

To Build A Fire

by Jack London

Pre-reading activities

Key vocabulary

Words relating to temperature

- 1** 1b; 2e; 3g; 4j; 5a; 6d; 7c; 8h; 9i; 10f
- 2** 1 cold snap... frost; 2 numb; 3 sting; 4 melt; 5 sizzled... crackled/flared

Verbs describing movement

- 3** 1e; 2d; 3a; 4i; 5f; 6h; 7j; 8c; 9b; 10g
- 1 deliberate movements: rub, stamp, plough, squat
- 2 physical reaction: shiver
- 3 movements which are the result of feeling weak or tired: flounder, fumble, stumble, stagger, crawl

Adjectives describing the man's journey through the landscape

4

Wilderness	Man's character and feelings	Movement
remote treacherous (menacing)	awkward snug excruciating methodical restless	imperceptible intangible subtle menacing (methodical; restless; awkward)

Describing the dog

- 5** 1b; 2e; 3c; 4f; 5g; 6j; 7h; 8i; 9a; 10d

6

Nouns	Verbs	Adjectives
apprehension jowls muzzle	shy burrow droop cuddle slink trot	depressed

Main themes

Student's own answers.

Post-reading exercises

Understanding the story

The beginning of the journey

- 1 It is a cold, grey day with no sun, and no clouds. It is clear but gloomy and dark.
- 2 There is three foot of ice on the river, covered with around the same amount of snow.
- 3 The main trail.
- 4 The man recognises it is cold, but he is unaffected by concerns for his own safety and is not worried.
- 5 This is his first winter here.
- 6 He has brought bacon sandwiches/'biscuits' to eat, which he has tucked into his jacket.
- 7 The dog's instinct tells it that it is too cold to travel. It is reluctant and uncertain.
- 8 The author tells us that the man's beard and the dog's face are both covered in ice.

In Henderson Creek

- 9 Henderson Creek is 10 miles from the forks.
- 10 Because he knows it is dangerous. His main concern is that it will delay him, as he will have to stop to build a fire, and take off his socks and moccasins to dry them.
- 11 He takes off his mitten to pull the ice off the dog's paw.

- 12 He puts his mitten back on and then beats his hand against his chest.
- 13 Because his fingers are numb and there is ice over his mouth.
- 14 He gathers twigs from the undergrowth to build a fire, then lights it with his matches.

Travelling up the left fork

- 15 The dog's instincts, which come from hundreds of years of heritage, tell it not to leave the fire, and that it ought to burrow down into the snow for warmth until the cold passes.
- 16 After half an hour on the left fork, the man's foot goes through the ice into the water. His initial reaction is to curse and get angry because it means he will be delayed.
- 17 That the man needs to get dry in order to keep his circulation going.
- 18 The old-timer told the man that he shouldn't travel alone at temperatures below –50 degrees. The man reflects that the old-timer is like a woman who worries and fusses too much.
- 19 Snow falls from the bough of a tree above him and puts out the fire.
- 20 The man uses his mouth, the heels of his hands and his thighs to try and light a match. He cannot use his fingers as they have gone numb with cold.
- 21 Because he can't feel or move his fingers.
- 22 The man plans to kill the dog, take out its insides and warm his hands inside its carcass.
- 23 The man feels better when he starts running as it stops him from shivering.
- 24 The dog runs with him.
- 25 He thinks about going to sleep, his friends finding his body the next day, and the old-timer, smoking his pipe.
- 26 The dog stays with the man for a while, but then, when he realises the man is dead, he leaves and goes up the trail to find food and warmth.

Language study

Grammar

Similes

- 1 1b; 2h; 3f; 4d; 5e, 6a; 7g; 8c
- 2 a) 2 blood; 3 socks; 4 mocassin strings; 5 snow; 6 hands; 7 the man; 8 sleep
b) 3, 4, 6
c) 7, 8

Merely

- 3 1 It was not the end of the world – it was merely a minor personal problem.
2 He's not a genius; he's merely cleverer than you.
3 I wasn't saying the dog was naughty; I was merely suggesting she could do with a bit of training.
4 She won't have to stop going out completely; she will merely have to study a bit more in the evenings.
5 They are not being naughty – they are merely children, doing what children do.
6 In the dark of night, I imagined there was a ghost screaming at my window but it was merely the wind blowing through the trees.
7 He wasn't angry or upset; he was merely exhausted.
- 4 1 – merely + noun phrase
2 – merely + adjective
3 – merely + verb
4 – merely + verb
5 – merely + noun phrase
6 – merely + noun phrase
7 – merely + adjective

Literary analysis

Plot

- 1 (Chronologically, the first event is that the man is given advice and a warning by the old-timer about travelling alone, and in such low temperatures.) The man heads up the trail with the dog with only light supplies. The dog puts its foot through the ice, and the man helps the dog knock the ice from its foot. He arrives at the forks. Now increasingly aware of the cold, the man lights a fire and eats his sandwich. The man continues his journey up the left fork. The man's foot goes through the ice and he is wet. With great difficulty, he lights another fire. The fire is put out by a snowfall from the tree above. The man tries to kill the dog. The man freezes to death. The dog leaves.

Student's own answers.

- 2 He had taken a detour, and arranged to meet up with them at the camp.
- 3 Because he believes he only has a short journey and will have food and supplies when he reaches camp. He doesn't want to slow himself down with lots of supplies. The story refers to the fact that he should have taken another person with him, a sled, ear-flaps, and a nose-strap to protect his face from the cold.
- (Students may include in their answer the list given in the text before the story: heavy underwear, thick cotton shirts and a heavy sweater; warm blankets, heavy coat and boots, waterproof trousers, gloves, sleeping bag, heavy blankets, medicine, candles, food, drink and a toothbrush.)
- 4 Apart from the fire, the man tries to keep warm by rubbing his nose and cheeks with his mittened hands, beating his hands on his chest, stamping his feet and waving his arms to and fro, running.
- 5 Two.
- 6 If the man had been able to follow the dog's instincts, he would not have gone on the journey in the first place, knowing it was too cold. He would also have stayed by the fire, and burrowed himself into the snow to keep warm until the worst of the cold had gone.
- 7 Student's own answer.

Character

- 8 Student's own answer. Suggested answer: he is careless of his own safety, stubborn, arrogant, doesn't listen to advice.
- 9 Student's own answer. Possible answers include the man's arrogance, failure to take the old-timer's advice, his lack of imagination about how bad his situation could be.

- 10** Student's own answer. Suggested answer: the dog's strengths are its instinct to sense and avoid danger, and its natural ability to survive more severe conditions than the man. Its instinct also tells it when to leave the man and go in search of food and warmth. You could say its weakness is its loyalty to the man in the first place.

The man's strengths are his bravery and his determination, and also his calm in a crisis. He is resourceful – for example, he thinks to kill the dog and use its carcass to warm his hands. Unlike the dog, the man is physically and mentally able to prepare for a journey, to take supplies, to light a fire. But this man has not prepared properly. His weaknesses overcome his strengths – he has been very unwise and attempted his journey without taking any advice or proper precautions, and fails to realise the seriousness of his situation even as he notices how severe the cold is.

The dog's behaviour highlights the man's foolish attitude – he ignores the instinctive behaviour of the dog, does not have the imagination to consider what the behaviour is telling him.

The dog is loyal to the man, and to a certain extent, the man is loyal to the dog – they depend on each other. The man depends on the dog to test his path, and to lead the way. The dog depends on the man for food and warmth. However, there is no emotional attachment between them. The man easily considers killing the dog to save himself; the dog leaves as soon as he realises the man is dead and can no longer give him food and warmth.

- 11** Before the story begins we know that the man has spoken with the old-timer and ignored his advice. As the story develops he reflects more on what he told him – at first, acknowledging that he was right about the level of cold, but still dismissing his advice, saying to himself that the old-timer was too dramatic, 'womanish' and that he just needs to stay calm and act sensibly. Towards the end of the story, the old-timer's advice is one of his last thoughts, as he realises how right he was in everything he told him.
- 12** The old-timer acts as a beat in the story – a constant and wise voice against which we measure the man's decisions and behaviour. The old-timer is the voice of the story's moral/ lesson.

Narration

- 13** We see the characters and action in the story mainly from the man's point of view, but also from the dog's. The author tells us the man's thoughts and reflections as he goes on his journey. He also tells us the dog's feelings and instincts, conveying many of them through the dog's behaviour.
- 14** Student's own answers.

- 15** Told from the old-timer's point of view, the story would be a lesson about the foolishness of not listening to advice, and not taking proper supplies and precautions when going on a journey in the wilderness in such cold weather. From his point of view the man's journey would have been a foolish idea in the first place, and his death inevitable.
- 16** Student's own answers.

Atmosphere

- 17** The author uses various methods to increase the sense of claustrophobia. These include: the changing colour of the skies; repetition of descriptions of the cold and the man's actions to warm up; repeated reflections on the old-timer's warnings; the man's increasing inability to make small movements; the man's increasing panic and the dog's anxiety.
- 18** The author succeeds in aligning us to the dog's feelings and reactions. From the beginning we recognise the danger suggested by the dog's reluctant movements and unwillingness to go on the journey. We share its 'menacing apprehension'. We share the dog's panic when it struggles to bite off the ice from his wet foot. Like the dog, we are relieved when they stop and make a fire and warm up, and sense danger with the dog when the man puts out the first fire and moves to continue on his journey. When the dog runs with the man at the end, we contrast its energy with the man's panic.
- 19** As the story develops, the man's movements become less confident and more panicked. He seems to lose his confidence and begins to act in ways which put him at risk – he chuckles at his foolishness when he takes off his mittens, but this is bravado. The man's physical movements to keep warm become more and more frantic. His attitude to the dog changes gradually – at first he ignores its behaviour, and is calm when it panics about its wet foot. However, his sudden thought to kill it tells us how desperate he has become. As the man thinks more and more about the old-timer's words, we can tell that he realises how foolish he has been and that he is at greater and greater risk.

Style

- 20** Student's own answer. Suggested answers: an alien and unwelcome landscape which suggests danger, and that it is not a place where the man or dog should be.
- 21** The man's movements mark his growing recognition of the danger of his situation and his own mortality as he realises that death is a possibility, and then a certainty. The man knows the dangers, in theory, as he begins his journey, but it is only when he drops the matches that he begins to see the reality of his situation, and the fact that he is in serious danger of death.

A Fight With A Cannon

by Victor Hugo

Pre-reading activities

Key vocabulary

The structure of the ship

1 1 vessel; 2 mask, desk, plank, keel; 3 bow, stern, starboard, prow, port

Describing the character and violence of the loose cannon

2 1 relentless; 2 motionless; 3 ferocious/infuriated; 4 sinister; 5 convulsive; 6 infuriated; 7 frantic; 8 supernatural

Wrestling the cannon

3 1 cascabel, screw nut; 2 battering ram, lump; 3 lash, sling, thong, tiller-rope; 4 battery, sling; 5 carronade

Describing action – the violent sights and sounds of the story

4

Sights	Sounds
advance	bang
assault	crash
crush	grind
dodge	
leap	
hurl	
rear	
retreat	
strike	
struggle	

5 a) (1) reared; (2) dodging (3) leapt
b) (4) advanced; (5) assaulted; (6) struggled; (7) retreat

Main themes

Student's own answers.

Post-reading exercises

Understanding the story

- 1 La Vieuville is a lieutenant on the ship.
- 2 A carronade is a cast iron cannon, which weighs 24lbs.
- 3 Because it is so heavy and can move so quickly; if it is out of control it can harm the ship and people as it moves violently around the deck.
- 4 Because it is hard to anticipate its movements, and to find something strong enough to catch and hold it.
- 5 When the cannon breaks loose, the gunners are in the battery with the other weapons, while the sailors are doing various jobs on board.
- 6 The first thing the cannon does is crush four men.
- 7 A mysterious passenger is the first to go down to the deck, a man they think is a peasant.
- 8 The captain orders the seamen to throw obstacles down onto the gun deck to try and stop it from moving so freely. They use mattresses, hammocks, sails, rope, bags, and even piles of money to try and stop it.
- 9 The 'author of the catastrophe' is the gun captain. He tries to stop the cannon using an iron bar and a rope, with a slip-noose in the end.
- 10 There is a strong breeze and the sea is rocky but it is not stormy.
- 11 The chain is broken when it becomes twisted around the screw of the cascabel. One end was tied to the gun carriage, one end was loose, making the cannon more dangerous.
- 12 The old passenger threw a packet of assignats (money) between the wheels of the cannon.
- 13 Once the cannon is stopped, the other crew members applaud, then rush forward with chains and cables and secure the cannon.
- 14 The ship is very badly damaged; there are five holes in its side, and one large one in the bow.
- 15 The fog has got thicker and the breeze has grown to a gale. There is a storm on its way.
- 16 The Chevalier de la Vieuville has told the men to line up on deck either side of the main mast.
- 17 The old passenger is really a famous general.

- 18 He gives the gun captain a medal – the cross of Saint-Louis – for his bravery.
- 19 He orders that the gun captain be killed because his negligence has led to the boat being damaged and put the lives of all others on board at risk.

Language study

Grammar

The use of the passive tense

- 1 1, 2, 6, 7, 9, 10, 11, 12
- 2 2) a
6) b
7) f
8) f
9) f
10) b/c
11) e
12) e/f

Reduced relative clauses

- 3 1 The carronade, **which had been** insecurely fastened, had recoiled and broken its chain.
- 2 It is matter **that has been** set free.
- 3 The carronade, **which had been** hurled forward by the pitching of the vessel, made a gap in this crowd of men and crushed four at the first blow.

Direct and indirect metaphors

- 4 a) nine (note: not 'having or seeming to have the will of a demon' which is a simile)
b) 1 battering ram; 2 madness, lightning, thunderbolt; 3 insect; locust; 4 matter, slave;
5 an animal fighting

Vocabulary

Literary language

- 5
- 1 The captain **quickly** recovered his presence of mind and ordered everything that could **stall** and **get in the way of** the cannon's mad course.
 - 2 He **gave** a stern **look** over this scene of devastation.
 - 3 They must **die** or put a speedy end to the disaster.
 - 4 But the old passenger, till this moment motionless, **ran forward**.
 - 5 As nobody dared to go below to **get rid of them** properly, they were reduced to lint in a few minutes.

Literary analysis

Plot

- 1 Just before the cannon broke loose La Vieuville was talking.
- 2 Student's own answer. Suggested answer:
 - 1 A loose cannon breaks free from its moorings on the deck of a corvette, and begins to fly wildly and violently across the deck.
 - 2 The stormy sea increases its movement and its heavy weight crushes men in its path and causes serious damage to the ship itself.
 - 3 The captain orders the crew to throw anything they can find into the path of the cannon to try and slow it down or stop it, but it doesn't work.
 - 4 Then, the gun captain whose job it was to secure the cannon, uses an iron bar and rope to try and stop it, and eventually succeeds in stopping the cannon.
 - 5 He is given a medal for his bravery in wrestling the cannon, but he is also punished – shot dead for his negligence.
- 3 The cannon becomes loose as the gun captain had not properly tightened the screw-nut of the mooring chain, nor secured the wheels properly.
- 4 Descriptions of the workings of the cannon, what had not been done, and detail about the methods they try to stop it. There is also some pause when others look on trying to think what to do. La Vieuville and Boisberthelot briefly discuss God, and everybody falls silent as they watch the gun captain try to tame the cannon. When the cannon is stopped, the crew applaud then move together to secure the cannon. They are then lined up on the deck to witness the fate of the gunner.

- 5 The sea becomes increasingly stormy during the battle to secure the cannon, but the crew do not notice until afterwards. The growing storm has the effect of emphasising the danger of their situation, and moving the action forward to the death of the gun captain.
- 6 The gun captain seems to accept and understand the reasons for his punishment, simply bowing his head. For us as readers it is more difficult to accept, as we have seen him behaving so heroically.

Student's own answer.

Character

- 7 Captain/The Count of Boisberthelot, and Lieutenant/La Chevalier de la Vieuville are the only named characters in the story. The peasant passenger/ general is not named, nor is the gun captain. We know that the Count is also the captain of this boat, and the chevalier is his lieutenant – they are both military men who are respected by their crew. We know this because their orders are so quickly followed, even the order that shocks them, to shoot the gun captain. They both defer to the general.
- They contribute to the story in that they help to add an authority and structure, commenting on the action and introducing the mysterious passenger.
- 8 Student's own answer.
- Suggested answer: the gun captain may not be named as he then becomes a nameless hero figure like the cannon itself. He is a symbol of man against machine, rather than an individual to the reader.
- 9 The cannon's character is described as being totally wild, violent and aggressive, out of control and having no mercy. It is unpredictable and operates alone, and as such becomes a symbol of the danger of uncontrolled aggression. It is terrifying for the other people in the story, who see it as a wild beast that cannot be calmed by reason or strength. They learn that only courage and determination can stop it.
- 10 Student's own answer.

Narration

- 11 Student's own answer.
- 12 Student's own answer. Suggested answer: the pace of the story is relentless, as is the cannon's uncontrolled and violent action. It kills and injures and destroys, and all this happens in a very short space of time. There is no recognised method for dealing with the loose cannon and – unlike other crises that might take place on board – the crew working together has no impact on the situation.

- 13** The crew's reactions seem to range from shock to panic. They are professional seamen but there is obviously no set response to the situation, and they seem helpless. Right at the heart of the action, the captain speaks to the lieutenant about his belief in God, which tells us that they also feel helpless and that the situation can only be resolved by a higher power. The gun captain seems to accept that he is likely to be killed trying to stop the cannon, suggesting – as we can also see from the deaths of various seamen – that this is a life-and-death situation.
- 14** The story is propaganda for the revolutionary government. It suggests that the rebellion, like the cannon, is wild, irresponsible and deadly. It suggests that it is without morals or motive, and that it is only interested in causing panic and destruction. It also suggests that the rebellion will not be tamed until it has caused death, but that courage and bravery on the part of the revolutionary government will ultimately triumph.

Student's own answer.

Atmosphere

- 15** The author conveys shock and panic in several ways. The first sentence refers to a 'cry of despair' and horrifying noises coming from below deck – we, like the captain, cannot see immediately where these cries are coming from, which intensifies the terror. The author takes the reader by surprise, launching immediately into the action and using a barrage of verbs and metaphors to grab the reader's attention. He also uses hyperbole – everything is extreme – it is 'the most dangerous accident' that can happen on a ship, 'nothing more terrible can happen'. He uses short, exclamatory questions to further convey the panic – 'And what is to be done? How put an end to it?' – questions to which there is no answer.

Student's own answer.

- 16** The crew members are described as helpless victims, scattering and panicking like ants or birds. They seem desperate to us and completely vulnerable.

Student's own answers.

- 17** The author explains that the cannon is more dangerous because the weather is *not* stormy than it would be if there were a storm. He explains that the movement of a rocky sea might stop the cannon. The wildness and rage of the cannon contrasts with the relative stillness of the sea, but its spirit then seems to pass into the skies, and as the cannon is stopped, the weather becomes wilder.

Student's own answer.

Style

18 Student's own answers.

Student's own answers but textual answers include: 'it would come down on its four wheels like a tiger on its four paws, and begin to run at the man. He, supple, nimble, expert, writhed away like an adder from all these lightning movements.'

'That short mass on legs moves like a billiard ball'

'...shoots like an arrow from one of the vessel to another'

'something like a thunderbolt rumbling above an earthquake'

'...stood like a man of stone'

'It was like two hammers alternating'

'...like the shadowy vision of a miracle'

'...in the midst of a death-like stillness...'

'...like the blows of an axe upon an oak...'

19 a) For example, a natural disaster, or the scene after a war.

b) Student's own answer

c) The words imply that the battle on the ship is of great significance, is symbolic of some greater struggle, and even apocalyptic.

20 a) In this passage, Hugo mixes alliteration, with a succession of short, simple verbs to create movement and pace, and longer phrases which create an awkward and unpredictable rhythm in the language, to reflect the unpredictability of the cannon's movements.

b) Here, Hugo uses horrific images to create drama. Again, he uses successions of short verbs, and also repetition of 'them' to ensure the image of the same dead men is fixed in the reader's mind with each violent action. The imagery is graphic, full of blood and gore, and the horror is reflected in the ship itself, whose planks gape open as do the wounds on the dead men.

21 Student's own answers. Suggested answers: the repeated use of questions has the effect of urging the reader into the action, to think about what can be done, to 'join them' in finding a solution. It also conveys the panic and desperation of the men on board.

The Old Chief Mshlanga

by Doris Lessing

Pre-reading activities

Key vocabulary

The different settings

1 a) The dreamlike world of childhood stories

1a; 2h; 3g; 4d; 5f; 6e; 7b; 8c

b) The white settlers' farm

1g; 2d; 3f; 4h; 5e; 6a; 7c; 8b

c) The kraals – traditional African villages

1b; 2h; 3g; 4a; 5d; 6c; 7f; 8e

The wildlife

2 a) cattle, fowl

b) fowl, pigeon, woodpecker

c) anthep

d) tadpole

Words describing manner and attitude

3 a) courtesy; b) hostility; c) arrogance; d) arrogance; e) dignity; f) pride; g) guilt; h) tolerance

Adverbs

4 1 anxiously

2 awkwardly

3 hostile

4 truculent

5 warily

6 entitled

7 crudely

8 apprehensive

Main themes

Student's own answers.

Post-reading exercises

Understanding the story

- 1 Fairies, flowing rivers, a gleaming castle, and ash and oak trees.
- 2 It feels alien to her, even though it is her home.
- 3 They seem distant from and separate to her, and anonymous. She knows they go from place to place to find work, even sometimes to Johannesburg to work in the gold mines. She knows they are not paid much money, and receive a couple of simple meals a day.
- 4 'Nkosikaas', which means Chieftainess – the female version of 'chieftain'.
- 5 A gun and her dogs.
- 6 She and the other white children treat the native people with disdain and ridicule, mocking them and making the dogs chase them away, sometimes up trees. If the person complains about this, she considers them 'cheeky'. Sometimes, they throw sticks and stones at the native children.
- 7 'I' is the girl.
- 8 Three black African men wearing tribal clothes.
- 9 They seem dignified, do not try to get out of her way. In fact, they greet her.
- 10 The old man is Chief Mshlanga and he says that he met her when she was younger.
- 11 She finds out that Chief Mshlanga used to own the land where she lives, and more.
- 12 The phrase that surprises her is 'ask his permission' – anyone who wanted to prospect for gold on his land used to ask for the Chief's permission first.
- 13 That the Chief's territory used to stretch for hundreds of miles, that he had been a famous man, known to prospectors and explorers.
- 14 She finds carrying the gun does not give her confidence anymore, and she makes sure the dogs are more 'polite' to any native she meets. She exchanges greetings with them, and has a stronger sense that it is their country as well as her own.

- 15** He is a Chief's son.
- 16** The girl watches the direction he cycles in when he returns home to his village, and the next day she goes to look for his 'kraal' or village.
- 17** She finds a different landscape to the one she knows on her farm, and in the village. It is untouched, a wide green valley with long grass, a river and colourful water birds. It is silent, and full of shadows and sunlight. She becomes frightened and panicked, and she imagines this is the feeling she has read about – the awareness of how big, silent and ancient the African landscape is, a place where you are alien and sense your vulnerability from the native animals and the harshness of the landscape.
- 18** She is relieved when she arrives at the village. She notices how ordered the land is, with vegetable patches and animals grazing. She notices how beautifully the huts are decorated and the careful thatching on the roofs. It all seems very different to her from what she imagined as a temporary home for migrant natives, and also from her own dirty and messy farm.
- She is greeted quite coldly. She is aware she is not welcome, and they seem suspicious of her reasons for coming. They are cautious of her, but Chief Mshlanga does greet her.
- 19** The state of the village suggests that this land is their permanent home, and a place they love and nurture. By comparison the whites' farm is unloved and messy.
- 20** The next time she sees the Chief is when he comes to see her father to discuss some damage that has been done to her father's land by some goats from the Chief's village.
- 21** Her father takes 20 goats from the Chief.
- 22** The Chief tells her father that as a result of his taking the goats, his own people will go hungry when the dry season comes. The Chief says that all the land that her father calls his, actually belongs to him and his people.
- 23** After this, the village is 'moved', 200 miles to the east.

Language study

Grammar

Past perfect

- 1 1 had lived
 2 been walking
 3 had met
 4 had been made
 5 had been asked
 6 had asked
 7 had been following
 8 had made
 9 had learned
 10 had been changed

If + past simple

- 2 1 If she **met** a black child, she **would throw** stones or sticks at them.
 2 If she **had** a heavy bag, she **would expect** one of the servants **to carry** it for her.
 3 She **would get** angry if a servant **stood** in her way.
 4 Her mother **would insult** the servants if she **felt** insecure.
 5 If the white farmers **wanted** the land the natives were using, they **would ask** the police to move the people on.

Multiple-clause sentences

- 3 Fear possessed me.
 I found I was turning round and round.
 I felt a shapeless menace behind me that might reach out and take me.
 I kept glancing at the files of kopjes.
 Seen from a different angle, they seemed to change with every step.
 The big mountain had sentinelled my world since I first became conscious of it.
 Even known landmarks like this showed an unfamiliar sunlit valley among its foothills.
- 4 Student's own answer.

- 5 Again I stood, smiling foolishly. Behind me stood the groups of brightly-clad, chattering women. Their faces were alert with curiosity and interest. In front of me sat the old men. Their faces were old and lined, their eyes guarded, aloof.

Literary analysis

Plot

- 1 b) The girl's father makes an agreement with Chief Mshlanga about some goats.
e) The girl meets Chief Mshlanga and two men while out walking.
d) The girl reads books that tell her more about Chief Mshlanga and the history of the area.
a) The girl follows the Chief's son back to his village.
c) The girl's father demands compensation from Chief Mshlanga.
f) The Chief's village is cleared.
- 2 Student's own answer.
- 3 Student's own answer, but changes include: the change from the land belonging to/ being under the rule of Chief Mshlanga to the white settlers; the change in the way that Chief Mshlanga was seen, and spoken to, by foreigners; the change in the way the landscape is kept and managed by the white settlers, as compared with the native people; the change in the lifestyles and work needs of the native people; the change in lifestyle for the white settlers compared with their lives in their native countries; the change in the child's perception of the land, of herself, and of the native people; the change in attitude of her father to the Chief and his people.
- 4 Student's own answer.
- 5 She is curious to find out more about the Chief and his village.
- 6 Student's own answer.

Character

- 7 Initially, the girl behaves the way she does towards the native black people on the farm because she has learned it from her parents and those around her. Having met Chief Mshlanga and found out more about the history of the country, her behaviour changes. She begins to regard the natives as equals, with rights to the land, dignity and their own lives and history. She becomes more respectful and open in her attitude, and is also curious to learn more about them and their lives.

- 8 Student's own answer. Suggested answer: the girl's mother's attitude may come from fear. She is in an unfamiliar country and position, and needs to assert herself to feel and seem less unsure.

When she finds out that the man who works in the kitchen is a Chief's son, her snobbish attitudes come out – she suggests that 'Blood shows', as though she always felt he was 'better' than the other native men working for them, because he was born with status. A 'class' structure is also something that she understands from her own culture, so it perhaps makes him seem less threatening/different.

- 9 When he first arrived on his farm, the girl's father seems to have been more open to working with the local people. Chief Mshlanga refers to a situation when the girl was young, when there had been 'an affair with some goats', which they had obviously resolved to the satisfaction of both men.

However, when there is another incident, at the end of the story, when the girl is older, the girl's father seems unsympathetic to the effect of taking the goats from the Chief, and the impact it will have on his people. He has more confidence in his own position and simply asks the police to remove the village, rather than work with them to find a compromise.

- 10 Student's own answer.

- 11 Student's own answer. Suggested answer: initially, the girl knows nothing except what she has experienced and been taught about her world as a white settler. She feels superior to the native people. Chief Mshlanga has come from a position of dignity, power and respect, to something quite different. He has experienced great change since he was a younger man – he has seen his country and position change dramatically, and his land has been taken away from him. Initially, he seems to have negotiated with the white settlers, but as time has gone on, he finds he is not able to do that. While the girl learns to be more open and tolerant of the native people, the Chief learns that he should be wary of the white settlers, who become increasingly hostile towards him.

- 12 Student's own answers.

Suggested answers:

It is likely that the girl's mother and father have travelled to Africa to improve their lives financially, rather, perhaps, than looking for adventure. They both seem to feel entitled to their position, but the mother seems to need to assert this all the time by putting down the native people who work for them. She is also obviously afraid, and does all she can to keep her own children away from the native children.

The girl's mother seems to have had a sheltered life before she came to Africa. Compared with the girl, she is closed-minded and frightened, where the girl is confident and learns to be more tolerant and feel safer as she gets to know the native people better.

- 13** She believes they have a shared heritage – they are both from this land, and live on it. Realising this, her attitude changes – she feels there is room for everyone to share the land and live together.

Narration

- 14** The third episode is the young girl finding out more about the country and Chief Mshlanga's history. The fourth is her visit to the village. The fifth is her father's second meeting with Chief Mshlanga.

Each of these episodes marks a development in the girl's understanding of the dynamics and politics of her position, in relation to the native people. She has different stages of innocence – feeling she is better than the native people changes to feeling equal, then to a realisation of the differences between them, then to the imbalance of power and the injustice done to the Chief and his people. She moves from having more to do with the native people, and trying to get closer to them, to retreating more into her own 'place'.

- 15** The narrator's voice begins the story, but the narration is taken over by the girl as she grows older and more aware. This is an indication of the girl's growing awareness and independence, as she begins to experience, question and understand her world.

Atmosphere

- 16** Lessing describes the white settler's farm as a 'compound', closed off from the outside world, 'dirty' and 'neglected', as though it is not loved or cared for properly. It is regarded as 'a temporary home'. The girl's mother's attitude to the native people in the house is aggressive and suspicious, so the atmosphere is cold and cautious.

By contrast, the Chief's village is organised, planted, and the huts 'lovingly decorated' and cared for. The atmosphere is more relaxed – children wander around, the women sit together chatting, wearing bright colours. The atmosphere seems more content.

This is contrasted with the dream landscape of the girl's imagination, which is informed by fairy stories and fantasy, and safe, as it exists only in her mind.

The open country is big and beautiful but also lonely and dangerous, and the girl projects her own feelings onto it, realising her own vulnerability.

- 17** The girl's first meeting with the Chief is slightly nervous, but she is taken aback by his dignity and manner. She is surprised by his confidence and politeness. The atmosphere is one of an older and dignified adult meeting a small child. He is familiar and friendly.

When she goes to the village to see him, the atmosphere is less comfortable. She is unexpected, and at first, the atmosphere has an air of danger. It remains awkward as the girl realises that she should not have come without an invitation.

The third meeting is not a direct one between her and the Chief. She is now the observer, and has retreated, more cautious, as she observes his discussion with her father. By now she has become more aware of the difference between her position and his, and has learned to stand back.

- 18** The girl's understanding of her own world develops throughout the story, as she becomes more aware of history and her position in the present. Initially, her childlike understanding of the world is completely informed by her parents, even to the extent that the English and fantasy landscape she finds in her story books is more familiar to her than the African landscape around her. She does not feel part of her environment.

As she grows up, her world gets bigger and more complex, and she at first feels more comfortable as she recognises the heritage she shares with the native people, which she learns from her books and observations about Chief Mshlanga. At this point, she seems to feel more comfortable, more 'at home' in the veld.

However, her visit to the village frightens her – both the open landscape she walks through, and how she is received when she gets there. Her surroundings again become alien and she is aware of her difference and vulnerability.

By the time she observes the meeting between Chief Mshlanga and her father, she has retreated back into her own world, as the daughter of a white settler.

Style

- 19** Adjectives: *the veld seemed unreal; the sun was a foreign sun; the wind spoke a strange language. The black people on the farm were... remote ...amorphous black mass... faceless*

The adjectives suggest that she is herself a foreigner, an outsider, who is not involved, and not settled into the country she lives in. The adjectives suggest that the white settlers are not interested in blending with the country as they find it but in creating their own reality within it.

- 20** Verbs Lessing uses to describe the interaction between the children and the natives:
If a native came into sight ...the dogs would flush him up a tree as if he were a bird. If he expostulated ...it could be a matter for laughing. Otherwise one passed on, hardly glancing...On the rare occasions when white children met together they could amuse themselves by hailing a passing native in order to make a buffoon of him; they could set the dogs on him and watch him run; they could tease a small black child as if he were a puppy – save that they would not throw stones and sticks at a dog without a sense of guilt.

The verbs Lessing uses would usually be found in different contexts. The first – ‘came into sight’, ‘flush’ – are words you would usually expect to find describing hunting wild animals. ‘Laughing’, ‘hardly glancing’, ‘amuse themselves by hailing’, ‘make a buffoon of’, ‘set the dogs on’, ‘watch’, ‘tease’, and ‘throw’ are all verbs which suggest a separation between the white children and native people – they are viewed from a distance, as something different to them, not equals but objects. Lessing even tells us that the children treat animals better than black children.

- 21** Student’s own answer.

The Adventure Of The Hansom Cab

by Robert Louis Stevenson

Pre-reading activities

Key vocabulary

The elements of Victorian adventure

- 1 1 quest; 2 oath; 3 bound; 4 reputation; 5 villain; 6 duel; 7 villain; 8 conduct; 9 destiny; 10 exploits; 11 adulation

The elements of a Victorian gentleman

- 2 a) gallant, modest, adventurous
b) elegant, amiable, courageous, distinguished
c) honourable, charming, unaffected, noble
- 3 1d; 2c; 3f; 4a; 5b; 6e

Formal and old-fashioned language

- 4 1c; 2b; 3f; 4a; 5g; 6j; 7h; 8e; 9d; 10i
- 5 a) circumlocution, colloquy, discourse
b) coquetry
c) 1 occasion, 2 conveyance, 3 profusion, 4 proprietor
- 6 a) admonish, confer, inaugurate, procure, proffer, tender
b) lament, marvel
c) suffice, distinguish
- 7 1 fatigued; 2 agreeable; 3 courtly; 4 protracted; 5 prostrated; 6 singularly
- 8 1b; 2i; 3d; 4e; 5f; 6j; 7c; 8h; 9a; 10g

Language relating to the military

- 9 1e; 2h; 3a; 4j; 5b; 6g; 7d; 8f; 9c; 10i

Main themes

Student's own answer.

Post-reading exercises

Understanding the story

Back in England

- 1 India.
- 2 He is gallant, modest and adventurous.
- 3 Because he plans to go to the theatre.
- 4 Because he finds London exciting and full of mystery and possibility. He thinks he may find some adventure.

Mr Morris's party

- 5 Rich tells the hansom cab to take him wherever he (the driver) wants to.
- 6 To Mr Morris's house – a big, well-lit house in a wide road.
- 7 That he is very well-spoken.
- 8 He finds a party going on. He thinks it is a gambling club.
- 9 His first impression of Mr Morris is that he is a gentleman, and not what he would expect in the proprietor of a gambling club. He likes him and thinks he is a distinguished and fine man.
- 10 Anxiety, worry.
- 11 By suggesting they have come to the wrong house by accident.
- 12 That the rest of the house is empty on the floors above, and that the servants are taking the furniture on the lower floors away – 'dismantling' the house.
- 13 Mr Morris tells them that he has brought them to the party to ask them to help him, that what he needs them to help him with will be dangerous and that he needs them to be discreet.
- 14 Mr Godall's note to Mr Morris asks him to bring a case of swords and two distinguished and brave men to Rochester House at 3am on Wednesday morning, without revealing his (Godall's) true identity.
- 15 Major O' Rooke is the other man left at the party.

The two men agree to go with 'Mr Morris'/Colonel Geraldine/Major Hammersmith to Rochester House.
- 16 Colonel Geraldine/Major Hammersmith's brother has been killed.

Rochester House

- 17 Rochester House looks very impressive – it is a big house in large gardens, by the canal. It is set back from other houses. It is, however, dark and looks overgrown, as though no-one lives there.
- 18 They see two men talking. They are discussing the fact that they have dug a grave, and they are excited.
- 19 Dr Noel is the man who meets the three men – Brackenbury Rich, O'Rooke and Colonel Geraldine/ Hammersmith – and leads them upstairs to the Prince.
- 20 'Mr Godall' – Prince Florizel – is waiting to meet them at the top of the stairs.
- 21 Prince Florizel describes the man he is hoping to fight as someone he has tried to find for a long time. He says that the man has killed many people.
- 22 Because he has swum to the house across the Regent's Canal.
- 23 In the gardens, behind the trees.
- 24 Prince Florizel. He is glad the man is dead.
- 25 Dr Noel was the dead man's oldest friend.

Language study**Vocabulary****Formal language**

- 1 Student's own answer.
- 2 a)
- 1 That he meets them in such serious circumstances and has to ask them to do something unpleasant.
- 2 The seriousness of recent events.
- 3 He thinks the men will be satisfied in the knowledge that they are helping him.
- b)
- 1 Mr Morris is selecting which men to keep and which to send away from the party.
- 2 He is pretending simply to be a good host, and mingling and mixing with his guests.
- 3 He wants to ask the people he does not approve of to leave.

c)

1 The kitchen has none of the usual furniture in it – it is empty.

2 They go up the stairs.

3 Because they can hear them.

Idiomatic expressions

3 a4; b6; c2; d1; e10; f3; g5; h8; i7; j9

The use of *thus*

4 Student's answers may vary.

1 I have everything I need **so** I will be able to fix the car in no time.

2 Take the paint brush **like this** then apply the paint evenly to the wall.

3 I had made many mistakes over the years, but this one was serious. **For that reason**, I had to resign.

4 We tried to raise the money to keep it open but it was already too late. **Consequently**, we lost the boat club.

5 None of the politicians was considered good enough. The Prime Minister had **therefore** to look to industry to find the right man for the job.

6 What happened? Well, first he entered the stadium with the flame in his hand. Then, when he got to the podium, he held it up **as I'm showing you/ in this way/like this**. After that, he lit the Olympic fire.

Literary analysis

Plot

1 1e; 2b; 3g; 4c; 5f; 6a; 7h; 8d

2 Mr Morris's real name is Hammersmith. He is also known as 'Colonel Geraldine'.

3 Student's own answer.

Suggested answers:

1 Brackenbury at first thinks that the house is actually a gambling club.

Mr Morris (Colonel Geraldine) seems to be a very hospitable and friendly host but Brackenbury realizes he is actually doing something else:

*"This Morris," thought he, "is no idler in the room. Some deep purpose inspires him; let it be mine to **fathom** it."*

2 Mr Morris appears to be relaxed, but Brackenbury notices that he is actually nervous and sighing:

*“Brackenbury could hear him utter a **profound** sigh, as though his mind was loaded with a great anxiety, and his nerves already fatigued with the task on which he was engaged.”*

3 The house appears to be fully and beautifully furnished. It is in fact only furnished on the lower floors and the staff begin to take it apart:

*“Was the whole establishment a **sham**?” he asked himself.*

4 Brackenbury realizes Mr Morris himself is not who he seems to be:

“Who, then, was Mr. Morris?”

5 The letter read by Colonel Geraldine is signed T. Godall. It is in fact from Prince Florizel.

- 4 Dr Noel's role in the story is complex. His role appears to be as a servant to the Prince – to lead Brackenbury, O'Rooke and Geraldine to the Prince, and also to lead the Prince to the duel. He is very nervous and his feelings compare to and highlight the bravery of the other men. He is also different to the others in that he knows the Prince already.

However, Dr Noel is later revealed as a former accomplice of the President of the Suicide Club, who has betrayed him and brought him to the Prince. In the last line of the story, Dr Noel describes the dead President of the Suicide Club as 'my oldest friend'.

Character

- 5 In the first two paragraphs, Lieutenant Brackenbury Rich is described as a gallant, adventurous and modest man, who has been praised for his bravery in the Indian wars, but has hidden from fame – this suggests that he is a man of 'conduct and discretion'.
- 6 Student's own answer. Suggested answer: in the story, we do not know much about Major O'Rooke, except that he has a red nose, that he is an older man, a cavalry officer. He knows he is well known and expects that Rich has heard of him. He has obviously led men in battle before.
- 7 Rich, Morris, O'Rooke, the Prince and the President of the Suicide Club are all brave men, who have looked for and experienced danger and adventure. However, they all have different reputations. They are also different social levels. O'Rooke and Brackenbury Rich are military men who are well-known for their service in battle; Morris/Colonel Geraldine/Hammersmith is a 'bridge' between them and the Prince. He is a gentleman with elegant manners. But he is not as charismatic or noble as the

Prince. Each of these men is noted by others for their bravery and gallantry. The President of the Suicide Club considers himself to be 'gallant' but no-one else agrees with him!

- 8 Lieutenant Rich is obviously very observant, and he is imaginative and sensitive. We can see this at the beginning of the story when he wonders what is going on behind the doors of the houses of London. We also see it as he assesses the party, and Mr Morris's behaviour. Although Mr Morris seems like a relaxed and charming host, Rich notices that this persona is a 'mask' which hides anxiety and worry. He follows Morris and watches him more closely, hears him sighing and notices his 'haggard, careworn and preoccupied look'.

Narration

- 9 The narrator is not a character in the story, but the author. However, the story is told from Brackenbury Rich's point of view. We see everything through his eyes.

- 10 The very formal language used by Colonel Geraldine (Mr Morris) and the Prince tells us that they are noble, well educated men with a distinguished background. It also suggests that they have a great respect for each other.

- 11 The surprise of the first house is that it seems to be well-lit, occupied and well furnished, but it is actually all a 'sham' – it is not real. The house is in fact empty and has only been 'dressed' for the party. Rochester House looks impressive from a distance, but it is actually also unfurnished and no-one lives there. In this story, nothing is what it seems to be. The characters only find out the truth when they look behind the 'mask' to the real situation.

- 12 There are many metaphors in the story. The houses are a metaphor for the characters, many of whom are not who they appear to be. The Prince, Colonel Geraldine and Dr Noel all appear to be something they are not.

There is confusion about who many of the characters are – literally, by name, and also what their real character and motives are. The Prince pretends to be a 'T. Godall' to hide his real identity – this way he protects himself, and also can be sure of the motives of O'Rooke and Rich – that they are distinguished men looking for adventure and honour, not fame.

Colonel Geraldine calls himself Morris, and is also known as Major Hammersmith and pretends to be an eccentric host. We believe him later to be a servant of the Prince, but he actually has his own reasons for helping to bring the death of the President – the man killed his brother.

The doctor is actually an old friend of the President of the Suicide Club but is betraying him. Rich has not hidden his identity but he has hidden from fame – at the beginning of the story, we are told that he has avoided 'adulation' by staying out of

England for a while. Major O' Rooke is perhaps the most open of all the characters, happy to accept his fame and reputation and never concealing his identity.

Importantly, the President of the Suicide Club is the only character who is shown to have a different view of himself than his reputation. He believes he is gallant and noble, but the narrator lets us know that he is actually lying to himself, as he is known by everyone else as a bad and dishonourable murderer.

13 Student's own answer.

Atmosphere

14 a)

Scene: Rich walks the streets of London.

Parts b) and c) – Student's own answers.

Example:

"...a mild evening, already dark, and now and then threatening rain"

"...faces in the lamplight stirred the Lieutenant's imagination"

"He ... marvelled at what was passing behind those warmly-lighted windows"

Feeling of wonder/possibility/mystery.

Scene: Rich gets into the hansom cab and is taken to the party.

Parts b) and c) – Student's own answers.

Scene: Rich finds himself at the party.

Parts b) and c) – Student's own answers.

Scene: He notices Morris's strange behaviour.

Parts b) and c) – Student's own answers.

Scene: Rich discovers the house is being dismantled and the party is a sham.

Parts b) and c) – Student's own answers.

Scene: Morris addresses the men left at the party.

Parts b) and c) – Student's own answers.

Scene: He reads the note from T. Godall.

Parts b) and c) – Student's own answers.

Scene: O'Rooke and Rich agree to go to Rochester House on a dangerous mission.

Parts b) and c) – Student's own answers.

Scene: O'Rooke, Rich and Geraldine overhear the two men talking in the gardens.

Parts b) and c) – Student's own answers.

Scene: Dr Noel leads the men up the stairs.

Parts b) and c) – Student's own answers.

Scene: They meet the Prince who reveals his identity and his purpose.

Parts b) and c) – Student's own answers.

Scene: The President of the Suicide Club arrives.

Parts b) and c) – Student's own answers.

Scene: The men leave for the duel.

Parts b) and c) – Student's own answers.

Scene: Day breaks and as the birds sing, Prince Florizel returns from the duel, emotional and relieved.

Parts b) and c) – Student's own answers.

- 15** Student's own answers. Suggested answers: Stevenson creates mystery and tension firstly by setting the action in such an impressive, but dark house. We cannot see any light but the house has many windows, behind which anything may be happening. The author tells us, too, that most of the garden is 'isolated' and cannot be seen or intruded on by others. The fact that the house is also neglected and empty creates an eerie and mysterious atmosphere – we know the house cannot be empty as the characters have come here to meet someone, and we already know it may be dangerous. So we know there is danger in the darkness.

The door the men go through when the cab leaves is 'small', and hidden – they 'discover' it in a small space between two walls. By making the characters wait here, in the rain for 15 minutes, the narrator intensifies the tension, as we and the characters have time to wonder what they are about to see, what will happen. The men are partially hidden themselves, beneath the dark ivy, and they speak in whispers which also increases the drama and sense of mystery.

- 16** The use of the passive tense here emphasizes the characters' lack of control over their situation. Things are happening to them, they are not driving the action. This adds to the sense that the men are walking into a dangerous situation, and anything might happen.

Style

- 17 There are several layers to the scene, which considers the gap between what appears to be true on the surface, and what is in fact true underneath. On the face of things – the ‘top layer’ – we have a party with an eccentric but charming host in his own house, full of his own staff and furniture, interested by his guests.

Beneath this layer, there are two others, as Morris observes and assesses his guests, and in turn, Rich assesses him. These activities are less obvious. Stevenson uses an interesting variety of verbs to describe Rich and Morris’s actions and behaviour – the two move and pass and weave between rooms and guests, in what seems almost like a dance, or a hunt. Morris moves in a reassuring way, but he is all the time observing, scrutinizing, assessing the guests, ‘searching’ them with his eyes and conversation.

The whole passage emphasizes the idea that nothing is as it seems – the main characters are trying to look beyond what they see physically, to try and understand the subtler reality. Morris is looking for details and clues in the answers to the questions and enquiries that he makes of his guests. He pretends to be relaxed and friendly, but actually his motivation and his feelings are quite different. While Morris carries out his social ‘inquisition’, scrutinizing his guests, Rich scrutinizes him. The hunter is being hunted.

In this way, the author creates a strong sense of curiosity and mystery. The characters and the reader observe Morris through Rich’s eyes, which involves us and intensifies the drama.

The Sun Rises Twice

by H. E. Bates

Pre-reading activities

Key vocabulary

Words relating to wartime and the air force

1 1h; 2j; 3c; 4i; 5d; 6g; 7e; 8a; 9b; 10f

Describing military flight

2 1 dive, float, soar

2 tanker, tug, ton

3 manoeuvre, navigator

Describing the pilots

3 1e; 2f; 3h; 4g; 5i; 6a; 7b; 8d; 9c

4 1 husky, (describing his eyes – devilish, imperturbable eyes)

2 curious, persistence, imperturbable, crude, bullying

3 Negative: devilish, shaky, crude, bullying

Positive: imperturbable

Neutral: curious, short-lived, persistence, husky

Main themes

Student's own answers.

Post-reading exercises

Understanding the story

Describing E.G. and his experiences

1 E.G. stands for Eddington-Green, his surname.

2 From practising the martial art of ju-jitsu.

3 Because he was frightened of hurting or even killing someone.

- 4 The narrator tells us that E.G. has wider interests than most pilots. These interests include racing cars, collecting stamps, music, shooting, and flowers. He has served in the navy, and is still interested in ships. He has also been a radiographer. The narrator tells us that E.G. didn't like getting drunk.
- 5 The author tells us that, after operations, pilots tended to get drunk and jump over the sofas.
- 6 E.G.'s habits were different from other pilots in that he preferred to have a small beer, warm his hands by the fire, have a brief, quiet chat about how the operation had gone, and then go to bed.
- 7 For flying very quickly.
- 8 'Intelligence' describes the man/men representing the 'intelligence' department, which gathered information about the enemy. E.G. shocked them when he flew all the way above the enemy, and fired at the enemy's searchlights, one by one, putting them out.
- 9 Tusser was a pilot in E.G.'s squadron, who didn't like Stirling planes. He often got drunk. He died in combat.
- 10 E.G. saw the sun rise twice.

Heading out on a raid

- 11 It was December – it was dark and rainy.
- 12 They decided to turn back to sea and look for shipping.
- 13 He turned down towards the Hook of Holland.
- 14 His navigator was 'a big, husky Canadian' called Mac.
- 15 A tanker.
- 16 He thought the small boats were tugs. They were in fact escort flak ships.
- 17 When he fired at the tanker, the escort flak ships fired back and hit his starboard wing.
- 18 Some fighter planes.
- 19 By flying the plane very low, at around 300ft, and then pulling her up into some dark cloud.
- 20 The plane had lost an engine and was full of holes in its starboard wing where it had been shot at.
- 21 The landing was very difficult as he was flying so low he could not see the flare-path properly and the landing was very bumpy.

Language study

Grammar

Using *could have* + past participle to talk about choices in the past

- 1 1 She **could have become** the first woman to fly a fighter plane for the RAF, but instead she **decided** to go with her husband to work in Africa.
2 They **could have died**, but fortunately the coastguard **arrived** just in time.
3 He **could have asked** his friend to help him. But he **was** stubborn and refused to admit any weakness.
4 We **could have drunk** / (been drinking) champagne by the pool – if only our flight **had been** delayed!
5 If she had been more enthusiastic, she **could have convinced** them to give her the job. Instead, her shyness **cost** her the best opportunity of her career.

Phrasal verbs

- 2 a) prepositions of place – above, below, between, on, in
b) prepositions of movement – away from, across, from, into, out of, over, to, towards
c) adverbs of movement – away, back, between, out, upwards, up
- 3 a) 1) between – preposition; (2) on the back of – preposition; 3) out – adverb
b) 4) up – adverb
c) 5) into – preposition
d) 6) into – preposition; 7) back – adverb; 8) down – adverb
- 4 (1) from; (2) in; (3) up; (4) away; (5) towards; (6) down; (7) towards (8) out; (9) to; (10) away; (11) in; (12) out
- 5 Student's own answer.
- 6 1 ...at last, slowly and heavily, she came out and began to climb. At that moment, too, his hearing came back.
2 This quality of curiosity and independence...made him test his reactions to drink and work out devices for flying faster...
3 The weather was not very good when he set out that afternoon to...attack somewhere inland a target whose name I have forgotten.
- 7 a) transitive: came out; came back; set out
b) intransitive: work out

- 8
- 1 Look at this. Isn't it fascinating? We came across **it** on the beach.
 - 2 Oh no! Have you seen the time? Shaun's still in bed. Can you get **him** up please?
 - 3 The family resemblance is amazing! They really take after **you**, don't they?
 - 4 Look, this is your homework. There are three sheets in all. Will, can I ask you to hand out to the rest of **them** the class?
 - 5 Have you seen John around this morning? I've been looking for **him** everywhere!
 - 6 OK, here are the answers to that last exercise. Let's look through **them** together, shall we?

Literary analysis

Plot

- 1 Two of E.G.'s bombing missions, and one experience that happens on the way back from a 'night trip to France'. In the first, E.G. is part of a force of Stirling planes which are sent out to Northern Germany, and recalled. E.G. manages to go further than the other pilots and shoots down the ring of German searchlights.

In the second, E.G. shows his independence a second time, but in a different type of flying. This time, he is flying over the sea when he decides to bomb a tanker and what he thinks are tugs around it. This time, the enemy fires back, and his plane is badly damaged. He only just manages to get back to his base. Both events show how talented a pilot he is as he manages to avoid being shot down.
- 2
 - a) E.G. and the other aircraft decide the weather is too bad and turn around to go home.
 - j) E.G. turns towards the coast instead of out to sea to go home.
 - f) E.G.'s navigator points out a tanker below.
 - b) E.G. comes in to do his first bombing raid.
 - d) The small boats – escort ships – return fire, and make a hole in the wing of the plane.
 - e) E.G. comes in a second time and drops more bombs.
 - g) E.G.'s aircraft is rocking badly and full of smoke.
 - c) E.G. comes in a third time, just over the mast of the tanker.
 - h) E.G. feels great pain in his ears, and temporarily loses his hearing.
 - k) E.G. pulls the plane up, out of the dive.

- l) Fighter planes appear on the horizon.
- i) The plane climbs higher, and E.G. loses the chasing fighters in the cloud.
- 3 He was expected to turn back. He does not give any explanation about why he decides to bomb the tanker, but he does seem determined to keep bombing until there are no escort boats left. The narrator suggests that E.G. acts the way he does because of his 'independent curiosity'. Intelligence thinks he is either crazy or he doesn't care, and E.G. agrees it is a little of both.

Character

- 4 Generally, E.G. has avoided violence and hurting others. He is controlled and calm, avoiding alcohol and believing it decreases the ability to cope and to fly well. He notices how calm and clear he is when flying, when he has been sober, and notices how 'shaky' others are who do. He anticipates that another pilot in his squadron, Tusser, who regularly gets drunk, will soon be killed, suggesting that his drinking makes him less safe.

- 5 Student's own answer.

- 6 Student's own answers. Suggested answers/ examples:

The comments and incidents in the story that suggest that E.G. is:

a) modest

'After a long, hard trip he would come into the mess quite quietly; drink a small light ale; warm his hands by the fire and talk for a few minutes; say that the trip was good or bad, in about as many words, and then go to bed.'

b) daring

'No one flew a Stirling so fast and no one, except E.G. himself, knew why.'

'He was not long over the target, but he remained there long enough to do a circus act with a ring of searchlights, shooting them out one by one before turning for home.'

The author emphasizes the fact that E.G. went back three times to complete his bombing raid even after his plane was fired at and hit, when he could have taken the easy path and gone back to base and been safe, but instead he chose to stay and continue his mission. For example: *'...he could have turned and gone safely home to lobster paste, Swiss roll, and the W.A.A.F.s in their cool blue uniforms pouring the tea.'*

c) honest and honourable

'E.G. never shot a false line, or claimed a target unless he was sure.'

Unlike a classic hero figure, E.G. sometimes disobeys orders and acts independently. However, even this character trait could also be seen as heroic.

For example:

'His life would have been so much easier, so much smoother, and so much duller if he had kept to other people's rules instead of making his own.'

Narration

- 7 Student's own answers. Suggested answers: the author notes on several occasions how much E.G. liked to tell stories about his flying, and how much he loved what he saw and experienced when he was in the air. E.G. has told the stories to the author/narrator in a very passionate and romantic way, focusing on the lights and colours of the sky and the views of the land below.

However, the narrator is able to tell us how modest E.G. is, because he is a step away from him. Being so modest, E.G. would not have focused on his own skills. The narrator is able to step back and look at E.G. through our eyes. This increases the sense that E.G. is distinctive and distant, and more heroic.

- 8 Student's own answer. Suggested answer: the narrator suggests that the other pilots have a very different character from E.G. – they are very colourful and 'larger than life', drinking and partying when they come back to base after dangerous missions. He does not suggest that they are not brave. However, in his profile of E.G., the narrator suggests that bravery is more than carrying out the mission you are given. It is also not a matter of spontaneous and explosive action from obviously daring and dynamic characters. E.G. is a gentle hero, who is able to prepare for his missions in a calm and sober way, and can then keep his head in very dangerous situations, and adapt to whatever circumstances he finds himself in.

The narrator makes it clear that E.G.'s survival is largely due to the fact that he is so careful, calm and clear headed. While Tusser, a big drinker who bullies others, dies very quickly, E.G. survives.

- 9 Bates paints a picture of E.G. as a perfect war hero. This image of him is created by focusing on the quiet modesty of his actions – he is entirely honest about his actions and achievements, even in situations where it would be easy for him to claim successes he had not had. He is not given medals – in wartime, when so many people are expected to act bravely without reward, E.G. is an example of a man who acts responsibly, but boldly, and does not look for recognition. In fact, the narrator suggests that this lack of recognition adds to E.G.'s heroism: he describes him in the

opening lines of the story as 'the finest pilot I have ever known', and in the next sentence, 'He had no medals'. The fact that E.G.'s heroism is unrecognized makes him seem more heroic. Pilots' jobs were dangerous and required a certain level of bravery in their day to day missions. The story tells of 'everyday' bombing missions which E.G. makes extraordinary by his actions. E.G. does more than is expected of him, surprising even his superiors with his daring and skills.

E.G.'s non-violence and wide interests in his general, previous life only further emphasize the drama of his life as a pilot. He is both a good citizen and a good pilot.

Atmosphere

- 10** Bates uses the cosy images of the mess to convey the appeal of 'home' – he refers to the food, and the women, warm evenings drinking with the other pilots by the fire, the camaraderie and safety of the mess.

Elsewhere, Bates uses repetition to emphasize E.G.'s determination and heroism – when he goes repeatedly back to the tanker to finish his bombing mission, despite being fired on, and hit, reiterating that E.G. could have chosen to go home instead. This use of repetition brings a rhythm and pace to the story, which adds a poetry or melody to the writing, which also adds to the idea of an heroic story.

The narrator also makes several references to E.G.'s modesty, his honesty, his curiosity and independence.

- 11** Student's own answers. Suggested answer: the atmosphere of the battle, which is sudden, confusing and unexpected, is conveyed by Bates through a series of dramatic images and actions, which are set against the changing colours of the sky and weather. Bates describes the softness and openness of the 'cotton cloud' in the sky, contrasted with the 'flak so thick and many-coloured that it hung in the night air like paper streamers'. Comparing the colours and fury of battle and gunfire with the prettiness of cotton, and paper streamers, creates an atmosphere that is as beautiful as it is dangerous.

The experience which gives the story its name – when, one summer morning, E.G. sees the sun rise twice in a 'serene and beautiful air' – takes place in the context of the pilot returning from a night trip to France, presumably on a dangerous, possibly bombing mission, as he flies over a smoking ship below.

- 12** Student's own answer. Suggested answer: in the last battle described in the story, Bates uses the changing, dark, worsening weather as the backdrop to the action. He follows this with a series of dramatic events, which arise from nothing – we think he is heading home, but suddenly he changes his mind. In quick succession, we read that E.G. is firing on a target mistaking the escort flak ships for tugs; his plane is hit; now he cannot see his target clearly, is unsure of what he is firing at, is first being fired at

from below, and then chased by fighters with him in the sky which appear from nowhere; he then temporarily loses his sense of hearing and disappears into the clouds – will we see him again? In this way, the sounds and sights of the battle change constantly, creating an atmosphere of confusion, danger, and disorientation, and putting the reader in the heart of the action.

Style

- 13** Student's own answers. Suggested answers: in these paragraphs, Bates shows us that E.G. is able to quickly adapt to the changing circumstances, and thinks first of his opportunity to make a hit and not of his own comfort or safety. He suggests that returning to base was the 'sensible' choice, because it would have been safe, and we are reminded of this later when E.G. admits to Intelligence that he is a little 'crazy'.
- Bates repeats the images, but words them slightly differently each time, idealizing the home comforts, asking us to picture them again, as if in a dream. This emphasizes E.G.'s natural heroism, as he again decides to fly back into the reality of danger.
- Bates points out that E.G. has an opportunity to change his mind, but commits himself again to the fight. This was not a spontaneous act of bravery, but a considered and chosen course of action.
- 14** Bates describes the experience of flight as 'solo loneliness' focusing us on the individual heroism of the pilot's position; he builds colour and drama in the scene when he talks about the 'slow', 'orange', 'furious', 'flashing' tracer; this is contrasted with the 'serene' and 'beautiful' air.
- Bates uses the harmless and celebratory image of multi-coloured paper streamers to describe the pilot's view of the colours and fury of the gunfire below, and the image of the sun rising like an orange from the horizon.
- Student's own answer. Suggested answer: the contrast between the images used to describe the scene, and what is actually happening creates a stillness and solitude in the sky above, and an unreal quality to the violence of the scene below.
- 15** a) The stillness of the sky also pauses the action for a moment, before plunging the reader into the fury of battle.
- b) The alliteration creates a rhythm and poetry to the writing, which adds to the romantic idealized image of the pilot's role and war.
- 16** Student's own answer.
- 17** a) Twice.
- b) Three times.
- c) Student's own answer.