

## English Comprehension: Hard Practice Paper 2 Answers

| Q# | Answer | Explanation                                                                                                                                                                                                                                                |
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| 1  | B      | His father's family name was Pirrip and his own name Philip, but his infant tongue could make nothing longer of the two than Pip. He called himself Pip first, and everyone else followed him.                                                             |
| 2  | B      | He is comparing the name Pip with the full Philip Pirrip. Pip is neither longer nor more explicit: it does not set the whole name out clearly, it only stands in for it.                                                                                   |
| 3  | A      | He says he never saw his parents and never saw any likeness of them, because they lived before the days of photographs. All he had was the lettering: the square, stout capitals on his father's stone made him picture a square, stout, dark man.         |
| 4  | E      | To derive one thing is to get it from another. The grown-up narrator is pointing out that a carved letter cannot show a face: his ideas were got from the stones by no reasoning that would stand up, only by a small boy's imagination.                   |
| 5  | B      | The whole passage is told by the grown Pip remembering himself as a small boy. Calling the idea childish is his way of smiling at it: nothing in the words "Also Georgiana Wife of the Above" could possibly show that his mother was freckled.            |
| 6  | D      | The passage says the marsh country lay within twenty miles of the sea "as the river wound", which measures the distance along the bends of the river rather than straight across country. The mile or more is the distance from the church to the village. |
| 7  | B      | Memorable describes the noun afternoon, telling us what kind of afternoon it was, so it is an adjective. Raw, standing beside it, is an adjective too.                                                                                                     |
| 8  | B      | A bleak place is one with no shelter, no comfort and nothing pleasant to look at. Everything around it in the passage agrees: a raw afternoon, nettles, a flat wilderness and a wind coming off the sea.                                                   |

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| 9  | D | A lair is the den an animal lives in, and savage makes that animal a fierce one. The sea is not named until the end of the phrase, so for a moment the wind seems to come rushing out of the mouth of a beast.                                                                               |
| 10 | A | The sentence names the churchyard, the marshes, the river and the sea one after another, and then names Pip in exactly the same way, as one more thing in the landscape. Calling himself a bundle of shivers rather than a boy shows how small and helpless he felt in the middle of it all. |
| 11 | C | The great iron on his leg is a convict's fetter, and it is the detail that settles it. The rest of the description tells us where he has been since he got away: soaked in water, smothered in mud, lamed by stones, stung by nettles and torn by briars.                                    |
| 12 | E | Each sentence starts in the same place and then adds something worse, so the description builds instead of simply listing. The repeated opening also keeps the man nameless, which is how Pip sees him: not a person yet, only a man.                                                        |
| 13 | C | Limped, shivered, glared and growled are all things the man did, so all four are verbs. Who is a pronoun and and is a conjunction, so neither of those is counted.                                                                                                                           |
| 14 | D | The man tipped Pip up to empty his pockets, and Pip describes what he saw rather than what happened: the steeple appearing under his feet. Saying that the church went head over heels, and then came to itself, is a joke made at his own expense.                                          |
| 15 | E | The only thing in Pip's pockets was one piece of bread, and the man swallows it at once. To eat ravenously is to eat as somebody does who has had nothing for a long time, which is our first hint of why he later demands food.                                                             |
| 16 | C | Pip answers "There, sir!" and points, meaning the gravestone; the man takes it to mean a living woman close behind him, and bolts a few steps before daring to look. Pip has to explain that Georgiana is a name on a stone before the man comes back.                                       |

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| 17 | A | He looks at his leg the moment he hears the word blacksmith, and the first thing he demands afterwards is a file. The look and the demand belong together: Pip has just told him, without knowing it, where the tool he needs can be found.                         |
| 18 | D | The man has already tilted Pip back so that his eyes look powerfully down into Pip's. Repeating the tilt after every order presses each one in like a nail, and the repetition on the page makes the reader feel it four times over, exactly as Pip did.            |
| 19 | E | What is actually happening is plain enough: a lame man is picking his way through nettles and brambles that snag at his ankles. Pip says it looked so "in my young eyes", which admits that the dead hands are his own imagination, still shaking from the meeting. |
| 20 | D | The first part of the passage sets the scene - the names, the graves, the marshes - and everything from line 26 onwards is the meeting itself. Each of the other titles names something the passage mentions only in passing.                                       |