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COMMONWEALTH SECONDARY SCHOOL

PRELIMINARY EXAMINATION 2016

ENGLISH LANGUAGE

PAPER 2

Name: _____ () Class: _____

**SECONDARY FOUR EXPRESS /
SECONDARY FIVE NORMAL ACADEMIC**

Wednesday 24 August 2016

1128 / 02

0800 – 0950 hrs

Additional Material: Insert

1h 50min

READ THESE INSTRUCTIONS FIRST

Write your name, index number and class on the question paper and any separate answer sheets used.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **all** questions.

Write your answers in the spaces provided in the Question Booklet.

The Insert contains the texts for all the sections.

The number of marks is given in brackets [] at the end of each question or part question.

For Examiner's Use	
Section A	/5
Section B	/20
Section C	/25
Total	/50

Name of setter: Ms Ng Yui Yun

This paper consists of 7 printed pages and 1 blank page.

[Turn over

Section A [5 marks]

Refer to the advertisement (Text 1) on page 2 of the Insert for Questions 1 – 3.

1 Look at the section beginning with ‘MOST NINE-YEAR-OLD BOYS PLAY...’ What impressions of the exhibit is this section trying to give?

(i)

(ii)

[2]

2 Explain why the image of a scroll is effective in this advertisement.

[2]

3 Look at the section that begins with ‘To say he was born to rule...’ Why is there a switch from past tense to present tense?

[1]

Section B [20 marks]

Refer to Text 2 on pages 3 and 4 of the Insert for Questions 4 – 13.

4 From paragraph 1, explain **in your own words** how Claude is persistent in the running of his business.

.....
.....
.....

[2]

5 What new opportunity is the writer suggesting in Paragraph 2?

.....
.....

[1]

6 (a) In paragraph 2, the writer writes that ‘Claude *buckles the meat into his wife’s matching vinyl suitcases* and carries them himself by train to Paris.’ What is unusual about the description in italics?

.....
.....

[1]

(b) Why do you think he packed the meat in this way?

.....

[1]

(c) The writer writes that ‘It takes a mind like Claude’s to navigate the complexities of the business (lines 9-10).’

(i) What ‘complexities’ is the writer referring to? Pick a phrase from this paragraph that supports your answer.

.....
.....

[2]

(ii) What characteristic is the writer suggesting about Claude with this line?

.....

[1]

7 In paragraph 3, the writer says 'October is here, and bright cold winds ought to pour off the ocean; leaves ought to tumble down the alleys. Saint-Malo roasts.'

(i) Explain how the writer creates a contrast between these two sentences.

..... [1]

(ii) What is the effect of this contrast?

..... [1]

8 Why does the writer use one sentence to compose the whole of paragraph 4?

..... [1]

9 Paying attention to the italicised descriptions, how does the writer portray the German soldiers in paragraph 5?

Description	The writer is trying to portray the soldiers as...
'carry their weapons barrel-down, <i>slinging them over their shoulders like clarinets</i> '	
'seemed touched underneath their helmets with a <i>beneficent gold</i> '	

[2]

10 Claude observes the German soldiers in paragraph 6. What does his thought 'Something his own country has lacked' suggest about his attitude towards his country?

..... [1]

11 Which word in paragraph 7 suggests Claude's interest towards his neighbour?

..... [1]

12 Why is the repetition of 'This' in paragraph 10 particularly effective?

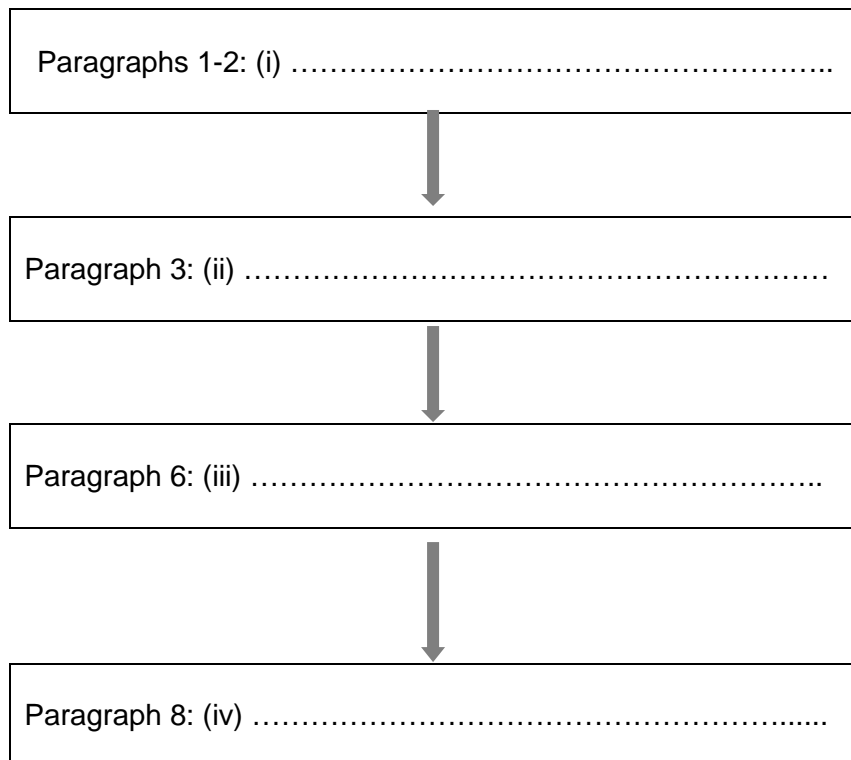
..... [1]

- 13 The structure of the text reflects the main stages in the narrative. Complete the flow chart by choosing the appropriate phrase from the box to summarise the main focus in the paragraphs given below.

Stages of the narrative

an exploitable moment	bitter resentment
an unusual occurrence	a business owner's motivations
well-deserved esteem	making random observations

Flow chart



[4]

Section C [25 marks]

Refer to Text 3 on pages 5-6 of the Insert for Questions 14 – 19.

- 14 The writer describes modern men as ‘soulless appendages to their desktop computers’ (lines 4-5). Write down a phrase from the **same** paragraph that reflects a similar meaning.

..... [1]

- 15 From paragraph 2, what is the effect of the ‘much hyped advances in technology’ on us? **Answer in your own words.**

..... [2]

16. Here is a part of a conversation between two adults, Anne and Ben, who have read the article.



Anne

Bond and his villains certainly work in contrasting environments!



Ben

Well, it's more than the environment. He's trying to contrast Bond's and his villains' differing natures.

- (a) Give evidence from paragraph 4 to support Anne's view.

..... [1]

- (b) Explain with reference to paragraph 4 why Ben feels as he does.

..... [2]

- 17 From paragraph 6, give **two** examples of how the Bond story is a ‘twentieth-century folk epic’ (line 36).

..... [2]



COMMONWEALTH SECONDARY SCHOOL
PRELIMINARY EXAMINATIONS 2016
ENGLISH LANGUAGE

Paper 2

Name: _____ () Class: _____

**SECONDARY FOUR EXPRESS /
SECONDARY FIVE NORMAL ACADEMIC**

Wednesday 24 August 2016

1128/02

0800 – 0950 hrs

INSERT

1h 50min

READ THESE INSTRUCTIONS FIRST

This Insert contains Text 1, Text 2 and Text 3

Name of Setter: Miss Ng Yui Yun

This document consists of 6 printed pages including the cover page

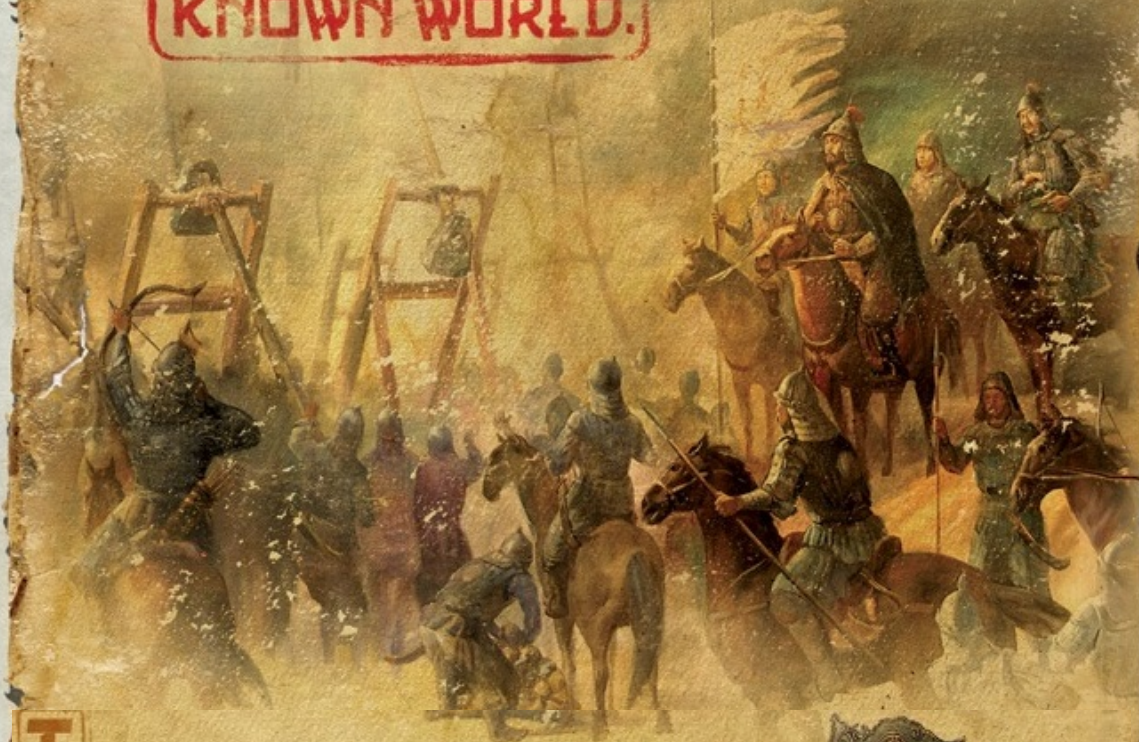
[Turn over

Section A

Text 1

Study the advertisement below and answer Questions 1-3 in the Question Booklet.

MOST NINE-YEAR-OLD BOYS PLAY
WAR GAMES.
FEW WIND UP
CONQUERING
HALF THE
KNOWN WORLD.



To say he was born to rule is an understatement. Rising from a harsh childhood in a poor, outcast family, Genghis Khan single-handedly molded a group of warring nomadic tribes into an invincible army that conquered half the known world.

**GENGHIS
KHAN**

Enter the tents and battlegrounds of 13th century Mongolia as Genghis Khan invades
Denver. October 16 - February 7 at the Denver Museum of Nature & Science.

Text 2

The text below is brief account of a perfumer, Claude Levitte, who run his business in occupied France during World War II. Read it carefully and answer Questions 4 - 13 in the Question Booklet.

- 1 His name is Claude Levitte but everyone calls him Big Claude. For a decade he has run a parfumerie on the rue Vauborel: a stragglng business that prospers only when the cod are being salted and the stones of the town itself begin to stink.
- 2 But new opportunities have arrived, and Big Claude is not one to miss an opportunity. He is paying farmers near Cancale to butcher lambs and rabbits; Claude buckles the meat into his wife's matching vinyl suitcases and carries them himself by train to Paris. It is easy: some weeks he can make as much as five hundred francs. Supply and demand. There is always paperwork, of course; some official up the chain catches a whiff and wants a percentage. It takes a mind like Claude's to navigate the complexities of the business. 5 10
- 3 October is here, and bright cold winds ought to pour off the ocean; leaves ought to tumble down the alleys. Saint-Malo roasts. The wind has come and gone. As if deciding it did not like the changes here. Today he is overheating; sweat trickles down his back and sides.
- 4 All afternoon Claude hunkers inside his shop above the hundreds of little bottles of florals and orientals and fougères in his vitrine, pinks and carmines and baby blues, and no one enters, and an oscillating electric fan blows across his face to the left, then to the right, and he does not read or move at all except to periodically reach a hand beneath his stool and grab a handful of biscuits from a round tin and stuff them into his mouth. 15
- 5 Around four P.M., a small company of German soldiers strolls up the rue Vauborel. They are lean, salmon-faced, and earnest; they have serious eyes; they carry their weapons barrel-down, slinging them over their shoulders like clarinets. They laugh to one another and seem touched underneath their helmets with a beneficent gold. 20
- 6 Claude understands that he ought to resent them, but he admires their competence and manners, the clean efficiency with which they move. They always seem to be going somewhere and never doubt that it is the right place to be going. Something his own country has lacked. 25
- 7 The soldiers turn down the rue St. Philippe and are gone. Claude's fingers trace ovals across the top of his vitrine. Upstairs his wife runs a vacuum cleaner; he can hear it coursing round and round. He is nearly asleep when he sees the Parisian who has been living three doors down exit the house of Etienne LeBlanc. A thin beak-nosed man who skulks outside the telegraph office, whittling little wooden boxes. 30
- 8 The Parisian walks in the same direction as the German soldiers, placing the heel of one foot against the toe of the other. He reaches the end of the street, scribbles something on a pad, turns one hundred and eighty degrees, and walks back. When he reaches the end of the block, he stares up at the Sajers' house and makes several more notes. Glancing up, glancing down. Measuring. Biting the eraser of his pencil as though uneasy. 35

- 9 Big Claude goes to the window. This too could be an opportunity. Occupation authorities will want to know that a stranger is pacing off distances and making drawings of houses. They will want to know what he looks like, who is sponsoring this activity. Who has sanctioned it. 40
- 10 This is good. This is excellent.

Adapted from Anthony Doerr's novel "All the light we cannot see"

Section C

Text 3

In the text below a writer discusses the cultural importance of the fictional British spy hero James Bond, who was created by the novelist Ian Fleming in 1953 and has been the subject of many films since 1962. Read it carefully and answer Questions 14-19 in the Question Booklet.

- 1 There really is something important about James Bond—very important. James Bond is a hero for the modern age, a claim which has often been made. But I mean it in a special sense: Bond is a hero in spite of modernity, an anti-modern hero who manages to triumph over the very forces that turn most modern men into soulless appendages to their desktop computers. In this modern world we are all functionaries and office flunkies. This is why Bond is important, and this is why we've worshipped at the cinematic altar of Bond for half a century. We long to be as unfettered as he is. 5
- 2 Day after day, we grow more and more anxious about the extent to which work encroaches on our lives, and a huge part of this problem has to do with our much hyped advances in technology. Technology has always been a big part of the James Bond films. There are gadgets galore in the Bond films; they seem to celebrate technology. But things are much more complicated than they seem. 10
- 3 If we pay careful attention to the Bond films, we realise that Bond's attitude toward technology is disdainful. It is clear that he regards the real business of spying as a matter of physical stamina and mental agility. He is contemptuous of the idea that what he does could be done better by—or even with—machines. Again and again when the time finally comes for Bond to save the day, he does so with his own wits and guts. In other words, the films wind up siding with Bond and declaring that technology is not the answer, often concluding with Bond taking delight in destroying the villains' hardware. 15
- 4 The classic Bond villains tend to set themselves up with ultra-modern lairs filled with impressive technological marvels, and all of it constructed out of miles and miles of gleaming stainless steel. By contrast, Bond's own environment—his office, Whitehall, and Bond's apartment—is ultra-traditional. The contrast could not be clearer. The good dwell in small, warm, and human spaces surrounded by organic materials and decorations chosen for their charm, or because they suggest national heritage. The evil, by contrast, dwell in huge, cold, intimidating, depersonalised spaces made of metal, stripped of anything charming and anything that suggests national identity—or cluttered with objects suggesting a confusion of national identities. 20 25
- 5 Unlike his enemies, Bond is very much a patriot who sees himself as serving Queen and Country. Much has been made of the fact that Bond is a kind of wish fulfilment for the post-imperial British. He came along at a time when British power and prestige were on the wane. But Bond allows the British to pretend that they are still a world power, and that it's up to them to come riding to the rescue with Bond as a modern hero fighting against evil incarnate. 30
- 6 That the Bond stories are "modern myths" has often been asserted, and there's quite a bit to this. The Bond books and films have become twentieth-century folk epics. They are the same basic stories that have been passed down through the centuries but with the hero and the villain adapted to our technological age. No longer is it the Devil's power that people fear but the new demons of machinery and atomic power. The evil vampire has exchanged his castle for the villainous Dr. No's subterranean laboratory, his fangs for Dr. No's steel claws, and his unholy source of power for Dr. No's atomic reactor. In the same vein, Bond's gadgets are simply modernised versions of things like magic swords and spears, helmets of invisibility, and indestructible shields. 35 40
- 7 All the traditional mythic elements are present in Bond. So how exactly do the Bond myths make clear the difference between good and evil? Well, Bond may not be an idealist, but he certainly is a moralist. I have always been convinced that one of the reasons liberal critics tend to hate Bond is that, unlike them, he is not morally confused. Bond has no hesitation at all about passing moral judgements. 45
- 8 Bond electrocutes people, harpoons them, strangles them, feeds them to piranha

fish, dumps them into pits of boiling mud, explodes them with shark gun pellets, drops them off cliffs, throws them from airplanes, sets them on fire, and sometimes just shoots them. He doesn't agonise over it later. He doesn't wonder if he did the right thing. No, one of the things that characterises Bond is moral certainty. He knows who the bad guys are, and he knows they deserve it. Bond relies entirely on his own judgement, and is sure of his moral authority to punish evildoers. 50
55

- 9 James Bond shows us the grand conflicts between good and evil, with an extraordinary hero doing extraordinary things, but set in the here-and-now. He's an archetype of heroism and virtue; he gives us something to aspire to. His movies lean on materialism, globalism and dehumanisation – these are the real villains, these are the things we are really worried about. Audiences today respond to Bond so strongly because he's a kind of spiritual fuel. Bond is indeed the stuff of modern myth. 60

Adapted from: Jeff Costello's "The Importance of Bond"



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ENGLISH LANGUAGE

PAPER 2

Name: _____ () Class: _____

**SECONDARY FOUR EXPRESS /
SECONDARY FIVE NORMAL ACADEMIC**

Wednesday 24 August 2016

1128 / 02

0800 – 0950 hrs

Additional Material: Insert

1h 50min

ANSWER KEY

Section A [5 marks]

Refer to the advertisement (Text 1) on page 2 of the Insert for Questions 1 – 3.

- 1 Look at the section beginning with 'MOST NINE-YEAR-OLD BOYS PLAY...' What impressions of the exhibit is this section trying to give? LI

→ Look ONLY at THAT SECTION



It will be about war games = 0m
→ answer does not take the entire paragraph into account
Look at the context of the advertisement

Any 2:

- (i) The magnitude of Genghis Khan's achievements. (from conquer half the world)

- (ii) The military theme of the exhibit (from war games) / The exhibition will be about war.

- (iii) The exhibit is suitable for young people or nine year olds interested in history. [2]

It is for nine year olds = 0m (too generic)
It is for nine year olds interested in war games = 0m → similar to earlier idea of not considering the context

- 2 Explain why the image of a scroll is effective in this advertisement. Visual

How to answer:

- i) Describe the image → of a scroll → link to its use / function / purpose
ii) Match it to the purpose of the advertisement (you are explaining its effectiveness here)

Giving details about what is presented or drawn on the scroll = 0m
→ read the question carefully. Question asks about the image of A SCROLL.

The scroll is an ancient presentation mode OR

the scroll is an ancient form of presenting information (1)

thus it is effective in matching the historical nature of the exhibit OR

it effectively appeals to the history lovers (1).

- 3 Look at the section that begins with 'To say he was born to rule...' **Why is there a switch from past tense to present tense?**

Style

Genghis Khan will still be remembered today = 0m

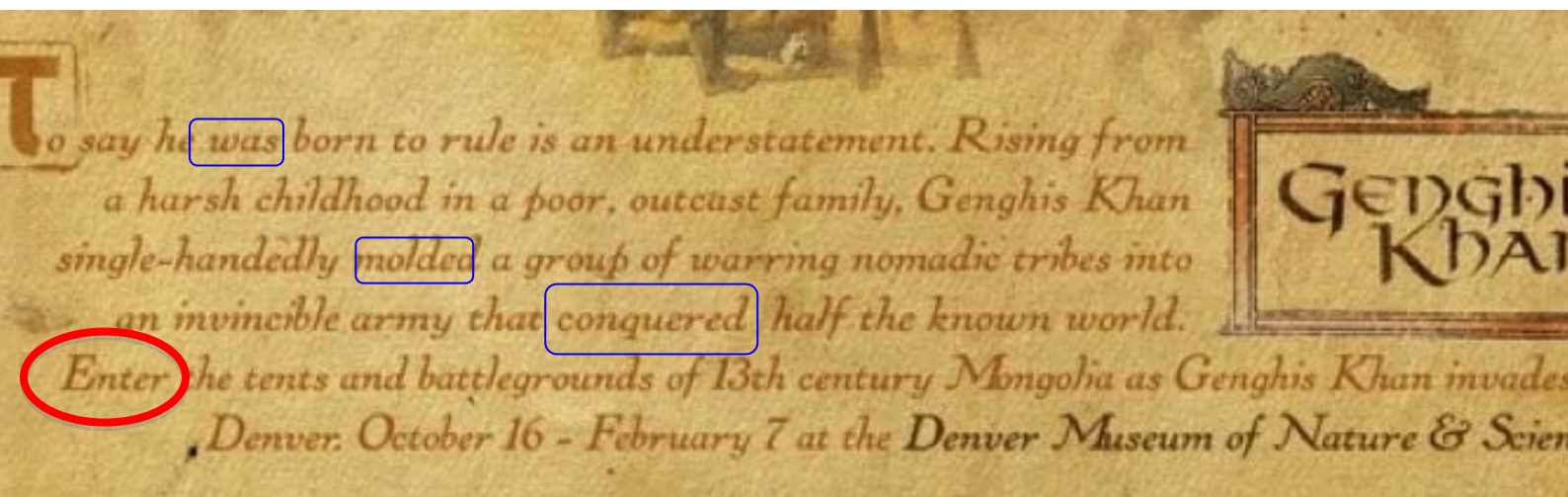
To show that he is still invincible = 0m

→ answers do not take the context into account

How to answer:

1st 2 sentences are about Genghis Khan's achievements (past tense).

3rd sentence is in the present → What is this sentence about?



To bring the reader directly into the scene

Or

to show the reader that he will be in a very immersive exhibit. (1)

Section B [20 marks]

Refer to Text 2 on pages 3 and 4 of the Insert for Questions 4 – 13.

- 4 From paragraph 1, explain in your own words how Claude is **persistent** in the running of his business. **IDENTIFY THE KEY WORDS** in the question **C/IYOW**

Find the persistence (continuing despite difficulties):

His name is Claude Levitte but everyone calls him Big Claude. For a decade he has run a parfumerie on the rue Vauborel: a straggling business that prospers only when the cod are being salted and the stones of the town itself begin to stink.

He is persistent as he has kept his business operating for a long time / ten years (1) even though it thrives only when the area smelt foul (1).

DECADE = TEN YEARS (Twelve years = 0m)

- 5 What new opportunity is the writer suggesting in Paragraph 2? **INF**

'suggesting' = INFERENCE QN

Opportunity to make money = 0m

→ not specifying the 'NEW OPPORTUNITY'

He is paying farmers to butcher lambs and rabbits = 0m

→ content from the text (answer has not been inferred)

Infer your answer from the content in the text

But new opportunities have arrived, and Big Claude is not one to miss an opportunity. He is paying farmers near Cancale to butcher lambs and rabbits; Claude buckles the meat into his wife's matching vinyl suitcases and carries them himself by train to Paris. It is easy: some weeks he can make as much as five hundred francs. Supply and demand. There is always paperwork, of course; some official up the chain catches a whiff and wants a percentage. It takes a mind like Claude's to navigate the complexities of the business.

[1]

He is suggesting the opportunity for Claude to make money from smuggling meat illegally. (1)

Or

He is suggesting that Claude can earn from the sale of meat in Paris.

Or

He is suggesting that Claude can start a new business selling meat in Paris.

- 6(a) In paragraph 2, the writer writes that 'Claude *buckles the meat into his wife's matching vinyl suitcases* and carries them himself by train to Paris.' What is unusual about the description in italics? **Lang for Impact**

It is unusual as meat is usually packed in plastic bags and not suitcases = 0m

→ answer does not address what a suitcase does

→ since it's italicised, you must address the strangeness of it being used here.

It is unusual as clothes are usually packed into a suitcase but here meat is being packed into the suitcase (1).

- (b) Why do you think he packed the meat in this way? (1)

To prevent the meat from smelling bad / to prevent the bad smell from the meat from flooding the whole train = 0m

→ answer is not considering the context

→ answer merely focuses on SUITCASE + RAW MEAT

He is trying to avoid detection (1).

Or

the meat is packed into the suitcase as if it is a very normal thing to do so that it would not appear suspicious. (1)

- (c) The writer writes that 'It takes a mind like Claude's to navigate the complexities of the business (lines 9-10).'

S
Content

- (i) What 'complexities' is the writer referring to? Pick a phrase from this paragraph that supports your answer. (2)

→ A number did not specify the 'complexities'

→ read the question carefully!

But new opportunities have arrived, and Big Claude is not one to miss an opportunity. He is paying farmers near Cancale to butcher lambs and rabbits; Claude buckles the meat into his wife's matching vinyl suitcases and carries them himself by train to Paris. It is easy: some weeks he can make as much as five hundred francs. Supply and demand. There is always paperwork, of course; some official up the chain catches a whiff and wants a percentage. It takes a mind like Claude's to navigate the complexities of the business.

The complexities refer to 'paperwork' = 0m

→ answer does not address 'complexities' → 'complexities' are some difficulties or trouble that Claude faces

He's referring to Claude negotiating with the official not to expose him. (1)
or

He's referring to Claude needing to bribe the official. (1)

The phrase is catches a whiff and wants a percentage' (1)

- ii) What characteristic is the writer suggesting about Claude with this line?

INF

Smart / intelligent / clever = 0 m

→ does not reflect the context (answers do not have trace of negativity)

Manipulative / Scheming / Conniving (1)

7 In paragraph 3, the writer says 'October is here, and **bright cold winds** ought to **pour off** the ocean; leaves ought to **tumble down** the alleys. Saint-Malo roasts.'

Lang for Impact - Style

(i). **Explain how the writer creates a contrast** between these two sentences.

[1]

A long sentence followed by a short sentence = 0m → too vague

The first is a long descriptive sentence while the second is a short and abrupt one (1).

Acceptable:

A long descriptive sentence followed by a short one. (mark awarded for the 'descriptive'.

(ii). What is the **effect** of this contrast? (**consider the context for such questions**)

He wants to show that the weather change from cold to hot = 0m

→ answer is explaining content, NOT EFFECT

He creates the contrast to emphasise the presence or intensity of the heat. (1)

8. Why does the writer use **one sentence to compose the whole of Paragraph 4?**

Bear the context in mind when attempting such questions

Do not just literally say what the paragraph is about with your answer

He wants to show the sequence of activities that Claude does = 0m

→ answer does not bear context in mind

All afternoon Claude hunkers inside his shop above the hundreds of little bottles of florals and orientals and fougères in his vitrine, pinks and carmines and baby blues, and no one enters, and an oscillating electric fan blows across his face to the left, then to the right, and he does not read or move at all except to periodically reach a hand beneath his stool and grab a handful of biscuits from a round tin and stuff them into his mouth.

To emphasise the continued sense of frustration he feels in the heat

or

to emphasise the discomfort he felt in the heat

or

slow business / slowness of business (1).

Acceptable:

To show Claude's boredom in the shop.

No customers = 0m

→ answer does not show the prolonged sense of time or frustration felt

Lang for Impact – Style

9. Paying attention to the italicised descriptions, how does the writer portray the German soldiers in paragraph 5?

Note the context: nothing suggests that the soldiers are evil or fearsome

Around four P.M., a small company of German soldiers strolls up the rue Vauborel. They are *lean, salmon-faced, and earnest; they have serious eyes; they carry their weapons barrel-down, slinging them over their shoulders like clarinets. They laugh to one another and seem touched underneath their helmets with a beneficent gold.*

Lang for Impact - metaphor

Description	The writer is trying to portray the soldiers as...
'carry their weapons barrel-down, <i>slinging them over their shoulders like clarinets</i> '	Casual or Not prepared for attack or Non-threatening
'seemed touched underneath their helmets with a <i>beneficent gold</i> ' → from Claude's perspective: <i>he sees them as such</i>	Angelic or Kind or caring rich = 0m → answer is taking the 'gold' literally

[2]

11 Claude observes the German soldiers in paragraph 6. What does his thought 'Something his own country has lacked' suggest about his attitude towards his country? **Attitude: give an adjective as your answer**

Disliked his country = 0m

Disgusted = 0m → answer is too harsh / strong

Claude understands that he ought to resent them, but he admires their competence and manners, the *clean efficiency with which they move. They always seem to be going somewhere and never doubt that it is the right place to be going. Something his own country has lacked.*

Disapproval / exasperated / critical (1)

12 Which word in paragraph 7 suggests Claude's interest towards his neighbour?

QFT

Remember that Claude is an opportunist!

The soldiers turn down the rue St. Philippe and are gone. Claude's fingers trace ovals across the top of his vitrine. Upstairs his wife runs a vacuum cleaner; he can hear it coursing round and round. He is *nearly asleep* when he sees the Parisian who has been living three doors down exit the house of Etienne LeBlanc. A thin beak-nosed man who skulks outside the telegraph office, whittling little wooden boxes.

'beak-nosed' = 0m → nothing to suggest Claude would be interested

'whittling' = 0m → cutting small slices

'skulks' (1) → moving furtively (suspicious movement)

[1]

- 13 The structure of the text reflects the main stages in the narrative. Complete the flow chart by choosing the appropriate phrase from the box to summarise the main focus in the paragraphs given below.

Stages of the narrative

an exploitable moment	bitter resentment
an unusual occurrence	a business owner's motivations
well-deserved esteem	making random observations

Flow chart

Para 1-2

His name is Claude Levitte but everyone calls him Big Claude. For a decade he has **run a parfumerie** on the rue Vauborel: a straggling business that **prosperes only when** the cod are being salted and the stones of the town itself begin to stink.

But **new opportunities have arrived**, and Big Claude is not one to miss an opportunity. He is paying farmers near Cancale to butcher lambs and rabbits; Claude buckles the meat into his wife's matching vinyl suitcases and **carries them himself by train to Paris**. It is easy: some weeks he can make as much as five hundred francs. Supply and demand. There is always paperwork, of course; some official up the chain catches a whiff and wants a percentage. It **takes a mind like Claude's to navigate the complexities of the business**.

An exploitable moment = 0m

→ these 2 paragraphs are not about a single moment

A business owner's motivations (1)

Para 3

October is here, and **bright cold winds ought to** pour off the ocean; **leaves ought to** tumble down the alleys. **Saint-Malo roasts. The wind has come and gone**. As if deciding it did not like the changes here. **Today he is overheating**; sweat trickles down his back and sides.

an unusual occurrence (1)

Para 6:

Claude understands that he ought to resent them, but he **admires** their competence and manners, the clean efficiency with which they move. They always seem to be going somewhere and never doubt that it is the right place to be going. Something his own country has lacked.

well-deserved esteem (1)

(esteem = respect & admiration)

Para 8:

The Parisian **walks in the same direction as the German soldiers, placing the heel of one foot against the toe of the other**. He reaches the end of the street, **scribbles something on a pad, turns one hundred and eighty degrees, and walks back**. When he reaches the end of the block, he **stares up at the Sajers' house and makes several more notes**. **Glancing up, glancing down. Measuring. Biting the eraser of his pencil as though uneasy**.

making random observations = 0m → nothing random here. The Parisian is doing

something illegal (hence the biting of the eraser)
an exploitable moment (1)

Section C [25 marks]

Refer to Text 3 on pages 5-6 of the Insert for Questions 14 – 20.

- 14 The writer describes modern men as 'souless appendages to their desktop computers' (lines 4-5). Write down a phrase from the **same** paragraph that reflects a similar meaning.

'functionaries and office flunkies' / 'office flunkies'

[1]

- 15 From paragraph 2, **what is the effect** of the 'much hyped advances in technology' on us?
Answer in your own words.

Day after day, we **grow more and more anxious about the extent to which work encroaches on our lives**, and **a huge part of this problem has to do with our much hyped advances in technology**. Technology has always been a big part of the James Bond films. There are gadgets galore in the Bond films; they seem to celebrate technology. But things are much more complicated than they seem.

Lift: we grow **more and more anxious about the extent** to which **work encroaches on our lives** → **ensure you do word substitution for the key words.**

We become increasingly worried (1) about the degree to which work interferes with / or invades our lives (1).

Controls / takes over our lives = 0m → 'encroach' = interrupting / intruding (not fully taken over yet)

- 16 Here is a part of a conversation between two adults, Anne and Ben, who have read the article. **READ THE QUOTES CAREFULLY**



Anne

Bond and his villains certainly work in **contrasting environments!**



Ben

Well, it's more than the environment. He's trying to contrast their differing natures.

- (a) Give evidence from paragraph 4 to support Anne's view.

(i) **Bond villains work in ultra-modern lairs filled with impressive technological marvels and miles of it are constructed out of gleaming stainless steel. Bond's office and home however is ultra-traditional with small, warm and human spaces with organic materials and decorations. (1)**
CONTENT ANSWER ACCEPTABLE

Well, it's more than the environment. He's trying to contrast their differing natures.



- b. Explain with reference to paragraph 4 why Ben feels as he does.

**Don't lift content to address this question
You need to contrast their NATURES**

Many said Bond is warm while the villain is evil = 0m → Villains are evil! So do not state the obvious

The contrast could not be clearer. The **good dwell** in small, warm, and human spaces **surrounded by organic materials and decorations chosen for their charm, or because they suggest national heritage**. The **evil**, by contrast, **dwell in** huge, cold, intimidating, depersonalised spaces made of metal, **stripped of anything charming and anything that suggests national identity**—or cluttered with objects suggesting a confusion of national identities.

Bond's decorations in his home are chosen to reflect national identity, suggesting that the hero is a patriot. (1)

while

The villain's space is stripped of anything charming or is cluttered, reflecting his confusion in national identity and that he has no loyalty. (1)

OR

that Bond is a patriot (1) while the villains have no loyalty. (1)

Contrast in answer to be shown,

- 18 From paragraph 6, give **two** examples of how the Bond story is a 'twentieth-century folk epic' (line 36).

Any 2:

The Devil's power that people fear is now new demons of machinery and atomic power.

The evil vampire's castle is now the villain's subterranean laboratory.

The vampire's fangs are now the villain's steel claws.

The vampire's unholy source of power is now the villain's atomic reactor.

Bond's gadgets are simply modernised versions of things like magic swords and spears, helmets of invisibility, and indestructible shields.

The hero and the villain have adapted to our technological age.

[2]

- 17 Why is the **comparison of Bond to 'spiritual fuel' (line 61) effective?**
Lang for Impact - Metaphor

James Bond shows us the grand conflicts between good and evil, with an extraordinary hero doing extraordinary things, but set in the here-and-now. He's an archetype of heroism and virtue; he gives us something to aspire to. His movies lean on materialism, globalism and dehumanisation – these are the real villains, these are the things we are really worried about. Audiences today respond to Bond so strongly because he's a kind of **spiritual fuel**. Bond is indeed the stuff of modern myth.

How to answer:

- i) explain the metaphor**

ii) apply the use of the metaphor in context

Just as spiritual fuel enables one to reenergise / refresh / rise above the worries of the world (1), Bond is able to motivate audiences to overcome the problems of today (1).

Alternatively, 2 marks were awarded if:

Bond is able to motivate / inspire audiences (1) to overcome the problems of today (1).

18 Using your own words as far as possible, summarise what makes Bond a hero for audiences today.

→ Note that your answers must have some context

→ Incorrect to randomly extract points, link them together with no start nor end and expect a content mark.

Use only the material from paragraphs 1-3, 5 and 8 of Text 3.

Your summary must be in continuous writing (not note form). It must not be longer than 80 words, not counting the words given to help you begin.

Bond is a hero for the modern age because he.....

No.	From Text	IYOW
1.	Is an anti-modern hero who manages to <u>triumph over the very forces</u>	<u>overcomes the forces</u> overcome modernity = 0m (≠ original point!)
2.	that turn most modern men into soulless appendages to their desktop computers	that make men slaves to their computers.
3	We long to be as <u>unfettered</u> as he is. Or we grow more and more anxious about the extent to which work encroaches on our lives	He is unfettered = 0m We wish to be unfettered like him (1m) → <i>this point refers to our desire to be like him</i> Or We desire to be unrestricted by technology (1)
4.	It is clear that he regards the real business of <u>spying</u> as a matter of <u>physical stamina and mental agility</u> .	Bond views spying as having physical endurance and mental agility
5.	He is <u>contemptuous</u> of the idea that what he does could be done better by—or even with—machines. Or Bond's attitude towards technology is <u>disdainful</u> .	and treats technology with disdain,
6	Again and again when the time finally comes for Bond to <u>save the day</u> , he does so with his own wits and guts.	repeatedly coming to the rescue with intelligence and bravery.

7.	<p>Bond sees himself as serving Queen and Country. Much has been made of the fact that Bond is a kind of wish fulfilment for the post-imperial British. He came along at a time when British power and prestige were on the wane. → nothing about why we admire him YET</p> <p>Bond allows the British to pretend that they are still a world power, and that it's up to them to come riding to the rescue with Bond as a modern hero fighting against evil incarnate.</p>	<p>Bond enables the British to continue their pretence as a world power.</p>
8	<p>one of the things that characterises Bond is moral certainty.</p>	<p>He is characterised by moral certainty.</p> <p>Or</p> <p>He HAS moral certainty,</p> <p>He IS moral certainty = 0m</p>
9.	<p>He knows who the bad guys are, and he knows they deserve it. → no heroic quality yet thus 0m</p> <p>Bond <u>relies entirely on his own judgement, and is sure of his moral authority</u> to punish evildoers.</p>	<p>depends on his judgement and confidently displays moral authority to punish the evil.</p> <p>Confidently kills people = 0m</p>

Bond is a hero for the modern age because he...

overcomes the forces that make men slaves to their computers. We wish to be unfettered like him. Bond views spying as having physical endurance and mental agility and treats technology with disdain, repeatedly coming to the rescue with intelligence and bravery. Bond enables the British to continue their pretence as a world power. He is characterised by moral certainty, depends on his judgement and confidently displays moral authority to punish the evil. **(70 words)**