English Comprehension: Hard Practice Paper 3 Answers

Q#	Answer	Explanation
1	A	The children had in fact been out in the shrubbery for an hour that morning. It was after dinner that the cold winter wind brought clouds so sombre and a rain so penetrating that going out again was out of the question. The narrator does say she never liked long walks, but that is her private feeling, not the reason the walk was given up.
2	E	To possess yourself of something is to get hold of it. She has slipped into the breakfast-room, found the bookcase and taken a book down for herself — taking care, she adds, that it should be one with pictures in it. Nothing here suggests buying, hiding or a gift.
3	C	She has climbed into the window-seat and then drawn the red curtain nearly closed behind her. The recess hides her from the room, and the curtain hides her again, so her retirement — her being out of the way — is double. Nobody has shut her in there: it is a hiding-place of her own choosing.
4	B	She says the letterpress — the printed words — she cared little for, generally speaking; and yet certain introductory pages were ones that, child as she was, she could not pass quite as a blank. So the text as a whole did not hold her, but those particular opening pages did.
5	C	The sentence sits between her contentment with the book and the opening of the breakfast-room door. Saying that the one thing she feared came too soon prepares the reader for the interruption that follows on the very next line, and turns her happiness into something we already know will not last.
6	B	He has already called her Madam Mope, then Joan — neither of them her name — and now bad animal. He is not looking for her out of concern but to have her found and blamed, and the language he uses is the language of somebody who does not consider her his equal.

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7	A	Vision is what he sees and conception is what he works out in his mind, and he is quick at neither. That is why she thinks her hiding-place would have been safe from him — it takes Eliza, who is quicker, to give her away at once.
8	D	Eliza gives the hiding-place away at once and without being asked twice, and calls her brother by the friendly name Jack while doing it. The line tells us that the household is closed against the narrator: her cousins are on one side and she is alone on the other.
9	C	Diffidence is a lack of confidence in oneself, and awkward tells us how uncomfortable it looked. She comes out because she must, and asks what he wants without any of the assurance a child at home among her own family would have.
10	B	Master Reed is what a servant would call the son of the house. By making her use it, and then pointing to a chair for her to stand in front of, he is putting her below him in the household rather than beside him, and this is the same claim he makes later when he says the books and the house are his.
11	C	The adjectives are large, stout, dingy and unwholesome — four words describing John Reed. Age and skin are nouns, and for and with are prepositions joining the description together.
12	B	The marks show that the phrase is being borrowed from somebody else — the reason his mama gives for keeping him at home. Everything around it (a boy large and stout for his age, who gorges himself at table) contradicts the excuse, so quoting it is the narrator's dry way of showing that it will not stand up.
13	E	An antipathy is a strong and lasting dislike. The narrator sets it against the not much affection he had for his mother and sisters: he is cool towards his own family, but towards her his feeling is active enough to make him seek her out and punish her continually.

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14	B	The servants did not like to offend their young master by taking her part, and Mrs. Reed was blind and deaf on the subject. The narrator is careful to add that John struck and abused her now and then in his mother's very presence, so it is not that his mother could not have known.
15	D	He gives three reasons: her impudence in answering mama awhile since, her sneaking way of getting behind curtains, and the look she had in her eyes two minutes before. The book is not mentioned until afterwards, when he asks what she was doing behind the curtain and tells her to show it.
16	C	He explains it himself in the words that follow: she has no money, her father left her none, and she eats their food and wears clothes bought at his mama's expense. He is telling her that she is kept by the family rather than one of it, which in his view is why she ought not to touch their books.
17	B	Her terror has passed its highest point, and other feelings come after it — the anger that breaks out in the very next line, when she calls him wicked and cruel. Being knocked down is the moment when she stops being afraid of him and starts to answer back.
18	B	A comparison made with like or as is a simile, and she makes three of them in one breath. Had she said You are a murderer, with no comparing word, that would have been a metaphor — and the difference matters here, because she is saying what he is like rather than what he is.
19	B	Nobody asks a question. Bessie and Abbot cry out at the fury who has flown at Master John and at the picture of passion, and Mrs. Reed orders her taken away and locked in the red-room. The one person bleeding is the one carried upstairs, which is exactly the injustice the passage has been building towards.
20	D	The passage turns on the narrator having nowhere in that house that belongs to her: she hides behind a curtain to read, is given away at once, is told the books and the house are not hers, and is finally carried off and locked in a room she has not chosen. The rain and the bird book are only the setting, and there is nothing kind or playful about the afternoon.

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