

153/05

**ENGLISH LITERATURE**

**SPECIFICATION B**

**FOUNDATION TIER**

A.M. TUESDAY, 22 May 2007

(2½ hours)

	<i>Pages</i>
<b>SECTION A</b> ( <i>Prose Anthology</i> )	2 - 3
<b>SECTION B</b> ( <i>Poetry Anthology</i> )	4 - 5
<b>SECTION C</b> ( <i>Drama</i> )	6 - 9

**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 impressions do you get of the relationship between Hattie and Mose in this extract?

In your answer write about:

- what Hattie says;
- what Mose thinks about Hattie's words;
- the way Mose behaves.

Make sure that you refer to words and phrases used.

[10]

**Either,** (b) Some of these stories are about characters who feel angry.

Look at "The Rain Horse" and **one** other story. Choose **one** character from **each** story and write about them.

In your answer write about:

- why each character is angry;
- the way each angry character behaves;
- what happens because of their anger.

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

[20]

**Or,** (c) Good short stories end well. Look at the ending of "The New Boy" (from line 155).

Then look at the last 20 lines of **one** other story. Compare the two endings.

In your answer write about:

- what happens at the end of each story;
- your feelings about characters at the end of each story;
- which ending you prefer and why.

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

[20]

### *Niagara Falls All Over Again*

10 “So”, said Annie. “What will you study?”

“I’d like to be a lawyer,” Hattie said, not looking at me.

“I’d like to be a bird,” said Annie.

A lawyer? She’d been promising me: after college, vaudeville. Maybe even before:  
15 I’d come to Iowa City in two years and then we’d make our escape without having to  
run away from home.

I looked at Hattie, but she stared up at Rabbi Kipple. She looked ready for a portrait  
herself, a graduation portrait, which in fact she intended to pose for the next day at  
the Stamp and Photograph Gallery in Des Moines. She frowned, as though already  
wrestling with a tricky legal question. A lawyer? I tried to catch her eye the way I  
20 always did, by simply wanting her to look at me. Suddenly, I knew the truth. She  
*would* become a lawyer, and if I complained, she’d say that I could become a lawyer  
too. Like Annie, I’d never heard of a lady lawyer before - that’s why she said she’d  
like to be a bird; to her it was as unlikely - but I knew that Hattie would do it. She  
would forget about me. She would leave me to run the store.

25 I hadn’t even wanted to be a dancer before her (a ridiculous thought, because when  
did I ever have a *before Hattie*? She had a *before Mose*, but I had been born into the  
partnership). She’d come up with the whole plan. She’d taught me. I had been a boy  
who never gave a thought to the future, except I didn’t want to be a shopkeeper, and  
I knew that because Hattie had told me. I was sixteen years old. Now I don’t know  
30 which is more ludicrous: that I had thought, before this moment, that my future was  
assured, or that I thought after this moment, that it was destroyed.

“Excuse me,” said Hattie, and left the room.

If I opened my mouth I’d burst into tears. I felt babyish there on the sofa, dressed up  
for Hattie’s graduation, a cookie crumbling in my hand. My shoes were polished,  
35 and I wanted to muddy them. A lawyer? Yes, we can be partners, Sharp and Sharp.  
(Would Sharp be a good name for a lawyer, or bad?) Hattie was smarter than me, of  
course she was: I just hadn’t realized how clearly she knew that.

Forget it. I’d be a single. I’d tap-dance and sing. I’d put together a minstrel act just to  
spite her, because she hated minstrel acts. The Sharp Boy. A *lawyer*. What  
40 snobbishness. We’d always said we’d be hoofers. Well, I still would.

Rose, sitting on the sofa next to me, said, “I’ll be your dance partner if you want.”

The front of her dress was flecked with powdered sugar from the cookies. I patted  
her hand absentmindedly. “Maybe,” I said, but who could replace Hattie? Not my  
twelve-year-old sister, she of the bad eye-sight and knock knees. No, I’d have to  
45 work the act over into something I could do alone.

## 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:

What does Carol Ann Duffy say about school in this poem?

In your answer write about:

- what the children do in school;
- what the children feel about school;
- the ending of the poem;
- words and phrases you find interesting.

[10]

**Either,** (b) Compare and contrast “What If This Road” and “The Old Road” by Sheenagh Pugh.

In your answer write about:

- what each poem is about;
- the way each poem is written;
- interesting words and phrases from each poem;
- which poem you prefer and why.

[20]

**Or,** (c) Poets often let the people in their poems speak to the reader.

Look at “Stealing” by Carol Ann Duffy and then choose **one** other poem from the anthology where a character speaks to the reader.

What do you think about the speaker in **each** poem?

In your answer write about:

- what you find out about each speaker;
- your feelings about each speaker;
- words and phrases you find interesting;
- anything else you think important.

[20]

*In Mrs Tilscher's Class*

- You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswân.
- 5 That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.
- This was better than home. Enthralling books.
- 10 The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Brady and Hindley  
faded, like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.
- 15 The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.
- Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,
- 20 followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.
- That feverish July, the air tasted of electricity.
- 25 A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her how  
you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,
- 30 as the sky split open into a thunderstorm.

CAROL ANN DUFFY

## SECTION C: 20 marks

Answer **one** of the following questions.

**3. *Under Milk Wood***

**Either,**

- (a) Which character from *Under Milk Wood* do you find the most interesting? Write about your chosen character, explaining why you find them interesting. Remember to support your answer with reference to the text. [20]

**Or,**

- (b) Write about some of the dreams featured in *Under Milk Wood*.

Think about:

- what is revealed about different characters through their dreams;
- how dreams add mood and atmosphere to the play. [20]

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

**Either,**

- (a) Imagine you are Rodolfo. At the end of the play you think back over what has happened. Write down your thoughts and feelings.

*You may wish to think about:*

- *your life in Italy;*
- *your relationship with Marco;*
- *your relationship with Catherine;*
- *your relationships with Eddie and Beatrice;*
- *your feelings about what happened.* [20]

**Or,**

- (b) Who or what do you blame for Eddie's death?

Think about:

- Eddie's behaviour at different points in the play;
- Marco's and Rodolfo's behaviour at different points in the play;
- the behaviour of other characters;
- anything else you think important. [20]

### 5. *An Inspector Calls*

**Either,**

- (a) Give advice to the actor playing Mrs. Birling on how she should present the character to an audience.

Think about:

- the way she speaks and behaves with Mr Birling;
- the way she speaks and behaves with Sheila, Eric and Gerald;
- the way she speaks and behaves with the Inspector;
- her response to the news about Eva Smith;
- anything else you think important.

[20]

**Or,**

- (b) Write about the character of Inspector Goole and his importance to the play.

Think about:

- his arrival;
- the way he speaks and behaves with different characters;
- the impact he has on the Birlings and Gerald Croft;
- anything else you think important.

[20]

### 6. *The Merchant Of Venice*

**Either,**

- (a) Give advice to the actor playing Antonio on how he should present the character to an audience.

Think about:

- his friendship with Bassanio;
- his relationship with Shylock;
- the trial scene;
- the end of the play.

[20]

**Or,**

- (b) *The Merchant of Venice* has been described as a story about love and hate. Write about some of the ways in which **either** love **or** hate is shown in the play.

Think about:

- characters who love or hate;
- parts of the play where love or hate is shown.

[20]

## 7. *Romeo and Juliet*

**Either,**

- (a) Give advice to the actor playing Romeo on how he should present the character to an audience.

Think about:

- his behaviour at the beginning of the play;
- his relationship with Juliet;
- his relationship with Friar Lawrence;
- the fight with Tybalt;
- the end of the play.

[20]

**Or,**

- (b) There are several occasions in *Romeo and Juliet* when there is fighting or arguing between characters. Choose **two** of these occasions and write about them. In **each** case, explain how the fight or argument is important to the play as a whole. [20]

## 8. *Othello*

**Either,**

- (a) Imagine you are Cassio. At the end of the play you think back over its events. Write down your thoughts and feelings.

*You may wish to think about:*

- *your job as Othello's lieutenant;*
- *losing your job as Othello's lieutenant;*
- *how you tried to get your job back;*
- *your relationship with Bianca;*
- *the events at the end of the play.*

[20]

**Or,**

- (b) Write about Othello's relationship with Desdemona and explain how it changed.

Think about:

- how Othello and Desdemona met and married;
- the differences between Othello and Desdemona;
- what happened in Cyprus;
- the influence of Iago;
- anything else you think important.

[20]



**9. *Hobson's Choice***

**Either,**

- (a) For which character in *Hobson's Choice* do you have the most sympathy? Give reasons for what you say. [20]

**Or,**

- (b) Write about how the relationship between Willie and Maggie develops, from when Maggie first notices him, to the end of the play. [20]

**10. *Blood Brothers***

**Either,**

- (a) What do you think about Mrs. Lyons?

Think about:

- the deal with Mrs. Johnstone;
- her relationship with her husband;
- her relationship with Edward;
- the end of the play;
- anything else you think important.

[20]

**Or,**

- (b) Write about the importance of social class in *Blood Brothers*.

Think about:

- the differences between Mrs. Johnstone and Mrs. Lyons;
- the different upbringings Mickey and Edward had;
- the differences between Mickey and Edward as adults;
- the impact of social class on the events of the play.

[20]