

Mr B's GCSE A/A*

Reading Pack

As you know, Paper 1 has a lot of reading in a short burst of time. You will do better if you already read a lot. If you don't already read a lot, then start reading a lot.

Remember that I collect articles of interest on two sites:

Weekly Reading – a collection of articles that you could get into the habit of reading each week. Most of them are persuasive; a few are descriptive.

http://blog.geoffbarton.co.uk/site/Blog/Entries/2014/4/30_Weekly_Reading.html

How to Write: this collects articles which (in my opinion) show exceptionally interesting style. They are intended to help you to notice writers' stylistic features more, and to give you ideas for the persuasive writing you will be required to do in part two of the examination.

http://blog.geoffbarton.co.uk/site/Blog/Entries/2014/5/29_How_to_Write.html

Before the examination, get more obsessive about looking at how texts are written. Note headlines. Note layout features. Note structure (chronological or non-chronological?). Note tone (formal/informal, personal/impersonal?)

During the examination, read actively. Look at the questions and then, as you read each text, highlight words or phrases that stand out, surprise you, contrast with other elements in the text.

In Literature papers, show that you understand the characters and themes, that you can't be accused of telling the story. Write about literature using the present tense ('At this point Curley's Wife is more endearing, more vulnerable ...').

With everything you write, ask yourself the questions how? and why?: how is the writer expressing his ideas? How do we respond as readers? Why is he using this word or phrase?

Main thing: read.

QUESTION 1: Retrieval and inference (8 marks)

- Sample: *'What do you understand about the Amazon tribe and the issues it faces?'*
- Look for questions split by 'and': answer both elements
- Start with a topic sentence ('The first point we learn about the tribe is that it ...').
- Try to avoid using the word 'thing'
- Use short embedded quotations (five words max at a time, preferably one or two). Every paragraph ought to contain three or more quotations
- Choose a point from start, middle and end of the text
- Always comment on language, looking for nuances in words – what they mean, what they suggest, how they relate to or echo or contradict each other
- Use power words: *suggests, implies, demonstrates, shows, indicates, highlights*
- Avoid making your writing personal with the word 'I' (eg 'I think that the writer shows us that ...'). Instead say 'The writer shows that ...'

Read **Source 1**, the online newspaper article called *Britain's big problem with water* by Geoffrey Lean.

- 1 What do you learn from Geoffrey Lean's article about the issues of rainfall and flooding in Britain? (8 marks)

QUESTION 2: Presentational Features (8 marks)

- Sample: *'Explain how the headline and picture are effective and how they link to the text'*
- Write a paragraph about the headline: look for words that stand out. These may be especially dramatic, emotive, powerful. There may be contrasting words. They may be patterned through alliteration or the juxtaposition of contrasting words ('the silent storm').
- Don't just say that the word you chose is effective; say why or how it is effective – how it grabs our attention or how it makes us feel or what words or ideas it reminds us of
- Write a paragraph on the picture or image. Describe what you see. How is the image organised overall? What is in the foreground and the background? What is the expression on people's faces? What colours are used? Describe any features and try to explain why/how this interests us, grabs our attention, surprises us. A sentence might start 'The woman is looking in the opposite direction from the son in her arms. This surprises us at first. It may

suggest that she is more concerned about the damage to her house than having her photograph taken. It shows her priorities.'

- Comment on how the headline and image link to the text. Look for how the words/picture are **SIMILAR** to the main ideas in the text ('The words in the headline support the main idea in the text because ...').
- Then look for any **CONTRASTS** ('The picture surprises us because it shows that the damage to the house is less severe than the word 'wrecked' in the headline suggests. This shows us how the headline is designed to grab the reader's interest by being more dramatic than the text itself')

Now read **Source 2**, the article and the picture which goes with it called *Four amputations, 13 hours – one extraordinary swim* by John Lichfield.

- 2 Explain how the headline, sub-headline and picture are effective and how they link to the text. (8 marks)

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QUESTION 3: Focus on the writer's thoughts and feelings (8 marks)

- Sample: 'Explain the thoughts and feelings the writer has during his encounter with the bear'
- Choose examples from the start, middle and end of the text
- Focus on the thoughts, attitudes, feelings, fears, hopes that are expressed. Remember you are being asked about his or her emotions, not yours. Your job is to spot them and explain what you notice
- Pick out the key words or phrases that show the thoughts and feelings, but don't quote more than one or two words at a time
- When you quote a word or phrase, follow it with an explanation (showing us why or how it is significant). That means you will frequently have tiny quotations followed by sentences that begin 'This show us that / This implies that / This indicates that the writer is feeling ...'
- Give your personal response – but say 'we' rather than 'I': eg 'We can tell that the writer is nervous because he uses the word ...'
- Use power words: *positive, nervous, agitated, apprehensive, proud, arrogant, negative, pleased, worried, anxious, develops, ironic, sarcastic*
- Be tentative: say 'This may suggest / it might be the case / the writer perhaps feels'
- Try to spot the **development** in a text – how the ideas/feelings at the end are different from earlier on. This is a high-level reading skill, showing that you are able to give a detached overview of how the text develops

Now read **Source 3**, *Ferry across the lake*, which is an extract from a non-fiction book.

- 3 Explain some of the thoughts and feelings Christopher Ondaatje has about his experience of Lake Victoria. (8 marks)

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QUESTION 4: Compare two texts commenting on language (16 marks)

- Sample: ‘Compare the ways in which language is used for effect in the two texts’
- Work fast
- Look for similarities and contrasts in texts
- Aim for 3 or 4 paragraphs which refer to both texts.
- Start each paragraph with a topic sentence: ‘The writer’s language in text A is very visual. He uses colour and details to help us to visualise the scene’
- Focus on vivid words or phrases and explain why they are effective (not just ‘this word is effective’) – eg ‘He uses the word ‘darkening’ which suggests that he is losing confidence. This is a powerful word because it suggests that light, which is what we need for life, is disappearing. His hope is running out and the visual word conveys this ...’
- In your writing, use power words: *emotional, vivid, memorable, echoes, suggests, emotive, harsh, comic, formal, impersonal, sensuous*
- Constantly ask yourself whether you are answering the questions ‘why?’ and ‘how?’ in what you are saying. This kind of analysis is what gains higher grades

Now refer to **Source 3**, *Ferry across the lake* and **either Source 1 or Source 2**.
You are going to compare the **two** texts, one of which you have chosen.

4 Compare the ways in which language is used for effect in the **two** texts.
Give some examples and analyse the effects. (16 marks)

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English Literature

- Know your texts well
- For each theme and each character learn key quotations. Overall I would suggest you should know a 100 quotations per text
- Top-level responses will always be attuned to the language used by the writer and spoken by characters. Every paragraph in your answer should contain around five quotations, each one then analysed (that is, explaining **how/why** it is important)
- To grab the examiner's attention you might start with a quotation. For example, in response to a question about the way Inspector Goole is portrayed you could begin:

“I don't play golf, Mr Birling” declares the Inspector shortly after his dramatic arrival in the suburban dining room of the Birling family. The tone is set for him to show that he belongs to another, more abrasive world, a pace that doesn't enjoy the chumminess of golf clubs. The quotation – trivial at first glance – demonstrates that the Inspector will not show unctuous deference towards people, like Mr Birling, who consider himself superior; he will not bow to authority. This is further reinforced when he says ...’

- Notice the precision of my vocabulary and my confidence in describing exactly what the characters are like.
- With part B of the *Of Mice and Men* question, try to link your points about context to specific words in the text. Be ready to comment on: The American Dream, working conditions, bosses/worker relationships, race and gender.

Sample Questions: *An Inspector Calls*

1 How does Priestley show that tension is at the heart of the Birling family?

OR

2 Priestley criticises the selfishness of people like the Birlings. What methods does he use to present this selfishness?

OR

3 *An Inspector Calls* has been called 'a play of contrasts'. Write about how Priestley presents some of the contrasts in the play.

OR

4 In Act 2 of *An Inspector Calls*, Sheila says to her mother, Mrs Birling, "But we really must stop these silly pretences". How does Priestley present the change in Sheila during the course of the play?

OR

5 How does Priestley show, in his presentation of Mrs Birling, that she often pretends to be something she is not?

OR

6 Arthur Birling says, 'If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?' How important do you think social class is in *An Inspector Calls* and how does Priestley present ideas about social class?

OR

7 How does Priestley present ideas about responsibility in *An Inspector Calls*?

OR

8 How do you respond to Gerald in *An Inspector Calls*? How does Priestley make you respond as you do by the ways he writes?

OR

9 What do you think is the importance of Inspector Goole and how does Priestley present him?

Sample Questions: *Of Mice and Men*

Read the passage and then answer **part (a)** and **part (b)**

'I don't want no fights,' said Lennie. He got up from his bunk and sat down at the table, across from George. Almost automatically George shuffled the cards and laid out his solitaire hand. He used a deliberate, thoughtful, slowness.

Lennie reached for a face card and studied it, then turned it upside down and studied it. 'Both ends the same,' he said, 'George, why is it both end's the same?' 'I don't know,' said George. 'That's jus' the way they make 'em. What was Slim doin' in the barn when you seen him?' 'Slim?'

'Sure. You seen him in the barn, an' he tol' you not to pet the pups so much.' 'Oh yeah. He had a can a' tar an' a paint brush. I don't know what for.'

'You sure that girl didn't come in like she come in here today?'

'No. She never come.'

George sighed. 'You give me a good whore house every time,' he said. 'A guy can go in an' get drunk and get ever'thing outta his system all at once, an' no messes. And he knows how much it's gonna set him back. These here jail baits is just set on the trigger of the hoosegow.'

Lennie followed his words admiringly, and moved his lips a little to keep up. George continued, 'You remember Andy Cushman, Lennie? Went to grammar school?'

'The one that his old lady used to make hot cakes for the kids?' Lennie asked.

'Yeah. That's the one. You can remember anything if there's anything to eat in it.'

George looked carefully at the solitaire hand. He put an ace up on his scoring rack and piled a two, three and four of diamonds on it. 'Andy's in San Quentin right now on account of a tart,' said George.

Lennie drummed on the table with his fingers. 'George?'

'Huh?'

'George, how long's it gonna be till we get that little place an' live on the fatta the lan' – an' rabbits?'

(a) How do the details in this passage add to your understanding of George and his relationship with Lennie?

(b) How does Steinbeck use their relationship in the novel as a whole to convey ideas about America in the 1930s?

(a) What methods does Steinbeck use in this passage to present Candy?

(b) How do you think Steinbeck uses the character of Candy in the novel as a whole to convey important ideas about society at that time? (30 marks)

(a) In this passage, how does Steinbeck present Crooks? Refer closely to the passage in your answer.

(b) In the rest of the novel how does Steinbeck use Crooks to present attitudes to black people at the time the novel is set? (30 marks)

(a) How does Steinbeck use details in this passage to present the bunkhouse and its inhabitants?

(b) In the rest of the novel, how does Steinbeck present the lives of ranch workers at that time?

(a) In this passage, what methods does Steinbeck use to present Curley's wife and the attitudes of others to her? Refer closely to the passage in your answer.

(b) How does Steinbeck present attitudes to women in the society in which the novel is set?

(a) How does the writer use details in this passage to show the relationship between George and Lennie?

(b) What do you learn from the novel about the lives of ranch workers at this time and how are George and Lennie different? In **part (b)** you should write about what the lives of the ranch workers were like at this time

5 Steps to an A* Vocabulary

1. Use analytical verbs:	<i>suggest, imply, describe, demonstrate, convey, seem</i>
2. Use modal verbs and adverbs to show tentativeness:	<i>V: might, could, may, should A: probably, perhaps</i>
3. Use pronouns and determiners that add authority rather than personalise ideas:	<i>we/us/our (Avoid 'I' and 'me')</i>
4. Use occasional passive constructions to add detachment:	<i>it can be seen that, it might be thought, it could be argued</i>
5. Build a vocabulary that adds precision and subtlety to your expressions:	<i>See the word cloud below: 80 words you ought to know</i>

innate, amiable, inept, inhibit, insular, erudite, debase, wanton, salient, callous, maverick, extol, truculent, parody, perusal, cynical, despot, obtuse, impudent, cumulative, plethora, connive, fabricate, acquiesce, hypocrisy, eloquent, jubilant, repudiate, gratuitous, complacency, deferential, insatiable, obsequious, clandestine, cajole, lurid, circumspect, rife, impeccable, superfluous, staid, sycophantic, vociferous, implacable, intrepid, impertinent, aberration, decry, penchant, infamy, meticulous, arcane, implicit, brusque, empathy, coherent, candour, coerced, diligent, gluttony, embezzle, demure, taciturn, forsake, oblivious, enmity, myriad, furtive, incisive, chide, deride, quaint, elated, brazen, feral, nuance, morose, lithe

GB: Planning for A* in English

“The limits of my language are the limits of my world”*

100 words to sharpen your expression

Which of these words are in your (a) **active** vocabulary, (b) **passive** vocabulary, or (c) are not familiar to you?

(from http://www.world-english.org/improve_vocabulary_advanced.htm)

- | | | |
|-----------------|-----------------|------------------|
| 1. aberration | 35. enmity | 69. morose |
| 2. abhor | 36. erudite | 70. myriad |
| 3. acquiesce | 37. extol | 71. nadir |
| 4. alacrity | 38. fabricate | 72. nominal |
| 5. amiable | 39. feral | 73. novice |
| 6. appease | 40. forsake | 74. nuance |
| 7. arcane | 41. fractious | 75. oblivious |
| 8. avarice | 42. furtive | 76. obsequious |
| 9. brazen | 43. gluttony | 77. obtuse |
| 10. brusque | 44. gratuitous | 78. panacea |
| 11. cajole | 45. haughty | 79. parody |
| 12. callous | 46. hypocrisy | 80. penchant |
| 13. candour | 47. impeccable | 81. perusal |
| 14. chide | 48. impertinent | 82. plethora |
| 15. circumspect | 49. implacable | 83. predilection |
| 16. clandestine | 50. implicit | 84. quaint |
| 17. coerce | 51. impudent | 85. rash |
| 18. coherent | 52. incisive | 86. refurbish |
| 19. complacency | 53. indolent | 87. repudiate |
| 20. confidant | 54. inept | 88. rife |
| 21. connive | 55. infamy | 89. salient |
| 22. cumulative | 56. inhibit | 90. serendipity |
| 23. cynical | 57. innate | 91. staid |
| 24. debase | 58. insatiable | 92. superfluous |
| 25. decry | 59. insular | 93. sycophant |
| 26. deferential | 60. intrepid | 94. taciturn |
| 27. demure | 61. inveterate | 95. truculent |
| 28. deride | 62. jubilant | 96. umbrage |
| 29. despot | 63. lithe | 97. venerable |
| 30. diligent | 64. lurid | 98. vociferous |
| 31. elated | 65. maverick | 99. wanton |
| 32. eloquent | 66. maxim | 100. zenith |
| 33. embezzle | 67. meticulous | |
| 34. empathy | 68. modicum | |

*Ludwig Wittgenstein, philosopher. He suggests that language helps us to express what we notice about the world. It may also help us to see the world differently, more precisely

aberration

(*n*). something that differs from the norm (In 1974, Poland won the World Cup, but the success turned out to be an aberration, and Poland have not won a World Cup since).

abhor

(*v*). to hate, detest (Because he always wound up getting hit in the head when he tried to play cricket, Marcin began to abhor the sport).

acquiesce

(*v*). to agree without protesting (Though Mr. Pospieszny wanted to stay outside and work in his garage, when his wife told him that he had better come in to dinner, he acquiesced to her demands).

alacrity

(*n*). eagerness, speed (For some reason, Simon loved to help his girlfriend whenever he could, so when his girlfriend asked him to set the table he did so with alacrity).

amiable

(*adj*). friendly (An amiable fellow, Neil got along with just about everyone).

appease

(*v*). to calm, satisfy (When Jerry cries, his mother gives him chocolate to appease him).

arcane

(*adj*). obscure, secret, known only by a few (The professor is an expert in arcane Scottish literature).

avarice

(*n*). excessive greed (The banker's avarice led him to amass an enormous personal fortune).

brazen

(*adj*). excessively bold, brash, clear and obvious (Critics condemned the writer's brazen attempt to plagiarise Frankow-Czerwonko's work).

brusque

(*adj*). short, abrupt, dismissive (Simon's brusque manner sometimes offends his colleagues).

cajole

(*v*). to urge, coax (Magda's friends cajoled her into drinking too much).

callous

(*adj*). harsh, cold, unfeeling (The murderer's callous lack of remorse shocked the jury).

candour

(*n*). honesty, frankness (We were surprised by the candour of the politician's speech because she is usually rather evasive).

chide

(*v*). to voice disapproval (Hania chided Gregory for his vulgar habits and sloppy appearance).

circumspect

(*adj*). cautious (Though I promised Marta's father I would bring her home promptly by midnight, it would have been more circumspect not to have specified a time).

clandestine

(*adj*). secret (Announcing to her boyfriend that she was going to the library, Maria actually went to meet George for a clandestine liaison).

coerce

(*v.*) to make somebody do something by force or threat (The court decided that David Beckham did not have to honor the contract because he had been coerced into signing it).

coherent

(*adj.*) logically consistent, intelligible (William could not figure out what Harold had seen because he was too distraught to deliver a coherent statement).

complacency

(*n.*) self-satisfied ignorance of danger (Simon tried to shock his friends out of their complacency by painting a frightening picture of what might happen to them).

confidant

(*n.*) a person entrusted with secrets (Shortly after we met, he became my chief confidant).

connive

(*v.*) to plot, scheme (She connived to get me to give up my plans to start up a new business).

cumulative

(*adj.*) increasing, building upon itself (The cumulative effect of hours spent using the World English website was a vast improvement in his vocabulary and general level of English).

cynical

(*adj.*) believing the worst of others, esp that all acts are selfish (She was cynical about whether politicians genuinely do good deeds for others rather than for publicity)

debase

(*v.*) to lower the quality or esteem of something (The large raise that he gave himself debased his motives for running the charity).

decry

(*v.*) to criticize openly (Andrzej Lepper, the leader of the Polish Self Defence party decried the appalling state of Polish roads).

deferential

(*adj.*) showing respect for another's authority (Donata is always excessively deferential to any kind of authority figure).

demure

(*adj.*) quiet, modest, reserved (Though everyone else at the party was dancing and going crazy, she remained demure).

deride

(*v.*) to laugh at mockingly, scorn (The native speaker often derided the other teacher's accent).

despot

(*n.*) one who has total power and rules brutally (The despot issued a death sentence for anyone who disobeyed his laws).

diligent

(*adj.*) showing care in doing one's work (The diligent researcher made sure to double check her measurements).

elated

(*adj.*) overjoyed, thrilled (When he found out he had won the lottery, the postman was elated).

eloquent

(*adj.*) expressive, articulate, moving (The best man gave such an eloquent speech that most guests were crying).

embezzle

(*v.*) to steal money by falsifying records (The accountant was fired for embezzling €10,000 of the company's funds).

empathy

(*n.*) sensitivity to another's feelings as if they were one's own (I feel such empathy for my dog when she's upset so am I!)

enmity

(*n.*) ill will, hatred, hostility (John and Scott have clearly not forgiven each other, because the enmity between them is obvious to anyone in their presence).

erudite

(*adj.*) learned (My English teacher is such an erudite scholar that he has translated some of the most difficult and abstruse Old English poetry).

extol

(*v.*) to praise, revere (Kamila extolled the virtues of a vegetarian diet to her meat-loving boyfriend).

fabricate

(*v.*) to make up, invent (When I arrived an hour late to class, I fabricated some excuse about my car breaking down on the way to work).

feral

(*adj.*) wild, savage (That beast looks so feral that I would fear being alone with it).

forsake

(*v.*) to give up, renounce (I won't forsake my conservative principles).

fractious

(*adj.*) troublesome or irritable (Although the child insisted he wasn't tired, his fractious behaviour - especially his decision to crush his jam sandwiches all over the floor - convinced everyone present that it was time to put him to bed).

furtive

(*adj.*) secretive, sly (Claudia's placement of her drugs in her sock drawer was not as furtive as she thought, as the sock drawer is the first place most parents look).

gluttony

(*n.*) overindulgence in food or drink (Helen's fried chicken tastes so divine, I don't know how anyone can call gluttony a sin).

gratuitous

(*adj.*) uncalled for, unwarranted (Every evening the guy at the fish and chip shop gives me a gratuitous helping of vinegar).

haughty

(*adj.*) disdainfully proud (The superstar's haughty dismissal of her co-stars will backfire on her

someday).

hypocrisy

(*n*). pretending to believe what one does not (Once the politician began passing legislation that contradicted his campaign promises, his *hypocrisy* became apparent).

impeccable

(*adj*). exemplary, flawless (If your grades were as *impeccable* as your brother's, then you too would receive a car for a graduation present).

impertinent

(*adj*). rude, insolent (Most of your comments are so *impertinent* that I don't wish to dignify them with an answer).

implacable

(*adj*). incapable of being appeased or mitigated (Watch out: once you shun Grandmother's cooking, she is totally *implacable*).

implicit

(*n*). Implied or understood without being directly stated (The way she stuck with him showed her *implicit* trust in his abilities)

impudent

(*adj*). casually rude, insolent, impertinent (The *impudent* young woman looked her teacher up and down and told him he was hot).

incisive

(*adj*). clear, sharp, direct (The discussion wasn't going anywhere until her *incisive* comment allowed everyone to see what the true issues were).

indolent

(*adj*). lazy (Why should my *indolent* children, who can't even pick themselves up off the sofa to pour their own juice, be rewarded with a trip to Burger King?)

inept

(*adj*). not suitable or capable, unqualified (She proved how *inept* she was when she forgot two orders and spilled a pint of cider in a customer's lap).

infamy

(*n*). notoriety, extreme ill repute (The *infamy* of his crime will not lessen as time passes).

inhibit

(*v*). to prevent, restrain, stop (When I told you I needed the car last night, I certainly never meant to *inhibit* you from going out).

innate

(*adj*). inborn, native, inherent (His incredible athletic talent is *innate*, he never trains, lifts weights, or practices).

insatiable

(*adj*). incapable of being satisfied (My *insatiable* appetite for blondes was a real problem on my recent holiday in Japan!)

insular

(*adj.*) separated and narrow-minded; tight-knit, closed off (Because of the sensitive nature of their jobs, those who work for MI5 must remain insular and generally only spend time with each other).

intrepid

(*adj.*) brave in the face of danger (After scaling a live volcano prior to its eruption, the explorer was praised for his intrepid attitude).

inveterate

(*adj.*) stubbornly established by habit (I'm the first to admit that I'm an inveterate cider drinker—I drink four pints a day).

jubilant

(*adj.*) extremely joyful, happy (The crowd was jubilant when the firefighter carried the woman from the flaming building).

lithe

(*adj.*) graceful, flexible, supple (Although the dancers were all outstanding, Joanna's control of her lithe body was particularly impressive).

lurid

(*adj.*) ghastly, sensational (Barry's story, in which he described a character torturing his neighbour's tortoise, was judged too lurid to be published on the English Library's website).

maverick

(*n.*) an independent, nonconformist person (John is a real maverick and always does things his own way).

maxim

(*n.*) a common saying expressing a principle of conduct (Ms. Stone's etiquette maxims are both entertaining and instructional).

meticulous

(*adj.*) extremely careful with details (The ornate needlework in the bride's gown was a product of meticulous handiwork).

modicum

(*n.*) a small amount of something (Refusing to display even a modicum of sensitivity, Magda announced her boss's affair to the entire office).

morose

(*adj.*) gloomy or sullen (David's morose nature made him very unpleasant to talk to).

myriad

(*adj.*) consisting of a very great number (It was difficult to decide what to do on Saturday night because the city presented us with myriad possibilities for fun).

nadir

(*n.*) the lowest point of something (My day was boring, but the nadir came when my new car was stolen).

nominal

(*adj.*) trifling, insignificant (Because he was moving the following week and needed to get rid of his furniture more than he needed money, Kim sold everything for a nominal price).

novice

(*n*). a beginner, someone without training or experience (Because we were all novices at archery, our instructor decided to begin with the basics).

nuance

(*n*). a slight variation in meaning, tone, expression (The nuances of the poem were not obvious to the casual reader, but the teacher was able to point them out).

oblivious

(*adj*). lacking consciousness or awareness of something (Oblivious to the burning smell emanating from the kitchen, my father did not notice that the rolls in the oven were burned until much too late).

obsequious

(*adj*). excessively compliant or submissive (Donald acted like Susan's servant, obeying her every request in an obsequious manner).

obtuse

(*adj*). lacking quickness of sensibility or intellect (Political opponents warned that the prime minister's obtuse approach to foreign policy would embroil the nation in mindless war).

panacea

(*n*). a remedy for all ills or difficulties (Doctors wish there was a single panacea for every disease, but sadly there is not).

parody

(*n*). a satirical imitation (A hush fell over the classroom when the teacher returned to find Magdalena acting out a parody of his teaching style).

penchant

(*n*). a tendency, partiality, preference (Fiona's dinner parties quickly became monotonous on account of her penchant for Indian dishes).

perusal

(*n*). a careful examination, review (The actor agreed to accept the role after a three-month perusal of the movie script).

plethora

(*n*). an abundance, excess (The wedding banquet included a plethora of oysters piled almost three feet high).

predilection

(*n*). a preference or inclination for something (James has a predilection for eating toad-in-the-hole with tomato ketchup).

quaint

(*adj*). charmingly old-fashioned (Mary was delighted by the quaint bonnets she saw in Romania).

rash

(*adj*). hasty, incautious (It's best to think things over calmly and thoroughly, rather than make rash decisions).

refurbish

(*v*). to restore, clean up (After being refurbished the old Triumph motorcycle commanded the

handsome price of \$6000).

repudiate

(*v.*) to reject, refuse to accept (Tom made a strong case for an extension of his curfew, but his mother repudiated it with a few biting words).

rife

(*adj.*) abundant (Surprisingly, the teacher's writing was rife with spelling errors).

salient

(*adj.*) significant, conspicuous (One of the salient differences between Alison and Helen is that Alison is a couple of kilos heavier).

staid

(*adj.*) sedate, serious, self-restrained (The staid butler never changed his expression no matter what happened).

superfluous

(*adj.*) exceeding what is necessary (Samantha had already won the campaign so her constant flattery of others was superfluous).

sycophant

(*n.*) one who flatters for self-gain (Some see the people in the cabinet as the Prime Minister's closest advisors, but others see them as sycophants).

taciturn

(*adj.*) not inclined to talk (Though Magda never seems to stop talking, her brother is quite taciturn).

truculent

(*adj.*) ready to fight, cruel (This club doesn't really attract the dangerous types, so why was that bouncer being so truculent?)

venerable

(*adj.*) deserving of respect because of age or achievement (The venerable High Court judge had made several key rulings in landmark cases throughout the years).

vociferous

(*adj.*) loud, boisterous (I'm tired of his vociferous whining so I'm breaking up with him).

wanton

(*adj.*) undisciplined, lewd, lustful (Joanna's wanton demeanor often made the frat guys next door very excited).

zenith

(*n.*) the highest point, culminating point (I was too nice to tell Emily that she had reached the absolute zenith of her career with that one top 10 hit of hers).