

153/07

ENGLISH LITERATURE

SPECIFICATION B

HIGHER TIER

A.M. WEDNESDAY, 25 May 2005

(2½ hours)

	<i>Pages</i>
SECTION A (<i>Prose Anthology</i>)	2 - 3
SECTION B (<i>Poetry Anthology</i>)	4 - 5
SECTION C (<i>Drama</i>)	6 - 8

ADDITIONAL MATERIALS

A 12 page answer book.

An anthology.

INSTRUCTIONS TO CANDIDATES

Answer **Question 1** (Section A), **Question 2** (Section B) and **one** question from Section C.

Questions in Sections A and B consist of two parts. Part (a) (10 marks) is based on an extract from the anthology. You are then asked to answer **either** (b) **or** (c) (20 marks), which requires some longer writing on the texts in the anthology.

INFORMATION FOR CANDIDATES

You are advised to divide your time as follows:

Section A – about 55 minutes

Section B – about 55 minutes

Section C – about 40 minutes

SECTION A: 30 marks

1. Prose Anthology

Answer part (a) and **either** part (b) **or** part (c). You are advised to spend 20 minutes on part (a) and about 35 minutes on part (b) or part (c).

(a) Read the extract on the opposite page and then answer the following question:

How does Ted Hughes present the relationship between the man and the horse in this extract?

Make sure that you refer to words and phrases used. [10]

Either, (b) Some of the stories show incidents which are ‘life-changing’ for the people involved.

Using “Niagara Falls All Over Again” and **one** other story, show how each writer presents the ‘life-changing’ experience.

Remember to refer to words and phrases from **each** story to support your answer. [20]

Or, (c) Write about the way Kitty Aldridge creates mood and atmosphere in “Villa Park”. Then compare this with the way another writer creates mood and atmosphere in **one** other story in the anthology.

Remember to refer to words and phrases from **each** story to support your answer. [20]

Now he noticed that the sky had grown much darker. The rain was heavier every second, pressing down as if the earth had to be flooded before nightfall. The oaks ahead blurred and the ground drummed. He began to run. And as he ran he heard a deeper sound running with him. He whirled around. The horse was in the middle of the clearing. It might have been running to get out of the terrific rain except that it was coming straight for him, scattering clay and stones, with an immensely supple and powerful motion. He let out a tearing roar and threw the stone in his right hand. The result was instantaneous. Whether at the roar or the stone the horse reared as if against a wall and shied to the left. As it dropped back on to its forefeet he flung his second stone, at ten yards' range, and saw a bright mud blotch suddenly appear on the glistening black flank. The horse surged down the wood, splashing the earth like water, tossing its long tail as it plunged out of sight among the hawthorns.

He looked around for stones. The encounter had set the blood beating in his head and given him a savage energy. He could have killed the horse at that moment. That this brute should pick him and play with him in this malevolent fashion was more than he could bear. Whoever owned it, he thought, deserved to have its neck broken for letting the dangerous thing loose.

He came out of the woodside, in open battle now, still searching for the right stones. There were plenty here, piled and scattered where they had been ploughed out of the field. He selected two, then straightened and saw the horse twenty yards off in the middle of the steep field, watching him calmly. They looked at each other.

"Out of it!" he shouted, brandishing his arm. "Out of it! Go on!" The horse twitched its pricked ears. With all his force he threw. The stone soared and landed beyond with a soft thud. He re-armed and threw again. For several minutes he kept up his bombardment without a single hit, working himself up into a despair and throwing more and more wildly, till his arm began to ache with the unaccustomed exercise. Throughout the performance the horse watched him fixedly. Finally he had to stop and ease his shoulder muscles. As if the horse had been waiting for just this, it dipped its head twice and came at him.

He snatched up two stones and roaring with all his strength flung the one in his right hand. He was astonished at the crack of the impact. It was as if he had struck a tile - and the horse actually tumbled. With another roar he jumped forward and hurled his other stone. His aim seemed to be under superior guidance. The stone struck and rebounded straight up into the air, spinning fiercely, as the horse swirled away and went careering down towards the far bottom corner of the field, at first with great, swinging leaps, then at a canter, leaving deep churned holes in the soil.

SECTION B: 30 marks

2. Poetry Anthology

Answer part (a) and **either** part (b) **or** part (c). You are advised to spend 20 minutes on part (a) and about 35 minutes on part (b) or part (c).

(a) Read the poem on the opposite page and then answer the following question:

How does Sheenagh Pugh present her ideas in this poem? [10]

Either, (b) How does Carol Ann Duffy present the teachers in her poems “Head of English” and “The Good Teachers”? [20]

Or, (c) How does Tony Harrison present his relationships with his parents in “Bringing Up” and “Timer”? [20]

Steel-town Sunsets

“We used to have such sunsets”, he said,
“you don’t see them so bright anywhere
but a steel town. I loved the late shift;
orange, red, pink, spread out like a kid’s painting
5 across the dark, and dust spinning
in all the lights ...”
“That’d be pollution, right?”
I said it twice: no answer.
“Eh?”
10 “Pollution.”
“Aye, I suppose.” He stared out
at black towers against a grey dusk.

SHEENAGH PUGH

SECTION C: 20 marks

Answer **one** of the following questions.

3. *Under Milk Wood*

Either,

- (a) What has this play to say about male/female relationships, in your opinion? [20]

Or,

- (b) Write about the importance of First Voice and Second Voice (the Voice in some editions) to the play as a whole. [20]

4. *A View From The Bridge*

Either,

- (a) Give advice to an actor playing Eddie on how he should present the character to an audience. [20]

Or,

- (b) "Loyalty is at the centre of the events of this play." To what extent do you agree with this statement? [20]

5. *An Inspector Calls*

Either,

- (a) Which character changes the most as a result of the Inspector's visit, in your opinion? Show how this change is presented to an audience. [20]

Or,

- (b) Give advice to the actor playing Mr Birling on how he should present the character to an audience. [20]

6. *The Merchant Of Venice*

Either,

- (a) Imagine you are Bassanio. At the end of the play you think back over what has happened. Write your thoughts and feelings. Remember how Bassanio would speak when you write your answer. [20]

Or,

- (b) Show how Shakespeare presents the theme of justice in *The Merchant of Venice*. [20]

7. *Romeo and Juliet*

Either,

- (a) To what extent would you blame Friar Lawrence for the tragic outcome of events? [20]

Or,

- (b) Show how Shakespeare presents different types of love in *Romeo and Juliet*. [20]

8. *The Tempest*

Either,

- (a) Write about the importance of the character of Ariel to the play.

Think about:

- Ariel's actions throughout the play;
- Ariel's relationship with Prospero;
- how the character of Ariel may show the themes of the play. [20]

Or,

- (b) Which character do you think changes the most during the course of the play? Give reasons for what you say. [20]

9. *Hobson's Choice***Either,**

- (a) Explain how and why the relationships between Hobson and his daughters change throughout the play. [20]

Or,

- (b) How important is the relationship between Vickey and Albert Prosser to the play as a whole? [20]

10. *Blood Brothers***Either,**

- (a) Who or what do you think was the most responsible for the deaths of Mickey and Edward? [20]

Or,

- (b) Give advice to the actor playing Mrs Johnstone on how she should present the character to an audience. [20]