

Chapter 1

Last night I dreamed I went to Manderley* again. It seemed to me that I was passing through the iron gates that led to the driveway. The drive was just a narrow track now, its stony surface covered with grass and weeds. Sometimes, when I thought I had lost it, it would appear again, beneath a fallen tree or beyond a muddy pool formed by the winter rains. The trees had thrown out new low branches which stretched across my way. I came to the house suddenly, and stood there with my heart beating fast and tears filling my eyes. 5

There was Manderley, our Manderley, secret and silent as it had always been, the grey stone shining in the moonlight of my dream. Time could not spoil the beauty of those walls, nor of the place itself, as it lay like a jewel in the hollow of a hand. The grass sloped down towards the sea, which was a sheet of silver lying calm under the moon, like a lake undisturbed by wind or storm. I turned again to the house, and I saw that the garden had run wild, just as the woods had done. Weeds were everywhere. But moonlight can play strange tricks with the imagination, even with a dreamer's imagination. As I stood there, I could swear that the house was not an empty shell, but lived and breathed as it had lived before. Light came from the windows, the curtains blew softly in the night air, and there, in the library, the door stood half open as we had left it, with my handkerchief on the table beside the bowl of autumn flowers. 10 15 20

Then a cloud came over the moon, like a dark hand across a face. The memories left me. I looked again at an empty shell, with no whisper of the past about its staring walls. Our fear and suffering were gone now. When I thought about Manderley in my waking hours I would not be bitter; I would think of it as it might have been, if I could have lived there without fear. I would remember the rose garden in summer, and the birds that sang there; tea under the trees, and the sound of the sea coming up to us from the shore below. I would think of the flowers blown from the bushes, and the Happy Valley. These things could never lose their freshness. 25 30

*The name of a large estate house in its own grounds

Read again the first part of the source, lines 1 to 9.

List **four** things from this part of the text about the grounds of Manderley.

- A
- B
- C
- D

[4 marks]

Q2 [AO2 - language]

Look in detail at this extract from lines 10 to 24 of the source:

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How does the writer use language here to describe the house?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Q3

You now need to think about the **whole** of the **source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the extract develops
- any other structural features that interest you.

[8 marks]

Q4 [AO4 - evaluate with reference]

Focus this part of your answer on the second half of the source, **from line 25 to the end**.

A student, having read this section of the text said: "The writer skilfully conveys the beauty of the place. It is as if you are actually there."

To what extent do you agree?

In your response, you should:

- write about your own impressions of the place
- evaluate how the writer has created these impressions
- support your opinions with quotations from the text.

[20 marks]

Model answer to question 4

I strongly agree that Daphne du Maurier skilfully creates Manderley as a place of beauty and grace. The first way that she creates this impression is through her introduction of the house in paragraph 1 where she states, 'iron gates that led to the driveway,' later followed by 'stony track' which combined together create the impression of a large, noble and dignified Edwardian house. However, the reader also encounters throughout the exposition a semantic field that exudes the theme of neglect, 'grass, weeds, muddy, low branches.' These nouns combine to create a place where nature has taken over the man-made beauty created and over time has taken a hold. This creates a more sinister tone.

Now continue the answer...