal Navy, RAF and British Coastguards.

The next paragraph (lines 10-11) hints that the men’s adventure and rescue had attracted some criticism. There was resentment ‘in some quarters’ that it had cost Chile and the UK a lot of money. The journalist here is using this vague phrase so they do not have to name their sources. The next paragraph (line 12) opens with a similarly vague statement – unnamed ‘experts’ have questioned the wisdom of taking such a small helicopter (named as the single-engined Robinson R44) into the ‘hostile environment’ of the Antarctic. The word ‘hostile’ here is often used of people, and the Antarctic area is being personified as dangerous. The journalist then refers to a website promoting the Bering Strait expedition to try to clear up confusion about what the men were planning to do. Brooks and Smith claimed to be planning to fly from the North to South Pole in what their own website calls their ‘trusty helicopter’. This phrase is in quotation marks in the article, because the author is trying to draw attention to the irony of this statement. It is certainly not trustworthy because we know it is a small helicopter – and it has clearly crashed. We learn that Mr Brooks’ wife had no idea ‘what the pair were up to’. This is a very colloquial piece of English, and verges on the humorous. The increasingly humorous tone of the article continues with the quotation from Ms Vestey which echoes the title of the piece. Mr Brooks and Mr Smith are ‘boys messing about with a helicopter’. Lines 19-35 of the article consist of a separate narrative of the main events of the rescue as it unfolded. The author, though, still chooses words to emphasise his opinion that there is something potentially ludicrous about the adventure. Line 19 tells us that the ‘drama’ began at 1am British Time; the word drama echoes the metaphors of ‘tragedy’ and ‘farce’ from earlier, and alerts us that the two men being rescued treated their adventure too lightly, and their trip as a mere game. We learn that Mr Smith is ‘also known as Q’. While this is a short version of his real name Quentin, it is also an echo of the character ‘Q’ from the James Bond films, who is an eccentric boffin who provides gadgets for Bond. Encounters between Bond and Q are always full of jokes. Again, this signals that Morris is finding the incident amusing, but also that Smith and Brooks are treating their adventure as being like a film narrative. However, we learn that at 1am the helicopter ditches into the sea and they are in genuine peril.

Mr Brooks calls his wife in London on a satellite phone (line 22) and we have a quote given from Ms Vestey that Brooks asks her whether she could ‘call the emergency people’. This is amusing because Ms Vestey is repeating Mr Brooks’ polite but inept call for help.

The real call for help, though, comes from the ditched helicopter and Mr Brooks' emergency watch, both of which beam emergency signals. The watch was a wedding present, we learn (line 25) so we cannot even give Mr Brooks the credit for being prepared, it seems the journalist is trying to imply. The coastguard at Falmouth in Cornwall deciphers or decodes the signals and the RAF pass these on to the Royal Navy, whose ice patrol ship HMS Endurance 'begins steaming' 180 miles to the scene, dispatching its two Lynx helicopters. The metaphor 'steaming' doesn't mean the ship is literally steam-powered – it simply means it is moving quickly. It also has connotations of older ships, which are steam-powered, and may imply that Brooks and Smith are behaving like explorers from an earlier more reckless age, rather than living in the modern world.

Morris here gives us significant amounts of detail, which gives a vivid sense of the urgency of the scene, as well as the size of the task. We also learn of the danger, as one of the two helicopters is 'driven back' by poor visibility, and the second is on its way when the two adventurers are eventually picked up by a Chilean vessel at 10.20 am – the man having been in the raft for over nine hours.

The narrative concludes with a quote from an unnamed Antarctic explorer, who told Mr Brooks' wife that it was 'nothing short of a miracle' that the men had survived. A miracle means something almost magical, that cannot be rationally explained; the use of this metaphor makes us aware just how unlikely the rescue is, and how the men are fortunate to escape with their lives. The second half of the extract develops the context for the story. It tells us about the backgrounds of the two men. We learn that both men are 'experienced adventurers' (line 36). This is informative writing, in that it seeks to give a lot of detail in a concise form. On the surface Mr Brooks seems to be well qualified for being an explorer. On top of being a qualified mechanic and pilot, he has been to 70 countries in 15 years, trekked solo to Everest, and 'walked barefoot for three days' in the Himalayas. However, when we learn he has been over rapids and 'survived a charge by a silver back gorilla', we might suspect that the journalist Steven Morris is being facetious, or not taking the men seriously. By piling up these details, he makes them seem ridiculous and overblown. There is more evidence that Morris is not impressed by these credentials when he describes how Mr Smith 'claims to have been flying since the age of five' (line 43). The word 'claims' introduces doubt about Mr Smith's truthfulness, and is an example of innuendo. However, Morris does not openly question that Mr Smith has twice flown a helicopter around the world, and won a world freestyle flying competition. Morris manages to imply cleverly that these claims count for nothing. The next paragraph is a very short sentence (lines 46-7) which introduces a description of their Bering Strait failure: 'Despite their experience, it is not the first time they have hit the headlines for all the wrong reasons'.

Lines 48-55 give us an account of the ill-fated Russian expedition. Morris establishes immediately when it happened, in April. Mr Brooks and another explorer, Graham Stratford, were 'poised' to complete a crossing of the 56-mile wide Bering Strait between the US and Russia. The vehicle, Snowbird VI, which they were using was 'amphibious', which means it can go on land and on water. Morris uses very few metaphors in this extract but he uses the verb 'carve' which lets us know that boat can go through ice like a sharp knife. Morris starts the next paragraph with a conjunction, 'But' (line 53) to describe how suddenly all these plans went wrong. The Russian authorities threatened to send military helicopters to lift them off the ice. The military term 'scramble' is used, which means to take off in a hurry to engage the enemy.

Morris ends his description of this failure by hinting how comic the episode was. 'Ironically', the expedition was meant to show 'good relations' between east and west (lines 54-55). Morris now provides a quotation by an expert. This is often done in newspaper articles to reinforce the opinion of the journalist, or to provide extra information. The expert called in questions the 'wisdom' of the expedition, and we are told (line 56) that this expert is only one of a number who feel the same way. The expert, Günter Endres, is the editor of 'Jane's Helicopter Markets and Systems'. This is a well-known and respected publication. The publishing house 'Jane' also publishes the famous 'Jane's Fighting Ships', which is the definitive guide to the world's naval forces. We are therefore encouraged to believe that Endres is an expert, and to trust his word over the opinion of Morris. Endres is very candid in his assessment. He is 'surprised' they chose the helicopter they did, and he gives his own view: 'I wouldn't use a helicopter like that'. Brooks and Smith were pushing the range of the helicopter 'to the maximum' (line 59). As opposed to the Mr Endres with his excellent qualifications, Brooks and Smith in the next paragraph are represented by an anonymous spokesman, who tells the reader that no-one knows what has gone wrong and that conditions were 'excellent'. This contrast with Endres' firm and precise views creates the impression once more that the men were incompetent. We then return in the next paragraph (lines 62-64) to the sub-heading of the article. The Ministry of Defence – the part of the UK government responsible for its armed forces – comment that the 'taxpayer would pick up the bill' and their spokesperson says it will be 'highly unlikely' that any money will be recovered. This means that the UK government would have to pay for the costs of the rescue.

The final paragraph opens by telling the reader that Brooks and Smith are on their way to Eduardo Frei, a Chilean base, where HMS Endurance would pick them up. It is ironic that the ship that sent helicopters and would ultimately pick them up is called HMS Endurance. An earlier ship of the same name was used by the explorer Sir Ernest Shackleton in one of the most famous polar adventures of all time, the 1914 expedition to the South Pole. Although the expedition ended in failure with the loss of the ship, all men survived due to Shackleton's strength of will and leadership. Morris does not draw the comparison overtly, but the fact he mentions the ship three times in the paragraph would make the reader who is familiar with Shackleton's story aware of the allusion, to the detriment of Mr Brooks and Mr Smith.

The paragraph closes by giving the last word to Ms Vestey, Mr Brooks' wife. Morris refrains from comment, which means that there is no contradiction of Ms Vestey's comment that 'they'll probably have their bottoms kicked and be sent home the long way'. Vestey is describing Brooks and Smith as naughty boys who will be subject to corporal punishment – as if they were misbehaving children in a book from the early twentieth century, for example. This seems to underplay the very real danger they were in and the massive efforts required to rescue them, but at the same time it also diminishes the heroism of what they were trying to achieve. They were not brave explorers like Shackleton, but ill-prepared for the dangers of the Antarctic, Morris is implying.

‘Explorers or boys messing about’ by Steven Morris	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
A largely critical perspective is offered on the adventurers, portraying them as irresponsible and reckless rather than heroic.	
A sceptical tone is evident to undermine the men’s credibility and question the value of their expedition.	
The perspective offered suggests that the adventurers’ actions were not only costly but avoidable.	
The writer’s perspective is that such adventures are an unnecessary risk, not only creating a financial but a logistical burden as well.	
What is the background to the writing of ‘Explorers of boys messing about’?	What is Morris intention in writing this text?
When was this text written?	to criticise
What inspired the writing of this text?	to highlight
	to question
	to provoke

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjectives		Contrasts	
Factual language		Inverted commas	
Nouns		Listing	
Quotes from professionals		Paragraphing	
Sarcastic tone		Parenthesis	
Semantic field		Title	

All past questions on 'Explorers of Boys messing about' by Steven Morris

June 2019: How does the writer use language and structure to show what people thought about the actions of the two explorers?

Nov 2021: How does the writer use language and structure to convey his impressions of the adventures of the two men?

R Paper:

June 2025: How does the writer, Steven Morris, use language and structure to influence the reader's opinion of the incident?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The phrase 'boys messing about' infantilises the two men and implies a lack of professionalism. A semantic field of the theatre is employed: 'farce' suggests comedy but the phrase 'almost led to tragedy' indicates how serious the situation was: 'The drama began' could lead the reader to infer that the writer felt that the men were putting on some kind of show for attention. The use of the noun 'farce' to describe the ending of their previous expedition shows the writer's view of its absurdity. The use of the verb 'plucked' could suggest that the men are somehow feeble and insubstantial. The reference to 'resentment in some quarters' shows that some people were unhappy about how much the rescue of the two men had cost taxpayers. The writer includes the length of time taken – 'a nine-hour rescue' to show the extent of the effort needed to save them. The inclusion of the information that the rescue cost 'tens of thousands of pounds' emphasises how expensive it had been and implies disapproval of the explorers' selfish attitude, especially as it is 'highly unlikely' any of the cost would be recouped. The fact that 'Experts questioned the wisdom of taking a small helicopter' suggests that the men were foolish amateurs; the writer returns to the idea of experts doubting the men's good sense later in the article using very similar language: 'The wisdom of the team's latest adventure was questioned.'	The title of the article with its use of a rhetorical question immediately suggests the writer's doubt about the two explorers. The structure of the headline and the comment that 'Either way, taxpayer gets rescue bill' shows that Morris disapproves of their actions whether they are deemed to be explorers or not. Short paragraphs are used to convey the different opinions and to engage the reader. Extra detail about the men's helicopter is inserted in parenthesis to clarify its small size: '- the four seater Robinson R44 has a single engine –' The ironic reference in inverted commas to the men's 'trusty helicopter' serves to undermine their judgement. The extent of the help that the men required, which highlights their incompetence, is enhanced through the use of a list of the three rescue agencies: 'the

Mr Smith's nickname 'Q' is given; whilst probably just a shortened form of his first name, Quentin, inevitably links are made to the Bond character with the further inference that he is acting a part of has an inflated sense of his own importance.

Jo Vestey, Steve Brooks' wife, is the person who describes them as 'boys messing about' which suggests a lack of respect or a lack of pride in her husband's exploits.

Jo Vestey's statement that her husband asked her to call 'the emergency people' hints at his lack of experience.

An 'Antarctic explorer' who would be an expert in such an environment, claims their survival to be 'nothing short of a miracle' which shows his belief that they were unprepared for the hostile conditions.

The writer's **ironic** James Bond reference to one of the explorers as 'Q' seems to depict him as an overgrown child acting in a story.

The explorers' **ages** of 42 and 40 are supplied with the underlying message that these are mature men who should have known better.

The **fact** that Steve Brooks was given a very expensive 'Breitling emergency watch' (probably by his wife) shows that he is indulged and wealthy and also suggests that he was expected to get into difficulty.

The writer quotes Gunter Endres as criticizing the men's choice of helicopter by saying 'I wouldn't use a helicopter like that to go so far over the sea' and gives his credentials as 'editor of Jane's Helicopter Market and Systems' to demonstrate his expertise.

The **fact** that this 'is not the first time' the two men have been in difficult situations is made more memorable through the use of alliteration in 'hit the headlines for the wrong reasons'

The inclusion of the **place names** connected to the rescue of the two men 'Falmouth', 'Scotland', 'Chile' – shows how far-reaching the effort was.

The writer includes a statement from a 'spokesman for the pair' saying that the conditions for flying were 'excellent' which

Royal Navy, the RAF and British coastguards.'

The **contrast** of the Royal Navy's genuine mission of 'surveying uncharted waters' with the 'confusion about what exactly' the two explorers 'were trying to achieve' reveals the writer's scathing thoughts about them.

Several **paragraphs** are devoted to describing the previous adventures of the two men but the writer expresses no sense of admiration.

The writer returns to the 'last expedition' mentioned in the opening sentence, providing more detail; some people might be impressed by their apparent bravery but the author is using the episode to support his statement that 'it is not the first time they have hit the headlines for the wrong reasons.'

The writer **concludes** the passage with the rather patronizing comments of Jo Vestey that the two men 'will probably have their bottoms kicked and be sent home the long way', further portraying her view of them as immature children.

The Royal Navy patrol ship is referred to **three times** by its name HMS Endurance, linking the qualities of stoicism and fortitude – which the explorers seem to lack – to the rescuers.

insinuates that they might therefore have been at fault in some way.

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
Written by a newspaper journalist. A text about men in their forties who go exploring, get into difficulty and need rescuing. The writer shows how an explorer has not told his wife everything – ‘Jo Vestey ‘claimed she did not know what the pair were up to.’ And yet, it is the wife who initiates the rescue – ‘Steve Brooks contacted his wife, Jo Vestey, on his satellite phone asking for assistance.’ The writers make it clear early on that the explorers have been safely rescued, leading to a resultant lack of tension.	The explorers are referred to as ‘boys’ suggesting an immature attitude. The men are presented as enjoying an exciting activity – ‘experienced adventurers’ Powerful language is used to imply how dangerous the explorers’ situations were – the adventure ‘almost led to tragedy.’ The men’s ages are supplied, perhaps to imply that these are grown men who should have known better. The explorers’ adventures are belittled – ‘they’ll probably have their bottoms kicked and be sent home the long way.’ Use of the phrase ‘nothing short of a miracle’ to describe the men’s survival. The two men have each other; their helicopter was ‘able to send out distress signals’; they wore ‘survival suits’ and one of them was equipped with a satellite phone and a ‘Breitling emergency watch.’ Expert opinions are provided on the explorers’ exploits. Details of measurement and distances are given to provide additional precise information to the reader. A critical tone throughout the piece is used.	Short, pacy paragraphs are used, typical of newspaper articles. A third person account. A final hint of disapproval is provided – Jo Vestey says dismissively that ‘they’ll probably have their bottoms kicked and be sent home the long way.’ The repetition of the noun ‘boys’ to suggest the immaturity and lack of skill of the two men. Use of inverted commas when describing the ‘trusty helicopter’ with what appears to be a sarcastic tone.

5. ‘Between a Rock and a Hard Place’ by Aron Ralston

From *Between a Rock and a Hard Place*, Aron Ralston

In this first-hand account, Ralston describes how a boulder crushed his right hand while he was climbing and hiking in a canyon. He had not informed anyone of his hiking plans.

I come to another drop-off. This one is maybe eleven or twelve feet high, a foot higher and of a different geometry than the overhang I descended ten minutes ago. Another refrigerator chockstone¹ is wedged between the walls, ten feet downstream from and at the same height as the ledge. It gives the space below the drop-off the claustrophobic

5 feel of a short tunnel. Instead of the walls widening after the drop-off, or opening into a bowl at the bottom of the canyon, here the slot narrows to a consistent three feet across at the lip of the drop-off and continues at that width for fifty feet down the canyon.

Sometimes in narrow passages like this one, it's possible for me to stem my body across the slot, with my feet and back pushing out in opposite directions against the walls.

10 Controlling this counterpressure by switching my hands and feet on the opposing walls, I can move up or down the shoulder-width crevice fairly easily as long as the friction contact stays solid between the walls and my hands, feet, and back. This technique is known as stemming or chimneying; you can imagine using it to climb up the inside of a chimney.

15 Just below the ledge where I'm standing is a chockstone the size of a large bus tire², stuck fast in the channel between the walls, a few feet out from the lip. If I can step onto it, then I'll have a nine-foot height to descend, less than that of the first overhang. I'll dangle off the chockstone, then take a short fall onto the rounded rocks piled on the canyon floor.

20 Stemming across the canyon at the lip of the drop-off, with one foot and one hand on each of the walls, I traverse³ out to the chockstone. I press my back against the south wall and lock my left knee, which pushes my foot tight against the north wall. With my right foot, I kick at the boulder to test how stuck it is. It's jammed tightly enough to hold my weight. I lower myself from the chimneying position and step onto the chockstone. It

25 supports me but teeters slightly. After confirming that I don't want to chimney down from the chockstone's height, I squat and grip the rear of the lodged boulder, turning to face back up canyon. Sliding my belly over the front edge, I can lower myself and hang from my fully extended arms, akin to climbing down from the roof of a house.

30 As I dangle, I feel the stone respond to my adjusting grip with a scraping quake as my body's weight applies enough torque⁴ to disturb it from its position. Instantly, I know this is trouble, and instinctively, I let go of the rotating boulder to land on the round rocks below. When I look up, the backlit chockstone falling toward my head consumes the sky. Fear shoots my hands over my head. I can't move backward or I'll fall over a small ledge. My only hope is to push off the falling rock and get my head out of its way.

35 The next three seconds play out at a tenth of their normal speed. Time dilates, as if I'm dreaming, and my reactions decelerate. In slow motion: the rock smashes my left hand against the south wall; my eyes register the collision, and I yank my left arm back as the rock ricochets⁵; the boulder then crushes my right hand and ensnares my right arm at the wrist, palm in, thumb up, fingers extended; the rock slides another foot down the

- 40 wall with my arm in tow, tearing the skin off the lateral side of my forearm. Then silence.
- My disbelief paralyzes me temporarily as I stare at the sight of my arm vanishing into an implausibly small gap between the fallen boulder and the canyon wall. Within moments, my nervous system's pain response overcomes the initial shock. Good God, my hand.
- 45 The flaring agony throws me into a panic. I grimace and growl ... My mind commands my body, 'Get your hand out of there!' I yank my arm three times in a naive attempt to pull it out. But I'm stuck.
- Anxiety has my brain tweaking: searing-hot pain shoots from my wrist up my arm. I'm frantic, and I cry out ... My desperate brain conjures up a probably apocryphal⁶ story in
- 50 which an adrenaline-stoked mom lifts an overturned car to free her baby. I'd give it even odds that it's made up, but I do know for certain that *right now*, while my body's chemicals are raging at full flood, is the best chance I'll have to free myself with brute force. I shove against the large boulder, heaving against it, pushing with my left hand, lifting with my knees pressed under the rock. I get good leverage with the aid of a
- 55 twelve-inch shelf in front of my feet. Standing on that, I brace my thighs under the boulder and thrust upward repeatedly, grunting, 'Come on...move!' Nothing.

Analysis of Between a Rock and a Hard Place by Mrs Rumsey: [Analysis of 'Between a Rock and a Hard Place' by Aron Ralston](#)

JP Revision notes – ‘Between a Rock and a Hard Place’ by Aron Ralston

Biography

Aron Rolston was born in the USA in 1975. After studying mechanical engineering at Carnegie Mellon University in Pittsburgh, he moved to Colorado to continue mountaineering, which had become his major interest. In 2003, the accident which changed his life took place – as outlined below. Since then, his best-selling book has been made into an Oscar-nominated film, ‘127 Hours’, by Danny Boyle, and he has continued with mountain climbing and media appearances.

Background

In April 2003, while hiking in Canyonlands National Park in Utah, Ralston was trapped by a rockfall. After five days, on the point of death, he was able to free himself from a narrow canyon by amputating his right arm at the wrist using a small hunting knife. After stumbling upon a group of hikers, he was finally rescued.

Summary

The extract is a narration of a single, dramatic episode. Aron Ralston is hiking in a remote part of the United States, and moving through a narrow gulley. The passage gives detailed descriptions of the way that Ralston normally tackles such spaces, and his climbing technique for doing so, but as he hangs from a boulder temporarily, it shifts and begins to move. He falls and the boulder crushes and traps his hand against the side of the canyon. The extract describes very intensely his pain, and his emotions faced with this predicament. It ends with Ralston trying to free his hand by moving the boulder, but he is unable to do so.

Analysis

The title of the piece is a well-known saying. It means to be stuck between two equally bad options. However, it is usually used metaphorically. As we discover in this passage it is literally true for Ralston. The passage is in the first person, which is usual for an autobiographical piece. It is also in the present tense, which is less usual. This means that events are unfolding in front of us. The narrative voice is unaware of what will happen in the future. It makes the story much more exciting for the reader. The first sentence (line 1) is short: ‘I come to another drop-off’. A ‘drop-off’ is a sudden drop in floor level in the canyon (or narrow valley) that he is exploring. The height of this drop-off is ‘maybe eleven or twelve feet’. The use of the word ‘maybe’ here alerts us to the fact that Ralston is in an unfamiliar location, and therefore potentially in far great risk. Ten minutes before Ralston had descended a lower drop-off. This new feature has a ‘refrigerator chock-stone’. A chock-stone is a rock wedged between the two sides of the canyon, forming a small tunnel below.

The word ‘refrigerator’ here is a metaphor; the stone is of the same size and shape as the kitchen appliance. This everyday word gives a sense of scale to the reader, who might be unfamiliar with the geography of such features.

The first sign that Ralston is potentially in peril comes in the use of the adjective ‘claustrophobic’ to describe the small tunnel under the chock-stone (line 4). Claustrophobia is the fear of closed spaces. Sufferers may fear being trapped. The sense of a narrow, confined place is developed in the final few

sentences of the opening paragraph. Instead of the canyon walls widening or the bottom of the canyon opening into a bowl, the 'slot' of the canyon 'narrows to a consistent three feet across at the lip of the drop-off'. The thin canyon continues for another fifty feet.

The second paragraph of the extract (lines 8-14) is a digression, when Ralston takes us away from the events he is narrating. He is concerned here with explaining for the reader climbing techniques that he uses. He opens the paragraph with 'sometimes' (line 8), which moves us into the past, although he uses the present tense throughout. In 'narrow passages' like this one Ralston uses a technique in which he turns sideways to the direction of the canyon, and pushes in one direction with his back, and another direction with his feet. He can control what he calls 'counterpressure' (line 10) by replacing the pressure of his feet with that of his hands, and by doing this Ralston can move 'up or down the shoulder-width crevice fairly easily as long as the friction contact stays solid' between him and the wall. This is a lengthy technical explanation. Ralston uses very precise language here, and seems to address the reader directly, using the second person of the verb. He explains why this technique is called stemming or 'chimneying': 'you can imagine using it to climb up the inside of a chimney' (lines 13-14).

The third paragraph (lines 15-19) takes us back into the narrative. Ralston again focuses upon describing the scene. In line 15 he uses a contraction, 'I'm' instead of I am, in the narrative for the second time, after the use of 'it's' in line 8. This creates a sense again that he is addressing us directly in everyday spoken language, bringing us vividly in his experience. Just below where Ralston is standing is a smaller chockstone the size of a 'large bus tire'. Again Ralston uses objects from our everyday lives so we can understand what he is seeing. Ralston considers using this as a stepping stone, which reduces the drop from twelve feet to nine feet, which would be smaller than the drop-off he has already navigate. He again gives us a description of what he is aiming to do. He moves to the future tense, as we see him planning his next move: 'I'll dangle off the chockstone, then take a short fall onto the rounded rocks piled on the canyon floor' (lines 17-19). The words 'rounded rocks' use alliteration here to focus the reader's attention onto them, just as Ralston himself is focussing his attention on landing on these rocks as his ultimate goal in descending into the relative safety of the bottom of the canyon.

The next paragraph opens with a present participle, 'stemming' (line 20), which plunges the reader immediately into the action, as Ralston starts moving out across the canyon, 'with one foot and one hand on each of the walls'. He traverses or crosses out to the chockstone. Ralston describes very carefully the way that he positions his body across the narrow canyon. He turns 45 degrees and places his back against the south wall, locks out his left knee, which pushes his foot against the opposite wall. This allows Ralston to kick the chockstone which was as big as a tyre. Ralston then uses a short sentence, which expresses how confident he is feeling at that point: 'It's jammed tightly enough to hold my weight' (lines 23-24). Ralston steps onto it. We get the first hint that something might not be right: 'It supports me but teeters slightly'. Ralston decides that he does not want to chimney down from the chockstone, so he squats, grips the rear of the boulder, turns and decides to slide down, and lower himself from his 'fully extended arms'. This is 'akin to climbing down from the roof of a house' (line 28). Tension in the reader has been building up throughout this passage.

Ralston hangs from the stone at the start of the next paragraph. Things begin to go badly wrong. Ralston uses the technique of personification in writing about the stone, as if it has life: 'I feel the stone respond to my adjusting grip with a scraping quake' (line 29). Ralston's body applies 'enough torque to disturb it from his position'. The word 'torque' is a technical term which means rotational force. Ralston 'instantly' knows there is a problem, and 'instinctively' he lets go of the rock and falls back onto the floor of the canyon. The two adverbs look and sound similar; each reinforces the others meaning, which is that everything happens extremely quickly, and Ralston reacts speedily without thinking. Again Ralston uses personification: the boulder falling towards him 'consumes the sky'. This is a disturbing and unexpected metaphor. As the boulder gets nearer, it fills Ralston's field of vision and blocks out the sun, as if it were eating it like a monster. Ralston is now no longer in control of his own body: 'Fear shoots my hands over my head'. Ralston is trapped, and he cannot move backwards or he will fall. Ralston only has one option, to 'push off the falling rock' and protect his head (line 34).

Dalston cleverly tries to slow down the sense of time in the next paragraph. He tells us that 'The next three seconds play out at a tenth of their normal speed'. Ralston makes the reader feel this slowing down of time through a subtle technique of pacing in the next sentence. He divides this second sentence in the paragraph into three parts, to mirror the fact he is talking about a three-second span of time: 'Time dilates, as if I'm dreaming, and my reactions decelerate' (lines 35-36). The three parts of the sentences are different lengths: the second clause is longer than the first, and the third clause is longer than the second. There are three syllables in the first part ('time dilates'), then five syllables ('as if I'm dreaming') in the second, then nine syllables ('and my reactions decelerate') in the third. As each part gets longer, the words also get longer, and this symbolises time slowing down. The alliteration of 'd' sounds alerts us to the most important words: 'dilates' or gets bigger, 'dreaming', as if this is not real, and 'decelerate', a long four-syllable word meaning to slow down. The reader has to slow down to read this long word. This is a very clever piece of writing indeed, and it prepares us for the start of the next sentence, a simple 'In slow motion', followed by a colon, and a description of the impact in minute detail. We now understand that these very quick actions appear very slow to the terrified Ralston. A series of very short clauses follow the colon. Each clause is separated from the other by a semi colon, as each clause represents one of the things that happens to Ralston as the rock falls and time goes so slowly. The verbs used in each clause are very violent. Firstly, the falling rock 'smashes' Ralston's left hand against the south wall of the canyon. Instead of just saying he sees this, Ralston uses an odd phrase 'my eyes register the collision' (line 37). Ralston appears a passive observer of what is going on – register means to notice and to understand, but it is a very emotionless and scientific verb. Ralston does manage to respond instinctively though. He is able to 'yank' his left arm back as the 'rock ricochets'. The word 'ricochets' means to bounce off, and is usually used to describe the sound of a bullet echoing from an obstacle. The 'r' alliteration seems to mimic the sound. This seems to be an example of onomatopoeia – or when the sound of a word or phrase represents the meaning. The boulder then 'crushes' Ralston's right hand and 'ensnares' his arm at the wrist. The word 'ensnares' is a metaphor of hunting – again Ralston uses personification to make the rock seem evil, as if it meant to hunt and trap him like a hunter would its prey. Again, another short clause filled with violent verbs appears, and the rock slides down the wall dragging Ralston's arm, 'tearing' the skin off the lateral or far side of his forearm. Ralston says that the rock slid down with his 'arm in tow'. This metaphor is taken from shipping – when a ship tows another immobile boat or barge. This

makes his arm almost into an inanimate object, and prepares us for the shock of the last two paragraphs which follow this one.

After these breathless descriptions of the terrible accident, Ralston finishes the paragraph with a very short fragment of a sentence: 'Then silence' (line 41). The accident has finished, the rock has fallen, and Ralston is left alone.

Ralston cannot believe what has happened to him. He tells us (line 43) that this disbelief 'paralyzes' him temporarily when confronted with the aftermath of the accident. He sees his arm 'vanishing into an implausibly small gap between the fallen boulder and the canyon wall' (line 43). Increasingly Ralston starts using language which makes a distinction between his mind, and his body. This is because he is only in control of his mind, whereas his body is trapped, and he is unable to do anything about it. He is powerless to control his body's pain, for example, as his 'nervous system's pain response overcomes the initial shock' (line 44). Ralston introduces a very short sentence: 'Good God, my hand' which helps us imagine exactly what he is thinking at the time. The 'flaring agony' makes him panic. The word 'flaring' is often used to describe sudden pain, and is a metaphor from fire – like flame flares up when an item combusts. The next line 'I grimace and growl' uses the 'gr' alliteration, and the onomatopoeia of 'growl', to bring to life both the sounds Ralston makes and the expressions he pulls as he is trapped. Again he imagines his mind trying to command his body, even giving the mind a separate voice: 'Get your hand out of there!' but he cannot remove it, even after trying to 'yank' it free in a 'naïve' or childish attempt to free it. The final sentence of this paragraph (line 47) is very short: 'But I'm stuck'. Starting with a conjunction, it expresses Ralston's sudden understanding of the hopelessness of his situation. The final paragraph is filled with literary techniques and vocabulary that try to express Ralston's desperation and his pain. It opens with a startling image 'Anxiety has my brain tweaking'. This odd word means to pinch, painfully, but it also has a more up-to-date meaning in America. The word 'tweaking' can refer to the painful and disorientating symptoms of hard drug withdrawal. It is followed by 'searing-hot pain shoots from my wrist up my arm'. The vowel sound 'ea' in searing echoes 'tweaking', and the compound adjective of 'searing-hot' techniques and vocabulary that try to express Ralston's desperation and his pain. It opens with a startling image 'Anxiety has my brain tweaking'. This odd word means to pinch, painfully, but it also has a more up-to-date meaning in America. The word 'tweaking' can refer to the painful and disorientating symptoms of hard drug withdrawal. It is followed by 'searing-hot pain shoots from my wrist up my arm'. The vowel sound 'ea' in searing echoes 'tweaking', and the compound adjective of 'searing-hot' something appear from thin air. He seems to know his effort is not realistic, and that he will not rationally be able to summon up the strength.

However, Ralston may indeed know that his situation is desperate, but he has to try. He knows it is 'even odds' the story is made up – this is a metaphor taken from gambling and means there is a 50:50 chance the story is false. He says that 'right now' it is his best chance, emphasising the urgency by putting this phrase into italics. He uses more violent imagery, telling us that his 'body's chemicals are raging at full flood', a metaphor made even more striking by the use of alliteration. This means he realises that his adrenaline is coursing through his body, and that he will never be as strong as he is at that moment. He realises that he has to use 'brute force' to try and move the boulder from his hand. He shoves against the boulder and uses a series of present participles of verbs of physical effort: he is 'heaving', 'pushing' and 'lifting' the boulder with his knees pressed under

the rock itself. The reader can imagine the continuous effort Ralston is exerting. He gets 'good leverage' due to a shelf in the rock. Again, he carries on his effort (lines 55-56), with more verbs of active physical effort, such as 'thrust' and 'brace', and we read he is doing this 'repeatedly', while grunting out loud the words 'Come on...move'. But the final sentence of the extract is very upsetting, and composed of one word only: 'Nothing'. Ralston has tried his hardest, but the rock will not move at all.

‘Between a Rock and a Hard Place’ by Aron Ralston	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Ralston is presented as an expert climber at the start of the extract.	
Tension is created when Ralston finds himself in a dangerous situation.	
Ralston’s decision making in the moment is shaped by his instinct, experience and rational thinking.	
Ralston is faced with an extreme decision at the end of the extract in order to survive.	
What is the background to the writing of ‘Between a Rock and a Hard Place’?	What is Ralston’s intention in writing this text?
When was this text written?	to immerse
What inspired the writing of this text?	to illustrate
	to build
	to reflect

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjectives		Shift in tone	
Adverbs		Short sentence	
Metaphor		Ellipsis	
Personification		Speech	
Verbs		Title	
Technical jargon		Present tense	

All past questions on 'Between a Rock and a Hard Place' by Aron Ralston

SAMs: How does the writer use language and structure to create suspense and tension?

Jan 2020: How does the writer use language and structure to convey the difficulties he faces?

Nov 2023: How does the writer use language and structure to convey his thoughts and feelings about what happens in the canyon?

R Paper:

June 2022: How does the writer use language and structure to interest the readers in the events he describes?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The use of measurements in the first paragraph, for example that the drop-off is 'eleven or twelve feet high' and that the slot is a 'consistent three feet across', shows that he is carefully scrutinizing his surroundings.	The factual opening sentence sets a calm tone. As this is 'another drop-off' – an obstacle he has previously faced and overcome – the writer appears matter-of-fact and experienced; his use of technical terms adds to this. The use of the present tense throughout the extract conveys a sense of immediacy.
The adjective 'claustrophobic' and the fact that the 'slot narrows' convey a sense of being enclosed and, although this could lead the reader to fear that the writer may become trapped, he does not sound concerned.	In the fifth paragraph, there is a change of tone: the assonance in the phrase 'scraping quake' and the onomatopoeia created by the hard 'c' sounds highlight the sound and movement of the stone and imply that the writer is in danger.
Climbing terminology is used 'stemming or chimneying' showing the writer's expertise.	The contrast of verbs in 'Instead of the walls widening...or opening' and 'here the slot narrows' serves to enhance just how unusually tight the space is.
The use of a colloquial analogy when likening the bulk of the chockstone to 'the size of a large bus tire' not only ensures that readers get a sense of just how big the boulder is, but could also be seen to foreshadow its future movement.	The blunt statement 'Instantly, I know this is trouble' builds tension for the reader, the placement of the adverb at the start of the sentence highlights how quickly things have changed. The simple sentence 'Fear shoots my hands over my head' shows the reader how the writer is no longer in control and emphasises his powerlessness at that moment. The references to the slowing down of time and the alliteration used to link how it 'dilates' with how he feels that he might be 'dreaming' and how his reactions 'decelerate' convey his fear of impending disaster.

Employing the **verb** 'teeters' to indicate how the chockstone moves under his weight conveys how precarious his situation is.

The **personification** in 'Fear shoots my hands over my head' adds to the sense of menace and terror.

The **phrase** 'My only hope' sums up the extremely serious nature of his predicament and conveys a sense of desperation.

The reader can gain an idea of the formidable force of the rock that hits the writer and the consequences of this through the selection of **powerful verbs**, many enhanced by **onomatopoeia**, used to describe the action: 'smashes', 'yank', 'ricochets', 'crushes', 'ensnares', 'tearing.'

The apparent impossibility of being able to release himself is clearly established by the description of his arm 'vanishing into an implausibly small gap.'

The **phrases** 'flaring agony' and 'searing hot pain', with their connotations of fire and flames, convey a sense of the writer's excruciating pain and create compassion in the reader.

The extreme physical effort needed to try to shift the stone is emphasised by the list of **verbs**: 'shove', 'heaving', 'pushing', 'lifting' followed by 'brace' and 'thrust'.

The **long complex sentence** beginning 'In slow motion...', with its multiple clauses seems to mimic the actual slow motion of the event and conveys the writer's sense of panic to the reader.

The use of the **short sentence** 'Then silence' at the end of the sixth paragraph provides a stark contrast with the noise and action of the accident and highlights the writer's total isolation.

The **statements** that 'My disbelief paralyzes me temporarily' and 'Anxiety has my brain tweaking' convey the writer's shock; the placement of the abstract nouns at the start of sentences emphasises how these feelings are overwhelming.

The **alliteration** of the verbs in 'grimace and growl' suggests to the reader that he is almost animal-like in his response to the extreme pain.

The **repeated use of ellipsis** after 'I grimace and growl...' and 'I cry out...' reflects the pause in the writer's thoughts as he tries to work out his plan of escape.

The **blunt brief sentences** 'But I'm stuck', 'I'm frantic and I cry out' convey the writer's fear and panic.

The writer's reference to 'My desperate brain' provides a **strong contrast** to his earlier calm calculations.

The use of **direct speech** and an **exclamation mark** as the writer exhorts himself to 'Come on...move!' stress how he is alone and has no one he can call on for help.

The **concluding single-word sentence** 'Nothing' underlines the terrible situation that the writer is in; the reader is left wondering what might happen as the extract ends with what could be seen as both a literal and metaphorical cliffhanger.

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
A text with high moments of drama, focused solely on an accident and the predicament the writer faces. The accident happens within seconds when the writer shows how time slows down and 'the next three seconds play out at a tenth of their normal speed.' The writer is entirely alone.	Measurements give a clear indication of setting and possible danger – the drop-off that Ralston comes to is 'eleven or twelve feet high' The writer uses an exhortation to himself – he orders himself to 'Get your hand out of there.' The writer refers to the brain which he describes as 'tweaking' and 'desperate', implying a greater sense of panic. The writer mentions his desperate hope – 'only hope' is to push the falling rock out of the way. Serious tone is used throughout. The writer uses powerful verbs to convey his determined effort to save himself 'yank', 'shove', 'heaving', 'thrust'. The writer describes the pain – 'flaring agony' caused by the rock trapping his arm and 'searing hot pain shoots from my wrist up my arm.' The writer talks of his 'Fear', 'panic' and 'Anxiety', describing himself as 'frantic' and 'desperate.' The writer uses an analogy with everyday objects to describe aspects of the experience in a way that readers can relate to – his planned descent is 'akin to climbing down from the roof of a house.'	First person account, written in the present tense, to perhaps create a greater sense of immediacy. Tension is created through a straightforward narrative that builds suspense with the account of the accident and its consequences. Short sentences are used for dramatic impact – 'Then silence', 'But I'm stuck.' Begins in media res and only tells part of the story. Single word sentence 'Nothing' to show that his efforts cannot shift the boulder and is the conclusion of the narrative.

6. 'Young and Dyslexic' by Benjamin Zephaniah

Young and dyslexic? You've got it going on, Benjamin Zephaniah

This article was published in *The Guardian* online, Friday 2 October 2015, and is adapted from Zephaniah's contribution to *Creative, Successful, Dyslexic* (Jessica Kingsley, 2015).

As a child I suffered, but learned to turn dyslexia to my advantage, to see the world more creatively. We are the architects, we are the designers.

I'm of the generation where teachers didn't know what dyslexia was. The big problem with the education system then was that there was no compassion, no understanding and no humanity. I don't look back and feel angry with the teachers. The ones who wanted to have an individual approach weren't allowed to. The idea of being kind and thoughtful and listening to problems just wasn't done: the past is a different kind of country.

At school my ideas always contradicted the teachers'. I remember one teacher saying that human beings sleep for one-third of their life and I put my hand up and said, 'If there's a God isn't that a design fault? If you've built something, you want efficiency. If I was God I would have designed sleep so we could stay awake. Then good people could do one-third more good in the world.'

The teacher said, 'Shut up, stupid boy. Bad people would do one-third more bad.' I thought I'd put in a good idea. I was just being creative. She also had a point, but the thing was, she called me stupid for even thinking about it.

I remember a teacher talking about Africa and the 'local savages' and I would say, 'Who are you to talk about savages?' She would say, 'How dare you challenge me?' – and that would get me into trouble.

Once, when I was finding it difficult to engage with writing and had asked for some help, a teacher said, 'It's all right. We can't all be intelligent, but you'll end up being a good sportsperson, so why don't you go outside and play some football?' I thought, 'Oh great', but now I realise he was stereotyping me.

I had poems in my head even then, and when I was 10 or 11 my sister wrote some of them down for me. When I was 13 I could read very basically but it would be such hard work that I would give up. I thought that so long as you could read how much the banknote was worth, you knew enough or you could ask a mate.

I got thrown out of a lot of schools, the last one at 13. I was expelled partly because of arguing with teachers on an intellectual level and partly for being a rude boy and fighting. I didn't stab anybody, but I did take revenge on a teacher once. I stole his car and drove it into his front garden. I remember him telling us the Nazis weren't that bad. He could say that in the classroom. When I was in borstal I used to do this thing of looking at people I didn't want to be like. I saw a guy who spent all his time sitting stooped over and I thought, 'I don't want to be like that,' so I learned to sit with a straight back. Being observant helped me make the right choices.

A high percentage of the prison population are dyslexic, and a high percentage of the architect population. If you look at the statistics, I should be in prison: a black man brought up on the wrong side of town whose family fell apart, in trouble with the police when I was a kid, unable to read and write, with no qualifications and, on top of that, dyslexic. But I think staying out of prison is about conquering your fears and finding your path in life.

When I go into prisons to talk to people I see men and women who, in intelligence and other qualities, are the same as me. But opportunities opened for me and they missed theirs, didn't notice them or didn't take them.

- 45 I never thought I was stupid. I didn't have that struggle. If I have someone in front of me who doesn't have a problem reading and writing telling me that black people are savages I just think, 'I'm not stupid – you're the one who's stupid.' I just had self-belief.

For my first book I told my poems to my girlfriend, who wrote them down for me. It really took off, especially within the black community. I wrote 'wid luv' for 'with love'.

- 50 People didn't think they were dyslexic poems, they just thought I wrote phonetically.

At 21 I went to an adult education class in London to learn to read and write. The teacher told me, 'You are dyslexic,' and I was like, 'Do I need an operation?' She explained to me what it meant and I suddenly thought, 'Ah, I get it. I thought I was going crazy.'

- 55 I wrote more poetry, novels for teenagers, plays, other books and recorded music. I take poetry to people who do not read poetry. Still now, when I'm writing the word 'knot', I have to stop and think, 'How do I write that?' I have to draw something to let me know what the word is to come back to it later. If I can't spell 'question' I just put a question mark and come back to it later.

- 60 When I look at a book, the first thing I see is the size of it, and I know that's what it's like for a lot of young people who find reading tough. When Brunel University offered me the job of professor of poetry and creative writing, I knew my students would be officially more educated than me. I tell them, 'You can do this course and get the right grade because you have a good memory – but if you don't have passion, creativity, individuality, there's no point.' In my life now, I find that people accommodate my dyslexia. I can perform my poetry because it doesn't have to be word perfect, but I never read one of my novels in public. When I go to literary festivals I always get an actor to read it out for me. Otherwise all my energy goes into reading the book and the mood is lost.

- 70 If someone can't understand dyslexia it's their problem. In the same way, if someone oppresses me because of my race I don't sit down and think, 'How can I become white?' It's not my problem, it's theirs and they are the ones who have to come to terms with it. If you're dyslexic and you feel there's something holding you back, just remember: it's not you. In many ways being dyslexic is a natural way to be.

- 75 What's unnatural is the way we read and write. If you look at a pictorial language like Chinese, you can see the word for a woman because the character looks like a woman. The word for a house looks like a house. It is a strange step to go from that to a squiggle that represents a sound.

- 80 So don't be heavy on yourself. And if you are a parent of someone with dyslexia don't think of it as a defect. Dyslexia is not a measure of intelligence: you may have a genius on your hands. Having dyslexia can make you creative. If you want to construct a sentence and can't find the word you are searching for, you have to think of a way to write round it. This requires being creative and so your 'creativity muscle' gets bigger.

- 85 Kids come up to me and say, 'I'm dyslexic too,' and I say to them, 'Use it to your advantage, see the world differently. Us dyslexic people, we've got it going on – we are the architects. We are the designers.' It's like these kids are proud to be like me and if that helps them, that is great. I didn't have that as a child. I say to them, 'Bloody non-dyslexics ... who do they think they are?'

Analysis of Young and Dyslexic by Benjamin Zephaniah: [Analysis of 'Young and Dyslexic?' by Benjamin Zephaniah](#)

JP Revision notes – ‘Young and Dyslexic’ by Benjamin Zephaniah

Biography

Benjamin Zephaniah was born in Birmingham in 1958, to parents from Barbados and Jamaica. He left school at 13, unable to read and write, due to his dyslexia. After drifting into petty crime, he decided to move to London at the age of 22 and concentrate upon his poetry, after learning to read at adult education classes. He published his first collection of poems in 1980, and since then has released a number of poetry collections, recordings, and novels. He rejected the OBE due to his strong republican political opinions, and has campaigned for Amnesty International. He has received honorary degrees from a number of Universities (including Birmingham, Exeter, and the University of Central England), and recently has been seen on the BBC in the series ‘Peaky Blinders’.

Background

This extract appeared in a book, ‘Creative, Successful, Dyslexic’ (Jessica Kingsley, 2015), which is an anthology of accounts by a number of high-achieving people who have dyslexia, including Sir Richard Branson, Eddie Izzard and Darcey Bussell. Zephaniah’s piece was reprinted in the online edition of The Guardian, which means that the author is trying to reach the widest possible audience.

Summary

Zephaniah addresses this piece of writing to those who have dyslexia. He tries to get fellow dyslexics to understand that they see the world in a different, more creative way. However, he does not hide the fact that it can be hard to be different. He illustrates this throughout the extract by telling a number of stories about his own childhood. Zephaniah was dismissed at school, both for his dyslexia, and because he was a young black man. He was sent to borstal, where he decided to confront the future that had been mapped out for him, and take control of his life. Zephaniah starts to write poetry, and he goes to adult education classes to learn to read and write. Zephaniah finally becomes a professor of poetry and creative writing. He finishes the extract by reminding readers that dyslexics should celebrate and be proud of their difference, which requires them to be more creative than most people.

Analysis

The title of this article includes a piece of American slang, ‘you’ve got it going on’. This means that young dyslexic people are very fortunate. We should expect therefore that Zephaniah is trying to reverse any prejudice that someone with dyslexia is to be pitied and treated as somehow less than other people. Zephaniah is going to try throughout the extract to challenge and overturn our preconceptions. The first paragraph picks up the challenge of this title, and tries to make the reader understand the positive angle of those who have dyslexia. Zephaniah, as throughout the extract, uses his own story and personal experience to challenge the reader’s expectations, and illustrate the difficulty fellow dyslexics face. He tells us that he ‘suffered’ as a child, but learned to turn his dyslexia to his advantage, ‘to see the world more creatively’. It is this creativity he will turn to again and again throughout the extract. He finishes the short first paragraph with a finely balanced sentence: ‘We are the architects, we are the designers’. He moves from the first person singular in ‘I suffered’ to the first person plural in ‘we’; he is keen to stress that sufferers are not alone but are part of a wider, creative community (lines 1-2).

Zephaniah was born in Birmingham in 1958, and he stresses he grew up in a different period, being 'of the generation where teachers didn't know what dyslexia was' (line 3). He uses repetition to emphasise the education system was inadequate. There was 'no education, no understanding and no humanity'. However, Zephaniah is keen to let us know his analysis is not simply motivated by bitterness: 'I don't look back and feel angry with the teachers' (line 5). He understands that it was the system that was at fault. He notes that then 'being kind' and 'listening to problems' was not usual. He then makes a pun on 'kind' by saying 'the past is a different kind of country'. This is a deliberate misquotation of a very famous opening line of a book, L P Hartley's *The Go-Between*, about a doomed love affair in England just before World War One, narrated by an old man, who as a young boy was central to the dramatic events. Hartley actually writes 'The past is a foreign country: they do things differently there'. By introducing the word 'kind', he stresses that the past was an unkind place.

The next few paragraphs of the extract explain just how different, and just how unkind, the past was for Zephaniah. In line 9 Zephaniah tells us that his ideas always 'contradicted' or disagreed with those of his teachers. He gives us an anecdote or personal story. Thinking very imaginatively, Zephaniah responds to one of his teachers who told the class that 'human beings sleep for one-third of their life'. Zephaniah responds that 'if there's a God' that this is a 'design fault' and that God should have 'designed sleep so we could stay awake' and good people could 'do one-third more good in the world'. It doesn't matter whether we agree with Zephaniah's point or not. Even he realises that when the teacher disagrees with it, and says that 'Bad people would do one-third more bad', she has a point. What he is upset with is that he is immediately told to 'Shut up, stupid boy' (line 14). The teacher has treated him with a lack of respect for his ideas, and labelled him as stupid just for thinking something different.

The next two paragraphs introduce another factor alongside dyslexia; it is the fact that Zephaniah is treated with disdain because he is black. Zephaniah recalls another incident, and again he uses reported speech. He remembers a teacher talking about Africa and using the phrase 'local savages'. This is a racist phrase that shows an ignorance about the peoples of Africa and their lives. When Zephaniah responds with 'Who are you to talk about savages?' he is reprimanded with a dismissive phrase 'How dare you challenge me?' (line 19). Zephaniah's opinion is to be discounted, even in the face of such unfortunate and tactless comments by teachers in the past.

In the next paragraph, Zephaniah recalls asking a teacher for help when he was finding writing difficult. He is dismissed, rather than helped, and again Zephaniah recreates what the teacher told him. Zephaniah is told that 'we can't all be intelligent' and he should try to be a 'good sportsperson' and he should 'go outside and play some football'. Back then, Zephaniah recalls he thought this was 'great', but from his older viewpoint, he realises the teacher was 'stereotyping' him. The word stereotyping means that the teacher was labelling him, based upon a prejudice. The prejudice here is that a young black man cannot be academically intelligent, but should rely on abilities in sport to succeed. This is a racist attitude that dismisses someone's potential in an area simply because of the colour of his skin; because there are many talented black sportsmen, the teacher reasons, Zephaniah must be one, rather than being gifted in any other way. Zephaniah's plea for academic help is ignored.

The next paragraph (lines 24-27) introduces for the first time what Zephaniah eventually becomes famous for: poetry. He talks about the poems as existing even before they were written down: 'I had poems in my head even then, and when I was 10 or 11 my sister wrote some of them down for me'. Zephaniah, at age 13, could only read 'very basically'. He could only read enough to see 'how much the banknote was worth', and he could always 'ask a mate'. These are very limited horizons, and talking of banknotes makes us realise that Zephaniah at this time could have chosen a poor path in life, obsessed by money.

Indeed the next paragraph lets us know that Zephaniah's education was cut short. He was 'thrown out' of a lot of schools and eventually at age 13 he found himself in Borstal. Here 'thrown out' is a metaphor, as he was not literally physically ejected, but this expresses well how society sought to discard him. He admits that part of the reason he was expelled was 'for being a rude boy and fighting'. A rude boy, in Jamaican slang, is a young man in a gang or engaged in petty crime. However, part of the reason Zephaniah was expelled was for 'arguing with teachers on an intellectual level' (line 29). Zephaniah is at pains to let us know his crimes were not that serious, and 'he didn't stab anybody'. He did however 'take revenge' on a teacher, by stealing his card and driving it one day into a front garden. This is clearly an anti-social act. However Zephaniah challenges out morality here by telling us that the teacher told the class that the 'the Nazis weren't that bad'. Zephaniah uses understatement here in the short sentence: 'He could say that in the classroom'. Zephaniah is implying that the education system tolerates people who say such shocking things, but is only too willing to punish him for his misdemeanours.

In Borstal, which is a special residential school for young offenders, Zephaniah tries to learn through observation of people, rather than through writing or conventional teaching methods. He watches fellow inmates and tries to work out what sorts of behaviour he is going to avoid. He gives the example of trying to avoid sitting like someone who is always slouched over. He finishes the paragraph with an emphatic sentence, which reads like a proverb or saying: 'Being observant helped me make the right choices'. Zephaniah returns to his current situation in the next paragraph, after these memories of his early life, and puts these experiences into the context of modern society. He draws the surprising parallel that both the prison population, and the profession of architect, contain a high percentage of people with dyslexia. Looking at these statistics, Zephaniah admits, 'I should be in prison'. As a black man from a broken family home, in trouble with the police, illiterate and dyslexic, the chances of a bad outcome were very high. However, Zephaniah was able to take his chances in life and through willpower and effort overcome the obstacles he faced. He introduces the final sentence of this paragraph (lines 40-41) with a conjunction, 'but', which makes it clear he does not feel bound to his fate: 'I think staying out of prison is about conquering your fears and finding your path in life'. There are two metaphors here: the first of battle, about defeating fear, and the second about finding a path – namely finding a clear way through the potential pitfalls. Zephaniah is using the first metaphor – of conquering fear – to emphasise that it will be a battle to beat the low expectations of society.

The next paragraph continues firmly in the present day, with Zephaniah telling us that he goes into prison to talk to people who are 'in intelligence and other qualities' the same as him. He starts a sentence with a conjunction 'but' and tells us that the only difference is that he took his opportunities and 'they missed theirs, didn't notice them, or didn't take them'. The language used here is

deliberately plain and precise, as Zephaniah is not trying to impress the reader with effects, but to make his important point very strongly and simply.

Zephaniah never thought he was 'stupid' (line 45). His 'self-belief' (line 47) means that he can stand up for himself. If confronted by someone without dyslexia who claims that 'black people are savages', Zephaniah tells himself that 'I'm not stupid – you're the one who's stupid'. This is another example of Zephaniah using reported speech to make the passage seem more immediate and alive. In line 48, Zephaniah introduces the fact that he is a published poet. For his first book, he didn't write his poems down, he told them to his girlfriend. The poetry proved to be very popular 'especially within the black community'. Zephaniah became famous as a 'dub' poet, which means he used language and pronunciation which came from black British and Jamaican slang. No-one considers that he wrote 'dyslexic poems' because Zephaniah 'wrote phonetically', which means that he tried to write in a way that reflected the way that real people spoke in his community. He wrote 'wid luv' rather than 'with love'.

The next paragraph again uses the technique of giving an episode or vignette from Zephaniah's past to make a point. Zephaniah uses reported speech to make it dramatic. At 21 Zephaniah went to an adult education class to 'learn to read and write'. The teacher tells him he's dyslexic. Instead of using 'I said' Zephaniah uses the slang expression 'I was like' and then uses speech marks to give us his reaction: 'Do I need an operation?' Zephaniah is using humour here to write about a serious situation. When the teacher explains what has happened, Zephaniah suddenly realises what he has been suffering from: 'Ah, I get it. I thought I was going crazy'. Zephaniah (line 55) gives us a brief account of his career after this: 'I wrote more poetry, novels for teenagers, plays, other books and recorded music'. This is an incredible achievement, but Zephaniah follows it up with another claim, of which he seems even more proud, and which seems to be a paradox: 'I take poetry to people who do not read poetry'. However Zephaniah still has difficulty with aspects of writing. He has to use visual techniques to help him remember what he meant. So when he is trying to use the word 'knot' he draws a picture, and if he can't spell 'question' he just uses a question mark.

Although he is successful, Zephaniah still has some anxiety about reading. When he comes across a book, initially he sees 'the size of it' and this makes him have empathy with 'a lot of young people who find reading tough' (line 61). Zephaniah, even after being given the post of Professor of Poetry and Creative Writing at Brunel University, is anxious that the students will be 'officially' more educated than he is. Again, he uses the technique of using direct speech to make his point more dramatic. He tells his students that although they can succeed and get the right grade, if they 'don't have passion, creativity, individuality, there's no point'. These abstract nouns represent what Zephaniah feels are more important than simply getting good results.

Zephaniah has reached the point where people can 'accommodate' or find ways of working around his dyslexia. Zephaniah can perform his poems because he does not have to be 'word perfect', but he still can't read one of his novels in public. He has to get an actor to read the words for him otherwise the concentration of reading means that 'the mood is lost'. Zephaniah opens the next paragraph with an aphorism. An aphorism is a short sentence which presents a truth or opinion in a concise and striking way. Zephaniah writes 'If someone can't understand dyslexia it's their problem'. This is also a reversal of normal thinking – dyslexia becomes a problem for other people, not the person with it, who

is usually treated as deficient. Zephaniah again uses the analogy of race, and comes up with a witty and striking passage. If someone treats him badly because he is black, he does not think 'How can I become white'. Zephaniah then makes the most provocative statement in the whole piece, when he addresses a potential dyslexic with the following: 'In many ways being dyslexic is a natural way to be' (line 74).

Zephaniah is not just being challenging for the sake of it. He is prepared to back it up with an analysis of the way that western writing works: 'What's unnatural is the way we read and write' (line 75). Zephaniah notes that for pictorial languages such as Chinese, the symbols used resemble things, as he puts it 'you can see the word for a woman because the character looks like a woman. The word for a house looks like a house'. In English, the sounds are represented by an alphabet, and there is no link at all between the shape of a word and what it is trying to express. There is a lot of sibilance in his final sentence, which reinforces the sense that Zephaniah is focussing the reader's attention on words and sounds: 'It is a strange step to go from that to a squiggle that represents a sound'.

The next paragraph sees Zephaniah addressing a possible dyslexic reader directly, using slang to make the point very directly: 'So don't be heavy on yourself'. Heavy here means don't be depressed, but it is also metaphorical, in that people with dyslexia may feel that they are under a burden, weighed down by society's expectations. Zephaniah then moves to address the parents of dyslexics, asking them to consider that it isn't a 'defect' and that 'you may have a genius on your hands'. Throughout the paragraph Zephaniah uses the second person of the verb, with 'you' repeated throughout. He tells us that dyslexics are forced to be creative, when the normal words that everyone else would choose don't come easily to them, and that they 'have to think of a way to write round it' (line 83). Zephaniah comes up with the striking metaphor of a 'creativity muscles' to illustrate how working on being creative makes you better at it. Just like an athlete can build up their muscles through working out, we can make ourselves more creative through practice; this means that people with dyslexia are in control, not victims of dyslexia.

The final paragraph again uses Zephaniah's favourite technique in this extract, which is to dramatize his point with direct speech. He tells us that children say to him 'I'm dyslexic too' and he tells them to use their difference to their advantage. He repeats the title of the piece, and echoes his opening paragraph 'Us dyslexic people, we've got it going on – we are the architects. We are the designers'. Because Zephaniah has been such a success, he becomes a role model for the children, and they are 'proud' of his success. He had no such role models as a child. Zephaniah finishes the extract with an amusing sentence, ironically turning on its head the prejudice that 'normal' people have: 'Bloody non dyslexics ... who do they think they are?' (line 88).

‘Young and Dyslexic’ by Benjamin Zephaniah	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Zephaniah presents a personal and empowering perspective on dyslexia, showing it as a source of creativity rather than a weakness.	
He offers a critical view of the education system suggesting it often fails to support pupils with learning differences.	
Zephaniah offers a resilient and optimistic outlook, demonstrating that we should not be defined by labels and that anything can be achieved.	
Zephaniah positions himself as a relatable voice, offering solidarity and inspiration to others who face similar challenges.	
What is the background to the writing of ‘Young and Dyslexic’?	What is Ralston’s intention in writing this text?
When was this text written?	to challenge
What inspired the writing of this text?	to inspire
	to expose
	to build

Language techniques		Structure and form	
	Example and effect		Example and effect
Anecdote		Tricolon	
Appeal to ethos		Parallel structures	
Colloquial language		Direct speech	
Metaphor		Colon	
Personal pronoun		Short sentences	
Tone		Repetition	

All past questions on 'Young and Dyslexic' by Benjamin Zephaniah

Specimen: In what ways does the writer use language and structure to show the difficulties he faced?

Jan 2022: How does the writer use language and structure to interest and engage the reader?

June 2025: How does the writer, Benjamin Zephaniah, use language and structure to convey his views about being dyslexic?

R Paper:

June 2023: How does the writer use language and structure to convey his experiences?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The personal pronoun 'we' connects the writer with his readers. Zephaniah shows how some of his teachers had racist attitudes, bluntly shown by one who talked 'about Africa' and the 'local savages.' The metaphor 'the past is a different kind of country' highlights how he believes that attitudes have altered; this is further supported by the fact that, whilst he now realizes he was being stereotyped, at the time he was 'happy' when the teacher told him, 'We can't all be intelligent, but you'll end up being a good sportsperson.' Zephaniah includes anecdotes to bring his experiences to life for the reader; we learn how teachers were dismissive of his ideas, which creates sympathy – and perhaps empathy – with the writer. He talks of the 'hard work' of reading, which clarifies how something that many people take for granted is difficult for him. Zephaniah shows how dyslexia and his consequent struggles had a negative impact on his life: 'I got thrown out of a lot of schools'; the metaphor conveys the sense that he was discarded by the education system.	The opening clause, 'As a child I suffered', evokes immediate sympathy from the reader; the conjunction 'but' then introduces a sense of positivity and the reader is intrigued to know how Zephaniah was able to 'turn dyslexia to my advantage.' The use of parallel structuring and reference to respected professions in the second sentence suggests how creative and constructive people with dyslexia can be: 'We are the architects, we are the designers.' Within the opening paragraph Zephaniah moves from the first-person singular of 'I suffered' to the first-person plural 'we' to convey the fact that there is a wider community of people with dyslexia. The list of three negative phrases with its use of anaphora – 'no compassion, no understanding and no humanity' – sums up the shortcomings of the education system at the time and emphasises how harshly the writer was treated at school. The use of direct speech might shock the reader by demonstrating how students were treated harshly and shown no respect by their

He explains how, against the odds, he has avoided prison and offers the opinion that this is 'about conquering your fears and finding your path in life.'

A **light-hearted approach** is used to show how when he first found out he was dyslexic at 21, he still had no idea what it was and asked: 'Do I need an operation?'

He describes his success in life to give reassurance to others that problems can be overcome: 'Brunel University offered me the job of professor of poetry and creative writing.'

Practical examples of how he copes with his dyslexia are given: 'I have to draw something to let me know what the word is: 'When I go to literary festivals, I always get an actor to read it (extracts from his novels) out for me'

He links the prejudice against people with dyslexia with racial prejudice but shows no self-pity or apparent anger and simply says, 'It's not my problem, it's theirs.'

The **tone** throughout is confident; in addition, it is reassuring to those who might also be dyslexic and Zephaniah addresses them directly through the use of the second-person pronoun: 'If you're dyslexic and you feel that there's something holding you back, just remember: it's not you.'

After describing his own experiences, the writer gives advice to the parents of anyone with dyslexia through the **imperative** 'don't think of it as a defect' with its increased impact through the repeated 'd' sound, and offers the optimism of 'you may have a genius on your hands.'

The concluding **rhetorical question** – 'Bloody non-dyslexics. Who do they think they are?' may cause the reader to ponder the answer.

teachers: 'Shut up, stupid boy', 'How dare you challenge me?'

Time markers are employed by Zephaniah to trace his development so that the reader has a clear idea of the chronology: 'when I was 10 or 11', 'When I was 13', 'At 21'.

He feels that he has perhaps been lucky by **contrasting** his experiences to those of others: 'opportunities opened for me and they missed theirs.'

The reader may feel admiration for Zephaniah when he lists his achievements: 'I wrote more poetry, novels for teenagers, plays, other books and recorded music.'

The **colon** in the statement 'If you're dyslexic and you feel that there's something holding you back, just remember: it's not you' creates a pause before the final strong, brief statement.

The **repetition** in the final paragraph of 'we are the architects. We are the designers' acts as an emphatic refrain of the writer's message.

The use of many **simple sentences** throughout and informal language serve to clarify the writer's views and create a connection with the reader.

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
The text is about a British man overcoming dyslexia and achieving success. Whilst it informs readers about Zephaniah's experience with dyslexia, it also offers advice and reassurance.	Zephaniah had a hard time at school when he wrote 'As a child I suffered'. Zephaniah is wrongly considered to have low levels of intelligence by a teacher who then spoke to them in a shocking and disrespectful way – 'stupid boy.' Zephaniah was devalued as a young boy and told that 'We can't all be intelligent.' Zephaniah talks of his revenge on his teacher when he 'stole his car and drove it into his front garden.' Zephaniah talks about how the traditional educational system failed him as he left school 'unable to read and write, with no qualifications.' Use of a metaphor to convey a sense of the struggle Zephaniah faced – 'got thrown out of a lot of schools' and was 'expelled partly because of arguing with teachers'. Zephaniah has achieved university success – he is a 'professor of poetry and creative writing' at Brunel University. Use of anecdotes to illustrate Zephaniah's experience. Links to racial discrimination with the way people with dyslexia are treated. Zephaniah says he responds in the same way to those who don't understand dyslexia as to someone who 'oppresses me because of my race.' Zephaniah uses colloquial phrases 'We've got it going on', 'don't be heavy on yourself', where the use of pronouns help to form a close relationship with the readers. Zephaniah didn't realise he had dyslexia until he was 21 – 'Do I need an operation?' He also recognizes that dyslexia was not really known about or	Written using the first person narrative with Zephaniah directly addressing the reader at times. Use of direct speech "Who are you to talk about savages?" to question the teacher's attitude. Use of direct speech to show the teacher's attitude – "Shut up" – and lack of interest in hearing their opinions. Use of a tricolon to show the lack of compassion with which people with dyslexia have been treated: 'that there was no compassion, no understanding and no humanity.' Use of contrast to demonstrate how Zephaniah has been more fortunate than others in similar situations – 'opportunities opened for me and they missed theirs.' Ends positively with Zephaniah stating that 'Us dyslexic people, we've got it going on'

	understood in the past – ‘I’m of the generation where teachers didn’t know what dyslexia was.’ A positive, celebratory tone is used when Zephaniah declares that ‘Having dyslexia can make you creative.’ Zephaniah suggests ‘the past is a different kind of country’ in terms of the way those with dyslexia were treated by the education system. Zephaniah has an actor read from his novels in public – ‘otherwise all my energy goes into reading the book.’ Zephaniah believes that ‘If someone can’t understand dyslexia it’s their problem.’ Zephaniah inspires children with dyslexia who seem ‘proud to be like me’ and his fame may have played a part in changing attitudes to dyslexia.	and ‘these kids are proud to be like me.’
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7. 'A Game of Polo' by Emma Levine

From A Game of Polo with a Headless Goat, Emma Levine

Levine travelled throughout Asia researching and filming unusual sports. In this passage she writes about a donkey race in Karachi, Pakistan.

We drove off to find the best viewing spot, which turned out to be the crest of the hill so we could see the approaching race. I asked the lads if we could join in the 'Wacky Races' and follow the donkeys, and they loved the idea. 'We'll open the car boot, you climb inside and point your camera towards the race. As the donkeys overtake us, we'll join the cars.' 'But will you try and get to the front?' 'Oh yes, that's no problem.'

The two lads who had never been interested in this Karachi sport were suddenly fired up with enthusiasm. We waited for eternity on the brow of the hill, me perched in the boot with a zoom lens pointing out. Nearly one hour later I was beginning to feel rather silly when the only action was a villager on a wobbly bicycle, who nearly fell off as he cycled past and gazed around at us.

Several vehicles went past, and some donkey-carts carrying spectators. 'Are they coming?' we called out to them. 'Coming, coming,' came the reply. I was beginning to lose faith in its happening, but the lads remained confident.

Just as I was assuming that the race had been cancelled, we spotted two approaching donkey-carts in front of a cloud of fumes and dust created by some fifty vehicles roaring up in their wake. As they drew nearer, Yaqoob revved up the engine and began to inch the car out of the lay-by. The two donkeys were almost dwarfed by their entourage¹; but there was no denying their speed — the Kibla donkey is said to achieve speeds of up to 40 kph, and this looked close. The two were neck-and-neck, their jockeys perched on top of the tiny carts using their whips energetically, although not cruelly.

The noise of the approaching vehicles grew; horns tooting, bells ringing, and the special rattles used just for this purpose (like maracas, a metal container filled with dried beans). Men standing on top of their cars and vans, hanging out of taxis and perched on lorries, all cheered and shouted, while the vehicles jostled to get to the front of the convoy.

Yaqoob chose exactly the right moment to edge out of the road and swerve in front of the nearest car, finding the perfect place to see the two donkeys and at the front of the vehicles. This was Formula One without rules, or a city-centre rush hour gone anarchic; a complete flouting of every type of traffic rule and common sense.

Our young driver relished this unusual test of driving skills. It was survival of the fittest, and depended upon the ability to cut in front of a vehicle with a sharp flick of the steering wheel (no lane discipline here); quick reflexes to spot a gap in the traffic for a couple of seconds; nerves of steel, and an effective horn. There were two races — the motorized spectators at the back; in front, the two donkeys, still running close and amazingly not put off by the uproar just behind them. Ahead of the donkeys, oncoming traffic — for it was a main road — had to dive into the ditch and wait there until we had passed. Yaqoob loved it. We stayed near to the front, his hand permanently on the horn and his language growing more colourful with every vehicle that tried to cut in front. ...

The road straightened and levelled, and everyone picked up speed as we neared the end of the race. But just as they were reaching the finishing line, the hospital gate, there was a near pile-up as the leading donkey swerved, lost his footing and he and the cart tumbled over. The race was over.

And then the trouble began. I assumed the winner was the one who completed the race but it was not seen that way by everyone. Apart from the two jockeys and 'officials'
 45 (who, it turned out, were actually monitoring the race) there were over a hundred punters who had all staked money on the race, and therefore had strong opinions. Some were claiming that the donkey had fallen because the other one had been ridden too close to him. Voices were raised, fists were out and tempers rising. Everyone gathered around one jockey and official, while the bookmakers were trying to insist that the race
 50 should be re-run.

Yaqoob and Iqbal were nervous of hanging around a volatile situation. They agreed to find out for me what was happening ordering me to stay inside the car as they were swallowed up by the crowd. They emerged sometime later. 'It's still not resolved,' said Iqbal, 'but it's starting to get nasty. I think we should leave.' As we drove away, Yaqoob
 55 reflected on his driving skills. 'I really enjoyed that,' he said as we drove off at a more sedate pace. 'But I don't even have my licence yet because I'm underage!'

They both found this hilarious, but I was glad he hadn't told me before; an inexperienced, underage driver causing a massive pile-up in the middle of the high-stakes donkey race could have caused problems.

A Game of Polo analysis by Mrs Rumsey: [Analysis of 'A Game of Polo with a Headless Goat' by Emma Levine](#)

JP Revision notes – ‘A Game of Polo’ by Emma Levine

Biography

Emma Levine is a British writer and photographer. Since graduating from University in 1992, she has travelled widely in Asia, reporting on local customs and sports in particular. She has written a number of books, and presented TV documentaries.

Background

For the travels collected in ‘A Game of Polo with a Headless Goat’, Levine spent 13 months travelling through Asia, observing such odd sports as oil wrestling, donkey racing, and ‘horseback javelin’.

Summary

In this humorous extract Levine is in Karachi, Pakistan, being driven by two young men to watch a donkey race. It opens with Levine waiting in their car at the top of a hill for the race to arrive, which takes a very long time, and she thinks that nothing will ever happen. Suddenly the donkeys appear, surrounded by scores of vehicles, and Levine and her companions drive out to join the throng following the race. Levine describes the danger and the thrill of the race, with lengthy passages filled with noise and colour. However, one of the donkeys falls, and Levine finds herself in the middle of a heated argument over the race, and remains in the car for her own safety, until the young boys arrive back and they drive off; Levine finally learns that her driver is underage.

Analysis

The extract is in the first person throughout, and in the past tense; these are typical choices for an autobiographical narrative, which is concerned with depicting incidents at a particular place and time.

It opens in the middle of the action, and we note that Levine is not alone. She uses the first person plural pronoun ‘we’ to open the paragraph. She and her unnamed companions are in the car, trying ‘to find the best viewing spot’, which is the ‘crest of the hill’, allowing sight of the approaching race. Levine asks ‘the lads’ if she can join in the ‘Wacky Races’, which she puts into quotation marks (line 2). ‘Wacky Races’ is an American cartoon TV series from the 1960s, in which a variety of participants travel across world in outlandish cars and vehicles. This allusion signals to the reader that we are to expect something extraordinary. The use of the phrases ‘the lads’ tells us that Levine’s companions are young men, but also it is a familiar term, which means she has some affection perhaps for them. Indeed, the lads are very enthusiastic about joining the race and following the donkeys. Levine gives us their reaction in reported speech, which increases the immediacy of the scene; their plan is to stash Levine in the car boot, from which she can film the race, and they tell her their plan: ‘As the donkeys overtake us, we’ll join the cars’. Levine’s question to the boys is ambivalent: ‘But will you try to get to the front?’ It is impossible to be sure if she wants to get to the front, or whether she is timid or apprehensive about this. The response is very confident: ‘Oh yes, that’s no problem’. However the reader might see this as ironic, because in a narrative like this, it is likely that there is some danger involved.

The next paragraph contains a number of metaphors as Levine tries to convey the mixture of boredom and excitement that is involved in waiting for the donkey race to arrive. The two ‘lads’, even

though they have not usually been interested in the 'Karachi sport' of donkey-racing are now 'fired up with enthusiasm' (line 7). The metaphor 'fired up' is taken from steam engines, and means that a strong fire has been set in the boiler; it suggests that Levine's companions are filled with enthusiasm and ready for action.

Levine then uses hyperbole or overstatement to express her growing anticipation, when she says they waited 'for eternity'. This means for all time, but is not to be taken literally, as it only an hour; it expresses humorously Levine's boredom. Like a bird, Levine is 'perched in the boot', another striking metaphor. This means that she is not firmly in the car, but in a dangerous position, which increases the reader's anxiety that something dangerous and exciting is about to happen. However, she finishes this paragraph on a comic note, as an hour later she is passed by a 'villager on a wobbly bicycle' who nearly falls off as he passes and gazes at Levine, peeping out of the boot with a 'zoom lens pointing out'. She had come to look at a strange spectacle, but ironically she has become a figure of strange amusement to the local population. Levine builds up the tension further in the next paragraph. Donkey-carts pass, carrying spectators, and Levine and her companions call out to them. The only reply is 'coming, coming'. Levine herself starts to doubt she will see anything: 'I was beginning to lose faith in its happening, but the lads remained confident' (line 12-13).

In the next paragraph, the race finally appears, just as Levin was assuming it had been cancelled. Levin concentrates on using metaphors of noise. The donkey-carts appear in a 'cloud of fumes and dust' thrown up by fifty vehicles 'roaring up in their wake'. The word 'wake' here is an image taken from sailing, and is the trail of disturbed water left behind after the passage of a ship or boat. Yaqoob, one of the boys accompanying Levine, 'revved the engine'. 'Rev' is a word which is partly onomatopoeic, sounding like the noise of the car, but also an abbreviation of the word 'revolution' meaning the engine turning over.

Levine then gives us a series of images to describe the physical appearance of the donkeys. They are 'dwarfed' by the surrounding cars, but in spite of their size they are going at close to 40 kph. Levine uses a metaphor taken from horse-racing, describing the donkeys as 'neck-and-neck', which means they are close together, with each donkey alternately getting its neck ahead. The jockeys are 'perched' on top (lines 19-20), which echoes the way that Levine herself was 'perched' in the boot of the car (line 7) waiting for the race, and has the same meaning – that the jockeys are in a dangerous position.

The jockeys are using whips 'energetically, although not cruelly'. The reader might think that Levine is romanticising the treatment of the donkeys here; it is hard to imagine that the use of the whips is not cruel. Levine could be criticised for getting carried away by the excitement and not thinking about the animals' welfare.

In the next paragraph Levine again focuses upon the sound, what she calls the 'noise of the approaching vehicles'. She uses onomatopoeia again, with a description of 'horns tooting', which she follows up with another present participle in 'bells ringing'. Levine also breaks the narrative of the race in the passage to explain how the 'special rattles' the crowd uses are made (they are a 'metal container filled with fried beans', which work like the Mexican instrument, maracas). Levine finishes with a sentence filled with energy, and adds verbs of physical description and motion to her portrayal of the noise of the chase. Men are 'standing' on top of their cars, 'hanging' out of taxis or 'perched' on

lorries, and Levine uses personification when she says that the vehicles ‘jostled’ to get to the front of the convoy; this is a word that would normally be used for people moving together in a crowd. Again, she repeats the word ‘perched’ continuing the theme of danger.

In the next paragraph (line 26) Levine introduces one of her drivers for the first time in this extract as ‘Yaqoob’, and she continues with her strong use of visual imagery, and use of active verbs of motion. Yaqoob chooses the right time to ‘edge out’ and ‘swerve’ in front of the closest car, to give the ‘perfect place’ to see the race. Levine tries two metaphors to express just how dangerous and lawless the whole enterprise is. It is ‘Formula One without rules’, or a ‘city-centre rush hour gone anarchic’. Formula One is the fastest and most dangerous form of motorsport, and without rules it would be deadly. Rush hour is the time when most cars are on the road. The word anarchic means without any laws. Both of these suggest that the race is out of control.

Levine uses alliteration to emphasise this chaos, the hard ‘c’ of ‘complete flouting’ echoed in the words ‘common sense’ and the last consonant of ‘anarchic’. The next paragraph focuses upon the race, and in particular Yaqoob’s driving. Levine uses a metaphor usually associated with food (line 30) when she says that Yaqoob ‘relished’ the race. To relish something means to enjoy it very much. This suggests that, in spite of the danger, Yaqoob is finding the whole event fun, in spite of the danger. Levine then uses a scientific term, ‘the survival of the fittest’. This is usually used in relation to the theory of evolution, and means that only the most suited or well-adapted creatures will thrive, and the less-adapted will die out. The metaphor here implies that only the best drivers will survive the race. Used in this context, the juxtaposition of the normally precise scientific language and the wild race is humorous. Yaqoob’s driving would certainly not be suited to everyday traffic. Levine takes delight in listing these skills: the ability to ‘cut in front of a vehicle’ (line 31); ‘nerves of steel’; ‘no lane discipline’; ‘an effective horn’. There are ‘two races’, the donkeys themselves and the following cars, and oncoming traffic has to take evasive action. Levine introduces as contrast to this rush of images a short sentence: ‘Yaqoob loved it’. Yaqoob is in his element with ‘his language growing more colourful’. This is a use of euphemism, or not speaking about something directly, and it means that Yaqoob is swearing and using bad language.

In Levine’s next paragraph, the race is reaching its climax. The second sentence starts with the word ‘but’ which is very ominous, and indeed there is a crash, ironically at the ‘hospital gate’, the finishing line, when the leading donkey falls. Levine uses the word ‘swerve’ again here, as she had done in line 23. Levine emphasises the sudden end of the race in the very short sentence that concludes the paragraph, ‘The race was over’, repeating ‘over’ to express its finality.

The next paragraph also opens with a very short sentence: ‘and then the trouble began’ (line 43). This has a humorous effect, because the race has been so chaotic, it is hard to imagine even more trouble coming along. The race result is contested – it is not automatically, as Levine assumes, the donkey that remained on its feet. There were over a hundred ‘punters’, or people who had placed bets on the race. To create a sense of the numbers of people disputing the result, Levine cleverly repeats the word ‘everyone’ (lines 44 and 53). A sense of the growing sense of argument is created by the three part sentence that Levine uses to build the tension: ‘Voices were raised, fists were out and tempers rising’. The next paragraph introduces the name of the second young man with whom Levine was travelling in the race. His name was Iqbal. Both Yaqoob and Iqbal recognise the danger of the growing

disturbance; the 'v' sound repeated in 'nervous' and 'volatile' puts a stress on both words, and shows how they are getting more anxious. The word 'volatile' means likely to explode or have a violent reaction, and is a metaphor taken from chemistry. Other sinister words are used by Levine. When she is left by the two young men, who have gone to see what is happening, she thinks that they are 'swallowed up' by the crowd. Levine then switches to direct speech, to make what is happening more immediate and dramatic: 'it's starting to get nasty. I think we should leave'. As they drive away, Levine relieves the tension, again with a piece of direct speech. Yaqoob drives away slowly and then reveals the truth about his driving skills: 'I don't even have my licence yet because I'm underage!' Levine notes in the final paragraph that both of the young men found this to be 'hilarious', but she reflects upon the consequence of what might have happened. The young and inexperienced driver could have caused a 'massive pile-up' in the middle of the race. Levine finishes with a technique called litotes or understatement. He says that the pile up 'could have caused problems'. She doesn't have to spell out in great details what these problems could have been – serious injury, or perhaps even worse.

'A Game of Polo' by Emma Levine	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Levine offers an outsider's perspective, expressing fascination and curiosity about unfamiliar cultural traditions.	
The text conveys a sense of excitement and unpredictability as Levine becomes caught up in the energy of the event. It's a race within a race within a race.	
Levine adopts a humorous and light-hearted tone, showing both amusement and astonishment at the chaotic nature of the race.	
Although intrigued, Levine also presents a reflective perspective that hints at the dangers and recklessness involved in the spectacle.	
What is the background to the writing of 'A Game of Polo'?	What is Levine's intention in writing this text?
When was this text written?	to capture
	to challenge
What inspired the writing of this text?	to celebrate
	to observe

Language techniques		Structure and form	
	Example and effect		Example and effect
Analogy		Dash	
Factual language		Direct speech	
Imagery		Listing	
Metaphor		Parenthesis	
Sensory language		Race within a race	
Verbs		Short sentences	

All past questions on 'A Game of Polo' by Emma Levine

June 2024: How does the writer use language and structure to interest and engage the reader?

R Paper:

Jan 2020: How does the writer use language and structure to present Yaqoob and Iqbal?

Jan 2023: How does the writer use language and structure to create a sense of excitement and danger?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The noun 'lads' emphasizes their youth. Both Yaqoob and Iqbal are enthusiastic: 'they loved the idea' of joining in the race. The writer's use of the term 'Wacky Races' is intended to be a light-hearted reference to the American cartoon series though some may interpret it as condescending; it implies that the race might be seen as chaotic and unpredictable. The writer's request that they 'try and get to the front' displays an eagerness to be fully involved in the spectacle and makes it sound exciting. The fact that Yaqoob 'revved up the engine' reveals his enthusiasm to get involved in the race. Yaqoob and Iqbal are described as 'suddenly fired up with enthusiasm' for the race; the metaphor 'fired up' suggests a sudden burst of fervour and excitement which might engage the reader. This contrasts to 'had never been interested in this Karachi sport' showing a change in attitude towards the race. Although poised, ready for action 'We waited for eternity', by using hyperbole (at this point the wait has been less than an hour) the writer shares her frustration at the delay. The metaphor describing how the writer is 'perched in the boot' suggests a precarious position, leading the reader to think that she might be in danger. The description of a 'villager on a wobbly bicycle' adds a touch of humour and also adds to the tension as she waits for the race.	The writer frequently employs the first-person plural pronoun 'we' to show how she feels Yaqoob and Iqbal are working with her. For the first three paragraphs 'the lads' are not differentiated or referred to by name but the focus then moves to the driver, Yaqoob, with Iqbal only mentioned briefly in the penultimate paragraph. The reference in the first sentence to trying to find 'the best viewing spot' entices the reader, who may then wonder what the writer is so keen to see. The use of direct speech from 'the lads' gives the reader a sense of

Just as the writer is on the verge of giving up hope, she describes how she can see two carts coming towards them, but they are almost obscured by a 'cloud of fumes and dust'; this **imagery** gives a clear sense of the smells and noise generated by the 'fifty vehicles' behind them and creates a sense of the **smells and noise generated** by the 'fifty vehicles' behind them and creates a sense of anticipation and excitement.

The writer admires his skill as she states that he 'chose exactly the right moment' to join in the chase.

The **verbs** 'edge out' and 'swerve' suggest a mix of caution and recklessness in Yaqoob's driving.

The use of **alliteration** in the phrase 'the perfect place' emphasises how well the writer thinks Yaqoob has positioned the car.

The reader may be concerned for the donkeys as they are 'almost dwarfed by their entourage' and the jockeys are described as 'using their whips energetically', the adverb suggesting force.

The noise and sense of potential danger are enhanced by the use of **onomatopoeia** and **zoomorphism** as the vehicles are 'roaring.'

The speed of the donkeys 'looked close' to '40kph' which adds to the sense of danger and excitement for the reader.

The writer engages the reader by giving a sense of the cacophony created by the racegoers. The different **noises** are listed: 'horns tooting, bells ringing, and the special rattles used just for this purpose'; the use of **onomatopoeia** and the **present participle** enhance the feeling of exhilaration felt by the onlookers and their elation is further conveyed through their vocal contributions to the noise levels as they 'all cheered and shouted.'

The writer employs the **terminology of evolutionary theory** to explain that, for the car drivers, following the race was 'survival of the fittest'; the superlative suggests that lesser-skilled drivers could be injured and so adds to the dangerous nature of the race.

The descriptions of the race as 'without rules', 'anarchic' and 'a complete flouting of every type of traffic rule and common sense' combine to deliver a view of the race as uncontrolled and unpredictable, adding to the sense of tension and danger for the reader.

The skills needed on the part of a successful driver – 'quick reflexes' and 'nerves of steel' – give the reader an idea of the risky nature of the race.

immediacy; their direction to Levine to 'climb inside' the boot of the car in order to 'point your camera towards the race' gives the impression of a potentially dangerous situation.

The verb 'perched' is **repeated** twice in the extract: once to describe how the jockeys are positioned on their carts and secondly to describe how some spectators are placed on lorries.

The **short opening sentence** to paragraph 9 'And then the trouble began introduces a further sense of apprehension and threat which is heightened by the use of the conjunction at the start.

The **tricolon** 'voices were raised, fists were out and tempers rising' suggests that there is a real risk of violence erupting.

At **the end of the passage** the writer reveals Yaqoob's confession that 'I don't even have my license yet because I'm underage' to the

Yaqoob seems quite impatient, as is shown when the writer describes how his language grows 'more colourful' when other drivers cut in front of him. The revelation that this all takes place on a 'main road' and that 'oncoming traffic...had to dive into a ditch' further highlights the lack of safety. The fact that there was a 'near pile-up' at the end of the race shows how perilous the race has been. At the end of the race, both Yaqoob and Iqbal are 'nervous', the adjective demonstrating their awareness of the possible danger of the situation. Although they are young, they take charge and try to protect the writer by 'ordering' her to stay in the car. Both Yaqoob and Iqbal find the fact that he has been driving underage 'hilarious', the adjective displaying their immaturity. The two adjectives 'inexperienced, underage' highlight the foolhardiness of Yaqoob driving in such a chaotic situation.	reader, who might agree with the lads that this is 'hilarious' but is more likely to share the writer's concerns.
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What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
It is both an entertaining and informative piece that explores donkey-cart racing in Pakistan from an outsider's point of view. Levine is a participant in the race and joins in the second race of 'motorized spectators' chasing after the racing donkeys but is a passenger in the car, not the driver. The competitors are in a precarious situation with the 'jockeys perched on top of the tiny carts.'	There are only 'two donkey carts' in the main race, there are 'some fifty vehicles' in the second race. There is a serious nature to the race: Levine shows how disagreement over the result leads to 'trouble'. The writer describes how the sport creates a scenes of mayhem: Levine compares the donkey race to a 'city-centre rush hour gone anarchic' and an 'uproar.' The writer conveys the fast pace of the race: the writer says of the donkeys 'there was no denying their speed.' The writer uses an idiom to describe how close the contest is at one point: Levine states how the donkeys 'were neck and neck.' The race is presented as hazardous when the race ends with a 'near pile-up'. The writers describe the reaction and noise of the spectators: Levine reports that the men in the chasing vehicles 'all cheered and shouted.' The writer uses the verb 'tumbled' to show how things go wrong for the racers – 'and the cart tumbled over.' The writer aims to give a sense of the competitive atmosphere by referencing other situations: Levine describes the race as 'a city-centre rush hour gone anarchic'.	First hand account of an unusual race that not many people would be familiar with. Written in the past tense. A narrative approach is taken in the writing. The scene is set before the race as Levine describes the extended anticipation as she waits for the racers. The writer includes some direct speech with use of exclamation marks to bring added life to the narrative: we learn of Yaqoob's casual attitude to driving illegally, 'I don't even have my licence yet because I'm underage!' The writer uses a short sentences for impact and to indicate a change in tone: Levine says 'And then the trouble began.'

8. 'Beyond the Sky and Earth' by Jamie Zeppa

From Beyond the Sky and the Earth: A Journey into Bhutan, Jamie Zeppa

When Zeppa was 24 years old she left Canada to teach in Bhutan. This memoir grew out of an essay she wrote about her early days in the country.

Mountains all around, climbing up to peaks, rolling into valleys, again and again. Bhutan is all and only mountains. I know the technical explanation for the landscape, landmass meeting landmass, the Indian subcontinent colliding into Asia thirty or forty million years ago, but I cannot imagine it. It is easier to picture a giant child gathering earth in great armfuls, piling up rock, pinching mud into ridges and sharp peaks, knuckling out little valleys and gorges, poking holes for water to fall through.

It is my first night in Thimphu, the capital, a ninety-minute drive from the airport in Paro. It took five different flights over four days to get here, from Toronto to Montreal, to Amsterdam to New Delhi to Calcutta to Paro. I am exhausted, but I cannot sleep. From my simple, pine-paneled room at the Druk Sherig hotel, I watch mountains rise to meet the moon. I used to wonder what was on the other side of mountains, how the landscape resolved itself beyond the immediate wall in front of you. Flying in from the baked-brown plains of India this morning, I found out: on the other side of mountains are mountains, more mountains and more mountains again. The entire earth below us was a convulsion of crests and gorges and wind-sharpened pinnacles. Just past Everest, I caught a glimpse of the Tibetan plateau, the edge of a frozen desert 4,500 meters above sea level. Thimphu's altitude is about half of that but even here, the winter air is thin and dry and very cold.

The next morning, I share breakfast of instant coffee, powdered milk, plasticky white bread and flavorless¹ red jam in the hotel with two other Canadians who have signed on to teach in Bhutan for two years. Lorna has golden brown hair, freckles and a no non-sense, home-on-the-farm demeanor² that is frequently shattered by her ringing laughter and stories of the wild characters that populate her life in Saskatchewan. Sasha from British Columbia is slight and dark, with an impish smile. After breakfast, we have a brief meeting with Gordon, the field director of the WUSC program in Bhutan, and then walk along the main road of Thimphu. Both Lorna and Sasha have traveled³ extensively; Lorna trekked all over Europe and northern Africa and Sasha worked for a year in an orphanage in Bombay. They are both ecstatic about Bhutan so far, and I stay close to them, hoping to pick up some of their enthusiasm.

Although Thimphu's official population is 20,000, it seems even smaller. It doesn't even have traffic lights. Blue-suited policemen stationed at two intersections along the main street direct the occasional truck or landcruiser using incomprehensible but graceful hand gestures. The buildings all have the same pitched roof, trefoil windows and heavy beams painted with lotus flowers, jewels and clouds. One-storied shops with wooden-shuttered windows open onto the street. They seem to be selling the same things: onions, rice, milk powder, dried fish, plastic buckets and metal plates, quilts and packages of stale, soft cookies from India—Bourbon Biscuits, Coconut Crunchies and the hideously colored⁴ Orange Cream Biscuits. There are more signs of the outside world than I had expected: teenagers in acid washed jeans, Willie Nelson's greatest hits after the news in English on the Bhutan Broadcasting Service, a Rambo poster in a bar. Overall, these signs of cultural infiltration are few, but they are startling against the Bhutanese-ness of everything else.

45 The town itself looks very old, with cracked sidewalks and faded paintwork, but Gordon told us that it didn't exist thirty-odd years ago. Before the sixties, when the third king decided to make it the capital, it was nothing but rice paddies, a few farm houses, and a *dzong*—one of the fortresses that are scattered throughout the country. Thimphu is actually new. "Thimphu will look like New York to you when you come back after a year in the east," he said.

50 At the end of the main road is Tashichho Dzong, the seat of the Royal Government of Bhutan, a grand, whitewashed, red-roofed, golden-tipped fortress, built in the traditional way, without blueprints or nails. Beyond, hamlets are connected by footpaths, and terraced fields, barren now, climb steadily from the river and merge into forest. Thimphu will never look like New York to me, I think.

55 The Bhutanese are a very handsome people, 'the best built race of men I ever saw,' wrote emissary George Bogle on his way to Tibet in 1774, and I find I agree. Of medium height and sturdily built, they have beautiful aristocratic faces with dark, almond-shaped eyes, high cheekbones and gentle smiles. Both men and women wear their black hair short. The women wear a *kira*, a brightly striped, ankle-length dress and the men a *gho*, a knee-length robe that resembles a kimono, except that the top part is exceptionally
60 voluminous. The Bhutanese of Nepali origin tend to be taller, with sharper features and darker complexions. They too wear the *gho* and *kira*. People look at us curiously, but they do not seem surprised at our presence. Although we see few other foreigners in town, we know they are here. Gordon said something this morning about Thimphu's small but friendly 'ex-pat' community.

65 When we stop and ask for directions at a hotel, the young man behind the counter walks with us to the street, pointing out the way, explaining politely in impeccable English. I search for the right word to describe the people, for the quality that impresses me most—dignity, unselfconsciousness, good humor², grace—but can find no single word to hold all of my impressions.

70 In Thimphu, we attended a week-long orientation session with twelve other Irish, British, Australian and New Zealand teachers new to Bhutan. Our first lessons, in Bhutanese history, are the most interesting. Historical records show that waves of Tibetan immigrants settled in Bhutan sometime before the tenth century, but the area is thought to have been inhabited long before that. In the eighth century, the Indian saint
75 Padmasambhava brought Buddhism to the area, where it absorbed many elements of Bon, the indigenous shamanist religion. The new religion took hold but was not a unifying force. The area remained a collection of isolated valleys, each ruled by its own king. When the Tibetan lama Ngawang Namgyel arrived in 1616, he set about unifying the valleys under one central authority and gave the country the name Druk Yul, meaning Land of the Thunder Dragon. Earlier names for Bhutan are just as beautiful—the Tibetans knew the country as the Southern Land of Medicinal Herbs and the South
80 Sandalwood Country. Districts within Bhutan were even more felicitously-named: Rainbow District of Desires, Lotus Grove of the Gods, Blooming Valley of Luxuriant Fruits, the Land of Longing and Silver Pines. Bhutan, the name by which the country came to be known to the outside world, is thought to be derived from *Bhotanta*, meaning
85 the 'end of Tibet' or from the Sanskrit *Bhu-uttan*, meaning 'highlands'.

While the rest of Asia was being overrun by Europeans of varying hue but similar cry, only a handful of Westerners found their way into Bhutan. Two Portuguese Jesuits came to call in 1627, and six British missions paid brief but cordial visits from the late 1700s
90 until the middle of the next century. Relations with the British took a nasty turn during the disastrous visit of Ashley Eden in 1864. Eden, who had gone to sort out a small

Analysis of Beyond the Sky and Earth by Mrs Rumsey: [Analysis of 'Beyond the Sky and Earth: A Journey into Bhutan' by Jamie Zeppa](#)

95 problem of the Bhutanese raids on the British territory, had his back slapped, his hair pulled, and his face rubbed with wet dough, and was then forced to sign an outrageous treaty that led to a brief war between the British and the Bhutanese. Considering the consolidated British empire in the south, and the Great Game being played out in the north between the colonial powers, Bhutan's preservation of its independence was remarkable. I am full of admiration for this small country that has managed to look after itself so well.

JP Revision notes – ‘Beyond the Sky and Earth’ by Jamie Zeppa

Biography

Jamie Zeppa was born in 1964 in Ontario, Canada. After studying for an MA at York University, she spent two years teaching in Bhutan, the experiences leading to a successful book on her trip. She returned from Bhutan with her daughter from her failed marriage to a Bhutanese local, she wrote another book, a novel, and now lives in Toronto teaching English.

Background

When she was 24, Jamie Zeppa left Canada and abandoned her planned doctoral studies to teach English in Bhutan. The title of the memoir ‘Beyond the Sky and the Earth’ is taken from a traditional expression in Bhutan, which expresses the depth of one’s gratitude. The memoir covers her time teaching at Sherubtse College, and describes falling in love with her future husband, as well as humorous experiences she has with her fellow western teachers.

Summary

This extract describes the first experiences that Jamie Zeppa has arriving in Bhutan, an isolated country high in the Himalayas. It alternates between descriptions of what she sees and passages which explain the history and culture of the country. It opens with a lengthy, poetic description of the country from the air, as Zeppa flies in. Zeppa then describes two fellow Canadians who have come to teach in Bhutan as well. She then describes the town of Thimphu, and its history. Zeppa then goes on to describe the appearance and history of the native peoples of Bhutan, and concludes with a number of paragraphs that describe Bhutan’s past, and the way it resisted occupation by colonial powers.

Analysis

This extract from the book is a memoir of a personal trip. As such, it is written primarily in the first person, and concentrates upon personal impressions of a place; however, throughout the extract there are longer passages of history or geography, which try to explain the history of the country she is visiting. Bhutan is an isolated, mountainous country in Asia, in the Himalayan plateau.

The opening paragraph starts with a fragment of a sentence – it has no main verb. The only verbs are present participles, ‘climbing’ and ‘rolling’ and describe the way in which the earth seems to be alive, and the mountain chain never-ending. Verbs in the present participle form are neither past nor future; there seems no way out of the mountains, they are all that the narrator can imagine. They are ‘all around’, and form peaks and valleys ‘again and again’ (line 1). The next sentence picks up this theme, of the timeless and all-encompassing nature of the mountains: ‘Bhutan is all and only mountains’ (lines 1-2).

The next sentence is in the first person, as Zeppa establishes that this is going to be a narrative focused on her experiences. She is humble in the face of the mountains, and tells us that the scale of what she sees is beyond her comprehension. She knows ‘the technical explanation for the landscape’, which is the collision of the Indian tectonic plate with the Asian land mass, but as she admits ‘I cannot imagine it’ (line 4). Zeppa has to search for a more easily comprehensible metaphor. She imagines a ‘giant child’ making the landscape. Again, Zeppa uses participle forms of the verb,

ending in 'ing' every time, and chooses very active, physical images: 'gathering earth', 'piling up rock', 'pinching mud', 'knuckling out little valleys and gorges', 'poking holes'. In this metaphor, the landscape is described as being made by a baby playing in the earth, using its knuckles and hands to shape the mountains. But it is a giant baby, which is impossible in reality. This is therefore a very startling set of images. We get the impression Zeppa is struggling to make sense of the vastness of the landscape in front of her, and the effect of Zeppa moving from the very small to the very large is to make the reader share in her wonder and confusion.

Zeppa then locates where she is, using the present tense in order to make her narrative immediate. She is in Thimphu, the Bhutanese capital city. The distances she has travelled to get there are enormous. The capital is a ninety-minute drive away from Paro airport – and it took 'five different flights over four days' to fly from Toronto to Paro via Montreal, Amsterdam, New Delhi and Calcutta. In the modern world, this is a very long journey. Zeppa uses a short sentence to contrast with the length of her journey: 'I am exhausted, but I cannot sleep' (line 9). Zeppa lets her imagination wander. She uses alliteration in the next sentence, to contrast her surroundings, a simple 'pine-paneled room' in the hotel, with the view from the window: 'I watch mountains rise to meet the moon'. The juxtaposition of the room and the moon is made more striking because of the assonance or half-rhyme. The mountains are also personified; like a person they 'rise to meet' the moon. This creates a dream-like, unreal quality. Zeppa shifts tenses into the past, telling us how she 'used to wonder' what lay behind mountains. Now she knows, and she echoes the opening lines of the extract: 'on the other side of mountains are mountains, more mountains and more mountains again' (lines 14-15). Her mind cannot comprehend the enormity of the Himalayan range.

Zeppa uses surprising compound adjectives. These are when two words are joined together to form a new one, and they are a powerful means of describing something. The plains of India are 'baked-brown' (line 13). This shows both their appearance, but also hints at how hot they are. When she talks about the mountain she uses the words 'wind-sharpened pinnacles', which describes how the knife-like ridges were created by the action of the wind. Again, the whole landscape is personified, with the earth described as a 'convulsion of crests and gorges'. Convulsion is a very violent word, and has a medical meaning, as when someone is suffering from a violent reaction or fit. This metaphor suggests that the landscape is very extreme, with the valleys very deep and the peaks very sharp. It also implies that the landscape is frightening to Zeppa as she encounters it for the first time.

After these vivid images, Zeppa finishes the paragraph with a different tone, as she gives us important geographical information which can help us visualise where she is. Just past Mount Everest, the world's highest peak, the Tibetan plateau is 'the edge of a frozen desert 4,500 meters above sea level'. We learn that Thimphu is at half that height, but 'the winter air is thin and dry and very cold' (line 18).

Zeppa devotes her next paragraph to a description of her first morning in Bhutan. Breakfast is not very pleasant, and Zeppa uses a number of very negative adjectives to describe her breakfast. Again, she uses the present tense to make the scene more immediate, and show us she is experiencing something for the very first time. There is only 'instant coffee' and 'powdered milk', the white bread is 'plasticky' and the 'red jam' flavourless – she cannot even tell what fruit it once was. From this we can tell she is from a privileged western background, and that she is not comfortable with the potential

deprivations of Bhutan. She meets two other Canadians who have signed on to teach in Bhutan for two years, Lorna and Sasha. Zeppa devotes most the description to Lorna. We are given extensive details on Lorna's hair (golden brown), her freckles, and her 'home-on-the-farm demeanor', another interesting compound adjective. Zeppa means someone down to earth and practical, like a farmer. However, Lorna has a mischievous side shown in her 'ringing laughter' and tales of 'wild characters' from her home life in Saskatchewan. Sasha is merely described as 'slight and dark, with an impish smile' (line 24). After meeting with Gordon, the director of the teaching programme, all three young women walk through Thimphu. Lorna and Sasha are more experienced, having travelled and worked abroad. Zeppa cleverly hints that she is overwhelmed and not completely happy about her arrival in Bhutan. Lorna and Sasha are 'ecstatic' or delighted by Bhutan so far, but Zeppa admits otherwise: 'I stay close to them, hoping to pick up some of their enthusiasm'.

Zeppa continues to mix information about Bhutan with her own first impressions of the place. Thimphu appears to her smaller than its official 20,000 population. Zeppa notes that 'it doesn't even have traffic lights', which is an odd observation, and shows that Zeppa was not prepared for how different this place appears from her limited experience. She is experiencing what can be termed 'culture shock' – a sudden sense of being overwhelmed by how different something is. She expresses this by using vocabulary which appears vague, and stresses what she doesn't understand. Policemen directing traffic use 'incomprehensible but graceful hand gestures'. Buildings all look the same, they 'all have the same pitched roof, trefoil windows and heavy beams painted with lotus flowers, jewels and clouds' (lines 33-34). The small shops 'seem to be selling the same things', which she lists. The objects on sale seem to disappoint her, and she uses very negative imagery to describe the 'packages of stale, soft cookies from India – Bourbon Biscuits, Coconut Crunchies and the hideously colored Orange Cream Biscuits'. She sees more evidence of the west than she thought: 'There are more signs of the outside world than I had expected', and these include a very odd range of things, such as Willie Nelson's music, a Rambo poster, and 'teenagers in acid washed jeans'. She calls these 'cultural infiltration', which is a very negative metaphor which expresses her opinion about western influence, being an image which suggests both spying and contamination. To infiltrate, in the world of espionage, means to enter secretly, often with the purpose of causing harm. This implies that the western world is very negative and threatening. She seems to have a stereotype before arriving that the country would have no modern influence whatsoever, and seems disappointed it does. Nevertheless, she sees these signs of the modern world as rare and 'startling against the Bhutanese-ness of everything else'. The word 'Bhutanese-ness' is a neologism or new word, made up by Zeppa to describe something for which she cannot find the vocabulary – it means something essentially from Bhutan.

We gain a different perspective on the town in the next paragraph, as Gordon's voice is introduced. Although the town seems very old, with 'cracked sidewalks and faded paintwork', it is only thirty years old at the most. It was built by the third king as a new capital, around a small village and a dzong or fortress. The paragraph ends both amusingly, and ominously, when Gordon tells Zeppa that Thimphu will 'look like New York' after a year in the east. The implication is that the rest of Bhutan is even less developed (lines 47-48).

Zeppa gives a further description of the town in the next paragraph, focusing on the 'Taschichho Dzong' or seat of the Royal Government of Bhutan. We get a hint that this place is an absolute

monarchy, not a republic or constitutional monarchy that exists in the west. Zeppa uses more compound adjectives to describe the 'red-roofed, golden-tipped' fortress, but apart from this large building, the countryside gets more deserted, and wilder. The terraced fields are 'barren' and 'merge into forest'. Zeppa does not believe Gordon: 'Thimphu will never look like New York to me, I think' (lines 53-54).

Zeppa devotes the next paragraph to describing the Bhutanese people. She calls them a 'very handsome people' and quotes a traveller from 1774, George Bogle, who calls them the 'best built race of men I ever saw'. The adjectives Zeppa uses are extremely positive. Zeppa says that the locals have 'beautiful aristocratic faces with dark, almond-shaped eyes, high cheekbones and gentle smiles'. She is trying to make us see the Bhutanese with fresh eyes, free of prejudice. Zeppa continues to describe the traditional dress of the men and women. The women wear a 'kira' or ankle dress and the men a 'gho', a form of large kimono. We should not forget the jeans, though, worn by the young people. Zeppa also tells us that Bhutanese of Nepali origin are taller and darker. Zeppa and the other foreigners there do not attract significant attention, and Gordon had mentioned the 'small but friendly 'ex-pat' community'. The word 'ex-pat' means foreigner, often used of westerners in another country.

Zeppa continues to be impressed by the Bhutanese, and also continues to be unable to find the right words to express just what she finds so impressive. The young man behind the counter of a hotel speaks 'impeccable' or perfect English to her, and this causes her to 'search' for the right word to describe the people. No 'single word' can capture the quality of 'dignity, unselfconsciousness, good humor, grace' that she finds in the people (lines 67-69). In the final two paragraphs of the extract, Zeppa moves away from her own immediate, personal experiences to give the reader a history of Bhutan. She moves to the past tense: 'In Thimphu, we attended a week-long orientation session' with other English-speaking volunteers from around the world. Zeppa found the lessons on Bhutanese history the most interesting, and she gives a summary or *précis* of the last 1,000 years of the area. The country was settled by Tibetan immigrants around the tenth century CE, but had been inhabited before that. Buddhism had arrived around the eighth century CE, and it absorbed the local religion, Bon. The region was only unified under one authority in the seventeenth century by the Tibetan Lama Ngawang Namgyel, under the name of Druk Yul, the 'Land of the Thunder Dragon'. Zeppa avoids her writing being a simple dry list of historical events by focussing on the beauty and poetry of the names of the country. These include 'the Southern Land of Medicinal Herbs' and 'Sandalwood Country'. District names also interest Zeppa. She uses the compound adjective 'felicitously-named', which means that these names have the good fortune also to be beautiful. They include the 'Lotus Grove of the Goods', the 'Rainbow District of Desires' and the 'Land of Longing and Silver Pines'. However, we don't know what these sounded like in the local languages, so they might be less beautiful than in English. The word 'Bhutan' has a more ordinary origin, it comes from 'Bhotanta' or the 'end of Tibet', from the Sanskrit 'Bhu-uttan' or highlands. Sanskrit is the original ancient language of India, and is related to English and most other European languages.

Zeppa's final paragraph gives the history of the rare western visitors to Bhutan. She makes a pun on the phrase 'hue and cry' which means a commotion. She says Asia was being 'overrun' by European visitors of 'varying hue but similar cry'. This means Europeans of different nationality but the same aim – to colonise and dominate. Only Portuguese Jesuits (a type of Roman Catholic priest) came in

the seventeenth century, and asix 'brief' British missions came from the 1700s onwards. However relations with the British took 'a nasty turn' when Ashley Eden visited in 1864. Zeppa uses humour and bathos to describe Eden's treatment as he sought to stop Bhutanese raids on British territory. Eden 'had his back slapped, his hair pulled, and his face rubbed with wet dough' (lines 92-93) before signing a treaty that led to a brief war between the British and Bhutanese. Zeppa is filled with admiration for the way that the Bhutanese resisted the 'British empire in the south, and the Great Game being played out in the north between the colonial powers'. The 'Great Game' is a metaphor which is used to refer to the way that the great powers such as Great Britain and Russia fought for dominance in Asia in the nineteenth century as the Ottoman Empire (modern day Turkey) collapsed and lost its territories. The word 'game' is used ironically, because it was not a game, but led to serious conflict, such as the Crimean War. Zeppa admires the spirit of the Bhutanese for not being taken over as part of this conflict.

'Beyond the Sky and Earth' by Jamie Zeppa	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Zeppa's initial encounter with Bhutan's landscape evokes a profound sense of awe and insignificance.	
Zeppa's early experiences reveal a cultural dissonance that challenges her preconceived notions.	
As she immerses herself in Bhutanese society, Zeppa develops a deep appreciation for its people and traditions.	
Zeppa's journey culminates in a transformative understanding of identity and belonging.	
What is the background to the writing of 'Beyond the Sky and Earth'?	What is Zeppa's intention in writing this text?
When was this text written?	to witness
	to reflect
What inspired the writing of this text?	to demonstrate
	to celebrate

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjectives		Colon	
Bhutanese language		Compound sentence	
Factual language		Juxtaposition	
Metaphor		Listing	
Opinions		Repetition	
Tone		Short sentence	

All past questions on 'Beyond the Sky and Earth' by Jamie Zeppa

Nov 2025: How does the writer, Jamie Zeppa, use language and structure to convey her thoughts about Thimphu, the capital city?

R Paper:

June 2018: In what ways does the writer use language and structure to convey her impressions of Bhutan?

June 2024: How does the writer use language and structure to describe her experiences in Bhutan?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The analogy of a 'giant child' sculpting the landscape is used to help the reader imagine what it looks like. The precise verbs (some of which are alliterative) 'gathering', 'piling', 'pinching', 'knuckling', 'poking' are used to show how the landscape looks crafted. The adjectives 'giant' and 'great' are juxtaposed with 'little' to give some idea of the height of the mountains. The use of numbers in 'five different flights over four days' and the list of airports convey a sense of the distance travelled and the remoteness of Bhutan. The hotel's 'simple' room sounds very basic and the food offered is described using negative adjectives: 'plasticky' bread, 'flavorless' jam suggesting how unappetizing and disappointing the hotel breakfast is. A positive view is conveyed by the well-travelled Canadians both being 'ecstatic' about Bhutan but the writer initially seems ambivalent as she is 'hoping to pick up some of their enthusiasm.' The writer seems surprised at the small size of Thimphu which doesn't 'even have traffic lights'	The first phrase is 'Mountains all around' and there is an echo of this in 'all and only mountains' in the second sentence to emphasise how this is seemingly all that can be seen. The word 'mountains' is repeated six times in the second paragraph, reinforcing the fact that this is the writer's overwhelming initial impression of the country. In the second paragraph's opening words – 'It is my first night in Thimphu' – use of the present tense gives a sense of immediacy; including the adjective 'first' shows how new this place is for the writer, leading the reader to feel as if they are experiencing it alongside her. The adjectives 'giant' and 'great' are juxtaposed with 'little' to give some idea of the height of the mountains. The repetition of 'and', in addition to the list of monosyllabic adjectives in the description of the air in Thimphu as 'thin and dry and very cold', gives a sense of breathlessness caused by the altitude. The second and third paragraphs open with time markers: 'It is my first night..' and 'The next morning' to show the reader that these are the early impressions of the place.

and there is 'just the occasional truck or landcruiser.'

The fact that the traffic police are making 'incomprehensible' signals conveys how she is a foreigner and everything is different.

The building appears to be attractive with the **description** of the beams 'painted with lotus flowers, jewels and clouds'.

The writer is surprised that 'There are more signs of the outside world than I had expected' and states that they are 'startling against the Bhutanese-ness of everything else', suggesting how culturally different she finds the country.

The writer uses **three Bhutanese words** in the text: 'dzong', 'gho', 'kira' – these are all initially in **italics** to make them stand out, but as she gives their meanings, they also serve to show how the writer is learning a new language and the reader learns alongside her.

The writer has a very positive view of the Bhutanese people, describing them as 'very handsome' with 'beautiful...faces' and 'gentle smiles' and she struggles to find a word that can convey all of their good qualities. She also refers to the people's 'dignity, unselfconsciousness, good humour, grace' to show how positively she views their qualities.

Their national dress is described in some detail using the Bhutanese names of 'kira' and 'gho'.

The fact that 'only a handful of Westerners found their way into Bhutan' seems to explain how it has retained such a strong identity.

In the final paragraph there is an amusing account of how, in the 19th century, an Englishman, Andrew Eden, made a 'disastrous visit' to try to prevent the Bhutanese raiding British territory and was unceremoniously treated by them.

The long **list** of items sold by the shops shows how they seem unusual and do not specialize in any particular type of goods.

The **contrast of the adjectives** in describing the town as 'very old' but being told that it is 'actually new', shows the difference between the conditions that she sees in Bhutan and what she is used to.

The **list of three** – 'lotus flowers, jewels and clouds' used to describe how the houses are decorated, makes them sound exotic and attractive.

The only **direct speech** in the extract is when Gordon tells her that 'Thimphu will look like New York' after she has spent time further east but her sense of the difference is reinforced by her mirrored and contradictory response that 'Thimphu will never look like New York to me.'

The **list of colour adjectives** describing Tashichho Dzong: 'whitewashed, red-roofed, golden-tipped' gives a sense of vibrancy.

The **last two paragraphs** move from describing what the writer sees to recounting what she learns about Bhutanese history which she shares with the reader; she seems fascinated by the names given to the country and its districts in the past.

The **extract ends** on a positive note with the writer expressing her 'admiration for this small country that has managed to look after itself so well.'

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
The writer describes a first-time visit to Bhutan and gives their initial impressions of the country. She has come to work in Bhutan as part of the WUSC program. The text is both informative and descriptive. The text highlights the differences between Bhutan and the western world: 'signs of cultural infiltration are few'. Although restrained and unsure at first, Zeppa develops a deep respect for the culture and its people.	The text describes only a short amount of time: 'a week-long orientation session.' The writer uses measurements to emphasise the high altitude of the country: is 'about half' of '4500 metres.' The writer uses adjectives to describe the quality of the food 'plasticky' and 'flavourless'.	Direct speech is used when we see Zeppa's disbelief at being told that 'Thimphu will look like New York to you when you come back after a year in the east.' The text is written in the present tense, giving it a sense of immediacy so the reader learns about Bhutan alongside her. Text two concludes with a positive, but muted comment expressing how the writer is 'full of admiration for this small country that has managed to look after itself so well.'

9. 'H is for Hawk' by Helen Macdonald

From *H is for Hawk*, Helen Macdonald

When Macdonald's father died suddenly of a heart attack, Macdonald was devastated. An experienced falconer, she adopted a goshawk to distract her from her grief. In this extract Macdonald meets her hawk for the first time.

'We'll check the ring numbers against the Article 10s,' he explained, pulling a sheaf of yellow paper from his rucksack and unfolding two of the official forms that accompany captive-bred rare birds throughout their lives. 'Don't want you going home with the wrong bird.'

- 5 We noted the numbers. We stared down at the boxes, at their parcel-tape handles, their doors of thin plywood and hinges of carefully tied string. Then he knelt on the concrete, untied a hinge on the smaller box and squinted into its dark interior. A sudden *thump* of feathered shoulders and the box shook as if someone had punched it, hard, from within. 'She's got her hood off,' he said, and frowned. That light, leather hood was to keep the
10 hawk from fearful sights. Like us.

- Another hinge untied. Concentration. Infinite caution. Daylight irrigating the box. Scratching talons, another thump. And another. *Thump*. The air turned syrupy, slow, flecked with dust. The last few seconds before a battle. And with the last bow pulled free, he reached inside, and amidst a whirring, chaotic clatter of wings and feet and
15 talons and a high-pitched twittering and it's all happening at once, the man pulls an enormous, enormous hawk out of the box and in a strange coincidence of world and deed a great flood of sunlight drenches us and everything is brilliance and fury. The hawk's wings, barred and beating, the sharp fingers of her dark-tipped primaries cutting the air, her feathers raised like the scattered quills of a fretful porpoise¹. Two
20 enormous eyes. My heart jumps sideways. She is a conjuring trick. A reptile. A fallen angel. A griffon from the pages of an illuminated bestiary². Something bright and distant, like gold falling through water. A broken marionette³ of wings, legs and light-splashed feathers. She is wearing jesses⁴, and the man holds them. For one awful, long moment she is hanging head-downward, wings open, like a turkey in a butcher's shop,
25 only her head is turned right-way-up and she is seeing more than she has ever seen before in her whole short life. Her world was an aviary no larger than a living room. Then it was a box. But now it is this; and she can see *everything*: the point-source glitter on the waves, a diving cormorant a hundred yards out; pigment flakes under wax on the lines of parked cars; far hills and the heather on them and miles and miles of sky where
30 the sun spreads on dust and water and illegible things moving in it that are white scraps of gulls. Everything startling and new-stamped on her entirely astonished brain.

- Through all this the man was perfectly calm. He gathered up the hawk in one practised movement, folding her wings, anchoring her broad feathered back against his chest, gripping her scaled yellow legs in one hand. 'Let's get that hood back on,' he said tautly.
35 There was concern in his face. It was born of care. This hawk had been hatched in an incubator, had broken from a frail bluish eggshell into a humid perspex box, and for the first few days of her life this man had fed her with scraps of meat held in a pair of tweezers, waiting patiently for the lumpen, fluffy chick to notice the food and eat, her new neck wobbling with the effort of keeping her head in the air. All at once I loved this
40 man, and fiercely. I grabbed the hood from the box and turned to the hawk. Her beak was open, her hackles raised; her wild eyes were the colour of sun on white paper, and they stared because the whole world had fallen into them at once. One. two. three. I

tucked the hood over her head. There was a brief intimation of a thin, angular skull under her feathers, of an alien brain fizzing and fusing with terror, then I drew the
 45 braces closed. We checked the ring numbers against the form.

It was the wrong bird. This was the younger one. The smaller one. This was not my hawk.

Oh.

So we put her back and opened the other box, which was meant to hold the larger, older
 50 bird. And dear God, it did. Everything about this second hawk was different. She came out like a Victorian melodrama: a sort of madwoman in the attack. She was smokier and darker and much, much bigger, and instead of twittering, she wailed; great, awful gouts of sound like a thing in pain, and the sound was unbearable. *This is my hawk*, I was telling myself and it was all I could do to breathe. She too was bareheaded, and I
 55 grabbed the hood from the box as before. But as I brought it up to her face I looked into her eyes and saw something blank and crazy in her stare. Some madness from a distant country. I didn't recognise her. *This isn't my hawk*. The hood was on, the ring numbers checked, the bird back in the box, the yellow form folded, the money exchanged, and all I could think was, *But this isn't my hawk*. Slow panic. I knew what I had to say, and it
 60 was a monstrous breach of etiquette. 'This is really awkward,' I began. 'But I really liked the first one. Do you think there's any chance I could take that one instead . . .?' I tailed off. His eyebrows were raised. I started again, saying stupider things: 'I'm sure the other falconer would like the larger bird? She's more beautiful than the first one, isn't she? I know this is out of order, but I ... Could I? Would it be all right, do you think?' And on
 65 and on, a desperate, crazy barrage of incoherent appeals.

I'm sure nothing I said persuaded him more than the look on my face as I said it. A tall, white-faced woman with wind-wrecked hair and exhausted eyes was pleading with him on a quayside, hands held out as if she were in a seaside production of Medea. Looking at me he must have sensed that my stuttered request wasn't a simple one. That there
 70 was something behind it that was very important. There was a moment of total silence.

Analysis of H is for Hawk: [Analysis of 'H is for Hawk' by Helen MacDonald](#)

JP Revision notes – ‘H is for Hawk’ by Helen Macdonald

Biography

Helen Macdonald was born in England in 1970. She studied English Literature at Jesus College, Cambridge. After working in falcon conservation she was a Research Fellow at Jesus College between 2004 and 2007. She has written extensively on the natural world, and in 2014 her memoir ‘H is for Hawk’ won the Samuel Johnson prize for non-fiction.

Background

‘H is for Hawk’ tells the story of Helen Macdonald’s attempt to cope with her violent grief, after the sudden death of her father. She finds herself single, nearly middle-aged, and about to finish her job as an academic at a Cambridge college, and in search of a permanent place to live. To try and find some meaning in her increasingly chaotic life, she decides to train a young goshawk, a beautiful but difficult bird of prey to handle. Her father had introduced her to the world of falconry, and she believes it will honour his memory. In between the story of her training of the hawk, Macdonald describes the experience of a much earlier writer, T H White, who in ‘The Goshawk’ (1951) wrote of his struggles to tame the bird.

Summary

In this extract, Macdonald has travelled to pick up a young goshawk from a breeder. Macdonald describes using very poetic language the intense experience of opening the box to see the bird for the first time. She also imagines what it must feel like for the young bird to see the wider outside world for the first time. However, she discovers that, due to a mix-up, the breeder has shown her the wrong bird. She does not like the other, larger, bird and pleads with the breeder to let her keep the first bird she saw.

Analysis

The extract opens right in the middle of the encounter between Macdonald and the man who is selling her the goshawk. Macdonald makes it immediate by using direct speech, as if we are there. The man says he needs to ‘check the ring numbers against the Article 10s’, which are the yellow forms he pulls out. These forms introduce a key theme: the tension between freedom and captivity. Because the bird is a ‘captive-bred rare bird’ it must have all the correct paperwork throughout its life. Also, the man is keen that Macdonald does not get the wrong bird. The first paragraph is deliberately restrained and low-key, which will form a contrast with the extremely poetic and startling language in the paragraphs to follow.

The next paragraph, though, continues to build the tension quietly. It opens with a short, bald sentence: ‘We noted the numbers’. Macdonald and the man don’t act, they just look at the boxes containing the birds, and she stresses how flimsy and ordinary the containers look: ‘We stared at the boxes, at their parcel-tape handles, their doors of thin plywood and hinges of carefully-tied string’ (lines 5-6). Then, the man acts, but very slowly, untying a hinge and squinting into the ‘dark interior’. As in a horror film, there is a sudden, startling sound, which after the quiet has a powerful effect: ‘A sudden thump of feathered shoulders and the box shook as if someone had punched in, hard, from within’ (lines 7-8). The word thump in italics gives it added emphasis. The man’s reaction is ominous,

and he frowns when he tells Macdonald the bird has her hood off. The hood, as Macdonald explains, was 'to keep the hawk from fearful sights'. She then finished the paragraph with a very startling two-word sentence: 'Like us'. She cleverly reverses the usual idea that we should be scared of wild predators. We are the fearful sights.

The next paragraph, lines 11-31, contains a lot of literary devices, and a lot of very dramatic and unexpected imagery. The first ten sentences only contain one main verb. They are very short and fragmentary, and serve to slow down the sense of time, creating tension. The first three emphasise a pause: 'Another hinge untied. Concentration. Infinite caution.' The repeated hard 'c' and 't', and the 'n' sounds set up a slow rhythm like the ticking of a clock. The next image is startling, with 'Daylight irrigating the box.' Irrigation is not used with the sun, usually, but with water, and it means to bring water to a dry area; this unexpected mixing up of images has two effects. Firstly, it makes us focus more closely on the experience of Macdonald and the hawk; secondly, it prepares us for a paragraph in which Macdonald will be using very unfamiliar language to make us see the world in new ways, as the goshawk experiences the world for the very first time.

The sentences remain short, but sound is introduced: 'Scratching talons, another thump. And another. Thump.' Again, Macdonald uses another strange image, the air turning 'syrupy, slow, flecked with dust.' Ominously, she says that it is the 'last few seconds before a battle' (line 13). After all of these short sentences and clauses, a long sentence from lines 13-17 finally uncoils, as the goshawk leaves the box. This sentence is so complicated, and there are so many different techniques that we need to slow down here and break it into different parts.

The sentence starts in the simple past tense, but opens with the word 'And', keeping up the momentum: 'And with the last bow pulled free, he reached inside'. The tense then changes suddenly to the present tense, and the writing becomes deliberately confusing, to mimic Macdonald's shock, and the shock of the hawk as it is released into the daylight: 'amidst a whirring, chaotic clatter of wings and feet and talons and a high-pitched pitched twittering and it's all happening at once, the man pulls an enormous, enormous hawk out of the box'. Macdonald uses the alliteration of 'chaotic clatter' like onomatopoeia, where the sound of the word imitates the sound heard in the real world; she continues the onomatopoeia in 'whirring' and 'twittering'. She repeats 'enormous' to underline her own shock at what she is seeing. The long sentence continues from line 16. Macdonald uses a very odd image: 'in a strange coincidence of world and deed a great flood of sunlight drenches us'. By 'coincidence of world and deed' she means that, by chance, the sun has come out at the very moment the hawk has been released. The imagery of water in 'flood' and 'drenches' echoes the use of 'irrigating' we noticed a few lines earlier; Macdonald is using the violent water imagery to stress how overwhelming is the sight of the hawk to her – like a flood she is carried away by what she sees, unable to resist looking at the hawk. The sentence ends with two powerful abstract nouns: 'everything is brilliance and fury'. Not only is there another image of light here, but one of emotion – fury, or extreme, intense and violent anger.

The next sentence lacks a main verb, and can be divided into three parts or clauses; it describes the appearance of the hawk, finally free of its box. The first section again uses alliteration on a 'b' sound to mimic the dull swish of the bird's movement: 'The hawk's wings, barred and beating'. The next clause describes 'the sharp fingers of her dark-tipped primaries cutting the air'. The word 'primaries'

means the hawk's main flight feathers. Finally the sentence ends with 'her feathers raised like the scattered quills of a fretful porpentine', which uses the simile of another animal to express the exact shape her wings are making, and the nervousness that the hawk is showing. A porpentine is an old spelling for a porcupine, which has long, thin quills as protection. Having no main verb in this sentence – just a series of present participles – makes the reader pause, as the narrative has stopped moving forward in time to focus on the appearance of the hawk.

Indeed Macdonald dispenses with verbs almost entirely between lines 19 and 23. The next sentence only has three words: 'Two enormous eyes'. The effect upon Macdonald is overwhelming and violent: 'My heart jumps sideways' (line 20). Macdonald then gives a list of images, as she tries to express what she sees. The hawk is unreal: 'She is a conjuring trick'. Then come sentences without verbs: 'A reptile. A fallen angel. A griffon from the pages of an illuminated bestiary'.

Again we should pause here to understand what is happening. The hawk is like a reptile – this is because she seems so unlike any other bird, she is more like another creature entirely, a more threatening and strange one. The 'fallen angel' is Lucifer, who is banished from heaven for pride and opposing God. This implies that the hawk is an unreal, unearthly creature, with a potential for great evil alongside great beauty. The 'griffon' (more usually spelt 'griffin') is a creature half-lion, half-eagle, from ancient Greek and Egyptian mythology. The creature is described as being from the pages of a medieval manuscript or 'bestiary', which collected writings on a range of beasts, both real and imaginary. Again Macdonald is implying that the goshawk is far beyond other everyday creatures in ferocity and magnificence.

Macdonald then moves onto nature imagery and picks up her earlier use of water metaphors: 'Something bright and distant, like gold falling through water'. Macdonald is trying to get us to understand the terrible beauty and strangeness of the bird. However, she then moves quickly to try and make us understand the terrible fragility of the goshawk: 'A broken marionette of wings, legs and light-splashed feathers'. The bird is not free, but like a broken puppet on a string dominated by man. The man holds her by leather straps on her legs, and for an 'awful, long moment' the bird is upside down 'like a turkey in a butcher's shop'. This simile, of a dead bird hanging in a shop, ready to be eaten, makes us aware how upset Macdonald is by this sight. By talking about a dead bird, we realise that Macdonald thinks the bird is vulnerable and in danger.

The rest of this paragraph (lines 26-31) imagines what it must be like for the goshawk herself. So, we move from what Macdonald can see, to what the bird is now able to see. The bird's whole world was an aviary or birdhouse no bigger 'than a living room', and then the tiny box used to transport her. After she is moved into the outside world, Macdonald cleverly uses italics to emphasise her point, and the hawk's new freedom of vision: 'she can see everything'. Again, Macdonald does not use verbs in the sentences and gives us a list. This is a skilful contrast with the same structure early in the paragraph, but now we have the hawk's view. Many tiny details are picked out. The 'point source glitter on the waves, a diving cormorant a hundred yards out; pigment flakes under wax on the lines of parked cars'. These are all things that the human eye can't see. Of course, Macdonald cannot know what the bird is actually seeing – but she is using her imagination here to make us try and imagine the hawk's world, in which the bird can see 'far hills' and 'miles and miles of sky', and the 'white scraps of gulls'. The paragraph ends with a final striking sentence, which uses a metaphor of printing to show that the

bird's mind is like a blank page: 'Everything startling and new-stamped on her entirely astonished brain'.

The next paragraph returns to the past tense and is a more conventional way of narrating a story. We now focus upon the man who brought the goshawk, rather than Macdonald or the bird itself. The man was 'perfectly calm' through this first encounter, probably because he had a lot of experience. He takes the hawk 'in one practised movement'. Macdonald uses images of security and strength. The man is 'anchoring' (line 33) the hawk's back against his chest and 'gripping' the bird's 'scaled yellow legs in one hand'. The word 'anchoring' is a metaphor taken from the sea, when a ship puts down its anchor. It implies here that the man is hold the hawk so securely it is safe.

Macdonald then introduces direct speech as the man says 'Let's get that hood back on'. She uses the word 'tautly' to describe his voice, which is an odd image, as it is very visual and usually describes how something looks, not how it sounds: by using this word, we can imagine the tension in the man's face, and indeed Macdonald tells us immediately that 'There was concern in his face. It was born of care.' Macdonald again uses the technique of introducing a long sentence amongst a series of short sentences, in line 35-39, with a single sentence in which she imagines the early life of the bird and its close relationship with the man who reared it. The hawk was 'hatched in an incubator' from 'a frail bluish eggshell'; Macdonald continues to stress the fragile, helpless nature of the chick, as it is fed scraps of meat with tweezers by the patient handler, the chick's 'new neck wobbling with the effort of keeping her head in the air'. Imagining this relationship causes Macdonald to react violently, which she emphasises with a short, startling sentence after this long one: 'All at once I loved this man, and fiercely' (line 39-40). In *H is for Hawk* Macdonald is looking for a hawk to raise because of her loneliness and grief after the death of her father, and in this sentence we can see how fragile Macdonald is, and how Macdonald is empathising with the goshawk.

Macdonald looks directly at the hawk, after grabbing the hood from the box. She uses alliteration in the next sentences, linking the hawk's 'wild eyes' with the colour of 'sun on white paper', and using the strange image of the hawk staring because the 'whole world' had 'fallen into them'. She is trying to explain the intensity of the hawk's gaze, and the impact it has upon her. Once more she uses a short verbless sentence, to show how time is passing with the bird unhooded: 'One, two, three' (line 42). As she hoods the bird, she feels the bird's skull and imagines what is happening in its brain. Again, she uses both alliteration and onomatopoeia as she talks of an 'alien brain fizzing and fusing with terror', the 'f' and 'z' sounds like sparking electricity.

However, after checking the paperwork Macdonald has a terrible shock, which she uses understatement to express; a very short paragraph, without any emotional verbs or images, as if she is numb: 'It was the wrong bird. This was the younger one. The smaller one. This was not my hawk'. This is a deliberate contrast with the imaginative and exuberant writing of the previous paragraph. Then Macdonald uses an even more striking device: a one word paragraph, in italics, as Macdonald understands what mistaking the bird means: 'Oh' (line 48). This is not even a proper word, it is like a sigh that Macdonald is giving.

The next paragraph describes the other hawk – the one that Macdonald had originally agreed to purchase before seeing the other, younger bird. This larger, older bird is totally different: 'She came out like a Victorian melodrama: a sort of madwoman in the attack.' In the first simile, a melodrama is

an unrealistic play, often with showing very extreme emotions. This suggests how agitated the bird is. The phrase 'madwoman in the attack' is a pun on the phrase 'madwoman in the attic', which refers to the Victorian novel *Jane Eyre*, in which Mr Rochester's first wife, suffering from mental illness, is hidden away from everyone in the attic of the house. The meaning here is that the bird is uncontrollable and dangerous, and has a potential rage and strangeness that scares Macdonald. This old bird is 'smokier and darker', and Macdonald concentrates also upon the sound. She repeats the word 'twittering' to refer to the younger bird, but contrasts its noises with the 'great, awful gout of sound like a thing in pain'. The word 'gouts' means large drops, usually used with blood. This is a very horrible image, and is unexpected, as gout is not a word usually used with sound, and suggests that Macdonald is frightened of the new bird. Macdonald uses italics three times in this paragraph to heighten tension in the reader. Firstly, she tries to convince herself this is now her bird: 'This is my hawk' (line 53). But the bird's behaviour is such that Macdonald believes there is something 'blank and crazy in her stare. Some madness from a different country'. The second use of italics comes then: 'This isn't my hawk'. All the details are correct, but there is no connection between Macdonald and this bird: 'But this isn't my hawk. Slow panic'. Again, this is another sentence with no main verb, which makes it stand out, as Macdonald realises with horror that she cannot take this second, more aggressive bird.

Macdonald uses reported speech to finish the paragraph, as she dramatizes her attempts to persuade the man to let her have the younger bird. She starts off very politely: 'But I really liked the first one. Do you think there's any chance I could take that one instead ...?' The man doesn't react and she carries on, trying to justify the swap, but she realises that she is becoming increasingly agitated, with 'a desperate, crazy barrage of incoherent appeals' (line 65). The word 'barrage' comes from warfare and is a violent image of coming under enemy fire.

The final paragraph hints that these appeals 'persuaded' the man: or, rather, Macdonald recognises her own appearance or expression clinches the deal. Again, she uses alliteration on 'w' sounds to emphasise certain words in the next paragraph, stressing how intensely odd a 'tall, white-faced woman with wind-wrecked hair' looked. She uses an image taken from classical Greek theatre, comparing herself to Medea, wife of Jason, famous as captain of the *Argo* and leader of the Argonauts. In the play by Euripides, Medea, driven mad by grief that her husband has left her for another woman, kills their own children to punish Jason. Macdonald, too, has been deeply affected by grief for her father's sudden death. Macdonald though is self-deprecating, and realises she looks like she is from a 'seaside production of Medea', one which is more amateurish, but for that reason possibly has more pathos and reality. The last three sentences build the tension, and in this extract we are left wondering whether he does relent. Macdonald says that her 'stuttered request' must have made the man realise that the choice of the right bird was 'very important'. But after all the noise and emotion, Macdonald skilfully concludes with a 'cliff-hanger' ending: 'There was a moment of total silence' (line 70).

'H is for Hawk' by Helen Macdonald	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
Macdonald's first impression of the hawk reveals a sense of shock and fear, showing how powerful and untamed the bird is.	
Macdonald describes the hawk in rich and dramatic detail, showing her deep fascination and respect for its beauty and strength.	
Macdonald's vision of the hawk isn't matched by the reality and this causes her inner conflict when choosing her hawk.	
Macdonald's perspective shows how nature can be both frightening and awe-inspiring.	
What is the background to the writing of 'H is for Hawk'?	What is Macdonald's intention in writing this text?
When was this text written?	to explore
	to illustrate
What inspired the writing of this text?	to examine
	to reflect

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjectives		Antithetical sentences	
Metaphor		Building of tension	
Nouns		Ellipsis	
Sensory language		Listing	
Simile		Repetition	
Tone		Short sentences	

All past questions on 'H is for Hawk' by Helen Macdonald

June 2018: How does the writer use language and structure to interest and engage the reader?

Jan 2023: How does the writer use language and structure to present the two birds?

R Paper:

Nov 2020: How does the writer use language and structure to build up suspense and tension?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The onomatopoeiac noun 'thump' is used to convey a sense of the power of the first bird, emphasised further by the use of italics. The fact that the man 'frowned' because the hawk has managed to remove its hood suggests all is not as it should be. The abstract nouns 'concentration' and 'caution' convey how delicate the situation is. The time immediately before the bird is seen is described using the metaphor of 'The last few seconds before a battle' suggesting there may be conflict. The writer's description of her strong reaction – 'My heart jumps sideways' – implies a sense of apprehension, fear, excitement or uncertainty.' The simile 'like gold falling through water' suggests something very precious.	Foreshadowing is used when the man states, 'Don't want you going home with the wrong bird.' The gradual reveal of what is within the box serves to build tension; it is not possible for the writer or the reader to tell what is in the box as the man 'squinted into its dark interior.' The repetition of the noun 'thump' emphasises that the writer hears the sound of the bird before she sees the bird, which contributes to the suspense. The short opening minor sentence at the start of the third paragraph slow the pace of events. The listing of 'whirring, chaotic clatter of wings and feet and talons' conveys a sense of wild noise, confusion and possible danger. The clause 'it's all happening at once', with its switch into the present tense, indicates the speed and rush with which events seem to be unfolding and provides a sense of immediacy to the reader. The short sentences containing a range of metaphors to describe the first bird give contrasting, and possibly confusing, images of what it looks like and show how hard it is for the writer to convey its exact appearance and effect. The writer recounts in apparent horror how 'For one awful, long moment she is hanging head-downward'. The tone of the extract becomes more measured and the pace slows at the start of the fourth paragraph, which serves to reflect the 'calm' professionalism of the man.

The simile 'like a turkey in a butcher's shop' suggests that the bird might even be dead. There is an element of tension in the adverb 'tautly', used to express how the man speaks and the fact that there is 'concern in his face.' The dark, Gothic images of the second hawk seen in the simile 'like a Victorian melodrama' and the metaphor 'A sort of madwoman in the attic' insinuate something exaggeratedly menacing and sinister about the bird. The writer's declaration of despair that 'it was all I could do to breathe' conveys the severe physical impact of the shock that she has received.	The single line paragraph five with its four short blunt sentences powerfully conveys the writer's apprehension and dawning realization that this is not the right bird. The monosyllabic exclamation 'Oh', italicized and isolated on the page, momentarily suspends the movement of the narrative, leaving the reader to wonder what might follow. The contrast of the second bird's sound with the first 'instead of twittering, she wailed' and the fact that it creates noise 'like a thing in pain' highlight the downward turn of events and cause the reader to consider the awful and unexpected predicament in which the writer finds herself. The close positioning in one line of the three words 'blank', 'crazy', 'madness' suggests dangerous and unpredictable qualities in the second hawk and heightens the sense of the writer's panic. The use of italics in the antithetical statements: 'This is my hawk. This isn't my hawk. But this isn't my hawk. And the repetition within the final two sentences draw attention to the writer's feelings of disbelief and dread. The torrent of questions and fragmented sentences in the writer's desperate appeals to the man build up further tensions. The extract finishes on a high moment of suspense as, following the noise and 'crazy barrage of incoherent appeals', 'There was a moment of total silence' and the reader is left to ponder on the outcome.
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What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
An extract focused on a woman meeting a new female bird for the first time. The writer is apprehensive at the start and relies on the man, showing a lack of confidence perhaps. This moves to being awe-struck in reaction to the first bird and then panic and desperation at the sight and sounds of the second birds. The birds are presented as being antagonistic towards humans, perhaps because they are frightened.	The descriptions of the box make it appear flimsy as it is built of 'thin plywood' with 'hinges of carefully tied string', which could suggest a more fragile creature within, or the possibility that it could break free. The noise of the bird is described: 'a high-pitched twittering', which could imply that the bird is nervous. Specialist vocabulary is used 'jesses', reminding the reader that these birds are to be professionally trained. Descriptive details are provided around the appearance of the bird. The size of the bird is described as 'enormous', the feathers as 'barred' and the bird has 'yellow legs.' Imagery is used to help the reader picture the bird or birds: the text is lyrical with the metaphors 'A conjuring trick', 'a reptile', 'a fallen angel', 'a griffon' and 'a broken marionette' and the second bird is described as a 'sort of madwoman in the attic.'	Use of the first person. The extract begins with a focus on the box containing the bird and the moment of opening it. Tension is created through the gradual revealing of the first bird so that the reader shares in the anticipation. The text takes place over a short amount of time and the reader is left not knowing which hawk the writer will take home. A variety of sentence structures and punctuation is used to convey the emotions of the piece. The text ends on a dramatic cliffhanger leaving the reader wondering whether the writer will be granted her overwhelming desire to swap birds.

10. 'Chinese Cinderella' by Adeline Yen Mah

From *Chinese Cinderella*, Adeline Yen Mah

Growing up in a wealthy family in 1950s Hong Kong, Mah should have had an enviable childhood, but she was rejected by her dominating stepmother and despised by her brothers and sisters. She was sent to a boarding school and left there. In this extract from her autobiography she relates one of the few occasions when she went home.

Time went by relentlessly and it was Saturday again. Eight weeks more and it would be the end of term ... In my case perhaps the end of school forever.

Four of us were playing Monopoly. My heart was not in it and I was losing steadily. Outside it was hot and there was a warm wind blowing. The radio warned of a possible typhoon the next day. It was my turn and I threw the dice. As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache.

'Adeline!' Ma-mien Valentino was calling.

'You can't go now,' Mary protested. 'For once I'm winning. One, two, three, four. Good! You've landed on my property. Thirty-five dollars, please. Oh, good afternoon, Mother Valentino!'

We all stood up and greeted her.

'Adeline, didn't you hear me call you? Hurry up downstairs! Your chauffeur is waiting to take you home!'

Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time. Father's chauffeur assured me everyone was healthy.

'Then why are you taking me home?' I asked.

'How should I know?' he answered defensively, shrugging his shoulders. 'Your guess is as good as mine. They give the orders and I carry them out.'

During the short drive home, my heart was full of dread and I wondered what I had done wrong. Our car stopped at an elegant villa at mid-level, halfway up the hill between the peak and the harbour.

'Where are we?' I asked foolishly.

'Don't you know anything?' the chauffeur replied rudely. 'This is your new home. Your parents moved here a few months ago.'

'I had forgotten,' I said as I got out.

Ah Gum opened the door. Inside, it was quiet and cool.

'Where is everyone?'

'Your mother is out playing bridge. Your two brothers and Little Sister are sunbathing by the swimming-pool. Your father is in his room and wants to see you as soon as you get home.'

'See me in his room?' I was overwhelmed by the thought that I had been summoned by Father to enter the Holy of Holies — a place to which I had never been invited. Why? ...

Timidly, I knocked on the door. Father was alone, looking relaxed in his slippers and bathrobe, reading a newspaper. He smiled as I entered and I saw he was in a happy mood. I breathed a small sigh of relief at first but became uneasy when I wondered why he was being so nice, thinking, Is this a giant ruse on his part to trick me? Dare I let my guard down?

'Sit down! Sit down!' He pointed to a chair. 'Don't look so scared. Here, take a look at this! They're writing about someone we both know, I think.'

40 He handed me the day's newspaper and there, in one corner, I saw my name ADELINE YEN in capital letters prominently displayed.

'It was announced today that 14-year-old Hong Kong schoolgirl ADELINE JUN-LING YEN of Sacred Heart Canossian School, Caine Road, Hong Kong, has won first prize in the International Play-writing Competition held in London, England, for the 1951—1952
45 school year. It is the first time that any local Chinese student from Hong Kong has won such a prestigious event. Besides a medal, the prize comes with a cash reward of FIFTY ENGLISH POUNDS. Our sincere congratulations, ADELINE YEN, for bringing honour to Hong Kong. We are proud of you'.

Is it possible? Am I dreaming? Me, the winner?

50 'I was going up the lift this morning with my friend C.Y. Tung when he showed me this article and asked me, "Is the winner Adeline Jun-ling Yen related to you? The two of you have the same uncommon last name." Now C.Y. himself has a few children about your age but so far none of them has won an international literary prize, as far as I know. So I was quite pleased to tell him you are my daughter. Well done!'

55 He looked radiant. For once, he was proud of me. In front of his revered colleague, C.Y. Tung, a prominent fellow businessman also from Shanghai, I had given him face. I thought, Is this the big moment I have been waiting for? My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars.

'Tell me, how did you do it?' he continued. 'How come you won?'

60 'Well, the rules and regulations were so very complicated. One really has to be dedicated just to understand what they want. Perhaps I was the only one determined enough to enter and there were no other competitors!'

He laughed approvingly. 'I doubt it very much but that's a good answer.'

'Please, Father,' I asked boldly, thinking it was now or never. 'May I go to university in
65 England too, just like my brothers?'

'I do believe you have potential. Tell me, what would you study?'

My heart gave a giant lurch as it dawned on me that he was agreeing to let me go. How marvellous it was simply to be alive! Study? I thought. Going to England is like entering heaven. Does it matter what you do after you get to heaven?

70 But Father was expecting an answer. What about creative writing? After all, I had just won first prize in an international writing competition!

'I plan to study literature. I'll be a writer.'

'Writer!' he scoffed. 'You are going to starve! What language are you going to write in and who is going to read your writing? Though you may think you're an expert in both
75 Chinese and English, your Chinese is actually rather elementary. As for your English, don't you think the native English speakers can write better than you?'

I waited in silence. I did not wish to contradict him.

'You will go to England with Third Brother this summer and you will go to medical school. After you graduate, you will specialise in obstetrics. Women will always be having
80 babies. Women patients prefer women doctors. You will learn to deliver their babies. That's a foolproof profession for you. Don't you agree?'

Agree? Of course I agreed. Apparently, he had it all planned out. As long as he let me go to university in England, I would study anything he wished. How did that line go in Wordsworth's poem? *Bliss was it in that dawn to be alive.*

85 'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.'

Analysis of Chinese Cinderella by Mrs Rumsey: [Analysis of 'Chinese Cinderella' by Adeline Yen Mah](#)

JP Revision notes – ‘Chinese Cinderella’ by Adeline Yen Mah

Biography

Adeline Yen Mah was born in 1937 in Tianjin, China. Her father was a successful businessman, and her mother an accountant. Her mother died almost immediately after her birth, and her father soon remarried a younger woman; Yen Mah was rejected by her family and endured a traumatic and abusive childhood. The family moved to Hong Kong, and Yen Mah won a play-writing competition, after which her father finally allowed her to move to England to study medicine. Her family rejected her again after she chose to move to America to set up a medical practice. The success of her first autobiography ‘Falling Leaves’ in 1997 allowed her to devote herself to writing, and her revision of parts of this book, ‘Chinese Cinderella’, became a world-wide bestseller. She has written many books since.

Background

‘Chinese Cinderella’ was published in 1999, and is subtitled ‘The Secret Story of an Unwanted Daughter’. It narrates mainly the treatment she suffers under her stepmother Jeanne Prosperi, but there are moments of hope and kindness with her grandfather Ye Ye and Aunt Baba. The extract being studied comes from the very end of the book.

Summary

Adeline Yen Mah in this extract tells us about an incident during her schooldays. While at boarding school, waiting for the end of term, her father’s chauffeur unexpectedly turns up to take her home. Yen Mah is surprised at this, because she is usually never summoned home like this, and she is full of foreboding. We learn that the family moved house without letting her know – a sign of their neglect. However, Yen Mah is let into her father’s study, and he shows her a newspaper article, which tells us that Yen Mah has won a play-writing competition. Her father is delighted – because the success reflects well upon him – and he decides to allow Yen Mah to study in England. She does not have the choice of what she will study – he dictates that she study medicine – but she is nevertheless delighted because she has the opportunity to go to England.

Analysis

The passage is an extract from an autobiography, and has a number of features typical of this genre. It is written in the first person and in the past tense. Yen Mah makes the extract lively by the use of reported speech, which brings the characters to life. Also, even though the extract is set well in her past, she does not comment on her younger self’s thoughts with the benefit of hindsight; it is as if everything is happening for the first time.

The first paragraph tells us about Yen Mah’s state of mind at boarding school. She is worried about leaving. She uses personification in talking about her fear of the end of term: ‘Time went by relentlessly’, as if time is a person who is acting to oppress Adeline without mercy. In only two months school will be over and she has no idea of what is planned for her.

The next paragraph again uses sinister imagery to express Yen Mah’s anxiety. Although she is playing Monopoly with friends, she is not enjoying it, and she tells us that her ‘heart was not in it’.

Even the alliteration of 'warm wind' – which normally would signal a positive image of a benign natural world – is more a sign of impending trouble. A radio warns of a possible typhoon or storm, which mirrors Yen Mah's mood: a potential disaster is on its way. This is an example of what is called the 'pathetic fallacy', which is when the description of the natural world mirrors what a character is feeling. Here, the storm on the way is a hint that something awful might happen to Yen Mah.

The game Monopoly is also a significant metaphor: Monopoly is a board game which involves trying to defeat your opponents in business and buy up property. Later in this extract we learn that Yen Mah's father is a successful businessman, and he is only interested in Yen Mah's success because it allows him to look good to other businessmen. By mentioning Monopoly, we are reminded how different Yen Mah's goals in life are, as she loves literature and wants to escape to become a writer, rather than have a life dictated by her father and his materialistic outlook.

Finally Yen Mah uses a powerful simile to describe her worry: 'the thought of leaving school throbbed at the back of my mind like a persistent toothache' (line 6). Yen Mah is comparing her concern about leaving school with a chronic physical pain. This suggests that unlike most children who look forward to the holidays, Yen Mah experiences physical discomfort at the prospect. This tells us how awful her family life must be.

In the next few paragraphs, Yen Mah uses lively dialogue. The girls are interrupted in their game by Ma-mien Valentino, who appears to be an employee of the boarding school. She is called 'Mother Valentino' by Mary, one of the girls. As this is a Catholic school, we later learn, we might think that Mother Valentino is a Nun. Mary does not want Adeline to break up the game because 'for once' she is winning. But when Ma-mien Valentino appears all of the girls stand up and greet her; this shows that they have very good manners.

Ma-mien Valentino scolds Yen Mah very gently about seeming to ignore her call. She is told to hurry up as 'Your chauffeur is waiting to take you home' (line 13). Yen Mah's family is obviously very wealthy.

Again, Yen Mah describes how her younger self was unsettled by the thought of going home. She uses alliteration to emphasise the strength of her negative emotion. She is 'Full of foreboding', and she runs down to the car 'as in a nightmare, wondering who had died this time' (line 14). By using this metaphor, she is comparing her anxiety at the potential awful news to the way a person feels whilst having a terrible bad dream. The reader understands even further here how distant are relations between her and her family; she only expects contact at times of bereavement. However her father's chauffeur tells her that everyone is well. Yen Mah asks him why she is going home but the chauffeur replies 'defensively, shrugging his shoulders'. We learn that this is a household where authority is obeyed without question: 'They give the orders and I carry them out' (line 18).

The drive home is only 'short', which is rather sad; it means that her family is not far away, and still they do not want to see her. Yen Mah uses a powerful image to express her sadness: 'my heart was full of dread'. This again means that she experiences a physical sensation with the anxiety at meeting her family and discovering what has gone wrong at home, much as she had when she described the thought of going home as being like a toothache. The car pulls up at an 'elegant villa' halfway

between the harbour and a nearby peak; the beautiful surroundings contrast with her sense of unhappiness.

The next paragraph is very short. Yen Mah asks 'where are we', adding the adverb 'foolishly', though as this is the first time she has seen the house, it is far from foolish, just sad that she hasn't been told that her family had moved. The chauffeur answers 'rudely', asking her 'Don't you know anything?' Even her family's employees are not treating her with respect, and underestimating her intelligence. It turns out that her family moved there 'a few months ago' (line 24). Yen Mah tries to save face, and acts as if she knew this all along: 'I had forgotten'. Again, we see that Yen Mah is often speaking in ways that disguise her true emotions.

In the examples above, we can see that Yen Mah uses adverbs a lot in her writing; adverbs are used to describe verbs, or the way that people do things. They often end in 'ly'. They are similar to adjectives, which describe nouns, or things themselves. Using many adverbs allows Yen Mah to describe peoples' emotions in a very effective way, using very few words. So the word 'foolishly' tells us how Yen Mah feels embarrassed to be ignorant of her family's move, and the chauffeur shrugging 'defensively' makes us think that he has had to be careful in the way he deals with people in authority, and that working for her family is difficult. However, the fact he can talk to her 'rudely' implies that Yen Mah is of little importance.

On arriving home the door is opened by Ah Gum. The word 'Ah' is used as an informal title amongst family and friends, or with trusted servants, so we could think that Ah Gum also works for the Yen Mah family. When she gets in, there is no-one to greet her. Her mother (or stepmother) is out playing bridge, and her brothers and sister are sunbathing. The fact they are described as doing other things is another example of the way Yen Mah is neglected. She is, however, formally summoned to see her father in his room.

This request surprises Yen Mah. She can only respond with a timid question: 'See me in his room?' She is 'overwhelmed'. The imagery becomes very religious here, with an allusion to Judaism or Old Testament Christianity. She says she has been 'summoned by Father to enter the Holy of Holies' (lines 31-32). The Holy of Holies was, in the Christian Old Testament or the Jewish Torah, the veiled inner sanctuary in the tabernacle, later the Temple in Jerusalem, where God dwelt, along with the Ark of the Covenant containing the Ten Commandments. Only anointed priests could enter. The use of such imagery conveys the magnitude of what Yen Mah feels she is being asked to do; her Father, like God, is to her all-powerful and his room is private and deeply secret. To be admitted is frightening, and she asks a one-word question: 'Why?' (line 32).

Yen Mah starts the paragraph where she meets her father with another adverb, placed at the start of the sentence to increase its effect: 'Timidly, I knocked on the door'. This has very effectively established that she is scared. Yen Mah's father appears to be very conventional and harmless, and there is nothing about his appearances that is threatening to the reader. He is in slippers, bathrobe, reading a newspaper, he smiles as Yen Mah entered and is 'in a happy mood'. But Yen Mah is still very wary of him. She expresses this wariness in two unanswered questions which finish the paragraph: 'Is this a giant ruse on his part to trick me? Dare I let my guard down?'

Her father's first words are commands: 'Sit down! Sit down!' He carries on using the imperative or commanding form of the verb: 'Don't look so scared'. Using the imperative form of the verb shows that he is used to telling people what to do, and being obeyed.

He passes the paper to Yen Mah and tells her: 'They're writing about someone we both know, I think'. This is deliberately mysterious, and the truth is only revealed in the next paragraph, when young Adeline sees her name 'ADELINE YEN' in capital letters.

The next paragraph is a lengthy quotation from the newspaper, and we learn more details about Adeline's life. She is fourteen and at Catholic School, and has won first prize in an international playwriting competition held in London in 1952. It is the first time a Chinese student from Hong Kong has won, and Adeline has won £50 (a very large sum in 1952). The newspaper does not remain objective, though, and sees this as a matter of national pride: 'Our sincere congratulations, ADELINE YEN, for bringing honour to Hong Kong. We are proud of you'.

Again, Yen Mah follows this paragraph with more questions. She cannot believe that she is the winner: 'Is it possible? Am I dreaming? Me the winner?' This use of a metaphor echoes the 'nightmare' of earlier (line 14) when Yen Mah arrived at the house. By wondering whether she is dreaming, we can see that Yen Mah cannot believe she has won something, she thinks it must not be true. This shows us that Yen Mah has had very little success or encouragement in her life.

The rest of the extract is composed of dialogue, interspersed with Yen Mah's reactions to what her father is saying. Lines 50-54 are solely her father. He tells her that his friend C.Y. Tung, a fellow businessman, points out the article and asks whether Adeline is related to him, as the last name is uncommon. Adeline's father is delighted that Adeline has won, but not happy for her, simply happy that her achievements reflect well upon him. C.Y. Tung has a few children Adeline's age 'but so far none of them has won an international literary prize'. Her father goes as far to say 'I was quite pleased to tell him that you are my daughter'. This is very faint praise.

However, Yen Mah notes that 'He looked radiant', because she 'had given him face' in front of a prominent colleague. The image of having 'face' means to have status in the eyes of others. A common expression related to this is 'to lose face', which means to be embarrassed or belittled, causing others to lose respect. We can see that Yen Mah's father is only concerned by external appearances, rather than Yen Mah's inner happiness or satisfaction. The word 'radiant' means to shine or to glow, and this shows us that Yen Mah's father is very satisfied indeed, to such an extent that it can be seen in his expression.

Again, Yen Mah asks herself a question 'Is this big moment I have been waiting for?' The imagery she uses to describe her happiness is in stark contrast with the understated and grudging praise from her father: 'My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars' (lines 52-53). Yen Mah uses hyperbole here to describe the extent of her happiness. She feels 'all the joy in the world', and the word 'vibrated', which means to be shaken strongly, expresses how physical an effect the feeling of happiness has. She feels that her joy is so great she could reach out and touch the stars; the vastness of this feeling contrasts with how small she has been made to feel by her family.

Her father continues to belittle her achievement: 'How come you won'? The word 'you' is in italics to show that her father is stressing it; the implication is that Yen Mah, of all people, could never succeed, and something must be wrong. We can see here how her father has always tried to make her feel small. Yen Mah knows she has to show humility: it is what her father will expect of her. She underplays her achievements and says perhaps no-one else applied because of the complicated rules. Her father laughs 'approvingly' at this show of humility and tells her that is a 'good answer'.

At this point, young Adeline suddenly makes her move, and Yen Mah uses another adverb skilfully to show what Yen Mah is feeling. She asks her father 'boldly' whether she can go to University in England like her brothers. The word 'boldly' is an antonym or opposite to the word 'timidly' which we saw before; this deliberate contrast shows that Yen Mah is gaining in confidence, and had reserves of strength we might not have realised. Somewhat surprisingly, given his attitude, her father seems to agree that she has 'potential', but he wants to know what she plans to study.

Yen Mah is overwhelmed by the chance she will be able to go to England. Her heart 'gave a giant lurch' and she realises she can go. Again, Yen Mah uses a metaphor of physical movement, her emotion is so great it is as if her heart moves violently. This tells us she has very powerful feelings, even though she cannot express them overtly.

But what is she going to do? She had not thought that far ahead. Again, she uses a question to express her state of mind: 'Going to England is like entering heaven. Does it matter what you do after you get to heaven?' The use of the simile here – that England is like heaven or paradise – shows us that she feels her current life is unhappy, more like hell than heaven.

Yen Mah can only think of creative writing as a career, as she's just won a competition, and she proposes this to her father. Her father very strongly contradicts this. He 'scoffs' at her idea, and says she's going to starve as a writer. Neither her Chinese nor her English will be good enough for her to be able to make a living. Yen Mah does not respond to this: 'I waited in silence. I did not wish to contradict him'. Her father's final speech is mainly in the future tense: as if he is going to be able to control all aspects of her future life. He tells her 'You will go to England with Third Brother this summer and you will go to medical school'. She will, in her father's plan, specialise in obstetrics and deliver children. Obstetrics is the medical specialisation of delivering babies; this shows that her father only thinks women can be doctors if they are in a field that is related to childbirth. This will be a 'foolproof profession' for her, which is another hidden criticism, and implies he thinks she is a fool. Her father's final question – 'Don't you agree?' is a rhetorical question, which means that he is not expecting an answer. He does not expect any dissent from her.

Yen Mah's reaction is very intense, but she doesn't show it at all to her father. In her mind, she can think only of the poet William Wordsworth's famous line about the French Revolution of 1789: 'Bliss it was that dawn to be alive'. The word 'bliss' means great joy; the allusion to the youthful poet's enthusiasm alerts us to the strength of Yen Mah's reaction; moving to England will be a revolution in her life, no matter what she studies, as it will bring freedom from the restrictions of her family life. But Yen Mah keeps all of this reaction secret, and complies with the role of the dutiful daughter: 'Father, I shall go to medical school in England and become a doctor. Thank you very, very, very much'. The only hint of her joy is in the repetition of 'very' in this last line.

Throughout this extract, Yen Mah constantly asks questions, either to others, such as the chauffeur, or more commonly, to herself. These questions to herself are unspoken questions, and reflect her state of mind. They often show how nervous and anxious she is, such as the following, when her father is being unexpectedly kind: 'Is this a giant ruse on his part to trick me? Dare I let my guard down?' (lines 36-37). This is a clever way of showing that Yen Mah is very wary, badly affected by constant neglect, and she questions everything that is happening to her. This very defensive and nervous way of behaving contrasts strongly with the very imaginative metaphors she uses to express her joy when she realises she has potential, such as her feeling that she could 'stretch out' her hand 'to reach the stars'. We can see that in spite of her silent, humble exterior, Yen Mah has a very powerful imagination and strong spirit, waiting to be revealed once she leaves for England and escapes her family. Where once she could only approach life 'timidly', she can now act 'boldly'.

'Chinese Cinderella' by Adeline Yen Mah	
One Sheet Revision	
Summarise the main premise of the extract.	
Question 5 is focused on the perspective offered through the text. Look at the key ideas expressed and see what evidence you can find to support each of them	
When people are exposed to one kind of story, they may internalize it as the only way to think or write, even about themselves.	
Individuals are often reduced to a simplistic image based on a dominant narrative.	
A single story told by outsiders can create stereotypes that flatten the complexity of a continent.	
To understand people fully, we must hear many stories.	
What is the background to the writing of 'The Danger of a Single Story'?	What is Adichie's intention in writing this text?
When was this text written?	to describe
What inspired the writing of this text?	to express
	to critique
	to inspire

Language techniques		Structure and form	
	Example and effect		Example and effect
Adjective		Compound sentence	
Adverb		Dialogue	
Modal verb		Ellipsis	
Rhetorical question		One sentence paragraph	
Simile		Repetition	
Verbs		Short sentences	

All past questions on 'Chinese Cinderella' by Adeline Yen Mah

June 2022: How does the writer use language and structure to interest and engage the reader?

R Paper:

June 2019: How does the writer use language and structure to present her relationships with her family and other people?

What do the examiners say about this text in relation to question 4?

Language	Structure and form
The girls are playing Monopoly but Adeline's statement that she 'threw the dice' may convey a sense of risk or uncertainty about her future. She references that 'Four of us were playing Monopoly' suggesting that Adeline has friends but they are not described in detail; only one is named which may suggest that the friendships are not close. Adeline's worry about leaving school is described with the simile 'throbbed at the back of my mind like a persistent toothache' giving the reader the sense that she is in continual pain and discomfort. Use of a simile 'as in a nightmare' to describe Adeline's dash down the stairs further conveys the fear she is experiencing. Adeline is curious to know 'who had died this time', making the reader wonder why she assumes this to be the only explanation for the summons. The suggestion is that she is only ever sent for if something terrible has happened and not because her family miss her or want to see her. The chauffeur's nonchalant and offhand attitude delays the revelation of why Adeline has been called home but leads to her trepidation increasing; she becomes 'full of dread' and 'wondered what I had done wrong,' arousing the reader's curiosity and concern.	The end of the first paragraph, in which the writer ponders whether the end of term might be 'in my case perhaps the end of school forever', causes the reader to wonder why Adeline does not know this fact and what the alternative might be. The use of foreshadowing in the fact that 'The radio warned of a possible typhoon' may suggest to the reader that there could be some upheaval to come for the writer. Ma-mien Valentino speaks to Adeline in a series of short, preemptory sentences, three of which end in an exclamation mark, conveying a sense of haste and urgency. Alliteration in the phrase 'full of foreboding' emphasises the apprehension felt by both Adeline and the reader. The repetition of 'full' in 'full of foreboding' and 'full of dread' shows that there is no room in her mind for anything else. Adeline's series of questions, 'Why are you taking me home?', 'Where are we?' and 'Where is everyone?' demonstrate the distant relationship she has with her family as no one has contacted her in advance of her visit and none of the family are awaiting her. The monosyllabic question 'Why?' followed by ellipsis shows her bewilderment as to why her father wants to see her. The one sentence paragraph made up of three short questions in the present tense – 'Is it

The **adverb** 'rudely' is used to show how the chauffeur talks to Adeline and the disparaging question, 'Don't you know anything?' clearly shows a lack of respect for the daughter of his employer.

The new house is only a 'short drive' away, but Adeline appears unfamiliar with it and the reader may question why this is so.

The fact that Adeline has 'never been invited' to her father's room seems odd and the Biblical description of it as 'the Holy of Holies' implies that he is a God-like presence to her.

The **fronted adverbial** 'timidly' intensifies the anxiety that Adeline is feeling at the thought of seeing her father and the reader is in a state of anticipation.

The two **rhetorical questions** regarding her father's motives show Adeline's lack of trust in him and the reader is intrigued by her fear that it may be 'a giant ruse on his part to trick me.'

The **fact** that she asks herself 'Dare I let my guard down?' shows her trepidation.

Adeline's father's **command** to 'Sit down!' shows how he issues orders and reveals a lack of warmth.

That Adeline's father 'For once' expressed his pride in her demonstrates to the reader that his good opinion of her is unexpected.

Her extreme delight that she has pleased her father is conveyed to the reader using 'hyperbole': 'all the joy in the world'; 'I only had to stretch out my hand to reach the stars.'

possible? Am I dreaming? Me, the winner?' – shows a swift change in Adeline's mood to one of disbelief and excitement.

The **repetition** of the noun 'heaven' to describe England leads the reader to infer that Adeline cannot imagine a better place to go.

The use of **direct speech** in the exchange between Adeline and her father demonstrates the power differential and the verbs and adverbs employed reveal how mercurial he is, as his mood can swiftly move from 'he laughed approvingly' to 'he scoffed.'

After her father's scathing dismissal of Adeline's desire to study literature, the **single-line paragraph** 'I waited in silence. I did not wish to contradict him' creates suspense as the reader, with Adeline, awaits his decision.

Father's **repeated** use of the **simple future tense** 'you will' reveals his traditional patriarchal attitude that will brook no discussion, but Adeline's humble response shows that she is very grateful to be allowed to attend university even if she is not permitted to choose her course of study.

Despite not being allowed by her father to choose her own university course, the use of **repetition** in 'Thank you very, very much' shows how Adeline is extremely grateful to him.

What do the examiners say about this text in relation to question 5?

Perspectives / ideas	Language	Structure and form
The extract is set in China in the 1950s. The extract focuses on the complex relationship between a teenage girl and a parent. In it, the writer has won 'first prize in the International Play-writing competition' and despite her desires to become a writer, her father wishes for her to become a doctor because it is 'a foolproof profession for you.' The writer is fourteen and has lived away from home at boarding school. The writer desires to continue her education at university. Education is prestigious and the writer has been successful at school and is dreaming of university. The writer experiences fear, foreboding and joy within the extract.	A simile is used to describe how much the writer enjoys her time at school – the thought of leaving school is so painful to the writer that she says it 'throbbed...like a persistent toothache.' The writer experiences feelings of fear and dread when she says she is 'full of foreboding' at the idea of going home. The family is wealthy when we learn they have a 'chauffeur' and a 'swimming pool.' The writer considers her future in a positive way when she thinks: 'How marvellous it was simply to be alive' when she realizes her father will let her go to university. The use of the adjective 'proud' demonstrates the father's feelings about his daughter's achievements. The use of a modal verb in 'You will go to medical schools' illustrates the domineering nature of her father, who wants to make the decisions for his daughter and expects to be obeyed. The writer's father is scornful of his daughter's ambition: the father claims that if Adeline tries to become a writer she will 'starve'. The verb 'scoffed' also shows his reaction to her desires. The writer defers to her father when she says 'I did not wish to contradict him.' The writer's 'whole being vibrated with all the joy in the world' when her father expresses pride in her. The writer refers to her father respectfully as 'Father' and seems nervous about his reactions. The extract concludes with the writer quoting Wordsworth to show her joy: 'Bliss was it in that dawn to be alive.'	Written in the first person. The direct speech and questioning reveals that the Father is surprised that his daughter won the competition: 'How come you won?' Direct speech is used to create a sense of immediacy and to give the reader a sense that they are present at the encounter. The extract describes the events of just one day. The father speaks in short, emphatic sentences to indicate a forceful attitude. The extract ends with the writer expressing respectful gratitude to her father: 'Thank you very, very much,'

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel International GCSE (9–1)

Tuesday 5 November 2024

Morning (Time: 2 hours 15 minutes)

Paper reference

4EA1/01

English Language A

PAPER 1: Non-fiction Texts and Transactional Writing

You must have:
Source Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **ALL** questions in Section A and **ONE** question from Section B.
- Answer the questions in the spaces provided – there may be more space than you need.

Information

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Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- You are reminded of the importance of clear English and careful presentation in your answers.

The exam

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Turn over ►

9

Question 1:

Testing AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.

In this question, you need to source two textual references in relation to a question. These should be copied directly. The question is worth 2 marks and you should spend no more than 5 minutes on this question. This question works with the unseen text.

Steps to Success

- 1. Identify the line reference in the question.
- 2. Box out the lines.
- 3. Read question tag and identify question focus.
- 4. Highlight all relevant information in response to the question.
- 5. Choose two most relevant / most significant to transfer across

Modal response

1. Identify the line reference in the question

Text One: *Stereotyping in sport*

1 From lines 1–4, select **two** words or phrases that describe Amazin LeThi.

1

2

(Total for Question 1 = 2 marks)

2. Box lines out

In this extract, the writer, Natalie Morris, looks at the experiences of Amazin LeThi and how she has dealt with the serious issues caused by stereotyping in sport.



Racial stereotyping is a big problem in sport and can have a huge impact on someone's life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health.

The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA.

She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers.

'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to

3. Read question tag and identify question focus.

Text One: *Stereotyping in sport*

1 From lines 1–4, select **two** words or phrases that describe Amazin LeThi.

1
.....
2
.....
(Total for Question 1 = 2 marks)

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The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA.

5

10

5. Choose the two most relevant to transfer across.

Text One: *Stereotyping in sport*

1 From lines 1–4, select **two** words or phrases that describe Amazin LeThi.

1 Vietnamese
.....
2 bodybuilder
.....
(Total for Question 1 = 2 marks)

Deliberate Practice: Question 1

Now take time to practise responding to question 1 following the Steps to Success. The extracts have been shortened for this question.

a. Helicopter Hero

1 From lines 10–12, select **two** words or phrases that describe the pilot, Jason Laing.

1

.....

2

.....

(Total for Question 1 = 2 marks)

Text One: Helicopter Hero

In this article, the writer, Debbie Schipp, describes how helicopter pilot, Jason Laing, has helped to rescue many climbers from Mount Everest.



Jason Laing has saved dozens of people from certain death. If he can't get you out of one of the world's most dangerous spots, no one can.

In 2015, he pulled more than 140 people off Mount Everest after an earthquake killed many Nepalese people and an avalanche took the lives of 22 climbers and Sherpas¹.

In 2014, the elite rescue helicopter pilot pushed his chopper² to its limits to recover 16 Sherpas after an ice fall on the world's highest mountain.

5

They're scenes Jason Laing doesn't like to dwell on: devastated, remote villages; Mount Everest base camp flattened by the force of nature; the Sherpas he knew, the climbers he had socialised with; the friends who risked the dangers of the Himalayas and lost.

"The days after the earthquake were so challenging," says the 48-year-old New-Zealander, who is at the very top of an elite group of pilots flying the most dangerous high altitude rescues in the world.

10

"The whole country was devastated. It's something I'll never forget."

He finds it difficult to articulate the emotional toll.

b. War Doctor

- 1 From lines 3–5, select **two** words or phrases that explain why David Nott works in war zones.

1

.....

2

.....

(Total for Question 1 = 2 marks)

Text One: War Doctor

In this extract, the writer, David Nott, describes his experiences as a doctor in Gaza during a time of war.



I have travelled the world in search of trouble. It is a kind of addiction, a pull I find hard to resist.

It stems partly from the desire to use my knowledge as a surgeon to help people and partly from the thrill of just being in those terrible places, of living in a zone where most people have neither been nor want to go.

5

In July 2014, the Israel-Gaza war began. It was a dire situation for the civilians on both sides. I wanted to be immersed in what was going on. A week after the war started, my mobile rang. It was the International Committee of the Red Cross: would I go to Gaza City? It was a no-brainer. That same day, I was on a plane to Tel Aviv.

I was embedded in the Shifa hospital in Gaza City, and quickly got down to work. It was pure, hardcore war-trauma surgery, mostly dealing with the effects of bomb-blast injuries. There was a mass-casualty event most days, and it became quite normal to

10

c. Motherwell

1 From lines 8–10, select **two** words or phrases that show what the writer enjoyed about her first day at school.

1

.....

2

.....

(Total for Question 1 = 2 marks)

Text One: Motherwell

In this extract, the writer, Deborah Orr, recalls her experiences of growing up in Motherwell, Scotland.

Motherwell is the town I was born and bred in, a coal and steel town on the lip of the Clyde Valley, Scotland.

Motherwell is where my mum, Win, lived, because that's where my dad, John, came from. Even at the start of the 1960s women did what their husbands wanted, in matters large and small. But Motherwell is the place where I failed to get to know my mother very well at all. And years later, I started to realise there were respects in which she hadn't mothered well at all.

I remember a lot of my first day at school, in 1967. I liked the novelty, the avalanche of information and the busyness of that first day. One of the reasons why I loved school so much was simply that I was good at it.



I remember so well the first time I was praised before the whole class, the delicious surprise of it. And it was a surprise. There were triumphs too. I won a prize for poetry. Our theme was spring, and the competition was staged across Scotland but there was a general feeling among my bitter classmates that I was an unworthy winner. Win seemed puzzled too. She suggested it was the nice drawing of birds in a nest I'd done alongside

5

10

15

Question 2:

Testing AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.

In this question, you need to make a number of inferences in relation to a question. These should be written using your own words. The question is worth 4 marks and you should spend no more than 7 minutes on this question. This question works with the unseen text.

Steps to Success

1. Identify the line reference
2. Box out the lines
3. Read question tag and identify question focus
4. Highlight all relevant information in response to the question.
5. Go back through your highlights. In the margin, mark your inference using synonyms, where possible..
6. Transfer these across to your paper.
7. **Firstly**, the writer thinks/feels...because
8. **Secondly**, the writer thinks/feels...because
9. Up to **Sixthly**...to capture 4 marks.

Leave a line space between each inference and do not use quotations.

Modal response

1. Identify the line reference in the question

2 Look again at lines 13–24.

In your own words, explain what you learn about Amazin LeThi’s life as a child.

2. Box lines out

Text One: Stereotyping in sport

In this extract, the writer, Natalie Morris, looks at the experiences of Amazin LeThi and how she has dealt with the serious issues caused by stereotyping in sport.



Racial stereotyping is a big problem in sport and can have a huge impact on someone’s life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health.

The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA.

She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers.

‘I must have been seven years old,’ Amazin recalls. ‘One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.

‘The teacher then threw the blackboard eraser and I remember it hitting me.

‘I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.’

This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn’t exactly welcoming.

‘I needed to find something with a sense of community. I found that in team sports initially,’ Amazin explains. ‘I loved playing all kinds of team sports.

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4. Highlight all relevant information in response to the question.

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5

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10

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15

'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.'

'The teacher then threw the blackboard eraser and I remember it hitting me.'

'I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.'

20

This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn't exactly welcoming.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.'

25

5. Go back through your highlights. In the margin, mark your inference using synonyms, where possible.

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Racial stereotyping is a big problem in sport and can have a huge impact on someone's life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health.

The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA.

She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers.

'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.

'The teacher then threw the blackboard eraser and I remember it hitting me.

'I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.'

This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn't exactly welcoming.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.

She lived in Australia.

Other children were unkind to her.

There were no other children of her ethnicity in her class.

The other children made fun of her.

It was not a friendly environment for racial minorities.

She was also treated badly by staff.

She was humiliated by her teacher.

Her teacher physically attacked her.

She didn't want anyone else to suffer in the same way.

She used sport as a way to forget her suffering.

However, she wasn't welcomed into the sporting team.

6. Transfer these across to your paper.

2 Look again at lines 13–24.

In your own words, explain what you learn about Amazin LeThi's life as a child.

Firstly, Amazin grew up in Australia.

Secondly, this was not a friendly environment for her as a racial minority.

Thirdly, other children were unkind to her in school.

Fourthly, even the staff humiliated her in front of her peers and one even threw a blackboard eraser at her.

Fifthly, Amazin was humiliated and was determined that no-one should suffer in the same way.

Sixthly, Amazin joined a sporting team hoping it would alleviate her suffering but the team weren't welcoming either.

(Total for Question 2 = 4 marks)

Deliberate Practice: Question 2

Now take time to practise responding to question 2 following the Steps to Success. The extracts have been shortened for this question.

a. Helicopter Hero

2 Look again at lines 36–44.

In your own words, describe Jason Laing's memories of the 2015 earthquake.

Climbers flock to Everest every year in their hundreds in climbing season to take on a mountain with a deadly reputation. 30

Get into trouble up there, and if you're lucky, Laing may be your last hope.

His credentials are impeccable and he was awarded Helicopter Association International's Pilot of The Year 2016 for his rescue and recovery efforts following the 2014 Nepalese icefalls and the 2015 Nepalese earthquake.

His memory of the 2015 earthquake is of a country, not just Mount Everest, devastated. 35

"Just after that the earthquake hit. I was airborne within 90 minutes and flew across the devastated landscape. Whole villages just ... gone.

"The day after that I ended up in the Everest region and I was heavily involved in co-ordinating and bringing 140 people out of Camp 1 and Camp 2 down to Base Camp, which was also devastated." 40

When he finished the air rescues, he retreated to Lukla, the tiny town whose short, steep airstrip, known as the most dangerous in the world, is Everest's closest airstrip, to help the community. "I stayed about four days. I know a lot of people in that valley and they were coming down from expeditions, I helped out in Lukla. That's how I got through," he says.

THE LIMITS 45

Experienced mountaineers know climbing Everest is the least of it. Getting back down safely is the hard part. In the high altitudes and the death zone, life can't be sustained. There's not enough oxygen. Every minute spent there, the body is dying.

The longer spent in the mountain's death zone, the more likely climbers are to fall victim to altitude sickness. It's the mountain's biggest killer. And its sufferers make up the bulk of the rescue pilots' business. 50

2 Look again at lines 36–44.

In your own words, describe Jason Laing's memories of the 2015 earthquake.

(Total for Question 2 = 4 marks)

b. War Doctor

2 Look again at lines 26–41.

In your own words, describe what happens.

The Red Cross anaesthetist was an excellent Italian fellow called Mauro Torre. He and I pushed the girl into the operating theatre ourselves and got her ready. I watched her being put to sleep and then went to scrub up. 25

Suddenly, the door of the operating theatre flew open. It was the hospital security manager.

'We've got intel that says the hospital's going to be attacked by shelling in five minutes. Everyone out.'

Everybody else in the room began making a beeline for the door, joining the rest of the staff heading out of the hospital as fast as they could. 30

By this time, the little girl was asleep, and on the ventilator. She was a pitiful sight. The time she had left to live could be counted in minutes, not hours, whether there was an airstrike or not.

Lots of things went through my mind. The most burning thought was that I could not leave this little girl to die on her own. She was an innocent child and did not deserve such a fate. I had thought I might die during the shell attack on the safe house the previous evening. But maybe *this* was the moment it ended. And if it was, did I need to save myself? The answer, of course, was no. 35

I was on my own in the world, with no parents, no siblings, no wife, no children. I made a conscious decision to stay. 40

I turned to Mauro and said, 'You can go, you don't need to stay.'

'No, David, I will stay with you.'

Our eyes locked. It was a look that conveyed so much: part fear, part trepidation; a mixture of regret, respect and farewell. 45

2 Look again at lines 26–41.

In your own words, describe what happens.

(Total for Question 2 = 4 marks)

c. Motherwell

2 Look again at lines 17–26.

In your own words, explain the writer’s thoughts and feelings.

I remember so well the first time I was praised before the whole class, the delicious surprise of it. And it was a surprise. There were triumphs too. I won a prize for poetry. Our theme was spring, and the competition was staged across Scotland but there was a general feeling among my bitter classmates that I was an unworthy winner. Win seemed puzzled too. She suggested it was the nice drawing of birds in a nest I’d done alongside it, not the poem itself, that had clinched me the prize. 15

The knowledge that my mother was on the side of the girls I saw sneering and shaking their little heads was deflating. I no longer believe that it was an innocent remark. I think Win did want to knock me off my pedestal¹. Win’s praise was never, ever unqualified. She

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could always see my insecurities and find little ways to prick at them, make them flare. It was almost an instinct for her. 20

It became obvious that my brother, David, was not as temperamentally suited to school as I was. Win even told me, very solemnly, that it was a great shame I was the one who shone, because doing well at school was so much more important for a boy. I remember the moment so well. I was utterly speechless. The observation seemed so cruelly unfair. To me and to all girls. 25

From then on I wanted to get away. I got my first job, three evenings a week and a Saturday, stacking shelves at the new Fine Fare in Motherwell. I’d been waiting to be sixteen and able to work part-time. It gave me space to buy my own clothes, be my own person. By my eighteenth birthday I intended to be gone from Clyde Terrace. 30

I hadn’t realised what an excellent hand in life a clutch of good exam results could be. When I went to see a careers officer arranged by the school, she glanced up at my file, looked up at me and said:

‘Well. With these results you could do *anything*. Nursing OR Teaching.’

2 Look again at lines 17–26.

In your own words, explain the writer's thoughts and feelings.

(Total for Question 2 = 4 marks)

Question 3:

Testing AO1: Read and understand a variety of texts, selecting and interpreting information, ideas and perspectives.

In this question, you need to make a number of inferences in relation to a question and support these with short textual references. The question is worth 5 marks and you should spend no more than 7 minutes on this question. This question works with the unseen text.

Steps to Success

You may use quotations really means you MUST use quotations

1. Identify the line reference
2. Box out the lines
3. Read question tag
4. Highlight all relevant information
5. Go back through your highlights. In the margin, mark your inference using synonyms.
6. Use the structure of **INFERENCE** and **SUPPORTING QUOTATION**
7. **Initially, the writer wonders if the penguins are actually alive. He states that 'perhaps' they are just 'resting' or 'recovering'.**
8. **Make 4 points well or 5 to capture the full range of marks.**
9. Leave a line space between each inference and supporting quotation.

Modal response

1. Identify the line reference in the question

- 3 From lines 31–42, describe Amazin LeThi's experiences within the world of sport.

You may support your points with **brief** quotations.

2. Box lines out

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.' 25

'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.' 30

Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

'We are seen as very nerdy, very geeky, very studious,' says Amazin. 'So, we can't be good at sports – we can't be fast, we can't be strong.' 35

'I loved athletics, but I was bullied by my teammates. I loved sprinting, but I was pulled aside by my coach and told that I was slowing the team down, that Asian people aren't very good at fast sports, and he told me to try out for long-distance running instead because that will suit my physique.'

For Amazin, the use of archaic¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training. 40

She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with. 45

3. Read question tag and identify question focus.

- 3 From lines 31–42, describe Amazin LeThi's experiences within the world of sport.

You may support your points with **brief** quotations.

4. Highlight all relevant information in response to the question.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.' 25

'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.' 30

Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

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For Amazin, the use of archaic¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training. 40

She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with. 45

5. Go back through your highlights. In the margin, mark your inference using synonyms.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.'

25

'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.'

30

Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

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'We are seen as very nerdy, very geeky, very studious,' says Amazin. 'So, we can't be good at sports – we can't be fast, we can't be strong.'

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'I loved athletics, but I was bullied by my teammates. I loved sprinting, but I was pulled aside by my coach and told that I was slowing the team down, that Asian people aren't very good at fast sports, and he told me to try out for long-distance running instead because that will suit my physique.'

45

For Amazin, the use of archaic¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training.

She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with.

Suffered from prejudice with regard to her ability as a result of her ethnicity

Amazin was treated unkindly by other athletes

She was treated harshly by her coach.

Feeling unaccepted, Amazin went back to weight-training

People thought she would be unsuited to the world of sport

Preconceived ideas about Asians as intellectual

She was withdrawn from sprinting despite her love for it, and advised to try other races.

6. Use the structure of **INFERENCE** and **SUPPORTING QUOTATION**

3 From lines 31–42, describe Amazin LeThi's experiences within the world of sport.

You may support your points with **brief** quotations.

Amazin suffered from prejudice caused by assumptions about how she would perform in sports based on her ethnicity when it says that she 'fell victim to the damaging stereotypes about Asian people in sport.'

Amazin felt that others have preconceived notions of Asian people as intellectual when she describes the perception of them as 'geeky' and therefore it is not thought that they could be sport as well.

She loved participating in athletics but she was treated unkindly as she was 'bullied' by the other athletes.

She was withdrawn from sprinting despite her love for it, when her coach 'told me to try out for long-distance running instead because that will suit my physique.'

Feeling that she could not take part in team sports, she went back to weight training and 'returned to her first love.'

(Total for Question 3 = 5 marks)

Deliberate Practice: Question 3

Now take time to practise responding to question 3 following the Steps to Success. The extracts have been shortened for this question.

a. Helicopter Hero

3 From lines 58–67, explain the problems faced by rescue pilots.

You may support your points with **brief** quotations.

Everest's summit is 29,000 feet. Camp 2 sits at 21,000 feet. Camps 3 and 4 are above it: out of reach. And just because you can fly to 23,000 feet doesn't mean you can land, takeoff, or not come unstuck. 55

"We have limits for the performance of the helicopter," says Laing. "Basically it gets to a point where the air is too thin. The higher you go the less power you have and there's a point where something has to give and the chopper can't sustain flight." 60

Throw in the vagaries of weather, cloud, fog, weight, wind and a thousand other things, and it's the riskiest place to fly in the world.

"We wear oxygen, we run into problems with language difficulties, disoriented people, weather. There are a lot of variables," Laing says. "You do learn to go with the flow. There is a lot of self-management. You have to be good at that. You have to stand back sometimes and take a breath and work out the situation. You always go and check. You can always say 'no'." 65

He's known as one of the best longline rescue pilots in the business, but Laing won't attempt a rescue unless his crewman, Chhiring Bhote, is happy. The Sherpa, 23, is specially trained in longline rescue work. 70

"I can put him down on really steep terrain at about 22,000 feet, without oxygen," says Laing. "So he's got to be happy about where we're going and what he's going to have to do."

In 2014, Laing put him into a crevasse to get a climber who'd been hanging onto his climbing ropes all night. "I lowered him down on a 200 feet long line. It was probably the hardest job I've ever done." 75

3 From lines 58–67, explain the problems faced by rescue pilots.

You may support your points with **brief** quotations.

(Total for Question 3 = 5 marks)

b. War Doctor

3 From lines 62–71, explain what we learn about David Nott's thoughts and actions.

You may support your points with **brief** quotations.

Two hours later, the theatre was still deserted. We decided to wake her up. As we were doing this, people started to drift back in, amazed to see us still there. Clearly, there was to be no attack.

I am not sure where the information had come from but I was told that it was a credible source and that's why everybody had panicked and left. I only knew that our little girl was alive. 60

I went to see her every day after that, and got to know her family well. Her name is Aysha and the photograph I have of me standing by her hospital bed, both of us smiling, says it all.

Perhaps it had been irresponsible of Mauro and me to stay, but I felt in that moment that the girl's welfare took priority. It wasn't a logical decision, it was based purely on emotion – compassion for her, and anger at the forces of war ranged against her. I was so sick of seeing badly injured children that I could not bear to see another one and stand idly by. Staying with her was a pointless act of defiance against the warmongers, but it would have been impossible to do otherwise. I was prepared to die, and I would rather have died than lived with myself knowing I'd left her alone. 65 70

3 From lines 62–71, explain what we learn about David Nott's thoughts and actions.

You may support your points with **brief** quotations.

(Total for Question 3 = 5 marks)

c. Motherwell

- 3 From lines 56–68, describe the argument between the writer (Deborah) and her parents.

You may support your points with **brief** quotations.

'For years, Deborah, it's been art college, art college, art college. This is just another of your nine-day wonders. College is more suitable.'	50
'I've changed my mind. I don't want to be a teacher.'	
'Why not? That's a very good job. A good job for a woman. For a mother.'	
'Aye. So I'm told.'	
'Less of your lip.'	
The arguing went on and on.	55
'We just think that your place is at home with us, until you're married. You've got a place at Glasgow and at Strathclyde. You can easily go in every day, on the train.'	
'But Mum. I don't want to stay in Motherwell. You've been telling me how much you hate it all my life.'	
Pursed lips. 'This is your home, Deborah. Your place is here, with us. This is where you live, where your family is. We are your family.'	60
'But you didn't. You didn't stay with your family.'	
'That was different. I moved where my husband wanted to go. That's what wives do. Your father and I forbid you from going away to university, and that's that.'	
'Forbid me? You can't forbid me. I'm almost eighteen.'	65
'That's right. You are still a child and you don't know nearly as much as you think you do. You'll go to university in Glasgow, if you have to go to university at all. That's an end to it.'	
But that was not an end to it. I'd been shocked by this encounter. I couldn't understand why they couldn't be pleased. But I also knew that I was going anyway, and that for all their talk Win and John couldn't stop me.	70

3 From lines 56–68, describe the argument between the writer (Deborah) and her parents.

You may support your points with **brief** quotations.

(Total for Question 3 = 5 marks)

Question 4:

Testing AO2: Understand and analyse how writers use linguistic and structural devices to achieve their effects.

In this question, you need to analyse how a writer uses language and structure to convey a message. Don't forget, however, to answer the question in the process. This question is worth 12 marks and should take you around 22 minutes. Do not spend more than that on this question as there are more marks available elsewhere. This question is the first question on the Anthology text.

Steps to Success

1. Identify question stem.
2. Highlight everything of relevance.
3. Go back through - left margin - techniques used, right margin - inference, implication.
4. Ensure you have a range from across the text - 'At the start of the extract...', 'In the middle of the extract...', 'Towards the end of the extract...'
5. Transfer onto paper using WHAT HOW WHY structure
 - a. **WHAT** idea linked to the question tag.
 - b. **HOW** - quotation
 - c. **HOW** - technique (you need to have at least one reference for lang / structure) linked to idea
 - d. **WHY** - inference / implication in relation to the question - use the key words from the question.
6. Aim for 6 WHW (poss 8) from across the extract.

Modelled example:

1. Identify question stem.

Text Two: From *The Danger of a Single Story*

Remind yourself of the extract From *The Danger of a Single Story* (Text Two in the Source Booklet).

- 4** How does the writer, Chimamanda Ngozi Adichie, use language and structure in **Text Two** to create interest in her ideas?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

2. Highlight everything of relevance

Text Two: From The Danger of a Single Story

In this speech, the writer, Chimamanda Ngozi Adichie, speaks about the power of storytelling.

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

5

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

10

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ...

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

15

But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

20

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: it saved me from having a single story of what books are.

25

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

30

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

35

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called

40

my "tribal music", and was consequently very disappointed when I produced my tape of Mariah Carey.

45

She assumed that I did not know how to use a stove.

What struck me was this: she had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...

50

So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family. ...

55

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

60

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

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So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ...

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.

75

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."

I would like to end with this thought: that when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

80

5. Go back through - left margin - techniques used, right margin - inference, implication.

Text Two: From The Danger of a Single Story

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But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: it saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called

Establishes credentials and engages in the ideas

Illustrates her ideas about storytelling and creates interest

Conveys the differences between the characters in the stories she read and the life that she lived.

How easily influenced by a story a reader may be.

Introduces listeners to new readers

She is as guilty as anyone else of making false judgements, giving her credibility.

Single short sentence paragraph (S)	my "tribal music", and was consequently very disappointed when I produced my tape of Mariah Carey.	45	Draws attention to the ignorant and limiting judgements about others
Parallel construction (S)	<u>She assumed that I did not know how to use a stove.</u> What struck me was this: she <u>had felt sorry for me</u> even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate <u>had a single story of Africa: a single story of catastrophe.</u> In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...	50	Links the two final words to show how deleterious people's assumptions can be
Emotive abstract nouns (L)	So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family. ...	55	Enhance the sense of the powerful feelings that are evoked by single stories
Asyndetic listing (s)	But I must quickly add that I too am just as <u>guilty</u> in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were <u>fleeing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.</u>	60	Illustrates stereotyped qualities of Mexican people to serve how damaging these stories can be.
Short repetitive sentence structures (S)	I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.	65	The writer is keen to emphasise the good points about stories
Antithesis (S)	So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ...	70	Lingering emphasis on positive nature of stories..
Final paragraph (S)	<u>Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize.</u> Stories can break the dignity of a people, but stories can also repair that broken dignity.	75	Offers words of wisdom and advice.
Religious overtones (L)	The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."	80	Image of innocence and purity to reclaim.
	I would like to end with this thought: that when <u>we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.</u>		

Text Two: From *The Danger of a Single Story*

Remind yourself of the extract From *The Danger of a Single Story* (Text Two in the Source Booklet).

- 4** How does the writer, Chimamanda Ngozi Adichie, use language and structure in **Text Two** to create interest in her ideas?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

Interest is immediately created in the short opening sentence when Adichie announces that she is 'a storyteller' which creates a sense of credibility with regard to the topic of her speech and generates interest in the ideas that might potentially come.

To interest the reader in the topic of stories, Adichie recalls memories from her childhood when she says 'when I began to write, at the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read.' She allows the reader in at this point to understand her development as a storyteller and the self-deprecating tone in 'my poor mother was obligated to read' is something that many parents might identify with.

From an early age, however, Adichie identified that the stories she read were very different from the life she read. This is evidenced when she states that the stories she read contained characters who 'played in the snow, they ate apples and talked a lot about the weather' but later contrasts this with her own experienced where she states 'we didn't have snow, we ate mangoes and we never talked about the weather.' This illustrates how though she might have enjoyed the stories they didn't capture the reality of her life, which a listener might find interesting.

Adichie argues that stories have the power to influence our thinking when she uses the emotive adjectives 'impressionable' and 'vulnerable' and that they can shape particular versions of the world, something a listener might find interesting.

She builds upon this by introducing the idea of a single story and uses several anecdotes to illustrate what this is. The first one is one in which she caught a single story of a boy called Fide and she states that 'All I heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor.

In doing so she appeals to ethos and builds credibility as she uses herself of an

example of someone who has held a single story, generating interest and giving her credibility with the listener.

Deliberate Practice: Question 4

Now take time to practise responding to question 4 following the Steps to Success.

a. Explorers or Boys Messing About

Text Two: Explorers or boys messing about? Either way, taxpayer gets rescue bill

Remind yourself of the extract *Explorers or boys messing about? Either way, taxpayer gets rescue bill* (Text Two in the Extracts Booklet).

- 4 How does the writer, Steven Morris, use language and structure in **Text Two** to convey his impressions of the adventures of the two men?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

Text Two: Explorers or boys messing about? Either way, taxpayer gets rescue bill.

**Adapted from an article published in *The Guardian* newspaper, 28 January 2003.
Helicopter duo plucked from liferaft after Antarctic crash**

In this article, the writer, Steven Morris, gives an account of how two explorers are rescued after their helicopter crashes in the Antarctic.

Their last expedition ended in farce when the Russians threatened to send in military planes to intercept them as they tried to cross into Siberia via the icebound Bering Strait.

Yesterday a new adventure undertaken by British explorers Steve Brooks and Quentin Smith almost led to tragedy when their helicopter plunged into the sea off Antarctica.

The men were plucked from the icy water by a Chilean naval ship after a nine-hour rescue which began when Mr Brooks contacted his wife, Jo Vestey, on his satellite phone asking for assistance. The rescue involved the Royal Navy, the RAF and British coastguards. 5

Last night there was resentment in some quarters that the men's adventure had cost the taxpayers of Britain and Chile tens of thousands of pounds.

Experts questioned the wisdom of taking a small helicopter — the four-seater Robinson R44 has a single engine — into such a hostile environment. 10

There was also confusion about what exactly the men were trying to achieve. A website set up to promote the Bering Strait expedition claims the team were planning to fly from the north to south pole in their "trustworthy helicopter".

But Ms Vestey claimed she did not know what the pair were up to, describing them as "boys messing about with a helicopter". 15

The drama began at around 1am British time when Mr Brooks, 42, and 40-year-old Mr Smith, also known as Q, ditched into the sea 100 miles off Antarctica, about 36 miles north of Smith Island, and scrambled into their liferaft.

Mr Brooks called his wife in London on his satellite phone. She said: "He said they were both in the liferaft but were okay and could I call the emergency people?" 20

Meanwhile, distress signals were being beamed from the ditched helicopter and from Mr Brooks' Breitling emergency watch, a wedding present.

The signals from the aircraft were deciphered by Falmouth's coastguard and passed on to the rescue coordination centre at RAF Kinloss in Scotland. 25

The Royal Navy's ice patrol ship, HMS Endurance, which was 180 miles away surveying uncharted waters, began steaming towards the scene and dispatched its two Lynx helicopters.

One was driven back because of poor visibility but the second was on its way when the men were picked up by a Chilean naval vessel at about 10.20am British time. 30

Though the pair wore survival suits and the weather at the spot where they ditched was clear, one Antarctic explorer told Mr Brooks' wife it was "nothing short of a miracle" that they had survived.

Both men are experienced adventurers. Mr Brooks, a property developer from London, has taken part in expeditions to 70 countries in 15 years. He has trekked solo to Everest base camp and walked barefoot for three days in the Himalayas. He has negotiated the white water rapids of the Zambezi river by kayak and survived a charge by a silver back gorilla in the Congo. He is also a qualified mechanical engineer and pilot.	35
He and his wife spent their honeymoon flying the helicopter from Alaska to Chile. The 16,000-mile trip took three months.	40
Mr Smith, also from London, claims to have been flying since the age of five. He has twice flown a helicopter around the globe and won the world freestyle helicopter flying championship.	
Despite their experience, it is not the first time they have hit the headlines for the wrong reasons.	45
In April, Mr Brooks and another explorer, Graham Stratford, were poised to become the first to complete a crossing of the 56-mile wide frozen Bering Strait between the US and Russia in an amphibious vehicle, Snowbird VI, which could carve its way through ice floes and float in the water in between.	
But they were forced to call a halt after the Russian authorities told them they would scramble military helicopters to lift them off the ice if they crossed the border.	50
Ironically, one of the aims of the expedition, for which Mr Smith provided air back-up, was to demonstrate how good relations between east and west had become.	
The wisdom of the team's latest adventure was questioned by, among others, Günter Endres, editor of Jane's Helicopter Markets and Systems, who said: "I'm surprised they used the R44. I wouldn't use a helicopter like that to go so far over the sea. It sounds as if they were pushing it to the maximum".	55
A spokesman for the pair said it was not known what had gone wrong. The flying conditions had been 'excellent'.	
The Ministry of Defence said the taxpayer would pick up the bill, as was normal in rescues in the UK and abroad. The spokesperson said it was "highly unlikely" it would recover any of the money.	60
Last night the men were on their way to the Chilean naval base Eduardo Frei, where HMS Endurance was to pick them up. Ms Vestey said: "They have been checked and appear to be well. I don't know what will happen to them once they have been picked up by HMS Endurance — they'll probably have their bottoms kicked and be sent home the long way".	65

¹ *Falmouth* — a coastal town in Cornwall

Text Two: *Explorers or boys messing about? Either way, taxpayer gets rescue bill*

Remind yourself of the extract *Explorers* or boys messing about? Either way, taxpayer gets rescue bill (Text Two in the Extracts Booklet).

- 4 How does the writer, Steven Morris, use language and structure in **Text Two** to convey his impressions of the adventures of the two men?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

b. A Passage to Africa

Text Two: From *A Passage to Africa*

Remind yourself of the extract from *A Passage to Africa* (Text Two in the Source Booklet).

- 4 How does the writer, George Alagiah, use language and structure in **Text Two** to shock the reader?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

Text Two: From *A Passage to Africa*

In this extract, the writer, George Alagiah, describes his thoughts about what he witnessed as a television reporter in war-torn Somalia.

I saw a thousand hungry, lean, scared and betrayed faces as I criss-crossed Somalia between the end of 1991 and December 1992, but there is one I will never forget.

I was in a little hamlet just outside Gufgaduud, a village in the back of beyond, a place the aid agencies had yet to reach. In my notebook I had jotted down instructions on how to get there. 'Take the Badale Road for a few kilometres till the end of the tarmac, turn right on to a dirt track, stay on it for about forty-five minutes — Gufgaduud. Go another fifteen minutes approx. — like a ghost village' ...

In the ghoulish manner of journalists on the hunt for the most striking pictures, my cameraman ... and I tramped from one hut to another. What might have appalled us when we'd started our trip just a few days before no longer impressed us much. The search for the shocking is like the craving for a drug: you require heavier and more frequent doses the longer you're at it. Pictures that stun the editors one day are written off as the same old stuff the next. This sounds callous, but it is just a fact of life. It's how we collect and compile the images that so move people in the comfort of their sitting rooms back home.

There was Amina Abdirahman, who had gone out that morning in search of wild, edible roots, leaving her two young girls lying on the dirt floor of their hut. They had been sick for days, and were reaching the final, enervating stages of terminal hunger. Habiba was ten years old and her sister, Ayaan, was nine. By the time Amina returned, she had only one daughter. Habiba had died. No rage, no whimpering, just a passing away — that simple, frictionless, motionless deliverance from a state of half-life to death itself. It was, as I said at the time in my dispatch, a vision of 'famine away from the headlines, a famine of quiet suffering and lonely death'.

There was the old woman who lay in her hut, abandoned by relations who were too weak to carry her on their journey to find food. It was the smell that drew me to her doorway: the smell of decaying flesh. Where her shinbone should have been there was a festering wound the size of my hand. She'd been shot in the leg as the retreating army of the deposed dictator ... took revenge on whoever it found in its way. The shattered leg had fused into the gentle V-shape of a boomerang. It was rotting; she was rotting. You could see it in her sick, yellow eyes and smell it in the putrid air she recycled with every struggling breath she took.

And then there was the face I will never forget.

My reaction to everyone else I met that day was a mixture of pity and revulsion¹. Yes, revulsion. The degeneration of the human body, sucked of its natural vitality by the twin evils of hunger and disease, is a disgusting thing. We never say so in our TV reports. It's a taboo that has yet to be breached. To be in a feeding centre is to hear and smell the excretion of fluids by people who are beyond controlling their bodily functions. To be in a feeding centre is surreptitiously² to wipe your hands on the back of your trousers after you've held the clammy palm of a mother who has just cleaned vomit from her child's mouth.

There's pity, too, because even in this state of utter despair they aspire to a dignity that is almost impossible to achieve. An old woman will cover her shrivelled body with a soiled cloth as your gaze turns towards her. Or the old and dying man who keeps his hoe next to the mat with which, one day soon, they will shroud his corpse, as if he means to go out and till the soil once all this is over.

I saw that face for only a few seconds, a fleeting meeting of eyes before the face turned away, as its owner retreated into the darkness of another hut. In those brief moments there had been a smile, not from me, but from the face. It was not a smile of greeting, it was not a smile of joy — how could it be? — but it was a smile nonetheless. It touched me in a way I could not explain. It moved me in a way that went beyond pity or revulsion.

45

What was it about that smile? I had to find out. I urged my translator to ask the man why he had smiled. He came back with an answer. 'It's just that he was embarrassed to be found in this condition,' the translator explained. And then it clicked. That's what the smile had been about. It was the feeble smile that goes with apology, the kind of smile you might give if you felt you had done something wrong.

50

Normally inured¹ to stories of suffering, accustomed to the evidence of deprivation, I was unsettled by this one smile in a way I had never been before. There is an unwritten code between the journalist and his subjects in these situations. The journalist observes, the subject is observed. The journalist is active, the subject is passive. But this smile had turned the tables on that tacit agreement. Without uttering a single word, the man had posed a question that cut to the heart of the relationship between me and him, between us and them, between the rich world and the poor world. If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?

55

60

I resolved there and then that I would write the story of Gufgaduud with all the power and purpose I could muster. It seemed at the time, and still does, the only adequate answer a reporter can give to the man's question.

65

I have one regret about that brief encounter in Gufgaduud. Having searched through my notes and studied the dispatch that the BBC broadcast, I see that I never found out what the man's name was. Yet meeting him was a seminal moment in the gradual collection of experiences we call context. Facts and figures are the easy part of journalism. Knowing where they sit in the great scheme of things is much harder. So, my nameless friend, if you are still alive, I owe you one.

70

¹ *revulsion*: disgust

² *surreptitiously*: secretly

Text Two: From *A Passage to Africa*

Remind yourself of the extract from *A Passage to Africa* (Text Two in the Source Booklet).

- 4 How does the writer, George Alagiah, use language and structure in **Text Two** to shock the reader?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

c. Chinese Cinderella

Text Two: from *Chinese Cinderella*

Remind yourself of the extract from *Chinese Cinderella* (Text Two in the Source Booklet).

- 4** How does the writer, Adeline Yen Mah, use language and structure in Text Two to interest and engage the reader?

You should support your answer with close reference to the extract, including **brief** quotations.
(12)

Text Two: From *Chinese Cinderella*

In this extract, Adeline Yen Mah describes a rare visit home.

Time went by relentlessly and it was Saturday again. Eight weeks more and it would be the end of term ... in my case perhaps the end of school forever.

Four of us were playing Monopoly. My heart was not in it and I was losing steadily. Outside it was hot and there was a warm wind blowing. The radio warned of a possible typhoon the next day. It was my turn and I threw the dice. As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache.

5

'Adeline! Ma-mien Valentino was calling.

'You can't go now,' Mary protested. 'For once I'm winning. One, two, three, four. Good! You've landed on my property. Thirty-five dollars, please. Oh, good afternoon, Mother Valentino!'

10

We all stood up and greeted her.

'Adeline, didn't you hear me call you? Hurry up downstairs! Your chauffeur is waiting to take you home!'

Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time.

Father's chauffeur assured me everyone was healthy.

15

'Then why are you taking me home?' I asked.

'How should I know?' he answered defensively, shrugging his shoulders. 'Your guess is as good as mine. They give the orders and I carry them out.'

During the short drive home, my heart was full of dread and I wondered what I had done wrong. Our car stopped at an elegant villa at mid-level, halfway up the hill between the peak and the harbour.

20

'Where are we?' I asked foolishly.

'Don't you know anything?' the chauffeur replied rudely. 'This is your new home. Your parents moved here a few months ago.'

'I had forgotten,' I said as I got out.

25

Ah Gum opened the door. Inside, it was quiet and cool. 'Where is everyone?'

'Your mother is out playing bridge. Your two brothers and Little Sister are sunbathing by the swimming-pool. Your father is in his room and wants to see you as soon as you get home.'

'See me in his room?' I was overwhelmed by the thought that I had been summoned by Father to enter the Holy of Holies — a place to which I had never been invited. Why? ...

30

Timidly, I knocked on the door. Father was alone, looking relaxed in his slippers and bathrobe, reading a newspaper. He smiled as I entered and I saw he was in a happy mood. I breathed a small sigh of relief at first but became uneasy again when I wondered why he was being so nice, thinking, Is this a giant ruse on his part to trick me? Dare I let myself down?

35

'Sit down! Sit down!' He pointed to a chair. 'Don't look so scared. Here, take a look at this! They're writing about someone we both know, I think.'

He handed me the day's newspaper and there, in one corner, I saw my name ADELINE YEN in capital letters prominently displayed. 40

'It was announced today that 14-year-old Hong Kong schoolgirl ADELINE JUN-LING YEN of Sacred Heart Canossian School, Caine Road, Hong Kong, has won first prize in the International Play-writing Competition held in London, England, for the 1951—1952 school year. It is the first time that any local Chinese student from Hong Kong has won such a prestigious event. Besides a medal, the prize comes with a cash reward of FIFTY ENGLISH POUNDS. Our sincere congratulations, ADELINE YEN, for bringing honour to Hong Kong. We are proud of you.'

Is it possible? Am I dreaming? Me, the winner?

'I was going up the lift this morning with my friend C.Y. Tung when he showed me this article and asked me, "Is the winner Adeline Jun-ling Yen related to you? The two of you have the same uncommon last name." Now C.Y. himself has a few children about your age but so far none of them has won an international literary prize, as far as I know. So I was quite pleased to tell him you are my daughter. Well done!'

He looked radiant. For once, he was proud of me. In front of his revered colleague, C.Y. Tung, a prominent fellow businessman also from Shanghai, I had given him face. I thought, Is this the big moment I have been waiting for? My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars. 55

'Tell me, how did you do it?' he continued. 'How come you won?'

'Well, the rules and regulations were so very complicated. One really has to be dedicated just to understand what they want. Perhaps I was the only one determined enough to enter and there were no other competitors!'

He laughed approvingly. 'I doubt it very much but that's a good answer.'

'Please, Father,' I asked boldly, thinking it was now or never. 'May I go to university in England too, just like my brothers?'

'I do believe you have potential. Tell me, what would you study?'

My heart gave a giant lurch as it dawned on me that he was agreeing to let me go. How marvellous it was simply to be alive! Study? I thought. Going to England is like entering heaven. Does it matter what you do after you get to heaven?

But Father was expecting an answer. What about creative writing? After all, I had just won first prize in an international writing competition! 70

'I plan to study literature. I'll be a writer.'

'Writer!' he scoffed. 'You are going to starve! What language are you going to write in and who is going to read your writing? Though you may think you're an expert in both Chinese and English, your Chinese is actually rather elementary. As for your English, don't you think the native English speakers can write better than you?'

I waited in silence. I did not wish to contradict him.

'You will go to England with Third Brother this summer and you will go to medical school. After you graduate, you will specialise in obstetrics. Women will always be having babies.'

Women patients prefer women doctors. You will learn to deliver their babies. That's a foolproof profession for you. Don't you agree?' 80

Agree? Of course I agreed. Apparently, he had it all planned out. As long as he let me go to university in England, I would study anything he wished. How did that line go in Wordsworth's poem? *Bliss was it in that dawn to be alive.*

'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.' 85

Text Two: from *Chinese Cinderella*

Remind yourself of the extract from *Chinese Cinderella* (Text Two in the Source Booklet).

- 4 How does the writer, Adeline Yen Mah, use language and structure in **Text Two** to interest and engage the reader?

You should support your answer with close reference to the extract, including **brief** quotations.
(12)

Exemplar question 4 responses:**Script 4**

- 4 How does the writer, Aron Ralston, use language and structure in **Text Two** to convey his thoughts and feelings about what happens in the canyon?

You should support your answer with close reference to the extract, including **brief quotations**.

(12)

Aron Ralston starts the extract with a short sentence 'I come to another drop-off' ~~this engages the reader showing~~ which shows a detached tone. The determiner 'another' indicates that this is something he's done before and shows ~~that~~ us that he is experienced. He uses mathematical language 'maybe eleven or twelve feet high' to help the reader vision the environment that he's in. The adjective 'claustrophobic' makes the reader feel fearful however at this point the writer seems to ~~have no feelings~~ ^{feel confident} due to the detached tone. He further shows that he is ~~fully~~ ^{feels} confident and in control through the expert terminology used 'stemming ~~and~~ or chimneying'.

The writer uses the dependent clause 'If I can keep onto it' to breakdown his steps and the personal pronoun ~~used~~ ^{used} 'I' used throughout ~~the text~~ the text shows the active voice and that he feels in control. ~~and~~ The repetition of 'days' illustrates a sense of vulnerability and at this point it seems that he is losing control.

~~The voice shifts from a~~

The voice shifts from a active voice to a passive voice ~~that~~ which shows he's losing control of the situation and that something is wrong. The turning point is shown through the phrase 'Fear shoots my hands over my head' implying that now his emotions are taking control. The writer uses the harsh verbs 'crushes' and 'leaves' to reflect his pain that he is feeling.

At this point the writer is panicking and in pain. The alliteration 'I grimace and groan' of the 'gr' sound reflect the pain that he is feeling. The use of the exclamation mark and dialogue 'Get your hand out of there!' shows his desperation to escape which is then followed by the short sentence 'But I'm stuck' ~~showing~~ showing that his options are limited.

Examiner comment and mark:

The candidate has produced quite a thorough and thoughtful answer which effectively traces the writer's thoughts and feelings throughout the extract. Points are made quite succinctly but there is sufficient exploration for a mark within Level 4.

Level 4 - 9 marks

Script 5

- 4 How does the writer, Aron Ralston, use language and structure in **Text Two** to convey his thoughts and feelings about what happens in the canyon?

You should support your answer with close reference to the extract, including **brief** quotations.

(12)

Ralston starts off the text using very calm, methodical, paced language and sentences. The first ~~four~~ paragraphs - before the calamity occurs - read like a step-by-step tutorial or list, laying out Ralston's thought process as to how he will travel across the canyon in a very sensible way. He demonstrates how he ~~made~~ made it across by saying "Stepping across the canyon", "with one foot and one hand on each of the ~~cliff~~ walls", "look my left knee". These very specific descriptions, set in long sentences and listed out, ~~by~~ separated by commas, mirror the thought process going on in Ralston's mind, as if his thoughts are being narrated for the reader to listen in on. He is perfectly aware of each next step, and of his surroundings, registering everything around him like the size of the chockstone, one being "the size of a large bar tree" and the distance between the walls, which at one point "three feet across". All of this shows just how comfortable Ralston is in the canyon and how in control he is of his situation. This contrasts greatly with his disposition after the huge chockstone is dislodged and begins to fall on him. ~~There, where~~ Whereas before, he used long ~~the~~ sentences and logical language, layered with precise observations, now, he uses short, choppy sentences, almost every one of which contains emotive language. He recounts how the chockstone "consumes" the sky, ~~the~~ disbelief "paralyzes" him, and "Time dilates" like

he's "dreaming". The use of such extreme and drastic language demonstrates to the reader how dramatic the occurrence was. Pulled out of his usual comfort, where his mind is guided by logic and reasoning, Rabin is pulled into a situation where his brain can no longer function logically, and everything is as if he were in a fever dream or hallucination. Rabin also uses short, simple sentences to convey the speed at which things happened and also his own panicked, dazed reaction to them. Unlike the previous long, calculated sentences, short sentences like "Fear shoots my hands over my head" and "I yank my arm three times in a naive attempt to pull it out." show that his actions are no longer planned and thought out, but reflexive reactions his body, instead of his brain, made to get him out of his terrible situation. Short sentences like "Then silence" and the one-word sentence "Nothing" are used to convey his despair and how his usually idea-filled mind has run out of ideas and his situation is truly as hopeless as it seems. Even longer sentences are broken up into short, action-packed actions to show the speed at which things occurred and Rabin's ~~struggle~~ ^{struggle} to keep up with his surroundings. He uses a colon after "I'm slow motion", to show the reader how he registered the following events in his brain, and then proceeds to separate the following action beats with semicolons instead of breaking them up into separate sentences. This serves to show how it was a long, broken sequence of events in very quick succession, and allowing the reader to experience it at the pace he did.

Rabin ~~was~~ uses more emotive language to show his emotions after getting trapped by the rock. He tells how "agony ~~threw~~ ^{drove} him" into a panic, he was "frenzied" and the reader sees him "genuine and grovel" like ~~a~~ a spooked animal in a cage. This expressive language conveys how panicked he was, and his

desperation is also shown when Ralston includes speech, as in "Come on... move!" where he is so out of his wits that he shouts at his arm, as if he thinks it may help him in his endeavours, even the tiniest bit.

Examiner comment and mark:

This response contains a number of perceptive and insightful points and demonstrates a very good understanding of the extract. The candidate is discriminating in their selection of references and interweaves analysis of a range of language and structural features skilfully. The points on structure are particularly strong; at times the language choices could be examined a little more closely, but this is worthy of full marks.

Level 5 - 12 marks

Question 5:

Testing AO3: Explore links and connections between writer's ideas and perspectives, as well as how these are conveyed.

In this question, you need to make a number of comparisons between the unseen text and the anthology text. These comparisons will be linked to the perspectives and ideas offered in both texts and the ways in which these perspectives and ideas are shared. Question 5 never changes and is always focused on the perspectives and ideas presented. The question is worth 22 marks and you should spend approximately 45 minutes on it.

Steps to Success

1. Read the question.
2. Introduction - easy to gain 8 marks with one pgh of introduction
 - a. Identify **text type** for Text A and Text B
 - b. Identify **person** extract is written in
 - c. Identify **initial response to question tag** - what is text about in relation to question - what is experience in each text?
 - d. Identify **tone** potentially - factual, narrative
3. Bash intro out with those key details quickly - guarantee 8 marks.
4. Re-read Text A with question focus in mind. Track each paragraph in relation to question. Note down brief summation in relation to question.
5. Go back to Text B - do the same but connect as you are reading through.
6. Identify comparative and contrastive points. Aim for 3 meaty ones.
7. Turn paragraphs into WHAT HOW WHY pghs using comparative connectives. Make sure you zoom in on key words or techniques as well.
8. Write as many as you can in the time you have remaining.

Modelled example:

Introduction - easy to gain 8 marks with one pgh of introduction

- a. Identify **text type** for Text A and Text B
- b. Identify **person** extract is written in
- c. Identify **initial response to question tag** - what is text about in relation to question - what is experience in each text?
- d. Identify **tone** potentially - factual, narrative

I would recommend drawing a quick table to note these down.

1. Read the question

Question 5 is based on both Text One and Text Two from the Source Booklet.

- 5** Compare how the writers present their ideas and perspectives about the experiences described.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

SECTION A

READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: *Stereotyping in sport*

In this extract, the writer, Natalie Morris, looks at the experiences of Amazin LeThi and how she has dealt with the serious issues caused by stereotyping in sport.



Racial stereotyping is a big problem in sport and can have a huge impact on someone's life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health. 5

The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA. 10

She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers. 15

'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.

'The teacher then threw the blackboard eraser and I remember it hitting me.

'I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.' 20

This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn't exactly welcoming.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports. 25

'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.' 30

Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

'We are seen as very nerdy, very geeky, very studious,' says Amazin. 'So, we can't be good at sports – we can't be fast, we can't be strong. 35

'I loved athletics, but I was bullied by my teammates. I loved sprinting, but I was pulled aside by my coach and told that I was slowing the team down, that Asian people aren't very good at fast sports, and he told me to try out for long-distance running instead because that will suit my physique.'

For Amazin, the use of archaic¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training. 40

She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with. 45

'Learning to navigate these white, male-dominated spaces at such a young age really gave me an edge, and I still carry so much of that with me today,' explains Amazin.

'I wanted to compete at a high level so I could continue to break down stereotypes about Asian women and what we can achieve. There were no Asian women bodybuilding at the time, and I wanted to show that it can be done, that we can do more than what your stereotypes expect of us.' 50

Amazin became the first internationally published Vietnamese health and fitness author, and she is so happy to be able to show that east Asian women do belong in these spaces, and convey just how important fitness and sport are for everybody or every ethnicity. 55

As a young adult, Amazin ended up homeless for a number of years and she says the racial discrimination and bullying she had experienced led to a deep depression.

Amazin says sport got her through it. Immersing herself in bodybuilding gave her something to focus on, something to work towards. She says it made her realise just how useful sport can be in helping people get through hardship. 60

'Sport is not just about being competitive, it's about learning those unique skills that help us to thrive in difficult situations. Goal-setting, learning to push past pain, resilience in the face of defeat and learning to pick yourself up when you fall back down.'

It wasn't easy for Amazin to pull herself back but now she's at a point where she is able to share her story – and she knows how important that is. 65

¹archaic: old-fashioned

Text Two: From *The Danger of a Single Story*

In this speech, the writer, Chimamanda Ngozi Adichie, speaks about the power of storytelling.

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

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I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

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Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ...

What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books.

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But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized.

20

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: it saved me from having a single story of what books are.

25

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family.

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Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

35

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called

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my "tribal music", and was consequently very disappointed when I produced my tape of Mariah Carey.	45
She assumed that I did not know how to use a stove.	
What struck me was this: she had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...	50
So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family. ...	55
But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.	60
I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realized that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.	65 70
So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ...	
Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity.	75
The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. "They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained."	
I would like to end with this thought: that when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.	80

2. Introduction - easy to gain 8 marks with one pgh of introduction

- Identify **text type** for Text A and Text B
- Identify **person** extract is written in
- Identify **initial response to question tag** - what is text about in relation to question - what is experience in each text?
- Identify **tone** potentially - factual, narrative

Text A	Text B
- Unidentified – written piece 3rd person – interview maybe - Perspectives and ideas – stereotyping in sport and her personal experiences with this - Reflective	- Speech - First person - Perspective and ideas – the danger of having a single story about a person or a group of people - Reflective

3. Bash intro out with those key details quickly - guarantee 8 marks.

Text A: Stereotyping in Sport is an article written by Natalie Morris, that explores Amazin's experiences of racial stereotyping in sport. Written in the third person, it is a reflective piece that details her treatment growing up within the field and how she has learnt to cope with that treatment. On the other hand, Text B: The Danger of a Single Story is a speech by Chimamanda Ngozi Adichie. Told in the first person, Adichie recounts examples throughout her life whereby she has encountered a single story about a person or a group of people or has experienced it herself. Whilst reflective, the speech encourages people to widen their perspectives about individuals so that they can have a full understanding of them.

4. Re-read Text A with question focus in mind. Track each paragraph in relation to question. Note down brief summation in relation to question.

SECTION A

READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: Stereotyping in sport

In this extract, the writer, Natalie Morris, looks at the experiences of Amazin LeThi and how she has dealt with the serious issues caused by stereotyping in sport.

Vietnamese



Racial stereotyping is a big problem in sport and can have a huge impact on someone's life. Vietnamese bodybuilder, Amazin LeThi, was bullied mercilessly for being the only Asian person involved in sport growing up.

She says discrimination and racial stereotypes are preventing Asian women like her from taking part in physical activity – and it is having a damaging effect on their health. 5

The bodybuilder and author was born in Vietnam. She was adopted from an orphanage as a baby and brought to Australia to live with her new family for the first few years of her life, before later moving to Europe, where she now divides her time between the UK and the USA. 10

Emotive language is used

She says growing up in Australia was an incredibly hostile environment as an ethnic minority, and she experienced bullying from kids at school, people in the community and even teachers. 15

Anecdote illustrates how she was singled out.

'I must have been seven years old,' Amazin recalls. 'One teacher made me stand up in front of the whole class – I was the only Asian child in the class – and they used me to illustrate an example of what failure looks like. All the kids just laughed.'

Single sentence paragraph to draw attention to an episode of prejudice.

'The teacher then threw the blackboard eraser and I remember it hitting me.'

'I remember thinking in that moment – I will never be humiliated like that ever again, and I never want anyone else to experience that humiliation.' 20

Emotive language

This is when Amazin found sport. Throwing herself into physical activity provided an outlet from the pain she felt at being singled out and persecuted. But the team environment wasn't exactly welcoming.

Victimised by her teacher and fellow pupils.

'I needed to find something with a sense of community. I found that in team sports initially,' Amazin explains. 'I loved playing all kinds of team sports.' 25

'A lot of people, when they do sports, they feel safe in a team. A team provides unity and support. But I felt very unsafe in a team sport environment. I was the only Asian kid on my teams, and that racism and hostility that I had felt all through my life very much spilled over into the world of sport.' 30

A list of three assumptions caused by stereotyping to emphasise how negative it can be.

Amazin fell victim to the damaging stereotypes about Asian people in sports. It was assumed that she wouldn't fit in in athletic environments, that she wouldn't be any good at sports, that she would never achieve anything.

A woman's experience of being stereotyped by others

'We are seen as very nerdy, very geeky, very studious,' says Amazin. 'So, we can't be good at sports – we can't be fast, we can't be strong.' 35

Victimised by her teammates	'I loved athletics, but I was bullied by my teammates. I loved sprinting, but I was pulled aside by my coach and told that I was slowing the team down, that Asian people aren't very good at fast sports, and he told me to try out for long-distance running instead because that will suit my physique.'	
Single stories can cause harm.	For Amazin, the use of archaic ¹ racial stereotypes about east Asians pushed her out of an environment that she loved and made her feel completely unwelcome. With team sports off the table, Amazin returned to her first love: weight training.	40
	She first began training with weights when she was just six years old and attended gyms from the age of eight. It wasn't the ideal environment for a little girl – it was almost entirely dominated by adult men – but Amazin loved lifting weights and felt at home there, despite the hostility she had to deal with.	45
	'Learning to navigate these white, male-dominated spaces at such a young age really gave me an edge, and I still carry so much of that with me today,' explains Amazin.	
	'I wanted to compete at a high level so I could continue to break down stereotypes about Asian women and what we can achieve. There were no Asian women bodybuilding at the time, and I wanted to show that it can be done, that we can do more than what your stereotypes expect of us.'	50
Successful published woman	Amazin became the first internationally published Vietnamese health and fitness author, and she is so happy to be able to show that east Asian women do belong in these spaces, and convey just how important fitness and sport are for everybody or every ethnicity.	55
The consequences from the bullying she received.	As a young adult, Amazin ended up homeless for a number of years and she says the racial discrimination and bullying she had experienced led to a deep depression.	
	Amazin says sport got her through it. Immersing herself in bodybuilding gave her something to focus on, something to work towards. She says it made her realise just how useful sport can be in helping people get through hardship.	60
She had to acquire the skills to deal with adversity.	'Sport is not just about being competitive, it's about learning those unique skills that help us to thrive in difficult situations. Goal-setting, learning to push past pain, resilience in the face of defeat and learning to pick yourself up when you fall back down.'	
She recognizes how important it is to share her story and the importance of these shared stories.	It wasn't easy for Amazin to pull herself back but now she's at a point where she is able to share her story – and she knows how important that is.	65
	¹ <i>archaic</i> : old-fashioned	

5. Go back to Text B - do the same but connect as you are reading through.

	Text Two: From <i>The Danger of a Single Story</i>	
Successful author	<i>In this speech, the writer, Chimamanda Ngozi Adichie, speaks about the power of storytelling.</i> I'm a storyteller. And I would like to tell you a few personal stories about what I like to call "the danger of the single story." I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books. I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out. Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ... What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify. Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books. But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realized that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognized. Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: it saved me from having a single story of what books are. I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, "Finish your food! Don't you know? People like Fide's family have nothing." So I felt enormous pity for Fide's family. Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them. Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called	5 10 15 20 25 30 35 40
Anecdotal evidence of Adichie also having a single story.		
Feelings of strong emotions created by prejudice.		
Her experience as a young adult saw her move from Nigeria to the US where she was met with a single story.		

6. Identify comparative and contrastive points. Aim for 3 meaty ones.

- Both texts explore how one-sided representations can create harmful stereotypes
- Morris highlights how athletes of colour are often reduced to their race, while Adichie warns that a single story about a group of people can strip people of their dignity and prevent a balanced viewpoint.
- Both texts offer personal perspectives
- Both aim to educate readers about stereotyping or the single story.
- Morris is focused on racism and stereotyping and Adichie presents a broader cultural and global argument.
- Adichie's text is anecdotal and a speech whereas Morris writes in a more journalistic tone.

7. Turn paragraphs into WHAT HOW WHY pghs using comparative connectives. Make sure you zoom in on key words or techniques as well.

Both Stereotyping in Sport by Natalie Morris and The Danger of a Single Story by Chimamanda Ngozi Adichie explore how stereotyping a group of people or stories can cause lasting personal harm. Morris highlights the real-life consequences of racial stereotyping through the experience of Amazin LeThi, a Vietnamese bodybuilder who was constantly misrepresented and overlooked. Morris writes that "Amazin ended up homeless" and fell into a "deep depression," showing how the lack of visibility and recognition in sports media deeply affected her mental health. These stark, emotive phrases convey the serious impact of exclusion and challenge the idea that stereotypes are harmless as LeThi found herself without a home and became sad and isolated. Similarly, Adichie reflects on how her college roommate assumed she couldn't possibly speak English because she was African when it says 'She had asked where I had learned to speak English so well.' Through the indirect speech and anecdote, Adichie illustrates the disempowering effect of being seen only through a "single story." The metaphor powerfully expresses how a narrow viewpoint provides a too simplistic view of a person. Both Morris and Adiche use personal stories in this way to show that stereotypes can lead to isolation, unhappiness and a distorted sense of identity.

Deliberate practice

Now take time to practise responding to question 5 following the Steps to Success.

a. Helicopter Hero and Explorers or Boys Messing About

SECTION A: READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: *Helicopter Hero*

In this article, the writer, Debbie Schipp, describes how helicopter pilot Jason Laing, has helped to rescue many climbers from Mount Everest.



Jason Laing has saved dozens of people from certain death. If he can't get you out of one of the world's most dangerous spots, no one can.

In 2015, he pulled more than 140 people off Mount Everest after an earthquake killed many Nepalese people and an avalanche took the lives of 22 climbers and Sherpas¹.

In 2014, the elite rescue helicopter pilot pushed his chopper² to its limits to recover 16 Sherpas after an ice fall on the world's highest mountain.

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They're scenes Jason Laing doesn't like to dwell on: devastated, remote villages; Mount Everest base camp flattened by the force of nature; the Sherpas he knew, the climbers he had socialised with; the friends who risked the dangers of the Himalayas and lost.

"The days after the earthquake were so challenging," says the 48-year-old New-Zealander, who is at the very top of an elite group of pilots flying the most dangerous high altitude rescues in the world.

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"The whole country was devastated. It's something I'll never forget"

He finds it difficult to articulate the emotional toll.

"It's hard at times," he says. "When they sent me to Everest region in the wake of the earthquake and avalanche, I did the thing that my skills enabled me to do. And then after all the major high altitude rescue stuff was completed, they switched me out with another pilot, to take a breath."

15

That "thing" Laing's skills enabled him to do was to pluck climbers and Sherpas from the highest altitudes on the planet. Without him, they would have died, stranded. Some were

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injured, some had been in the death zone. There was no way down: their passage cut by a series of avalanches, even if they could have walked.

HIGH ALTITUDE, HIGH STAKES

Laing, 48, is a man at the very top of his game. He and his colleagues are the centre of a new TV series showcasing their work.

25

Everest Rescue follows a group of helicopter pilots as they execute emergency missions for climbers on Everest's south side and people living in nearby villages. It's high stress, requires a cool head, a wealth of experience, and a taste for adventure.

Climbers flock to Everest every year in their hundreds in climbing season to take on a mountain with a deadly reputation.

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Get into trouble up there, and if you're lucky, Laing may be your last hope.

His credentials are impeccable and he was awarded Helicopter Association International's Pilot of The Year 2016 for his rescue and recovery efforts following the 2014 Nepalese icefalls and the 2015 Nepalese earthquake.

His memory of the 2015 earthquake is of a country, not just Mount Everest, devastated.

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"Just after that the earthquake hit. I was airborne within 90 minutes and flew across the devastated landscape. Whole villages just ... gone.

"The day after that I ended up in the Everest region and I was heavily involved in co-ordinating and bringing 140 people out of Camp 1 and Camp 2 down to Base Camp, which was also devastated."

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When he finished the air rescues, he retreated to Lukla, the tiny town whose short, steep airstrip, known as the most dangerous in the world, is Everest's closest airstrip, to help the community. "I stayed about four days. I know a lot of people in that valley and they were coming down from expeditions, I helped out in Lukla. That's how I got through," he says.

THE LIMITS

45

Experienced mountaineers know climbing Everest is the least of it. Getting back down safely is the hard part. In the high altitudes and the death zone, life can't be sustained. There's not enough oxygen. Every minute spent there, the body is dying.

The longer spent in the mountain's death zone, the more likely climbers are to fall victim to altitude sickness. It's the mountain's biggest killer. And its sufferers make up the bulk of the rescue pilots' business.

50

High altitude pilots face a similar scenario. Just because you can fly high doesn't mean you can land. The chopper's flight limit is 23,000 feet. Go higher, and your helicopter loses power. It can't lift. It can't take off. It falls out of the air.

Everest's summit is 29,000 feet. Camp 2 sits at 21,000 feet. Camps 3 and 4 are above it: out of reach. And just because you can fly to 23,000 feet doesn't mean you can land, takeoff, or not come unstuck.

55

"We have limits for the performance of the helicopter," says Laing. "Basically it gets to a point where the air is too thin. The higher you go the less power you have and there's a point where something has to give and the chopper can't sustain flight."

60

Throw in the vagaries of weather, cloud, fog, weight, wind and a thousand other things, and it's the riskiest place to fly in the world.	
"We wear oxygen, we run into problems with language difficulties, disoriented people, weather. There are a lot of variables," Laing says. "You do learn to go with the flow. There is a lot of self-management. You have to be good at that. You have to stand back sometimes and take a breath and work out the situation. You always go and check. You can always say 'no.'"	65
He's known as one of the best longline rescue pilots in the business, but Laing won't attempt a rescue unless his crewman, Chhiring Bhote, is happy. The Sherpa, 23, is specially trained in longline rescue work.	70
"I can put him down on really steep terrain at about 22,000 feet, without oxygen," says Laing. "So he's got to be happy about where we're going and what he's going to have to do."	
In 2014, Laing put him into a crevasse to get a climber who'd been hanging onto his climbing ropes all night. "I lowered him down on a 200 feet long line. It was probably the hardest job I've ever done.	75
"Usually, you're told something can't be done because of the weather. But you go and have a look, and sometimes the weather clears a little and you can do something," Laing says. "And sometimes, you can't."	
Early in the TV series, he's forced to make one such call. A climber, near death from altitude sickness, is dragged down to Everest's Camp 2 in the hope he can be choppered out. Laing can't land: outgunned by encroaching nightfall, winds, weather and clouds he returns to Lukla, forced to abandon the mission for the night.	80
He can only hope he will still be doing a rescue when dawn breaks.	
"Sometimes we can be too late," he says. "But you are no good to anyone if you kill yourself and your crew. I've had a lot of close calls. It's all about decision making. There has been some hair-raising stuff and the pressure to fly the rescue mission can be enormous, particularly from fellow climbers.	85
"People say the job is dangerous but I don't want to make wrong decisions. I have a family. And I plan to come home every day."	90
¹ <i>Sherpas</i> — Himalayan people who work as guides on climbing expeditions	
² <i>chopper</i> — informal word for helicopter	

Text Two: Explorers or boys messing about? Either way, taxpayer gets rescue bill.

**Adapted from an article published in *The Guardian* newspaper, 28 January 2003.
Helicopter duo plucked from liferaft after Antarctic crash**

In this article, the writer, Steven Morris, gives an account of how two explorers are rescued after their helicopter crashes in the Antarctic.

Their last expedition ended in farce when the Russians threatened to send in military planes to intercept them as they tried to cross into Siberia via the icebound Bering Strait.

Yesterday a new adventure undertaken by British explorers Steve Brooks and Quentin Smith almost led to tragedy when their helicopter plunged into the sea off Antarctica.

The men were plucked from the icy water by a Chilean naval ship after a nine-hour rescue which began when Mr Brooks contacted his wife, Jo Vestey, on his satellite phone asking for assistance. The rescue involved the Royal Navy, the RAF and British coastguards. 5

Last night there was resentment in some quarters that the men's adventure had cost the taxpayers of Britain and Chile tens of thousands of pounds.

Experts questioned the wisdom of taking a small helicopter — the four-seater Robinson R44 has a single engine — into such a hostile environment. 10

There was also confusion about what exactly the men were trying to achieve. A website set up to promote the Bering Strait expedition claims the team were planning to fly from the north to south pole in their "trustworthy helicopter".

But Ms Vestey claimed she did not know what the pair were up to, describing them as "boys messing about with a helicopter". 15

The drama began at around 1am British time when Mr Brooks, 42, and 40-year-old Mr Smith, also known as Q, ditched into the sea 100 miles off Antarctica, about 36 miles north of Smith Island, and scrambled into their liferaft.

Mr Brooks called his wife in London on his satellite phone. She said: "He said they were both in the liferaft but were okay and could I call the emergency people?" 20

Meanwhile, distress signals were being beamed from the ditched helicopter and from Mr Brooks' Breitling emergency watch, a wedding present.

The signals from the aircraft were deciphered by Falmouth¹ coastguard and passed on to the rescue coordination centre at RAF Kinloss in Scotland. 25

The Royal Navy's ice patrol ship, HMS Endurance, which was 180 miles away surveying uncharted waters, began steaming towards the scene and dispatched its two Lynx helicopters.

One was driven back because of poor visibility but the second was on its way when the men were picked up by a Chilean naval vessel at about 10.20am British time. 30

Though the pair wore survival suits and the weather at the spot where they ditched was clear, one Antarctic explorer told Mr Brooks' wife it was "nothing short of a miracle" that they had survived.

Both men are experienced adventurers. Mr Brooks, a property developer from London, has taken part in expeditions to 70 countries in 15 years. He has trekked solo to Everest base camp and walked barefoot for three days in the Himalayas. He has negotiated the white water rapids of the Zambezi river by kayak and survived a charge by a silver back gorilla in the Congo. He is also a qualified mechanical engineer and pilot. 35

He and his wife spent their honeymoon flying the helicopter from Alaska to Chile. The 16,000-mile trip took three months. 40

Mr Smith, also from London, claims to have been flying since the age of five. He has twice flown a helicopter around the globe and won the world freestyle helicopter flying championship.

Despite their experience, it is not the first time they have hit the headlines for the wrong reasons. 45

In April, Mr Brooks and another explorer, Graham Stratford, were poised to become the first to complete a crossing of the 56-mile wide frozen Bering Strait between the US and Russia in an amphibious vehicle, Snowbird VI, which could carve its way through ice floes and float in the water in between.

But they were forced to call a halt after the Russian authorities told them they would scramble military helicopters to lift them off the ice if they crossed the border. 50

Ironically, one of the aims of the expedition, for which Mr Smith provided air back-up, was to demonstrate how good relations between east and west had become.

The wisdom of the team's latest adventure was questioned by, among others, Günter Endres, editor of Jane's Helicopter Markets and Systems, who said: "I'm surprised they used the R44. I wouldn't use a helicopter like that to go so far over the sea. It sounds as if they were pushing it to the maximum". 55

A spokesman for the pair said it was not known what had gone wrong. The flying conditions had been 'excellent'.

The Ministry of Defence said the taxpayer would pick up the bill, as was normal in rescues in the UK and abroad. The spokesperson said it was "highly unlikely" it would recover any of the money. 60

Last night the men were on their way to the Chilean naval base Eduardo Frei, where HMS Endurance was to pick them up. Ms Vestey said: "They have been checked and appear to be well. I don't know what will happen to them once they have been picked up by HMS Endurance — they'll probably have their bottoms kicked and be sent home the long way". 65

¹ *Falmouth* — a coastal town in Cornwall

Question 5 is based on both Text One and Text Two from the Extracts Booklet.

- 5 Compare how the writers present their ideas and perspectives about the people and events described.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

b. War Doctor and A Passage to Africa

Question 5 is based on both Text One and Text Two from the Source Booklet.

- 5** Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

SECTION A

READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: *War Doctor*

In this extract, the writer, David Nott, describes his experiences as a doctor in Gaza during a time of war.



I have travelled the world in search of trouble. It is a kind of addiction, a pull I find hard to resist.

It stems partly from the desire to use my knowledge as a surgeon to help people and partly from the thrill of just being in those terrible places, of living in a zone where most people have neither been nor want to go.

5

In July 2014, the Israel-Gaza war began. It was a dire situation for the civilians on both sides. I wanted to be immersed in what was going on. A week after the war started, my mobile rang. It was the International Committee of the Red Cross: would I go to Gaza City? It was a no-brainer. That same day, I was on a plane to Tel Aviv.

I was embedded in the Shifa hospital in Gaza City, and quickly got down to work. It was pure, hardcore war-trauma surgery, mostly dealing with the effects of bomb-blast injuries. There was a mass-casualty event most days, and it became quite normal to receive something like 60 or 70 patients.

10

One night I was woken at about one in the morning when my bed bounced off the floor. There had been an enormous explosion only metres away. The hospital the next morning was chaos.

15

As I walked around assessing the injuries, I came across a girl who looked about seven years old. She was lying on her own in the corner. She looked grey, and, to be honest, I thought she was dead. I checked her vital signs: her airway was clear but her breathing

was very shallow. She had a wound to her left arm, which was bandaged, but that wasn't all: her small bowel was hanging outside her body. This little girl was dying, and needed to go to theatre immediately.	20
The Red Cross anaesthetist was an excellent Italian fellow called Mauro Torre. He and I pushed the girl into the operating theatre ourselves and got her ready. I watched her being put to sleep and then went to scrub up.	25
Suddenly, the door of the operating theatre flew open. It was the hospital security manager.	
'We've got intel that says the hospital's going to be attacked by shelling in five minutes. Everyone out.'	
Everybody else in the room began making a beeline for the door, joining the rest of the staff heading out of the hospital as fast as they could.	30
By this time, the little girl was asleep, and on the ventilator. She was a pitiful sight. The time she had left to live could be counted in minutes, not hours, whether there was an airstrike or not.	
Lots of things went through my mind. The most burning thought was that I could not leave this little girl to die on her own. She was an innocent child and did not deserve such a fate. I had thought I might die during the shell attack on the safe house the previous evening. But maybe <i>this</i> was the moment it ended. And if it was, did I need to save myself? The answer, of course, was no.	35
I was on my own in the world, with no parents, no siblings, no wife, no children. I made a conscious decision to stay.	40
I turned to Mauro and said, 'You can go, you don't need to stay.'	
'No, David, I will stay with you.'	
Our eyes locked. It was a look that conveyed so much: part fear, part trepidation; a mixture of regret, respect and farewell.	45
He, too, was a veteran of many missions, also unmarried with no dependants. I suppose we had both been thinking the same thing.	
So we stayed with the little girl, waiting for the bomb to drop or the missile to strike. I calmly prepared the girl's abdomen with iodine, picked up the green drapes and clipped them into position. There was no rush; we took our time.	50
The familiar process took my mind off the situation we were in, and by the time I'd removed her spleen Mauro told me twenty minutes had passed. Still no attack. There was nothing to do but carry on. We completed the operation, repairing the holes in her small bowel, and making her abdomen look normal again. I then turned my attention to her left arm.	55
Two hours later, the theatre was still deserted. We decided to wake her up. As we were doing this, people started to drift back in, amazed to see us still there. Clearly, there was to be no attack.	
I am not sure where the information had come from but I was told that it was a credible source and that's why everybody had panicked and left. I only knew that our little girl was alive.	60

went to see her every day after that, and got to know her family well. Her name is Aysha and the photograph I have of me standing by her hospital bed, both of us smiling, says all.

Perhaps it had been irresponsible of Mauro and me to stay, but I felt in that moment that the girl's welfare took priority. It wasn't a logical decision, it was based purely on emotion, compassion for her, and anger at the forces of war ranged against her. I was so sick of seeing badly injured children that I could not bear to see another one and stand idly by. Staying with her was a pointless act of defiance against the warmongers, but it would have been impossible to do otherwise. I was prepared to die, and I would rather have died than lived with myself knowing I'd left her alone. 65 70

Text Two: From A Passage to Africa

In this extract, the writer, George Alagiah, describes his thoughts about what he witnessed as a television reporter in war-torn Somalia.

I saw a thousand hungry, lean, scared and betrayed faces as I criss-crossed Somalia between the end of 1991 and December 1992, but there is one I will never forget.

I was in a little hamlet just outside Gufgaduud, a village in the back of beyond, a place the aid agencies had yet to reach. In my notebook I had jotted down instructions on how to get there. 'Take the Badale Road for a few kilometres till the end of the tarmac, turn right on to a dirt track, stay on it for about forty-five minutes — Gufgaduud. Go another fifteen minutes approx. — like a ghost village.' ...

In the ghoulish manner of journalists on the hunt for the most striking pictures, my cameraman ... and I tramped from one hut to another. What might have appalled us when we'd started our trip just a few days before no longer impressed us much. The search for the shocking is like the craving for a drug: you require heavier and more frequent doses the longer you're at it. Pictures that stun the editors one day are written off as the same old stuff the next. This sounds callous, but it is just a fact of life. It's how we collect and compile the images that so move people in the comfort of their sitting rooms back home.

There was Amina Abdirahman, who had gone out that morning in search of wild, edible roots, leaving her two young girls lying on the dirt floor of their hut. They had been sick for days, and were reaching the final, enervating stages of terminal hunger. Habiba was ten years old and her sister, Ayaan, was nine. By the time Amina returned, she had only one daughter. Habiba had died. No rage, no whimpering, just a passing away — that simple, frictionless, motionless deliverance from a state of half-life to death itself. It was, as I said at the time in my dispatch, a vision of 'famine away from the headlines, a famine of quiet suffering and lonely death'.

There was the old woman who lay in her hut, abandoned by relations who were too weak to carry her on their journey to find food. It was the smell that drew me to her doorway: the smell of decaying flesh. Where her shinbone should have been there was a festering wound the size of my hand. She'd been shot in the leg as the retreating army of the deposed dictator ... took revenge on whoever it found in its way. The shattered leg had fused into the gentle V-shape of a boomerang. It was rotting; she was rotting. You could see it in her sick, yellow eyes and smell it in the putrid air she recycled with every struggling breath she took.

And then there was the face I will never forget.

My reaction to everyone else I met that day was a mixture of pity and revulsion¹. Yes, revulsion. The degeneration of the human body, sucked of its natural vitality by the twin evils of hunger and disease, is a disgusting thing. We never say so in our TV reports. It's a taboo that has yet to be breached. To be in a feeding centre is to hear and smell the excretion of fluids by people who are beyond controlling their bodily functions. To be in a feeding centre is surreptitiously² to wipe your hands on the back of your trousers after you've held the clammy palm of a mother who has just cleaned vomit from her child's mouth.

There's pity, too, because even in this state of utter despair they aspire to a dignity that is almost impossible to achieve. An old woman will cover her shrivelled body with a soiled cloth as your gaze turns towards her. Or the old and dying man who keeps his hoe next to the mat with which, one day soon, they will shroud his corpse, as if he means to go out and till the soil once all this is over.

I saw that face for only a few seconds, a fleeting meeting of eyes before the face turned away, as its owner retreated into the darkness of another hut. In those brief moments there had been a smile, not from me, but from the face. It was not a smile of greeting, it was not a smile of joy — how could it be? — but it was a smile nonetheless. It touched me in a way I could not explain. It moved me in a way that went beyond pity or revulsion.

45

What was it about that smile? I had to find out. I urged my translator to ask the man why he had smiled. He came back with an answer. 'It's just that he was embarrassed to be found in this condition,' the translator explained. And then it clicked. That's what the smile had been about. It was the feeble smile that goes with apology, the kind of smile you might give if you felt you had done something wrong.

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Normally inured³ to stories of suffering, accustomed to the evidence of deprivation, I was unsettled by this one smile in a way I had never been before. There is an unwritten code between the journalist and his subjects in these situations. The journalist observes, the subject is observed. The journalist is active, the subject is passive. But this smile had turned the tables on that tacit agreement. Without uttering a single word, the man had posed a question that cut to the heart of the relationship between me and him, between us and them, between the rich world and the poor world. If he was embarrassed to be found weakened by hunger and ground down by conflict, how should I feel to be standing there so strong and confident?

55

60

I resolved there and then that I would write the story of Gufgaduud with all the power and purpose I could muster. It seemed at the time, and still does, the only adequate answer a reporter can give to the man's question.

65

I have one regret about that brief encounter in Gufgaduud. Having searched through my notes and studied the dispatch that the BBC broadcast, I see that I never found out what the man's name was. Yet meeting him was a seminal moment in the gradual collection of experiences we call context. Facts and figures are the easy part of journalism. Knowing where they sit in the great scheme of things is much harder. So, my nameless friend, if you are still alive, I owe you one.

70

¹ *revulsion*: disgust

² *surreptitiously*: secretly

³ *inured*: hardened

Question 5 is based on both Text One and Text Two from the Source Booklet.

- 5 Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

c. Motherwell and Chinese Cinderella

Question 5 is based on both Text One and Text Two from the Source Booklet.

- 5** Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

SECTION A
READING

Read the following extracts carefully and then answer Section A in the Question Paper.

Text One: Motherwell

In this extract, the writer, Deborah Orr, recalls her experiences of growing up in Motherwell, Scotland.

Motherwell is the town I was born and bred in, a coal and steel town on the lip of the Clyde Valley, Scotland.

Motherwell is where my mum, Win, lived, because that's where my dad, John, came from. Even at the start of the 1960s women did what their husbands wanted, in matters large and small. But Motherwell is the place where I failed to get to know my mother very well at all. And years later, I started to realise there were respects in which she hadn't mothered well at all.

5

I remember a lot of my first day at school, in 1967. I liked the novelty, the avalanche of information and the busyness of that first day. One of the reasons why I loved school so much was simply that I was good at it.

10



I remember so well the first time I was praised before the whole class, the delicious surprise of it. And it was a surprise. There were triumphs too. I won a prize for poetry. Our theme was spring, and the competition was staged across Scotland but there was a general feeling among my bitter classmates that I was an unworthy winner. Win seemed puzzled too. She suggested it was the nice drawing of birds in a nest I'd done alongside it, not the poem itself, that had clinched me the prize.

15

The knowledge that my mother was on the side of the girls I saw sneering and shaking their little heads was deflating. I no longer believe that it was an innocent remark. I think Win did want to knock me off my pedestal¹. Win's praise was never, ever unqualified. She

could always see my insecurities and find little ways to prick at them, make them flare. It was almost an instinct for her.	20
It became obvious that my brother, David, was not as temperamentally suited to school as I was. Win even told me, very solemnly, that it was a great shame I was the one who shone, because doing well at school was so much more important for a boy. I remember the moment so well. I was utterly speechless. The observation seemed so cruelly unfair. To me and to all girls.	25
From then on I wanted to get away. I got my first job, three evenings a week and a Saturday, stacking shelves at the new Fine Fare in Motherwell. I'd been waiting to be sixteen and able to work part-time. It gave me space to buy my own clothes, be my own person. By my eighteenth birthday I intended to be gone from Clyde Terrace.	30
I hadn't realised what an excellent hand in life a clutch of good exam results could be. When I went to see a careers officer arranged by the school, she glanced up at my file, looked up at me and said:	
'Well. With these results you could do <i>anything</i> . Nursing OR Teaching.'	
'I was thinking about art college.'	35
'An art teacher, then!'	
It wasn't that both weren't great options. It just felt like there were only two jobs that qualified women could do. It was then that I started having second thoughts about art college. If it could lead only to teaching, it was actually a bit limiting. When Mr Collins said at assembly one day that anyone wanting to apply for university should wait behind for a form, I picked one up.	40
I got prospectuses in the post and combed through them. I put St Andrews as my first choice for English and History. Win and John insisted that I should put Glasgow and Strathclyde on the list too, but otherwise seemed a bit disengaged.	
When the letters came, offering me places at university, that was when it all blew up — for ever. When I told Win and John that I'd been offered a place at St Andrews and wanted to accept, they at first warned me that I'd be out of my depth, mixing with people who had very different lives to me, more money, posh, snobs. I wouldn't be able to keep up with them.	45
'For years, Deborah, it's been art college, art college, art college. This is just another of your nine-day wonders. College is more suitable.'	50
'I've changed my mind. I don't want to be a teacher.'	
'Why not? That's a very good job. A good job for a woman. For a mother.'	
'Aye. So I'm told.'	
'Less of your lip.'	
The arguing went on and on.	55
'We just think that your place is at home with us, until you're married. You've got a place at Glasgow and at Strathclyde. You can easily go in every day, on the train.'	
'But Mum. I don't want to stay in Motherwell. You've been telling me how much you hate it all my life.'	

Pursed lips. 'This is your home, Deborah. Your place is here, with us. This is where you live, where your family is. We are your family.' 60

'But you didn't. You didn't stay with your family.'

'That was different. I moved where my husband wanted to go. That's what wives do. Your father and I forbid you from going away to university, and that's that.'

'Forbid me? You can't forbid me. I'm almost eighteen.' 65

'That's right. You are still a child and you don't know nearly as much as you think you do. You'll go to university in Glasgow, if you have to go to university at all. That's an end to it.'

But that was not an end to it. I'd been shocked by this encounter. I couldn't understand why they couldn't be pleased. But I also knew that I was going anyway, and that for all their talk Win and John couldn't stop me. 70

¹ *to knock me off my pedestal*: to humble me, to stop me feeling special

Text Two: From *Chinese Cinderella*

In this extract, Adeline Yen Mah describes a rare visit home.

Time went by relentlessly and it was Saturday again. Eight weeks more and it would be the end of term ... in my case perhaps the end of school forever.

Four of us were playing Monopoly. My heart was not in it and I was losing steadily. Outside it was hot and there was a warm wind blowing. The radio warned of a possible typhoon the next day. It was my turn and I threw the dice. As I played, the thought of leaving school throbbed at the back of my mind like a persistent toothache. 5

'Adeline!' Ma-mien Valentino was calling.

'You can't go now,' Mary protested. 'For once I'm winning. One, two, three, four. Good! You've landed on my property. Thirty-five dollars, please. Oh, good afternoon, Mother Valentino!' 10

We all stood up and greeted her.

'Adeline, didn't you hear me call you? Hurry up downstairs! Your chauffeur is waiting to take you home!'

Full of foreboding, I ran downstairs as in a nightmare, wondering who had died this time.

Father's chauffeur assured me everyone was healthy. 15

'Then why are you taking me home?' I asked.

'How should I know?' he answered defensively, shrugging his shoulders. 'Your guess is as good as mine. They give the orders and I carry them out.'

During the short drive home, my heart was full of dread and I wondered what I had done wrong. Our car stopped at an elegant villa at mid-level, halfway up the hill between the peak and the harbour. 20

'Where are we?' I asked foolishly.

'Don't you know anything?' the chauffeur replied rudely. 'This is your new home. Your parents moved here a few months ago.'

'I had forgotten,' I said as I got out. 25

Ah Gum opened the door. Inside, it was quiet and cool. 'Where is everyone?'

'Your mother is out playing bridge. Your two brothers and Little Sister are sunbathing by the swimming-pool. Your father is in his room and wants to see you as soon as you get home.'

'See me in his room?' I was overwhelmed by the thought that I had been summoned by Father to enter the Holy of Holies — a place to which I had never been invited. Why? ... 30

Timidly, I knocked on the door. Father was alone, looking relaxed in his slippers and bathrobe, reading a newspaper. He smiled as I entered and I saw he was in a happy mood. I breathed a small sigh of relief at first but became uneasy again when I wondered why he was being so nice, thinking, Is this a giant ruse on his part to trick me? Dare I let my guard down? 35

'Sit down! Sit down!' He pointed to a chair. 'Don't look so scared. Here, take a look at this! They're writing about someone we both know, I think.'

He handed me the day's newspaper and there, in one corner, I saw my name ADELINE YEN in capital letters prominently displayed.

40

'It was announced today that 14-year-old Hong Kong schoolgirl ADELINE JUN-LING YEN of Sacred Heart Canossian School, Caine Road, Hong Kong, has won first prize in the International Play-writing Competition held in London, England, for the 1951—1952 school year. It is the first time that any local Chinese student from Hong Kong has won such a prestigious event. Besides a medal, the prize comes with a cash reward of FIFTY ENGLISH POUNDS. Our sincere congratulations, ADELINE YEN, for bringing honour to Hong Kong. We are proud of you.'

45

Is it possible? Am I dreaming? Me, the winner?

'I was going up the lift this morning with my friend C.Y. Tung when he showed me this article and asked me, "Is the winner Adeline Jun-ling Yen related to you? The two of you have the same uncommon last name." Now C.Y. himself has a few children about your age but so far none of them has won an international literary prize, as far as I know. So I was quite pleased to tell him you are my daughter. Well done!'

50

He looked radiant. For once, he was proud of me. In front of his revered colleague, C.Y. Tung, a prominent fellow businessman also from Shanghai, I had given him face. I thought, Is this the big moment I have been waiting for? My whole being vibrated with all the joy in the world. I only had to stretch out my hand to reach the stars.

55

'Tell me, how did you do it?' he continued. 'How come you won?'

'Well, the rules and regulations were so very complicated. One really has to be dedicated just to understand what they want. Perhaps I was the only one determined enough to enter and there were no other competitors!'

60

He laughed approvingly. 'I doubt it very much but that's a good answer.'

'Please, Father,' I asked boldly, thinking it was now or never. 'May I go to university in England too, just like my brothers?'

'I do believe you have potential. Tell me, what would you study?'

65

My heart gave a giant lurch as it dawned on me that he was agreeing to let me go. How marvellous it was simply to be alive! Study? I thought. Going to England is like entering heaven. Does it matter what you do after you get to heaven?

But Father was expecting an answer. What about creative writing? After all, I had just won first prize in an international writing competition!

70

'I plan to study literature. I'll be a writer.'

'Writer!' he scoffed. 'You are going to starve! What language are you going to write in and who is going to read your writing? Though you may think you're an expert in both Chinese and English, your Chinese is actually rather elementary. As for your English, don't you think the native English speakers can write better than you?'

75

I waited in silence. I did not wish to contradict him.

'You will go to England with Third Brother this summer and you will go to medical school. After you graduate, you will specialise in obstetrics. Women will always be having babies.'

Women patients prefer women doctors. You will learn to deliver their babies. That's a foolproof profession for you. Don't you agree?' 80

Agree? Of course I agreed. Apparently, he had it all planned out. As long as he let me go to university in England, I would study anything he wished. How did that line go in Wordsworth's poem? *Bliss was it in that dawn to be alive.*

'Father, I shall go to medical school in England and become a doctor. Thank you very, very much.' 85

Question 5 is based on both Text One and Text Two from the Source Booklet.

- 5** Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including **brief** quotations.

(22)

Exemplar Question 5 responses from the exam board.

Script 3

- 5 Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including brief quotations.

(22)

Both extracts are describing an incident that has happened to a man while climbing, however in text 1 he describes a man is climbing up a "mountain" and text 2 he is climbing "downstream" to the "bottom of the [a] canyon." *

(at the time of the incident) in the idea of time passing ~~is presented by~~ both texts 1 and 2 are ~~passing at~~ an unusual speed. Text 1 describes the time as ~~passing~~ "passing by in a blur" this suggests that he under has little time to think and increases the concern within the reader. Whereas in text 2 the time is described as passing by slowly. The quotes "the next 3 seconds went by at a tenth of their normal speed" and "in slow motion" suggest that the climber is in shock and trying to process everything around him. This increases the tension the reader experiences because the man is "stuck" waiting to find his pit and the reader right along with him.

* Both texts are also written in first person to ~~engage~~ engage the reader further by created a closeness as if they are experiencing everything as the men ~~are~~ are.

The writer then uses structure to present his experience. In text two the extract is written in chronological order so the reader feels they are experiencing everything first hand and along with the man. As you read through the extract the reader feels they are connected with the man and seeing from his perspective because the events are happening in the order he experienced them. However, in text 1 from lines 30 to around 55 the writer takes a pause ^{from} ~~the~~ the chronological structure used elsewhere in the extract. He tells about his "mission" and the context surrounding his decisions this provides the reader with a closer understanding of the writer's perspective for not only do we get help for the incident, but also in ~~the~~ his past decisions.

The use of the language choice of technical language in text 2 presents a more formal reading whereas the rhetorical questions and the constant cut to ^{one} ~~short~~ line paragraphs where the man is talking to himself suggest a more informal tone. The use of ~~verbs~~ "be" the verbs "hovered" and "ricocheted" suggest that the writer is experienced and has been going on excavations like these for a long time. However, the use of multiple rhetorical questions for example "was I ok?" show that he wasn't very experienced and also in a state of shock. He also in text 1 states he is "fairly green" ~~as~~ a term used to describe someone relatively new to ^{an} ~~the~~ industry and inexperienced. This creates

an informal tone.

~~Both texts are presented as to show~~

In text one the man is described in a ~~more~~ courageous and brave tone. "was I ~~about~~ scared of dying in those brief seconds?" "no way", these quotes show how the man is presented as not having doubts as he answers his own question to increase the impact of not being so doubtful in his mind that he was afraid. He then says "I'd have taken death over cowardice anytime" showing that the last thing he now wants is to appear weak and afraid.

Whereas in text 2 the man is described as being so fearful he cannot control himself, "fear shoots my hands over my head" as if it was an instinct to get himself out of danger.

Examiner comment and mark:

This is a solid response that covers some of the key ideas within the two texts. After a fairly straightforward introduction, there is a range of comparisons covering the idea of time passing, structure, language choices, the writer's feelings. Explanations are supported by appropriate references from both texts. All of Level 3 criteria are met and the overall balance of references (although the text being referred to is not always clearly identified) lifts this just into Level 4.

Level 4 - 14 marks

Script 4

- 5 Compare how the writers present their ideas and perspectives about their experiences.

Support your answer with detailed examples from both texts, including brief quotations.

both texts,

In ~~Text 1~~ the writers presents their ideas ^{about} ~~their~~ ⁽²²⁾ experiences as fast pace and ~~adrenaline~~ panic inducing.

In Text 1, Purja presents his ideas in a non chronological order to hook the reader from the start. 'I switched off only for a second or two, but it was enough to nearly kill me'. By having this as his first sentence, Purja is able to hook the reader immediately and begin to tell his story, furthermore this sets the tone for the rest of the text and ~~shows~~ he also sets the pace. However in Text 2, Ralston takes a different approach, at first Ralston begins ~~as~~ in a calm way by suggesting he is experienced with his climbing journey. Also he uses a slow pace compared to Text 1 and builds up as he goes along. Ralston presents his perspectives as calm and comfortable whereas Purja presents his perspectives at the beginning as panic.

Both writers also suggest they are experienced in their ~~of~~ respective fields. 'I had served as a member of the Special Forces'. Here we are shown that Purja is a fit, capable and experience man

as he has served in an elite collection of soldiers. This presents the idea that he will be able to survive his fall and instills in a sense of confidence within the reader. Ralston does this similarly. However he presents his experience through ^{past experiences} ~~past~~ and his climbing knowledge. 'Different geometry than the overhang I descended ten minutes ago.' By suggesting that he had done something relatively similar a few minutes before this instills confidence within the reader that he is capable. Furthermore ~~the way~~ ~~of~~ by showing his climbing knowledge in the form of jargon, he is able to present the idea of experience.

The two pieces however present their ^{perspectives of their} ~~falls~~ ~~falls~~ differently. Purja is constantly ~~and~~ reminding us of the speed at which he is travelling down the mountain. He does this by showing how quickly things are passing him by. 'retire after retire passed me by in a blur.', 'Another thirty or forty retire passed by.' This shows that he is falling quickly and the accident happened suddenly, whereas Ralston suggests his accident happened in slow motion. 'The next three seconds play out at a tenth of their normal speed.' This shows that they both had different perspectives and use ^{speed} ~~then~~ ~~to~~ ^{to show} the differences in their perspectives.

^{Rutherford} ~~Presley~~, both writers in Text 1 ~~and~~ Text 2 show their ideas of panic similarly. They do this through the pace of their writing. Both writers use short sentences to show the panic. 'So I pushed again. Nothing. No bell.' The use of short sentences here shows the panic that is setting in in Purje's mind as he is failing to get a bell on the mountain. Rutherford does something similar, 'A naive attempt to pull out. But I'm stuck.' Here again Rutherford uses short sentences to show the panic ~~as~~ he feels when his own gets trapped. So both writers use ^{short} ~~these~~ sentences to show panic and desperation.

Finally both writers present their perspectives at the end of the extracts differently. Purje ends his extract calmly and says that he will not die today but instead sometime further down the line, he ends it calmly by reducing the speed of the extract & and extending the sentence length. However on the contrary, Rutherford ends his in a panic by using short sentences. 'Come on... move!' 'Nothing.' These short sentences still present the idea of panic within Rutherford's mind as he is still trapped compared to Purje who managed to escape the accident and continue on his journey.

Examiner comment and mark:

The candidate displays an assured understanding of the two extracts. The opening sentence immediately links the two texts and the response then works through a good range of points such as the extract openings, the writers' level of experience, their differing perspectives etc. References are balanced well throughout. There is sometimes a tendency to 'sum up' or repeat a point at the end of a paragraph but this does not detract from the quality of the response. All Level 4 criteria are met.

Level 4 - 18 marks

Examiner tips

Q1	• Look at the line references given • Select single words or short phrases from the passage • Do not attempt to use your own words • Do not spend time giving comment or explanation, which will not be rewarded
Q2	• Make at least four clear discrete points (we recommend six) • Set these out separately with a line break between each • Write using full and complete sentences to show a secure interpretation • Look at the line references given • Do not use quotations in this question
Q3	• Make five clear points • Put your points on separate lines with a line break between each • Make sure you explain the quotation choice to evidence your understanding • Use brief quotations only
Q4	• There does not need to be an equal number of points for language and structure. • Respond to the whole passage • Select your quotations carefully – choose the best ones for the questions • Develop and explore your points in detail rather than trying to make as many points as possible • Analyse the impact of particular words, phrases and offer alternative interpretations. • Interweave your analysis of language and structure. • No introduction or conclusion is needed.
Q5	• Allow enough time to respond to this question. • Planning leads to a more thoughtful approach based on key elements of similarity or difference, rather than a chronological approach. • Top band had a perceptive analysis of language, structure, purpose and tone. • Make sure your analysis is balanced. • Most successful responses were able to select pertinent words / phrases within the lines being discussed, embed them effectively within their own sentences and offer some astute analysis. • Make sure points are always linked to ideas and perspectives.

Glossary

Language technique	Definition	Structural technique	Definition
Abstract noun	A word that names an idea, feeling or quality – something you can't touch, like 'freedom' or 'happiness'	1st person	Writing from the narrator's point of view using 'I' or 'We'
Adjective	Words that describe a noun like 'blue', 'angry' or 'tall.'	2nd person	Writing that addresses the reader directly using 'you'.
Anecdote	A short, personal story used to make a point or create a connection with the reader.	Alliteration	Repeating the same starting sound in nearby words, like 'cold, crisp, clear morning'
Analogy	A comparison between two things to explain or clarify an idea, often showing how they are similar in some way.	Antithetical lists	A list where the items contrast with each other to highlight opposing ideas.
Colloquial language	Informal or everyday language used in speech, like 'gonna', or 'mate.'	Closing	The final section of a text that wraps up ideas or leaves the readers with a lasting impression.
Dialect	A version of a language spoken by people in a particular region or group, often with different vocabulary or grammar.	Colon	A punctuation mark used to introduce a list, explanation or example.
Ethos	A technique that builds trust by showing the speaker is reliable, knowledgeable or morally right.	Conjunction	A word that connects parts of a sentence, like 'and', 'but' or 'because.'
Facts	Pieces of information that can be proven true, like statistics or historical dates	Contrast	Showing differences between two things to highlight their opposing qualities.
Hyperbole	An exaggeration used to make something sound more dramatic or emotional, like 'I've told you a million times.'	Direct speech	The exact words someone says, shown inside inverted commas (e.g. "I'm coming," she said).
Imagery	Descriptive language that appeals to the senses (sight, sound, touch etc) to create vivid pictures in the reader's mind.	Ellipsis	Three dots (...) showing something has been left out or creating a pause or suspense.
Imperative	A command or instruction, such as 'Stop!' or 'Think carefully.'	Exclamation mark	A punctuation mark (!) that shows strong feeling or emphasis.

Irony	When the opposite of what you expect happens, or when words mean the opposite of what they seem.	Foreshadowing	A hint or clue about something that will happen later in the story.
Metaphor	A comparison that says one thing is another, like 'Time is a thief.'	Future tense	Verb forms that talk about something that will happen, like 'I will go' or 'She is going to win.'
Modal verbs	Verbs that show how likely something is, or how strong a command is, like 'might', 'should' or 'must.'	Inverted commas	Punctuation marks (" ") or (' ') used to show direct speech or quotations.
Noun	A word that names a person, place or thing or ideas.	Juxtaposition	Placing two contrasting ideas or images close together to highlight the difference.
Number	A figure or quantity used to provide factual information or statistics.	Listing	A technique where multiple ideas are listed, often to create emphasis or rhythm.
Onomatopoeia	A word that sounds like what it describes, like 'buzz', 'crash', or sizzle.	Monosyllabic words	Words with one syllable, like 'yes', 'no', or 'cold' – often used for impact or simplicity.
Personification	Giving human qualities to objects, animals or ideas, like the 'wind whispered.'	Opening	The beginning of a text which introduces the topic, tone or setting.
Proper nouns	Specific names of people, places or things, like 'London', 'John' or 'Facebook'.	Parallel structure	When parts of a sentence are repeated in form, such as 'She likes singing, dancing and acting.'
Rhetorical question	A question asked for effect, not to get an answer – like 'How could anyone believe that?'	Parenthesis	Extra information added into a sentence using brackets, dashes or commas.
Semantic field	A group of words related in meaning or topic, such as words about war: 'battle', 'soldier', 'gun'.	Repetition	Deliberately using the same word or phrase more than once to create emphasis.
Sensory language	Words and phrases that appeal to the five senses to help the reader imagine a scene.	Rhyme	When two or more words sound the same at the end, often used in poetry.
Simile	A comparison using 'like' or 'as', such as 'as brave as a lion'	Sentence structures	The way sentences are put together – including simple, compound and complex forms.

Technical jargon	Words or phrases used in a particular profession or subject that may not be understood by everyone, like 'CPU' in computing	Shifts in tone	A change in the writer's attitude or mood during the text.
Tone	The writer's attitude or feeling towards the subject, such as serious, sarcastic or cheerful.	Short sentences	Sentences with only a few words, used for impact, speed or tension.
Verb	A word that shows an action or state of being, like 'run'. 'think' or 'is'.	Single sentence paragraph	A paragraph made up of just one sentence, often for emphasis or dramatic effect.
Zoomorphism	Describing a person or object using animal qualities, like 'he growled in anger.'	Tense	The form of a verb that shows when something happens – past, present or future.
		Time markers	Words or phrases that show when something happens, like 'later', 'suddenly' or 'after that.'
		Title	The name of a text that gives a clue about its subject or theme.
		Tricolon	A list of three items or ideas, often building in intensity or effect, like 'life, liberty and happiness.'

Question 4: Summary of Past questions

Year	Text	Question
SAMS		How does the writer use language and structure to create suspense and tension?
Specimen paper		In what ways does the writer use language and structure to show the difficulties that he faced?
June 2018	H is for Hawk	How does the writer use language and structure to interest and engage the reader?
Jan 2019	The Explorer's Daughter	How does the writer use language and structure to show her thoughts and feelings about watching the hunt?
June 2019	Explorers or Boys Messing About	How does the writer use language and structure to show what people thought about the actions of the two explorers?
Jan 2020	Between a Rock and a Hard Place	How does the writer, Aron Ralston use language and structure to convey the difficulties that he faces?
June 2020	The Danger of a Single Story	How does the writer Chimamanda Ngozi Adichie use language and structure to convey her thoughts and opinions?
Nov 2021	Explorers or Boys Messing About	How does the writer Steven Morris use language and structure to convey his impressions of the adventures of the two men?
Jan 2022	Young and Dyslexic	How does the writer, Benjamin Zephaniah use language and structure to interest and engage the reader?
June 2022	Chinese Cinderella	How does the writer, Adeline Yen Mah, use language and structure to interest and engage the reader?
Jan 2023	H is for Hawk	How does the writer, Helen Macdonald, use language and structure to present the two birds?
June 2023	A Passage to Africa	How does the writer, George Alagiah, use language and structure to shock the reader?
Nov 2023	Between a Rock and a Hard Place	How does the writer, Aron Ralston, use language and structure to convey his thoughts and feelings about what happens in the canyon?
June 2024	A Game of Polo	How does the writer, Emma Levine, use language and structure to interest and engage the reader?
Nov 2024	The Danger of a Single Story	How does the writer, Chimamanda Ngozi Adichie, use language and structure to create interest in her ideas?
June 2025	Young and Dyslexic	How does the writer, Benjamin Zephaniah, use language and structure to convey his views about being dyslexic?

R Paper

Year	Text	Question
June 2018	Beyond the Sky and the Earth	In what ways does the writer use language and structure to convey her impressions of Bhutan?
Jan 2019	A Passage to Africa	In what ways does the writer use language and structure to show his reactions to the people he encounters?
June 2019	Chinese Cinderella	How does the writer use language and structure to present her relationships with her family and other people?
Jan 2020	A Game of Polo	How does the writer, Emma Levine, use language and structure to present Yaqoob and Iqbal?
June 2020	H is for Hawk	How does the writer Helen Macdonald use language and structure to build up suspense and tension?
Jan 2022	The Explorer's Daughter	How does the writer, Kari Herbert, use language and structure to create tension and suspense?
June 2022	Between a Rock and a Hard Place	How does the writer, Aron Ralston, use language and structure to interest the reader in the events that he describes?
Jan 2023	A Game of Polo	How does the writer, Emma Levine, use language and structure to create a sense of excitement and danger?
June 2023	Young and Dyslexic	How does the writer, Benjamin Zephaniah, use language and structure to convey his experiences?
June 2024	Beyond the Sky and Earth	How does the writer, Jamie Zeppa, use language and structure to describe her experiences in Bhutan?
June 2025	Explorers or Boys Messing About	How does the writer, Steven Morris, use language and structure to influence the reader's opinion of the incident?