

# Oxford Revise | Edexcel English Language | Answers

## Paper 1: Question 1

### Marking guidance for Question 1

- This question tests AO1: Identify and review explicit and implicit information and ideas.
- Responses must be drawn only from the specific lines cited in the question.
- Responses must quote a word or phrase.

### Example answer: Source 1 *Far from the Madding Crowd* by Thomas Hardy

*This example answer is referred to on page 67 of the revision guide.*

*Award 1 mark for any of the following:*

- 'the fifth flash'
- 'leapt the fifth flash'
- 'out leapt the fifth flash'.

**Practice 1.1: Source 2 *Wuthering Heights* by Emily Brontë**

*You can find these practice questions on pages 70–71 of the revision guide.*

*Award 1 mark for either of the following:*

- 'calculated to provoke'
- 'calculated to provoke her husband'.

**Practice 1.2: Source 3 *Frankenstein* by Mary Shelley**

*You can find these practice questions on pages 70–71 of the revision guide.*

*Award 1 mark for either of the following:*

- 'hideous as myself'
- 'as hideous as myself'.

**Practice 1.3: Source 4 *Great Expectations* by Charles Dickens**

*You can find these practice questions on pages 70–71 of the revision guide.*

*Award 1 mark for any of the following:*

- 'feeling it a dreadful liberty'
- 'almost as bad as playing to order'
- 'as bad as playing to order'.

## Paper 1: Question 2

### Marking guidance for Question 2

- This question tests AO1: Identify and interpret explicit and implicit information and ideas.
- Responses must be drawn only from the lines quoted in the question.
- Responses must give two pieces of information.
- Responses can quote a word or phrase, or paraphrase.

### Example answer: Source 1 *Far from the Madding Crowd* by Thomas Hardy

*This example answer is referred to on page 73 of the revision guide.*

*Award 1 mark each for any of the following, up to a maximum of 2 marks:*

- She says, 'I'll do anything!'
- She starts work 'instantly'.
- She is determined.
- She is prepared to do 'anything' to save the corn.
- She has great resolution.
- She is resolute about saving the corn.

### Practice 2.1: Source 2 *Wuthering Heights* by Emily Brontë

*You can find these practice questions on pages 76–77 of the revision guide.*

*Award 1 mark each for any of the following, up to a maximum of 2 marks:*

- He thinks he has been patient ('forbearing').
- He speaks 'quietly'.
- He knows Heathcliff's character.
- He dislikes Heathcliff.
- He thinks he has been foolish.
- He has tried to please Catherine.
- He thinks he has high moral standards.

### Practice 2.2: Source 3 *Frankenstein* by Mary Shelley

*You can find these practice questions on pages 76–77 of the revision guide.*

*Award 1 mark each for any of the following, up to a maximum of 2 marks:*

- 'I was moved' (or he was moved).
- 'I shuddered' (or he shuddered).
- 'I felt that there was some justice in his argument.'
- He feels that the creature is partly justified.
- He thinks the creature is sensitive.
- He thinks he owes the creature something because he made him.

**Practice 2.3: Source 4 *Great Expectations* by Charles Dickens**

*You can find these practice questions on pages 76–77 of the revision guide.*

*Award 1 mark each for any of the following, up to a maximum of 2 marks:*

- ‘everything in the room had stopped ... a long time ago.’
- The room is frozen in time.
- The clock in the room has stopped.
- It contains a dressing table.
- There is a shoe (an unworn shoe) on the dressing table.

## Paper 1: Question 3

### Marking guidance for Question 3

- This question tests AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
- This question is level-marked as per the grid below.
- Suggested content gives some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 3 clear, relevant explanation 5–6 marks	5–6 marks <ul style="list-style-type: none"> <li>• analysis of how language and structure achieve effects and influence readers</li> <li>• well-chosen examples</li> <li>• comments on vocabulary, sentence structure, and other language features</li> </ul>
Level 2 some understanding and comment 3–4 marks	3–4 marks <ul style="list-style-type: none"> <li>• explanation of how language and structure achieve effects and influence readers</li> <li>• valid examples</li> <li>• comments on vocabulary and sentence structure</li> </ul>
Level 1 simple, limited comment 1–2 marks	1–2 marks <ul style="list-style-type: none"> <li>• comments on language and / or structure used to achieve effects and influence readers</li> <li>• comments on vocabulary</li> <li>• references are valid, but not developed</li> </ul>
Level 0 No marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

### Example answer: Source 1 *Far from the Madding Crowd* by Thomas Hardy

*The answer given below is a full upper Level 3 answer. It is the complete answer of which an extract is given on page 83 of the revision guide.*

The writer makes the reader feel the danger that Gabriel and Bathsheba are in by showing the dramatic sight and sound of the lightning from their viewpoint. He first shows its frightening appearance in the image ‘the brazen glare of shining majolica’. This says that it is very bright and personifies it as bold and fierce, as if it does not care about humans, including Gabriel and Bathsheba. The writer presents the lightning as beautiful, but also dangerous in the personification of the ‘heavenly light’ as a ‘parent’ of something ‘diabolical’. The adjective ‘diabolical’ implies that the lightning seems evil to Gabriel.

The writer uses withholding information, at first just showing the reader what the characters see – ‘two human shapes, black as jet’ – and then explaining that these were ‘the shadows of himself and Bathsheba’. This creates suspense, as Gabriel first sees the shapes, then understands them. He uses the

same technique later with the 'copy of the tall poplar tree'. The 'black as jet' simile makes the characters' experience very dramatic.

The focus moves from how Gabriel experiences the lightning to Bathsheba's exclamation. This reveals her fear, as does the verb 'clutched', which implies her needing Gabriel's reassurance because she is afraid of the lightning. Later, however, we see she has overcome this, as she bears the 'dazzle' without 'flinching' (jumping), and ignores it. The lightning is still frightening, but she is able to overcome her fear in order to keep working.

One feature of the writing is how vivid the imagery is. In the phrase describing the lightning as having the 'brazen glare of majolica', the noun choice 'glare' suggests that the light is not just bright, but almost aggressive, as if it is staring challengingly at Gabriel and Bathsheba. Similarly the simile 'black as jet', comparing the darkness to a precious stone, suggests that to Gabriel it is hard and unsympathetic like a stone, as well as being as dark as it is possible for the night to be.

### Practice 3.1: Source 2 *Wuthering Heights* by Emily Brontë

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 86–87 of the revision guide.*

- The conflict is conveyed largely through dialogue, and especially through irony and sarcasm.
- Mrs Linton is being ironic when she says that in the ‘old days’ her husband would have earned ‘a knighthood’ for his bravery. She actually thinks he is a coward, who might cry out in despair ‘We are vanquished [beaten]!’.
- Mrs Linton uses an analogy to compare a king’s army (Heathcliff) to ‘a colony of mice’ (Edgar). In other words Heathcliff would see Edgar as being beneath him – not worth fighting.
- Mrs Linton is more straightforward when she uses a metaphor to say that Edgar is ‘a sucking leveret’ – a baby hare, dependent on its mother.
- Heathcliff is being ironic when he ‘compliments’ Cathy on her ‘taste’. Then, like her, he is more openly insulting in characterising Edgar’s ‘slavering, shivering’ cowardice.
- Structurally, the passage moves from bitingly sarcastic criticism of Edgar to action.
- The phrase ‘sprang erect’ shows that Edgar can act fast, and his being able to strike ‘a blow that would have levelled a slighter man’ – enough to ‘choke’ Heathcliff – shows that he has some courage and strength, which makes the conflict seem more balanced.

### Practice 3.2: Source 3 *Frankenstein* by Mary Shelley

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 86–87 of the revision guide.*

- The creature is polite, asking ('If you consent ...') rather than demanding.
- He presents his needs as being very modest: 'acorns and berries' to eat and a 'bed of dried leaves'. He is vegetarian and is slightly critical of human meat-eating. The word 'glut' in 'glut my appetite' has connotations of greed.
- He is a persuasive speaker, moving neatly from his promise to go to South America, to his modest needs, to describing his proposed lifestyle as 'peaceful and human', and to how Frankenstein could only deny him out of 'cruelty'. He chooses his words well.
- The creature's abstract language makes him seem sophisticated and intelligent.
- He is critical of Frankenstein as being 'pitiless' in having created him and rejected him, but sensitive to the 'compassion' he sees in him.
- He is passionate: 'ardently desire'. He is also optimistic: 'let me seize the favourable moment'.
- Frankenstein says the creature longs 'for the love and sympathy of man', and therefore doubts that he would really remain 'in this exile'. The word 'exile' suggests that being away from humans would be a great sacrifice for him, like a punishment.



### Practice 3.3: Source 4 *Great Expectations* by Charles Dickens

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 86–87 of the revision guide.*

- There is a sense that the room, like Miss Havisham, is frozen in time: ‘everything in the room had stopped ... a long time ago’.
- Everything in the room has faded. The shoe was ‘once white, now yellow’, though it has never been worn. The repetition of the phrase ‘once white, now yellow’ to describe Miss Havisham’s silk stocking suggests that everything in the room is repeated, remaining the same, and echoing other things that are ‘standing still ... pale decayed objects’.
- There is a sense that the everything having stopped is unhealthy and deathlike. Miss Havisham’s body is a ‘collapsed form’ and her ‘bridal dress’ is ‘withered’, the adjective suggesting dead flowers.
- The suggestion of death is strengthened by Miss Havisham being described as ‘corpse-like’ and being like a body ‘in ancient times’ being ‘struck ... to dust’ by the ‘natural light of day’. This makes her seem very unnatural.
- Structurally, the suggestion of death builds up, from the faded shoe and stocking, to the bridal dress being like ‘grave-clothes’, to the powerful image of Miss Havisham being like an ancient body (such as an Egyptian mummy).
- The narrator’s understanding also builds up, as he gradually realises Miss Havisham’s situation. There is a sense of the adult narrator reflecting on his childhood in ‘I have often thought since’.

## Paper 1: Question 4

### Marking guidance for Question 4

- This question tests AO4: Evaluate texts critically and support this with appropriate textual references.
- This question is level-marked as per the grid below.
- Suggested content gives some things that might be written about, but is not exhaustive.

Level	Skill descriptors
Level 5 sustained evaluation 13–15 marks	13–15 marks <ul style="list-style-type: none"> <li>• evaluation of ideas, events, themes, or settings</li> <li>• sustained and detached critical judgement</li> <li>• selection of references is appropriate and persuasive</li> </ul>
Level 4 well-informed analysis 10–12 marks	10–12 marks <ul style="list-style-type: none"> <li>• analysis of ideas, events, themes, or settings</li> <li>• well-informed and developed critical judgement</li> <li>• selection of references is appropriate and detailed</li> </ul>
Level 3 informed judgment 7–9 marks	7–9 marks <ul style="list-style-type: none"> <li>• explanation of ideas, events, themes, or settings</li> <li>• informed judgement</li> <li>• selection of references is appropriate and relevant</li> </ul>
Level 2 straightforward opinions 4–6 marks	4–6 marks <ul style="list-style-type: none"> <li>• comment on ideas, events, themes, or settings</li> <li>• straightforward opinions, limited judgements</li> <li>• references are valid but not developed.</li> </ul>
Level 1 limited description 1–3 marks	1–3 marks <ul style="list-style-type: none"> <li>• description of ideas, events, themes, or settings</li> <li>• limited points made</li> <li>• limited references</li> </ul>
Level 0 No marks	<ul style="list-style-type: none"> <li>• nothing to reward</li> </ul>

### Example answer: Source 1 *Far from the Madding Crowd* by Thomas Hardy

*The answer given below is a full Level 5 answer. It is the complete answer of which an extract is given on pages 94–95 of the revision guide.*

First the author places this scene in a highly dangerous setting. The characters are alone on a corn rick in an electrical storm at night, so they could easily be struck by lightning. From the start, the author conveys the storm's power by the 'shout' of the lightning and the 'stunning' impact of the thunder. There is immediate tension between this danger and their urgent need to save the corn, indicated by Bathsheba being 'so distressed' about its possible ruin. What's more, they must do this on their own, as her husband is 'asleep'.

A particularly effective way in which tension is created is the contrasting of dark and light, and the characters' resulting uncertainty. The author makes the reader identify with Gabriel by showing the setting from his viewpoint, using questions like 'What was this the light revealed to him?' to convey the idea of uncertainty, at the same time withholding information from the reader. It is effective that Gabriel is not even sure who is coming, and nor is the reader. He can only see an 'apparently female form', and must ask, 'Is that you, ma'am?' to know who it is. Similarly, the author creates tension well by having Bathsheba ask, 'Who is there?' This creates tension through the characters not knowing who they are with.

The author adds tension well by Bathsheba saying, 'I'll do anything,' followed by Gabriel saying 'every moment is precious'. This creates the idea of desperation that adds to the mounting tension. The loud thunder and flashes of lightning make Bathsheba clutch Gabriel's sleeve, her gesture very effectively showing her fear.

After a cleverly placed silence that lulls both Gabriel and the reader into a false sense of security, the tension climaxes in the final paragraph with the lightning's 'dance of death'. The author suggests that the characters might be so struck by its beauty that they forget its 'inexpressibly dangerous nature'. The description of the lightning as a 'perfect dance of death' subtly reminds the reader of the fact that the lightning could easily kill Gabriel and Bathsheba. At the same time, the phrase conveys a paradox: readers will associate dancing with life, so 'dance of death' seems horribly menacing.

The climax in which the 'dance of death' is described is an explosion of tension. The picture of the lightning as skeletons 'dancing, leaping, striding, racing around' shows its enormous power and energy. The image of 'undulating snakes of green', echoes the earlier paradoxical way in which the lightning is described. The image is beautiful, but 'snakes' can strike and kill, like the lightning. Even the image of the sky as 'tumbling' is both exciting in its unusualness and frightening, suggesting that the sky itself is falling, which in turn is like the world ending.

### Practice 4.1: Source 2 *Wuthering Heights* by Emily Brontë

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 97–101 of the revision guide.*

- Catherine Linton wants to ‘provoke’ her husband, and feels ‘contempt’ for his irritation.
- Edgar gives a strongly worded warning to Heathcliff, conveying the idea that he is a corrupting influence, a ‘moral poison’.
- Heathcliff feels contempt for Edgar, regarding him with ‘derision’.
- Catherine’s slamming the door and locking it shows her sympathies lie much more with Heathcliff than with Edgar. She resents Edgar’s thinking badly of her, and therefore wishes that Heathcliff would ‘flog [him] sick’.
- Catherine’s throwing the key into the fire reinforces the idea of her sympathy with Heathcliff and contempt for Edgar.
- Edgar’s turning pale and his ‘nervous trembling’ are very effective in showing his emotions.
- Heathcliff’s violent language, talking about kicking Edgar, shows his contempt clearly.
- Edgar’s final resistance may show the strength of his fear, or of his desire to escape humiliation.

## Practice 4.2: Source 3 *Frankenstein* by Mary Shelley

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 97–101 of the revision guide.*

- The creature strongly insists that he would be no threat to humankind, using exaggerated language: ‘a hundred and a hundredfold’, ‘I would make peace with the whole kind!’
- He argues using both logic and emotion, saying he is ‘reasonable and moderate’.
- The creature pleads passionately with his creator: ‘Oh! My creator, make me happy.’
- Frankenstein’s thoughts are presented, showing how he agonises over whether to do what the creature asks: ‘I was moved. I shuddered ...’.
- Frankenstein can see ‘some justice’ in the creature’s argument, but worries that the two creatures will terrorise humankind: ‘you will then have a companion to aid you in the task of destruction.’
- Alternate paragraphs of narration and speech give Frankenstein’s thoughts and the creature’s pleading.
- The creature perceptively observes and comments on Frankenstein’s mood: ‘How inconstant are your feelings!’
- Frankenstein’s mixed feelings are strongly conveyed using emotive language: ‘I compassionated him’, ‘filthy mass that moved and talked’.
- Frankenstein is concerned about the morality of the situation: ‘I had no right to withhold from him ...’.

### Practice 4.3: Source 4 *Great Expectations* by Charles Dickens

*Suggested content has been given for each Exam Practice question. You can find these practice questions on pages 97–101 of the revision guide.*

- The narrator describes being ‘in the dark in a mysterious passage of an unknown house’ and having to call Estella as ‘almost as bad as playing to order’. This shows he feels very uncomfortable there.
- Pip remembers being called ‘a common labouring boy’ and being treated ‘with the greatest disdain’.
- Pip can hardly believe that he has heard Miss Havisham say, ‘Well? You can break his heart.’
- The detailed description of the corpse-like Miss Havisham and her room shows how much Pip was affected by it.
- Pip is affected by Estella’s attitude towards him: ‘Her contempt for me was so strong, that it became infectious, and I caught it.’
- He is reluctant to say what he thinks of Estella, and therefore stammers.
- He finds Estella proud, pretty, and insulting, and wants to go home.

## Paper 1: Question 5/6

### Marking guidance for Question 5/6

- This question tests AO5: Communicate clearly, effectively, and imaginatively, selecting and adapting tone, style, and register for different forms, purposes, and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
- It also tests AO6: Use a range of vocabulary and sentence structures for clarity, purpose, and effect, with accurate spelling and punctuation.
- This question is level-marked as per the grids below.

### AO5

Level	Skill descriptors
Level 5 sophisticated, complex and varied 20–24 marks	20–24 marks: <ul style="list-style-type: none"> <li>• sophisticated and sustained use of tone, style, and register</li> <li>• complex ideas, utilising a range of structural and grammatical features to form a whole</li> <li>• varied structural features and consistently linked paragraphs</li> </ul>
Level 4 organised, effective, cohesive 15–19 marks	15–19 marks: <ul style="list-style-type: none"> <li>• organised for effect, with effective tone, style, and register</li> <li>• manages information and ideas, with structural and grammatical features used cohesively</li> </ul>
Level 3 appropriate to audience and purpose, features make meaning clear 10–14 marks	10–14 marks: <ul style="list-style-type: none"> <li>• selects material and stylistic or rhetorical devices to suit audience and purpose, with appropriate use of tone, style, and register</li> <li>• develops appropriate information and ideas; structural and grammatical features make meaning clear</li> </ul>
Level 2 straightforward and ordered 5–9 marks	5–9 marks: <ul style="list-style-type: none"> <li>• awareness of audience and purpose, with straightforward use of tone, style, and register</li> <li>• expresses and orders information and ideas; uses paragraphs, and structural and grammatical features</li> </ul>
Level 1 basic and limited 1–4	1–4 marks: <ul style="list-style-type: none"> <li>• basic response, with audience and/or purpose not fully established</li> <li>• expresses information and ideas, with limited use of structural and grammatical features</li> </ul>

**A06**

Level	Skill descriptors
Level 5 13–16 marks	13–16 marks <ul style="list-style-type: none"> <li>● extensive vocabulary; rare spelling errors</li> <li>● accurate punctuation aids sense, using a range of sentence structures accurately to achieve effects</li> </ul>
Level 4 10–12 marks	10–12 marks <ul style="list-style-type: none"> <li>● wide vocabulary with occasional spelling errors</li> <li>● a range of punctuation for clarity, and sentence structures for deliberate effect</li> </ul>
Level 3 7–9 marks	7–9 marks <ul style="list-style-type: none"> <li>● varied vocabulary; irregular spellings used correctly</li> <li>● accurate and varied punctuation, adapting sentence structure for purpose and effect</li> </ul>
Level 2 4–6 marks	4–6 marks <ul style="list-style-type: none"> <li>● a range of correctly spelt vocabulary, e.g. words with regular patterns</li> <li>● uses punctuation with control, creating a range of sentence structures, including subordinate clauses</li> </ul>
Level 1 1–3 marks	1–3 marks <ul style="list-style-type: none"> <li>● basic vocabulary, often misspelled</li> <li>● basic punctuation with undeveloped, repetitive sentence structures</li> </ul>
Level 0 No marks	<ul style="list-style-type: none"> <li>● nothing to reward</li> </ul>



## Question 5/6: Example answers

*The answers given below are full Level 5 answers. They are the complete answers of which extracts are given on page 111 and page 113 of the revision guide.*

### Sample answer 2

Flash of blue. It flutters past her face, soars up and away past the bus stop, over the top of the brick wall, and is gone. She wraps her thin jacket around her waist against the cold morning and waits. An old man inches along the pavement with a Zimmer frame, and a group of teenagers huddle in a doorway. She watches as the smoke rises from their knot: up, up, and away from this place. Surely something must change soon.

The bus comes and she steps on.

The familiar scent of stale air greets her as she sinks into a seat at the front. She turns to look out of the window, and gazes mindlessly at the blur of the early morning high street through the misted glass. Every day is the same. Suddenly, the sharp smell of cheap aftershave snaps her mind into focus. Alert, she looks around, instinctively shrinking her body into the seat and feeling her fingernails dig into her palm. A man sits across the aisle from her and starts scrolling on his phone. It's not him. She tries to slow her breathing, but all she can see is blue. Blue butterflies.

There had been butterflies that day. Fifteen years ago. They were big and beautiful, flooding her vision in a majestic swarm. She ran through the tropical house, made artificially hot by steam heaters, and imagined she was flying, too. She covered her eyes with chubby little fingers and laughed wildly as he lifted her up onto his shoulders and spun her around and around. Whirling, soaring. She put her arms out and tipped her head back, giggling and squealing incoherently as her father span faster and faster.

Her body lurches forward as the bus comes to a stop. She puts her hand out on the seat in front to steady herself. The metal bar is cold to the touch – she couldn't be further away from the tropical house now.

Office. Everything in her vision is blue grey. Spreadsheets and invoices blur into one another, and the central heating hums; the soundtrack to her day. She tries to focus but the pixels move around on the screen like they are trying to escape. Coffee. That's what she needs. As she rounds the corner of her booth, she tries not to make eye contact with Karl. He's too keen. He tries to help by finding her a mug, but drops it on the floor. She hears the porcelain break on the grey tile.

She looks at the pieces on the floor. The little blue fragments might be stuck back together – the same, but different. Broken but mended. Changed but the same.

#### Sample answer 4

Why had he agreed to do this? He'd been put at the front, so he could easily get up, and climb the steps to the stage when summoned. It looked a long way up. He glanced along the row to where Nadia sat, and she smiled at him encouragingly. Or was she smirking? He couldn't tell anymore. His stomach felt like it was full of rocks – jagged ones. Sweat pricked in his armpits but his hands felt cold and awkward in his lap. Now the head teacher was starting on the daily notices. Somebody had done a thing: it just washed over him like the waves over someone drowning.

He began to drift.

Now he was there again, on the cliff top at Perravissey, beginning to shiver in his trunks as he perched on the precipice looking down at the churning sea. Billy was already below, swimming strongly towards the beach, having taken the plunge moments earlier.

Dan was standing a few feet behind him. 'Come on mate. I'm getting cold here. You're not chicken, are you?' He accompanied this with a clucking sound.

He knew he had to do this. He couldn't bottle out now. But the sea looked so far down, and those rocks – they were like needles. He told himself: just one jump and a few fleeting seconds of falling, and he'd be swimming for the shore. Almost home and dry. But what if he misjudged it and crashed onto the rocks, a mangled mess of broken limbs for the waves to pick up and devour?

As if seeking an escape, he gazed out to sea. A ship like a toy boat was hugging the horizon. Closer, but beyond the creamy breakers, a big white bird moved with powerful wingbeats above the heaving grey waters. He could just pick out its cold yellow eye. Then it folded its wings and plummeted into the sea.

As he looked back now, he could feel the touch of the breeze, lightly buffeting, urging him forward, he could smell the briny tang of the sea, and he could hear the gulls mocking him overhead.

As he stood there that grey day, the sun had suddenly seared through the clouds. A beam of light had struck the waters, glowing over the whole cliff top. On the edge of his vision, the great white bird had surfaced with a writhing fish. Below him, way, way below, the light glared up a challenge. It was like a trumpet blaring in his head. Was it a command – or a warning?

'... And now one of our Year 11 students, Daniel Novak, will perform a piece of music he wrote himself.'

The voice of the head teacher filtered through to him: 'Daniel. Daniel?'

Almost mechanically he stood, climbed those steps, and picked up his guitar from a stand at the back of the stage. The head teacher beamed at him, and he turned towards the sea of faces.

He felt waves beating at his heart, but he breathed steadily.

'This is a piece I wrote in the summer,' he said into the microphone. 'It's called "Taking the plunge".'

#### Practices 5.1–3/6.1–3

*These practice questions can be found on pages 116–117 of the revision guide.*

*Answers will vary.*