The War of The Worlds (abridged)

After the glimpse I had had of the Martians emerging from the cylinder in which they had come to the earth from their planet, a kind of fascination paralysed my actions. I remained standing knee-deep in the bush, staring at the mound that hid them. I was a battleground of fear and curiosity.

I did not dare to go back towards the pit, but I felt a passionate longing to peer into it. I began walking, therefore, in a big curve, seeking some point of vantage and continually looking at the sand-heaps that hid these new-comers to our earth. Once a leash of thin black whips, like the arms of an octopus, flashed across the sunset and was immediately withdrawn, and afterwards a thin rod rose up, joint by joint, bearing at its apex a circular disk that spun with a wobbling motion. What could be going on there?

Most of the spectators had gathered in one or two groups—one a little crowd towards Woking, the other a knot of people in the direction of Chobham. Evidently they shared my mental conflict. There were few near me. One man I approached—he was, I perceived, a neighbour of mine, though I did not know his name—and accosted. But it was scarcely a time for articulate conversation.

“What ugly *brutes*!” he said. “Good God! What ugly brutes!” He repeated this over and over again.

“Did you see a man in the pit?” I said; but he made no answer to that. We became silent, and stood watching for a time side by side, deriving, I fancy, a certain comfort in one another’s company. Then I shifted my position to a little knoll that gave me the advantage of a yard or more of elevation and when I looked for him presently he was walking towards Woking.

The sunset faded to twilight before anything further happened. The crowd far away on the left, towards Woking, seemed to grow, and I heard now a faint murmur from it. The little knot of people towards Chobham dispersed. There was scarcely an intimation of movement from the pit.

It was this, as much as anything, that gave people courage, and I suppose the new arrivals from Woking also helped to restore confidence. At any rate, as the dusk came on a slow, intermittent movement upon the sand-pits began, a movement that seemed to gather force as the stillness of the evening about the cylinder remained unbroken. Vertical black figures in twos and threes would advance, stop, watch, and advance again, spreading out as they did so in a thin irregular crescent that promised to enclose the pit in its attenuated horns. I, too, on my side began to move towards the pit.

Suddenly there was a flash of light, and a quantity of luminous greenish smoke came out of the pit in three distinct puffs, which drove up, one after the other, straight into the still air.

This smoke (or flame, perhaps, would be the better word for it) was so bright that the deep blue sky overhead and the hazy stretches of brown common towards Chertsey, set with black pine trees, seemed to darken abruptly as these puffs arose, and to remain the darker after their dispersal. At the same time a faint hissing sound became audible.

|  | Question |
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| 1 | What does “a kind of fascination paralysed my actions” tell the reader?   1. They were too scared to move 2. They were unable to move at all 3. **They were so intrigued that they involuntarily watched** 4. They were wanted to watch what happened keenly |
| 2 | Which one of these statements are true?   1. They were at a battleground 2. **The martians arrived in a cylinder** 3. The bush the narrator was in went up to their hip 4. The narrator only felt interest and passion |
| 3 | What writing technique is “a battleground of fear and curiosity”?   1. Simile 2. **Metaphor** 3. Hyperbole 4. Personification |
| 4 | What effect is created when the author writes “a passionate longing to peer into it”?   1. It tells us the narrator is very passionate 2. It shows the narrator really wants to look at it 3. **It highlights how almost irresistible the pit is** 4. It compares the pit to something awe-inspiring |
| 5 | Why does the narrator walk in a big curve?   1. **To get a better view of the pit** 2. To avoid the whips 3. To get back into the pit 4. To see through the crowd |
| 6 | What word would best replace the word “apex” line \_\_\_\_\_\_\_\_\_?   1. **Top** 2. Body 3. Chest 4. Feet |
| 7 | Which one of these statements are false?   1. Its arms were thin and long 2. Its arms move incredibly fast 3. **It was late evening** 4. The narrator left the bush |
| 8 | Conflict means a “fight”, so why does the author use the term “mental conflict”   1. There is a fight inside of the narrator’s head 2. The crowds are fighting in their own heads to get a better a view 3. The people in the crowd are fighting with one another mentally to get a better sight of the monster 4. **There is a fight in the narrator’s head deciding to escape safely or stay and watch** |
| 9 | Why is the metaphor “knot of people” line \_\_\_\_\_\_\_\_\_\_ effective?   1. It makes you visualise a rope or string 2. It makes the crowds sound organised and straight like a string 3. It shows how the crowd towards Woking is tied to crowd toward Chobham 4. **It highlights how the people were tangled and disorganised** |
| 10 | What helped the narrator get a better view after speaking briefly to his neighbour?   1. The crowd disappeared 2. The narrator looked between shoulders 3. **The narrator stood on something taller** 4. The light improved |
| 11 | What does “dispersed” line \_\_\_\_\_\_\_\_\_ mean?   1. Tightened 2. Spread out 3. **Split up** 4. Grew |
| 12 | What gave people confidence?   1. That the crowd was big 2. **That there was no sign of movement in the pit** 3. That people came from Woking 4. It is not mentioned |
| 13 | “in twos and threes would advance, stop, watch, and advance again”  This is the movement of the figures. Why do you think it is described as intermittent?  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 14 | What does the word “luminous” line \_\_\_\_\_\_\_\_\_\_\_ mean?   1. **It gives off light** 2. It is reflects light 3. It absorbs light 4. It is bright |
| 15 | What is the atmosphere of the extract?   1. **Creepy and mysterious** 2. Terrifying and horrifying 3. Fantastic and beautiful 4. Thrilling and enjoyable |
| 16 | What words or phrases used in the extract helps to create this atmosphere?  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
| 17 | Using your answers to question 15 and 16. Answer this question: How does the author create atmosphere in the extract? (3 marks)  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |