

153/07

ENGLISH LITERATURE
SPECIFICATION B
HIGHER TIER

A.M. TUESDAY, 23 May 2006

(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:

What are your impressions of the narrator in this extract?

Look at how he speaks to and behaves with the other people in the extract. Make sure that you refer to words and phrases used. [10]

Either, (b) Some of these stories are about people who feel insecure.

Choose **two** people. They must be from different stories. Show how **each** author presents the person's insecurity.

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

Or, (c) Some of these stories are about adults and children struggling to understand each other.

Look at "The Lesson" and **one** other story which shows an adult/child relationship. Show how the **two** authors present these relationships in their stories.

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

‘What’s your name?’

I told her.

‘That’s Welsh,’ she said.

‘You’ve got a beautiful name.’

235 ‘Oh, it’s just ordinary.’

“Shall I see you again?”

‘If you want to.’

‘I want to all right! We can go and bathe in the morning. And we can try to get an eagle’s egg. Did you know that there were eagles here?’

240 ‘No,’ she said. ‘Who was that handsome boy on the beach, the tall one with dirty trousers?’

‘He’s not handsome, that’s Brazell. He never washes or combs his hair or anything. He’s a bully and he cheats.’

‘I think he’s handsome.’

245 We walked into Button’s field, and I showed her inside the tents and gave her one of George’s apples. ‘I’d like a cigarette,’ she said.

It was nearly dark when the others came. Brazell and Skully were with Gwyneth, one each side of her holding her arms, Sidney was with Peggy, and Dan walked, whistling, behind with his hands in his pockets.

250 ‘There’s a pair,’ said Brazell, ‘they’ve been here all alone and they aren’t even holding hands. You want a pill,’ he said to me.

‘Build Britain’s babies,’ said Skully.

‘Go on!’ Gwyneth said. She pushed him away from her, but she was laughing, and she said nothing when he put his arm around her waist.

255 ‘What about a bit of fire?’ said Brazell.

Jean clapped her hands like an actress. Although I knew I loved her, I didn’t like anything she said or did.

‘Who’s going to make it?’

‘He’s the best, I’m sure,’ she said, pointing at me.

260 Dan and I collected sticks, and by the time it was quite dark there was a fire crackling. Inside the sleeping-tent, Brazell and Jean sat close together; her golden head was on his shoulder; Skully, near them, whispered to Gwyneth; Sidney unhappily held Peggy’s hand.

265 ‘Did you ever see such a sloppy lot?’ I said, watching Jean smile in the fiery dark.

‘Kiss me, Charley!’ said Dan.

270 We sat by the fire in the corner of the field. The sea, far out, was still making a noise. We heard a few nightbirds. ‘“Tu-whit! tu-who!” Listen! I don’t like owls,’ Dan said, ‘they scratch your eyes out!’ – and tried not to listen to the soft voices in the tent. Gwyneth’s laughter floated out over the suddenly moonlit field, but Jean, with the beast, was smiling and silent in the covered warmth; I knew her little hand was in Brazell’s hand.

‘Women!’ I said.

Dan spat in the fire.

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:

In this poem Tony Harrison describes his final meeting with his dad.

What do you find interesting in this poem?

In your answer write about:

- the relationship between the two men;
- how the title helps you to understand the poem;
- the use of the different voices in the poem;
- the way the poem is organised;
- anything else you think important.

[10]

Either, (b) Some of the poems in the anthology may have shocked or surprised you. Choose **two** poems which shocked or surprised you.

Write about:

- the ideas which shocked or surprised you;
- the way the poets organised their poems to shock or surprise the reader;
- words and phrases that interest you;
- anything else of interest.

[20]

Or, (c) Remind yourself of the poem “Miles Away” by Carol Ann Duffy, which is a poem about being in love.

Choose **one** other poem from the anthology which you consider to be about love.

Compare and contrast the way love is described in the two poems.

[20]

The Queen's English

Last meal together, Leeds, the Queen's Hotel,
that grandish pile of swank in City Square.
Too posh for me! he said (though he dressed well)
If you weren't wi me now ah'd nivver dare!

- 5 I knew that he'd decided that he'd die
not by the way he lingered in the bar,
nor by that look he'd give with one good eye,
nor the firmer handshake and the gruff *ta-ra*,
10 but when we browsed the station bookstall sales
he picked up *Poems from the Yorkshire Dales* -

*'ere tek this un wi' yer to New York
to remind yer 'ow us gaffers used to talk.
It's up your street in't it? ah'll buy yer that!*

The broken lines go through me speeding South -

- 15 *As t'Doctor stopped to oppen woodland yat...*
and
wi' skill they putten wuds reet i' his mouth.

TONY HARRISON

SECTION C: 20 marks

Answer **one** of the following questions.

3. *Under Milk Wood***Either,**

- (a) What do you think of the way women are presented in *Under Milk Wood*? [20]

Or,

- (b) *Under Milk Wood* was first produced as a radio play. Write about how some of the features of the play make it suitable for the radio. [20]

4. *A View From The Bridge***Either,**

- (a) Show how Catherine's character changes throughout the play, and explain the reasons for these changes. [20]

Or,

- (b) What does the character of Mr. Alfieri contribute to the play as a whole? [20]

5. *An Inspector Calls***Either,**

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

Or,

- (b) Show how J.B. Priestley creates and maintains tension throughout the play. [20]

6. *The Merchant Of Venice*

Either,

- (a) To what extent is it possible to feel sympathy for Shylock? [20]

Or,

- (b) How is the setting of Belmont important to the play as a whole? [20]

7. *Romeo and Juliet*

Either,

- (a) Imagine you are Juliet's nurse. At the end of the play, you look back over its events. Write down your thoughts and feelings. Remember how the nurse would speak when you write your answer. [20]

Or,

- (b) In the Prologue, Romeo and Juliet are described as "star crossed lovers". How important do you think fate is in affecting the outcome of the play? [20]

8. *Othello*

Either,

- (a) Give advice to an actor playing the part of Iago on how you think he should present the character to an audience. [20]

Or,

- (b) Which of the three women characters (Desdemona, Emilia and Bianca) do you have the most sympathy for and why? [20]

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

- (a) Give advice to an actor playing Maggie on how you think she should present the character to an audience. [20]

Or,

- (b) At the beginning of the play, Hobson says, "You'll none rule me," to his daughters, whereas at the end he says meekly, "Yes, Maggie." Explain how and why this change in Hobson's attitude came about. [20]

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

- (a) Imagine you are Linda. At the end of the play you think back over your relationships with Mickey and Eddie. Write down your thoughts and feelings. Remember how Linda would speak when you write your answer. [20]

Or,

- (b) At the beginning of the play, the Narrator introduces Mrs Johnstone as, "the mother, so cruel". How does the play go on to create sympathy for Mrs Johnstone? [20]