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The source that follows is:

Source A: 21st Century prose-fiction

Breakfast at Tiffany's by Truman Capote

An extract from chapter 1 published in 1958

SOURCE A

In source A, the narrator is remembering when he used to live in a small block of flats in New York at the end of the Second World War. He remembers the first time he encountered the young woman, called Holly Golightly, who lived in the apartment beneath him.

1 One night, it was long past twelve, I woke up at the sound of Mr. Yunioshi calling
2 down the stairs. Since he lived on the top floor, his voice fell through the whole
3 house, exasperated and stern. "Miss Golightly! I must protest!"

4 The voice that came back, welling up from the bottom of the stairs, was silly-young
and self-amused. "Oh, darling, I am sorry. I lost the goddamn key."

"You cannot go on ringing my bell. You must please, please have yourself a key
made."

"But I lose them all."

"I work, I have to sleep," Mr. Yunioshi shouted. "But always you are ringing my
bell..."

11 "Oh, don't be angry, you dear little man: I won't do it again."

12 I went out into the hall and leaned over the banister, just enough to see without
being seen. She was still on the stairs, now she reached the landing, and the ragbag
colours of her boy's hair, tawny streaks, strands of albino-blond and yellow, caught
15 the hall light. It was a warm evening, nearly summer, and she wore a slim cool black
dress, black sandals, a pearl choker. For all her chic thinness, she had an almost
breakfast cereal air of health, a soap and lemon cleanness, a rough pink darkening in
the cheeks. Her mouth was large, her nose upturned. A pair of dark glasses blotted
out her eyes. It was a face beyond childhood, yet this side of belonging to a woman. I
20 thought her anywhere between sixteen and thirty; as it turned out, she was shy two
months of her nineteenth birthday.

She was not alone. There was a man following behind her. The way his plump hand
clutched at her hip seemed somehow improper; not morally, aesthetically. He was
short and vast, sun-lamped and **pomaded***, a man in a **buttressed pin-stripe*** suit
25 with a red carnation withering in the lapel. When they reached her door she
rummaged her purse in search of a key, and took no notice of the fact that his thick
lips were nuzzling the nape of her neck. At last, though, finding the key and opening
her door, she turned to him cordially: "Bless you, darling -- you were sweet to see
me home."

30 "Hey, baby!" he said, for the door was closing in his face.

"Yes, Harry?"

"Harry was the other guy. I'm Sid. Sid Arbuck. You like me."

"I worship you, Mr. Arbuck. But good night, Mr. Arbuck."

Mr. Arbuck stared with disbelief as the door shut firmly. "Hey, baby, let me in baby.
35 You like me baby. I'm a liked guy. Didn't I pick up the check, five people, your friends,
I never seen them before? Don't that give me the right you should like me? You like
me, baby." He tapped on the door gently, then louder; finally he took several steps
back, his body hunched and lowering, as though he meant to charge it, crash it
40 down. Instead, he plunged down the stairs, slamming a fist against the wall. Just as
he reached the bottom, the door of the girl's apartment opened and she poked out
her head.
"Oh, Mr. Arbuck ... "

pomaded = wearing perfume or aftershave

buttressed pin stripe = with very light thin stripes on it

GCSE

ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the source and all five questions you have to answer.
- You are advised to plan your answer to Question 5 before you start to write.
- You should make sure you leave sufficient time to check your answers.

Section A: Reading

Answer all questions in this section.

You are advised to spend about 45 minutes on this section.

- 01 Read again the first part of the source, from lines 1 to 11
List four things about Mr Yunioshi from this part of the source.

[4 marks]

Ideas for answers:

- He lives on the top floor
- He is angry
- He is fed up with Holly losing her key
- He works
- He has to sleep
- He has been woken up by Holly ringing the bell

- 02 Look in detail at this extract, from lines 13 to 21 of the source:

She was still on the stairs, now she reached the landing, and the ragbag colours of her boy's hair, tawny streaks, strands of albino-blond and yellow, caught the hall light. It was a warm evening, nearly summer, and she wore a slim cool black dress, black sandals, a pearl choker. For all her chic thinness, she had an almost breakfast cereal air of health, a soap and lemon cleanness, a rough pink darkening in the cheeks. Her mouth was large, her nose upturned. A pair of dark glasses blotted out her eyes. It was a face beyond childhood, yet this side of belonging to a woman. I thought her anywhere between sixteen and thirty; as it turned out, she was shy two months of her nineteenth birthday.

How does the writer use language here to convey the narrator's first impressions of Holly?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Ideas for answers:

- Overall image of her being poor/down at heel?
- “ragbag colours” = poor; undecided; not concerned with how it looks
- “boy’s hair” = not feminine?; easy to look after
- “almost breakfast cereal air of health” – almost – not quite; cereal is inexpensive
- “a soap and lemon cleanness” – simple, inexpensive, not chic?
- “a rough pink darkening in the cheeks” – adjective “rough” = not feminine; had a tough life;
- List of three
- “For all her chic thinness” then three very ordinary/cheap things
- “A pair of dark glasses blotted out her eyes” – verb “blotted” = not wanting to be seen; why wearing them at night?; hungover; not seeing things properly?

03 You now need to think about the whole of the source.
This text is from the beginning of the first chapter of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

Ideas for response:

- Narrator introduces the scene
- The scene is a flashback
- Narrator remains a silent witness throughout
- We hear the character of Holly before we see her
- This opening dialogue reveals the relationship between Mr Yunioishi and Holly through the narrator’s perspective
- The focus shifts to the narrator describing Holly and we hear the narrator’s first thoughts about her
- The next paragraph focuses on Holly’s companion Mr Arbuck. He is visually the opposite to Holly (she is thin, he is plump; he is slightly dishevelled [flower in his lapel is withering], she is perfectly dressed despite it being so late at night).
- A return to dialogue between Mr Arbuck and the scene ends with Holly again being in control of the conversation.

04 Focus this part of your answer on the whole of the source.

A student said, 'The woman (Holly Golightly) is in total control of the situation and the men in the scene, and she knows it.' To what extent do you agree?

In your response, you could:

- consider your own impressions of Holly Golightly
- evaluate how the writer conveys Mr Fisher's first impressions of Holly Golightly, Mr. Yunioshi and Mr Arbuck
- support your response with references to the text.

[20 marks]

Ideas for responses:

- Holly does not refer to the men by their names and in fact gets Mr Arbuck's name wrong.
- Holly refers to Mr Yunioshi as "darling" – belittles him? A generic term that shows that she doesn't regard him as an individual. Does she know his name? She is not intimidated by his anger/frustration.
- Holly refers to Mr Yunioshi as "dear little man" – thinks that she is better than him? Refers to his size. Again does not refer to him by his name. Holly not bothered by his pleas. She does not show him gratitude or respect.
- Holly's response is "self-amused" – she takes pleasure in annoying Mr Yunioshi or she finds his reaction funny.
- Holly's sunglasses blot out her eyes – not wanting to give eye contact
- The implication is that Mr Arbuck is expecting more from Holly (to have sex with her?) and says paying for the bill gives him the "right" that she should "like" him. He looks in "disbelief" when Holly closes the door on him.
- Holly closes the door on Mr Arbuck and only speaks to him when she chooses to.
- Context – 1958

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

05 A magazine has asked for contributions for their creative writing section.

Either

Write a description of a fashion exhibition as suggested by this picture

:



Or

Write a story about someone who is always concerned about their appearance.

(24 marks for content and organisation

(16 marks for technical accuracy)

[40 marks]