






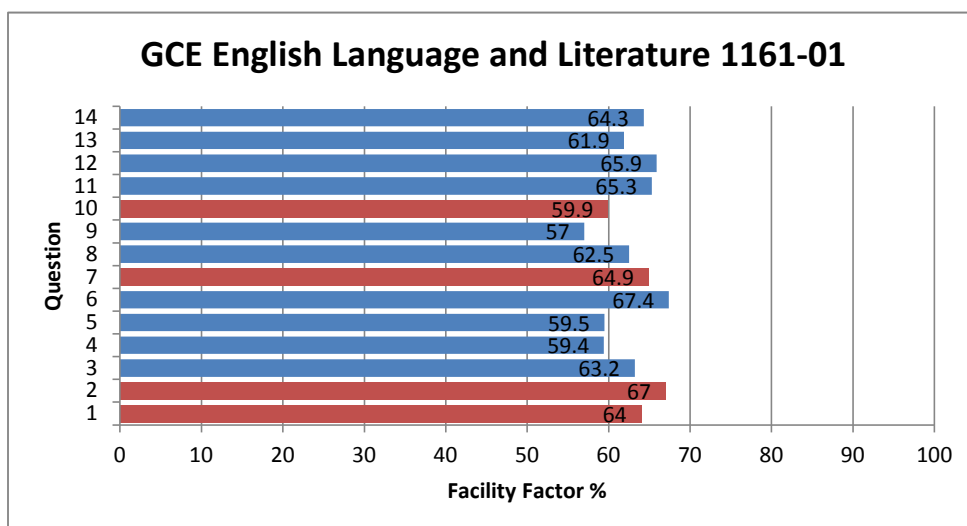


## GCE English Language and Literature 1161-01

All Candidates' performance across questions

						
Question Title	N	Mean	S D	Max Mark	FF	Attempt %
1	2117	25.6	6.1	40	64	57.7
2	1561	26.8	6.5	40	67	42.5
3	588	25.3	5.8	40	63.2	16
4	225	23.8	5.8	40	59.4	6.1
5	165	23.8	5.8	40	59.5	4.5
6	140	27	5.5	40	67.4	3.8
7	1321	25.9	6.1	40	64.9	36
8	103	25	6.9	40	62.5	2.8
9	92	22.8	5.6	40	57	2.5
10	89	23.9	6	40	59.9	2.4
11	236	26.1	6.9	40	65.3	6.4
12	428	26.3	6.4	40	65.9	11.7
13	162	24.8	7.5	40	61.9	4.4
14	117	25.7	7	40	64.3	3.2



**Section A: Poetry pre-1900 (closed text) and unseen text**

*Answer either question 1 or question 2.*

**Either,**

**01** **Text A:** the poem *To My Dear and Loving Husband* by Anne Bradstreet.

**Text B:** an online article entitled *What are the Tricks to a Happy Marriage?* by Molly Edmonds which is taken from the American website, howstuffworks.com.

**Compare and contrast Text A and Text B.**

In your response you should:

- show understanding of the meanings in each text;
- explore the influence of different contextual factors;
- use integrated linguistic and literary approaches to analyse the texts.

**Text A**

**TO MY DEAR AND LOVING HUSBAND**

**Anne Bradstreet (1612-1672)**

If ever two were one, then surely we.  
 If ever man were lov'd by wife, then thee.  
 If ever wife was happy in a man,  
 Compare with me, ye women, if you can.  
 I prize thy love more than whole mines of gold  
 Or all the riches that the East doth hold.  
 My love is such that rivers cannot quench,  
 Nor ought but love from thee give recompense.  
 Thy love is such I can no way repay.  
 The heavens reward thee manifold, I pray.  
 Then while we live, in love let's so persevere  
 That when we live no more, we may live ever.

**Text B: an online article about marriage****What are the Tricks to a Happy Marriage?****By Molly Edmonds**

Comedian Henny Youngman made a successful career out of his one-liners about marriage and his wife. “I take my wife everywhere, but she keeps finding her way back,” he quipped. “I miss my wife’s cooking -- as often as I can,” he said another time. He became famous for the line “Take my wife -- please!” While on stage, Youngman played the part of a long-suffering husband saddled with a particularly heavy ball and chain, but offstage, he was happily devoted to his wife of 58 years.

Clearly, Mrs. Youngman had a good sense of humor, a trait that many people say is important for a successful marriage. Others believe forgiveness, compromise and patience are the keys to success, while just as many people will throw around ideas like “Never go to bed angry.”

Henny Youngman once said, “The secret to a happy marriage is still a secret.” Each marriage is a unique situation, and no one set of rules will apply to everyone. A successful marriage in some ways is a series of negotiations and experiments designed to find the secret formula that will work for you and your spouse. While we can’t give you the precise ingredients for your own happily ever after, we do have a few tricks that serve as a reliable foundation for any couple:

**Keep the Romance Alive**

Romance can mean anything from romantic dinners to expensive jewellery to flowers presented for no reason at all. Even in rough economic times, though, there’s no excuse to shirk on romance. Try leaving little love notes around the house, calling to say “I love you” in the middle of the day or even agreeing to simple favors like picking up the kids from school or leaving the toilet seat in the desired position. Your definition of romance can change as your relationship does, but it should always be part of the picture.

**Make Time for Fun**

While we’d all love fun to just happen spontaneously, it rarely does, so that’s why we’re saying you should make time for it. Get out those calendars and schedule a regular date night. That may seem near impossible for those with young kids or demanding jobs, but your kids will inevitably thank you for demonstrating a healthy, loving relationship, and if you’re willing to work a few extra hours for a client you barely know, you should have a few hours to spare for a spouse.

**Communication is Key**

Good communication is one of the most important tricks to a happy marriage. In the best relationships, good communication starts long before that walk down the aisle; in fact, communication before the wedding has been shown to be one of the best predictors of success in marriage.

- 0 1 Anne Bradstreet's poem, To My Dear and Loving Husband, was written in the romantic period and ~~was aimed at her~~ the intended audience was her husband, which is clearly stated in the poem's title.

Bradstreet often wrote about domesticity so her poetry is mostly about home life and marriage. The purpose of this poem is to inform her husband on how she feels about him; "If ever two were one, then surely we" she uses the imagery of two becoming one to ~~express~~ suggest that she feels they were destined to be together and become "one."

There is a repetition in the three first lines of the poem "if ever two," "if ever a man" and "if ever a wife." This shows how Bradstreet feels that their love is the most special and real ~~love~~ and that it is ~~more~~ better than anyone else's.

When ~~comparing~~ saying how much she treasures her love, Bradstreet uses a lexical set of financial words. "Prize," "gold," and "riches" are all used to emphasise that their love is the most important thing in the world and nothing such as riches and gold could ever be worth more.

Metaphorical language is also used to describe how strong her love is. "My love is such that rivers cannot quench," she uses this to provide the image that nothing can ~~be~~ ~~done to~~ ever be done to destroy the love she feels.

In the online article, Edmonds writes to give advice to married couples on how



Keep their relationships "fun" and their marriages "happy." Edmonds begins with writing about comedian Henny Youngman and his opinion on marriage. As part of his act, Youngman plays a "long-suffering husband" ~~who is~~ ~~that~~ This ~~amendable~~ act ~~that~~ portrays that marriage is miserable is ~~so~~ done to amuse the audience as most <sup>couples</sup> ~~people~~ can relate to it.

There is also a lexical set of scientific words in the article; "experiments," "formula" and "ingredients." These are used to express that ~~no~~ marriage can only be "successful" if these things are present. However, there is no "formula" for a successful marriage, so the writer may have been suggesting that there is no such thing.

The poem and the article are similar in the way that they have both been structured well. They ~~have~~ <sup>used</sup> ~~used~~ have each ~~used~~ different techniques to organise their piece. ~~The~~ The poem is written in iambic pentameter to keep the tight structure. However, in the article, ~~it~~ ~~has~~ headings are used to structure the advice given to married couples.

Both writers have very different viewpoints on marriage. Bradstreet's poem suggests that love is easy and effortless whereas Edmonds' article suggests that love can be difficult and needs to be worked at for it to work.

Both writers speak of "happy" relationships. Bradstreet declares that she ~~has~~



Write the two digit question number *inside*  
the boxes next to the first line of your answer  
Ysgrifennwch rif dau ddigid y cwestiwn yn y  
blychau gyferbyn â llinell gyntaf eich ateb

Answer  
Ateb

Leave  
blank  
Gadewch  
yn wag

is happy with her husband ~~and~~  
and Edmonds offers advice for a  
"happy marriage!"

The main differences between  
the texts are ~~that~~ that Edmonds'  
article strives to find a way to  
the perfect marriage, whereas,  
Bradstreet is determined that  
she has already found it.



In the opening line of the poem, 'If ever two were one, ~~it~~  
~~suggests that~~ then surely we', it suggests that if ~~anyone~~  
two can become one it is definitely her and her love. This  
indicates to the reader that ~~their~~ love is so strong that  
no other person can have the same love as theirs. The first  
3 lines of the poem start with an imperative 'if', this is  
an command telling us that she is not entirely sure that  
anyone has the same kind of love as hers. Also the imperative  
'surely' suggests that she is more than sure that her and her  
husband are 1. The words 'if ever' in the poem shows  
repetition because they are repeated for the first three  
lines in the poem. It shows that she is not saying that  
only her love is strong but probably others as well. The  
word 'then there' in the second line is alliteration because  
both of the first letters start with the letter 't'.



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both of the first letters start with the letter 't'.

Basic meaning understood

also the imperative  
Analysis is vague

under-developed analysis

Descriptive





Text A, a poem written by Anne Bradstreet was written in the 1600's to tell her dear and loving husband how much she loved him and how much he meant to her. The text is written in 1<sup>st</sup> person and has a declarative tone to it. The poem is also written in Rhyming couplets, 'we, thee, man, can' and also has an iambic pentameter of unstressed syllables. The poem consists of one stanza of 12 lines.

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Text A, a poem written by Anne Bradstreet was written in the 1600's to tell her 'dear and loving husband' how much she loved him and how much he meant to her. The text is written in 1<sup>st</sup> person and has a declarative tone to it. The poem is also written in Rhyming couplets, 'we, thee, man, can' and also has an iambic pentameter of unstressed syllables. The poem consists of one stanza of 12 lines.

Basic meaning understood

Clear overview

In the first line of the poem she begins with calling them a perfect match, 'If ever two... surely we.' This



The Bradstreet uses a modal verb, 'surely' this suggests that she is certain of her love that she feels for her husband, and does not have any questions or doubts about it.

The article uses an abstract noun. 'devoted' this suggests, that the man in the article also feels a strong sense of love for his wife, like the poem he does express any doubts about his relationship. As 'devoted' suggests somebody who will not let go of their love, and that are completely in love, almost in a place that they cannot get out of.

The poem also uses a possessive determiner, 'my dear' which suggests that this man belongs to her, and again emphasises how strongly she feels for him. As she does not want anybody else

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Descriptive

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Or,

**02** **Text C:** the poem *Ozymandias* by Percy Bysshe Shelley.

**Text D:** a news article from the BBC website, *The day Saddam's statue fell*, written by Middle East correspondent Paul Wood on 9<sup>th</sup> April, 2004.

**Compare and contrast Text C and Text D.**

In your response you should:

- show understanding of the meanings in each text;
- explore the influence of different contextual factors;
- use integrated linguistic and literary approaches to analyse the texts.

**Text C**

**OZYMANDIAS**

**Percy Bysshe Shelley (1792-1822)**

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them, on the sand,  
 Half sunk, a shattered visage lies, whose frown,  
 And wrinkled lip, and sneer of cold command,  
 Tell that its sculptor well those passions read  
 Which yet survive, stamped on these lifeless things,  
 The hand that mocked them, and the heart that fed:  
 And on the pedestal these words appear:  
 "My name is Ozymandias, king of kings:  
 Look on my works, ye Mighty and despair!"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare  
 The lone and level sands stretch far away.

**Text D: an article from BBC News written on 9<sup>th</sup> April, 2004**

## **The day Saddam's statue fell**

Paul Wood

The BBC's Middle East correspondent

**Paul Wood was in Paradise Square when Iraq's most famous statue of Saddam Hussein came crashing down. He remembers what it was like and analyses the furious debate still raging over how the event was portrayed.**

It was the single image which came to define the war: the huge bronze statue of Saddam pitching forward and falling from its plinth as a roar went up from the crowd.

The hollow, metal dictator hadn't even come to rest before dozens of Iraqis leapt on it: screaming, stamping, cursing, crying, laughing, hitting, remembering, grieving and rejoicing.

"Traitor, liar, infidel, thief, coward," they shouted: insults which would have got them all killed only the day before came out in a torrent.

### **Noose**

White bed sheets flapped from the windows of the Sheraton hotel. No one knew then if the last few hundred metres of Baghdad still nominally under Saddam's control would fall peacefully.

The first sledgehammer blows were being struck at Saddam's plinth by a little group of scarcely half a dozen young Iraqis while US Marines were still crouching by their armoured vehicles and warily sweeping their M16 rifles left and right.

That same small group of Iraqis then started to climb up onto the statue, to try and pull it down with their bare hands. They draped a makeshift noose around Saddam's neck.

**"The knees of the statue bent and Saddam was at 90 degrees, then on the ground"**

Onlookers murmured: "We'll be doing this for real soon."

Saddam remained stubbornly unyielding. That was when the Marines brought up an armoured vehicle with a winch.

It was, though, the Iraqis who had taken the initiative, calling on US military muscle to finish the job of toppling Saddam.



*Like many iconic images, the depiction of Saddam's fall is bitterly contested*

*Image: TrinityMirror/Mirrorpix/Alamy*



Q1

context + content

structure + form

narrative stance

grammar and sentence st

lexis and imagery

phonology + s. pattern

punctuation and other

new  
age  
with  
modern  
grammar  
& style

Q2

Both Text C, the poem "Ozymandias" written by Romantic poet Shelley, and the article "The day Saddam's statue fell" written by middle eastern correspondent Paul Wood, talk about the fallen statues of past rulers.

"Ozymandias" is a sonnet, written in iambic pentameter, which perhaps is used to ~~reflect~~ <sup>portray</sup> the strict and uniform ruling of the King Ozymandias. The ~~ABAB~~ <sup>alternate</sup> rhyme scheme in the ~~poem~~ <sup>poem</sup> creates a lyrical mood to the poem and makes the sonnet sound somewhat like a chant, once again portraying the strict ruling of the King.

~~The poem mentions the narrator's meeting with a traveller, who tells him of the fallen statue of King Ozymandias, which despite being "vast" and "mighty" are now nothing but remains.~~

The poem mentions the narrator's meeting with a traveller, who tells him of the fallen statue of King Ozymandias, which despite being "vast" and "mighty" are now nothing but remains.

Text D is an article, written by a BBC news correspondent, which talks about the destruction of Saddam Hussain's statue, which once was a "huge, bronze statue". This article is used to inform the reader of the fall of the statue, similar to "Ozymandias" which is to inform the readers of the story of the king's statue. Both pieces are written in the 3rd person, which helps the author give a more objective view of the what is happening in





the text) although text C begins with the first person 'I met.' to show the personal experience of the poet.

Shelley uses the premodifier "antique" in the opening line of his poem. This adjective, which describes the land the traveller was from, is used to exaggerate as old, damaged land and makes it seem almost 'sacred'. The dynamic verb "Stand" personifies the "legs of stone" of the statue and ~~goes~~ along with the adjectives "vast" makes the statue seem large and intimidating. The dynamic verb "Stamped" also portrays an intimidating figure, which, used with the sibilant "survive" creates a very harsh sound which is used to reflect the action of the king. Shelley uses complex sentences "Near them, on the sand, half sunk" to portray the natural motion of speech as the traveller is telling the story, which is also <sup>emphasized</sup> ~~emphasized~~ by the use of the present tense and enjambement.

He uses lexical sets of a desert "sand", "desert", "stone" to make the statue of Ozymandias seem alone and secluded.

Visual imagery is created when Shelley uses ~~being to the~~ syndetic listing to describe the image of the "shattered visage" - "whose frown, and wrinkled lip, and sneer of cold command". ~~being~~ The premodifier "Shattered" is used to portray the tired, old and battered statue.

Juxtaposition is used to show the contrast between the once "mighty" statue and the "decay of that colossal wreck" which is used to portray Shelley's message: that no man



can stand the effects of time, no matter how powerful he was.

~~Biblical premodifiers are used in the final couplet "boundless and bare", "lone and level" to slow down the pace of the poem and to~~  
~~reinforce the vast stretch of sands.~~

A juxtaposition is also created due to the difference in sentence length here.

"My name is Ozymandias, King of Kings..." is a complex sentence which ~~power~~ conveys the grand and powerful king, which is juxtaposed with the <sup>simple sentence</sup> ~~fragment~~ "Nothing beside remains."

Once again it is used to emphasize Shelley's message and convey the difference between the once powerful king and the now battered remains.

The exclamatory "Ye Mighty and Despair!" is used to emphasize the colossal size of the king's work, along with the capitalisation of the word 'mighty'.

Biblical Premodifiers are used in the final couplet 'boundless and bare', 'lone and level' to slow down the pace of the poem and to emphasize the vast "stretch" of sands around the fallen statue.

Text D also juxtaposes the once powerful dictator and his now fallen statue.

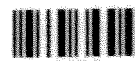
Paul Wood, the author of this piece, uses the adjective premodifiers "huge" and "bronze" to portray ~~for~~ ~~statue~~ a ~~some~~ colossal, almost indestructible statue, much like Shelley's

"Ozymandias." The premodifiers "hollow, metal" used to describe the statue could be interpreted as a symbol of Saddam's actual character-

portraying a man with a solid exterior and empty emotions, which is also portrayed in the final paragraph, where Wood personifies the statue as "stubbornly unyielding". This could be a symbol for Saddam's character, once again.

Wood, unlike Shelley, uses listing ~~rather~~ to create visual imagery. Instead of <sup>syndetically lists dynamic verbs</sup> asyndetic, Wood uses ~~syndetic listing~~ "screaming, stamping, cursing, crying" to portray the varied actions of the Iraqis. He also uses syndetic listing in direct speech "Traitor, liar, infidel" to portray the natives' anger and hatred towards the dictator. Wood uses proper nouns "Sheraton Hotel", "Paradise Square" to reinforce that this piece is used to give proper information and ~~emphasize the formality of the text~~ <sup>to set the scene of an happening.</sup> Lexical sets of anger are used "Furious", "raging" to reflect the feelings of the Iraqis, as well as similes and phrases to emphasize the harshness of their actions "screaming, stamping, cursing, crying."

To conclude, it is clear that both texts use several literary and linguistic techniques to juxtapose the once great leaders and their now fallen statuses, and although their purpose is to inform the reader, they are different due to their format.



Text C, the Poem 'Ozymandius' by notable Romantic Poet Percy Bysshe Shelley conveys the story of a decaying statue within a barren setting whilst the Poem exhibits some rhyme and half ~~an~~ rhyme which work in couplets of every other line, for example 'land' and 'sand' or 'decay' and 'away', the rhyme scheme ~~and~~ does not lend for particular musical cadence and reading. Generally the lines all contain ten syllables except for lines one and ten which adds a break in the syllabic rhythm of the Poem.

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Analysis is vague

The Poem deals with the story of a traveller who is supposedly met by the persona created by Shelley for the Poem. He



is pulled down by his own people. The poem has an abab rhyme scheme and is made up of a 14 & line stanza. There is an irregular metre with syllables ranging between 10 and 11, this could represent the unstable and non permanent statue. The article is structured in a simple style, typical to article form. It has 10 small paragraphs creating an easy read approach creating an informative quick read to the audience. There is a picture of the event adding context and information for the reader. The poem is written in first person yet features quotes from different people. One from the traveller, "Two vast and trunkless legs of stone... stretch far away" Despite the

is pulled down by his own people. [Clear overview!](#)

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***Capote: In Cold Blood (Core text)***  
***Carey: True History of the Kelly Gang (Partner text)***

**07**

Read the extract from *In Cold Blood* that begins on page 3 from ‘The master of River Valley Farm, Herbert William Clutter, was forty-eight years old ...’ to ‘...one sister, a year older – the town darling, Nancy.’

Use integrated linguistic and literary approaches to examine how Capote presents Herbert Clutter in this extract. Go on to compare the presentation of male characters elsewhere in *In Cold Blood* and in *True History of the Kelly Gang*.

0 7

In the extract, Herbert Clutter is presented as being a man who takes pride in his appearance and looks after himself.

Capote uses adjectives such as "broad" and "unstained" to describe Mr Clutter's physical appearance. Capote also uses alliteration "healthy-hued youthfulness" to emphasise that Mr Clutter's youthfulness is not artificial and that he is ~~simple~~ simply a healthy man.

Mr Clutter is also portrayed as a man of authority as he was "chairman of the Kansas Conference of Farm Organisations." This suggests that he is a well-respected man of high importance to his community.

Capote also presents Mr Clutter as a determined individual "certain of what he wanted from the world." This also suggests that he'd do whatever he could to ensure he got what he wanted.

In addition, Mr Clutter is portrayed as proud and approving as he approves of his daughters marriage to a biology student. This shows that he is presented as a person who wants the best for himself and his family.

Elsewhere in ~~the~~ In Cold Blood characters such as Willie-Jay <sup>has</sup> ~~have~~ been presented as a role model to Perry Smith and ~~the~~ "delicate-minded".

~~This presentation of Willie-Jay contrast~~ This "delicate" presentation of Willie-Jay contrasts with Herbert Clutter's ~~character~~ presentation which is that he is strong both



physically and mentally.

Perry Smith is portrayed as an intellectual man who likes to correct people's grammar and feel intellectually superior. He carries around "big boxes of books." The alliteration emphasises the quantity of books that Perry carries around with him. It also presents Perry as an intellectual individual.

In True History of the Kelly Gang, Ned Kelly is presented as very proud and strong as he picks a fight with a boy who makes fun of his family. He ~~was~~ "does not tolerate ~~the~~" the remark "he would not take it back." This shows that Ned Kelly is determined, like Mr Clutter, and will not let anyone say anything offensive about his family.

Harry Power is presented as an arrogant and smug character. "Bail up I am Harry Power." He ~~likes~~ <sup>likes</sup> that he is well-known and intimidating to most people.

Wright is ~~also~~ <sup>also</sup> presented as an intimidating character. He is also shown as strong "legs like ~~g~~ adjectival fence posts." This relates to Mr Clutter's physical appearance and how both men are portrayed as strong people.



Overall, male figures play an important role in both novels, with those hard-working characters such as Herb and Alvin Dewey, and Ned Kelly who provides for his family, to those irresponsible male figures such as Tex Smith and Red Kelly. Masculinity is also a key aspect, with Dick being the ultimate masculine type, and Perry being portrayed as a more effeminate character, who is seen with more sympathy, and also Red Kelly wearing the dress, which brought embarrassment to Ned. Some of these male figures dominate both novels and help play an important role in shaping the narrative.

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Draws out similarities and differences

Confident expression



The presentation of male characters elsewhere in the novels plays a key part, as in 'In Cold Blood' it is the male characters of Perry and Dick who ultimately shatter the American Dream and lives of the Clutter family through their ~~and~~ actions. In 'Kelly Gang', male characters also play an important role as it is the dominant male characters of Red Kelly and Harry Power as well as the police, who influence Ned's actions and his life of crime.

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Broad context

Clear overview





to other men, including Perry. The conjunction 'and' used in 'prominent both there and Garden City' represents Herbert as a well known, likeable character. The use of the proper noun 'First Methodist Church' suggests Herbert to be religious and the use of capitalisation of the 'Methodist Church' connotes that religion is of great importance to him. Also the adverb 'respectfully' connotes that Herbert's character is respected widely and the use of alliteration in 'respectfully recognised' emphasises the importance of Herbert in Her to the society. The past tense stative verb 'wanted' represents Herbert to be ambitious and determined. Likewise the past tense stative verb 'wished'

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***Minhinnick: Watching the Fire-Eater (Core text)***  
***Bryson: The Lost Continent (Partner text)***

**10**

Read the extract from *Watching the Fire-Eater* that begins on page 85 from ‘Getting caught, I would immediately offend again...’ to ‘...its own regime of video games and toasted sandwiches.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the country pub in this extract. Go on to compare the presentation of change elsewhere in *Watching the Fire-Eater* and in *The Lost Continent*.

10.

In this extract, Minihunnick presents the difference between a farm and the new - country pub. He uses several features that we witness throughout the book such as irony, sarcasm and detailed descriptions to describe the ~~large~~ pub. We are first introduced to the pub when Minihunnick mentions its "expensive beer" and "plastic parasols." This juxtaposes the "rainshaker farm" he refers to before and portrays the effects of industrial change, as a theme which is mentioned in both "Watching the fire later" and "The lost Continent". The premodernism "expensive" and "plastic" portray the modernisation of the old farm and give it an almost 'tacky' portrayal.

Minihunnick uses time-connectives 'Before' to portray the contrast between the old farm and new pub, but uses irony to juxtapose that although the place has changed, the people haven't. "Most of the others were cheerful life long trespassers, and our division has been preserved."

Minihunnick uses humour, describing the house being brought into the "sanitary age". This portrays just how old fashioned the farm was, and the description of the "waterless latrine" on the farm makes it seem almost like something you'd find in the Shakespearean era. The premodernism 'ancient', which is used to describe the residents of the farm, emphasizes our old, ~~rainy portrayal of~~ ~~farm~~ fashioned portrayal of the Welsh countryside. This portrayal is juxtaposed with the new country pub, ~~where the old residents were~~



~~labeled~~ ~~away~~ ~~because of his~~ "wild hair and broken courdroy". where a regime of "video games and toasted sandwiches" was being established. This juxtaposition is used to portray a large contrast between the old fashioned farm and modern pub. Despite its modernisation, connotations of the country side and nature are mentioned by Munhewick to add irony. He mentions that the toilets are now ~~now~~ labelled "hens" and "cocks" and the lounge and public room are labelled "The Gamekeepers bar" and "The Pouchers". The new owners use these connotations to appeal to the Welsh country-loving people, but ironically, they ~~are~~ are definitely not welcome there. "one of them achieved the distinction of being refused service and turned away" because of his "wild hair" and "broken courdroy". Munhewick presents ~~the~~ "change" in several other sections of the book. This change is mostly down to modern and westernisation. We see an example of this in the first essay "Rio De Journal". The opening paragraph <sup>ironically</sup> describes ~~it~~ a branch of "C + A's" in the middle of the "city of marvels". This description is quite shocking as you'd never expect a branch full of "dull clothes" in a foreign country like Rio, which portrays the westernisation of this country. The premodifier "dull" contrasts with the tropical, colourful palette associated with hot countries like Rio, and is juxtaposed with "dark, tropical" colour of the muscly men. The portrayal of industrial change is





also portrayed in Bill Bryson's "The lost Continent". He uses syndetic listing to convey the many shops and industrial sights he sees along Illinois 127 - "7-Eleven mini-mart, B-RITE FOOD STORE, BETTY'S BEAUTY BOX, ~~WALGREENS~~ <sup>irony and</sup> BALD KNOB TRAILER COURT." Hyperbole, ~~and sarcasm~~ are used ~~to~~ here to create humour, ~~as~~ as he describes them as "shines to dyslexia" which suggests that although the industrial side of small-town America has become more modern, their attitudes and behaviour have remained the same, as these people, much like old-fashioned America, can't even spell. The Bryson mentions that these people have grown to rely on modern technology as he mentions the satellite dishes on every house "pointing to the sky as if tapping into some life-giving celestial force." The following ~~very~~ simple sentence "I suppose in some sense they were" portrays the blunt reality of the situation.

To conclude, the subject of change is portrayed in several places throughout "Watching the fire eater" and "The lost Continent" and in most of these cases, the change is because of the modernisation and westernisation of ~~the world~~. several places in the world.

