

153/07

**ENGLISH LITERATURE**

**SPECIFICATION B**

**HIGHER 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 - 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 Elizabeth McCracken present the relationship between Hattie and Mose?

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. Show how **each** author presents the character’s anger and its consequences.

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 final 20 lines of two different stories. Compare how **each** writer ends the story, explaining 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:

How does Carol Ann Duffy present the experience of school in this poem?

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

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

In your answer write about:

- the ideas in each poem;
- how the poet presents these ideas;
- interesting words and phrases from each poem;
- which poem you find more effective 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.

How is the speaker in **each** poem presented?

In your answer write about:

- what you learn about each speaker;
- how you feel about the speaker in each poem;
- interesting words and phrases from each poem;
- 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) *Under Milk Wood* tells of one day in the life of Llareggub. How does Dylan Thomas create the atmosphere of a day passing in this play?

Think about:

- what happens at different times of the day;
- the characters featured at different times of the day;
- the roles of Captain Cat and 1st and 2nd Voice (Voice in some editions);
- the way the play is written;
- anything else you think important. [20]

**Or,**

- (b) How are dreams important in *Under Milk Wood*? [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. Remember how Rodolfo would speak when you write your answer. [20]

**Or,**

- (b) To what extent can Eddie be blamed for his own death? [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. [20]

**Or,**

- (b) How is the character of Inspector Goole important to the play as a whole? [20]

**6. *The Merchant Of Venice*****Either,**

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

**Or,**

- (b) *The Merchant of Venice* has been described as “a story of love and hate.” Choose **one** of these emotions and show how it is presented in the play. [20]

**7. *Romeo and Juliet*****Either,**

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

**Or,**

- (b) How does Shakespeare present the theme of conflict in *Romeo and Juliet*? [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. Remember how Cassio would speak when you write your answer. [20]

**Or,**

- (b) Why do you think Othello’s relationship with Desdemona broke down? [20]

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

- (a) For which character in *Hobson's Choice* do you have the most sympathy? Show how Harold Brighthouse creates sympathy for your chosen character. [20]

**Or,**

- (b) Show how Harold Brighthouse presents the development of the relationship between Willie and Maggie. [20]

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

- (a) What do you think about Mrs. Lyons and the way she is presented to an audience? [20]

**Or,**

- (b) How does Willy Russell present the theme of social class in *Blood Brothers*? [20]