## CW TEXT

It was a cold still afternoon with a hard steely sky overhead, when he slipped out of the warm parlour into the open air. The country lay bare and entirely leafless around him, and he thought that he had never seen so far and so intimately into the insides of things as on that winter day when Nature was deep in her annual slumber and seemed to have kicked the clothes off. Copses, dells, quarries and all hidden places, which had been mysterious mines for exploration in leafy summer, now exposed themselves and their secrets pathetically, and seemed to ask him to overlook their shabby poverty for a while, till they could riot in rich masquerade as before, and trick and entice him with the old deceptions. It was pitiful in a way, and yet cheering—even exhilarating. He was glad that he liked the country undecorated, hard, and stripped of its finery. He had got down to the bare bones of it, and they were fine and strong and simple. He did not want the warm clover and the play of seeding grasses; the screens of quickset, the billowy drapery of beech and elm seemed best away; and with great cheerfulness of spirit he pushed on towards the Wild Wood, which lay before him low and threatening, like a black reef in some still southern sea.

There was nothing to alarm him at first entry. Twigs crackled under his feet, logs tripped him, funguses on stumps resembled caricatures, and startled him for the moment by their likeness to something familiar and far away; but that was all fun, and exciting. It led him on, and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, gathering in behind and before; and the light seemed to be draining away like flood-water.

Then the faces began.

It was over his shoulder, and indistinctly, that he first thought he saw a face; a little evil wedge-shaped face, looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things, or there would be simply no end to it. He passed another hole, and another, and another; and then—yes!—no!—yes! certainly a little narrow face, with hard eyes, had flashed up for an instant from a hole, and was gone. He hesitated—braced himself up for an effort and strode on.

D, A, C, B

C, A, D, C

B, B, C, A

D, D, A

## CW Questions

1. The sky is described as ‘steely’ (line 1). Why did the author describe the sky in this way?
   1. The sky was covered with thick impenetrable clouds
   2. The sky’s colour resembles the colour of steel
   3. The sky appeared strong and set to stay this way for a long time
   4. **All of the above**
2. On line 1, why did the author use the word ‘slipped’ to describe the action?
   1. **To make the character sound soft, gentle and quiet**
   2. To make the character look like the fell over
   3. To make the character looked like they tripped
   4. To make the character sound like a secretive person
3. The author personifies the trees. How does he personify them?
   1. By saying that they have insides
   2. By suggesting they needed clothes
   3. **By describing them in a slumber**
   4. By describing their insides as ‘intimate’
4. “Till they could riot in rich masquerade as before”. What does this line mean?
   1. The leaves were acting like a mask for the trees
   2. **The trees were using the leaves to cover their true identity**
   3. When the trees are covered in leaves they will be uncontrollable again
   4. They are waiting to right like they have done before
5. “Copses, dells, quarries and all hidden places, which had been mysterious mines for exploration”. What technique has the author used here?
   1. Simile
   2. Personification
   3. **Metaphor**
   4. Exaggeration
6. “ now exposed themselves and their secrets pathetically, and seemed to ask him to overlook their shabby poverty”. What does this suggest about the tree’s current appearance?
   1. **Ragged**
   2. Neglected
   3. Unwanted
   4. Cheap
7. Which of these statements about the wood is true?
   1. The character preferred the wood in its rich summer clothes
   2. The woods were now more mysterious and worth exploring
   3. This is the first time he has seen the woods look like this
   4. **The narrator considers the leaves and flowers of the woods to be of great value**
8. What option do you think best describes what the wood looked like previously?
   1. Threatening
   2. Arrogant
   3. **Majestic**
   4. Simple
9. “There was nothing to alarm him at first entry.” Why does the writer do this?
   1. To show that the woods are nothing to worry about
   2. **That eventually something would alarm him**
   3. That the character is brave an unafraid
   4. There was nothing alarming at the entrance at the woods
10. ~~Which of these things did not startle the character ?~~
    1. ~~The sound of the twigs~~
    2. ~~The shape of the fungus on stumps~~
    3. ~~The logs grabbing him~~
    4. **~~The trees getting nearer~~**
11. Which description best describes how the atmosphere of the woods changed?
    1. At first the atmosphere was terrifying, then woods became more ominous
    2. **The cheeriness of the bare forest lured the character in for something more sinister**
    3. The plain and poor mood of the forest put the character at ease and this feeling remained
    4. The mood was overwhelming but the deeper the character goes into the forest, the lighter the mood becomes
12. Which of these words used in the text mean that the trees were getting closer to the character?
    1. Caricatures
    2. Penetrated
    3. **Crouched**
    4. Advanced
13. “The dusk advanced on him steadily, rapidly, gathering in behind and before; and the light seemed to be draining away like flood-water” What effect does the writer create when he writes this?
    1. **The writer creates tension because it suggests the character was being trapped**
    2. The writer creates tension because the light is diminishing
    3. The writer creates fear because a dark forest is typically a fearful setting in fiction
    4. The writer creates fear since the similes and personification helps the reader imagine the change\
14. “telling himself cheerfully not to begin imagining things” why does the character try to do this?
    1. If he remains positive then these faces will disappear
    2. If he remains positive then these faces will leave him alone
    3. If he is negative then the faces will bother him more
    4. **If he is negative then his imagination will bother him**
15. Which of these could not be used to describe the face?
    1. Sinister
    2. Uneven
    3. Thin
    4. **Mysterious**
16. On line XXX, why does the narrator say “—yes!—no!—yes!”?
    1. **To show the character is convincing themselves**
    2. To show the character is confused
    3. To show that the character is undecided about what they can see
    4. To show what the character is thinking