



GCSE

153/05

**ENGLISH LITERATURE
SPECIFICATION B
Foundation Tier**

A.M. TUESDAY, 20 May 2008

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 - 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 atmosphere at Villa Park when Maggie goes to the match?

In your answer write about:

- the sights and sounds at the match;
- words and phrases you find interesting;
- anything else you think is important.

[10]

Either, (b) Many of the characters in the stories in the anthology are affected by the places where they live.

Choose **one** character from “The Lesson” and **one** character from another story in the anthology. Show how your chosen characters are affected by the places where they live.

In your answer write about:

- what each place is like;
- what each character feels about the place;
- anything else you think important.

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

[20]

Or, (c) In some stories in the anthology there are moments when a character realises what is really important.

Write about **one** character from “Bella Makes Life” and **one** character from another story in the anthology who realises what is really important.

In your answer write about:

- what each character is like to start with;
- what each character realises is really important;
- what happens to make them realise this.

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

[20]

from *Villa Park*

On they march to the
 iron-gated entrance where the horses' hooves shatter and groups of lads start to run,
 95 scarves streaming from their wrists and heads. Wide-legged denim, cropped at the
 ankle, sprinting for the Witton, Holte and Trinity gates. Everybody hurries though
 nobody is late. Past the man selling rosettes, his cries skidding, shuffling through the
 pre-war turnstiles with their dungeon clang. Their feet flash up concrete steps,
 carried by those behind, almost running at the top of the last flight, shouts bursting
 100 out of the concrete. Level now with the earth bank, the terrace falling away beneath,
 already half full, barriers propping the leaners who lean their way from bar to terrace
 barrier and back to bar again. Cloth cap and sawn-off flares all thrown in, the retired
 and the jobless, our kid and our wench. *'Ob-La-Di, Ob-La-Da, life goes on, la la la*
la life goes on,' scratching through the public-address system in the Trinity Road
 105 stand, as though people might dance even though obviously nobody does.

Then the pitch, between bodies.

Just a flash and then all of it blazing.

Electric green, as though everything else were black and white. It floats up, exotic
 and flawless.

110 Crouching opposite is the Holte End, its floodlight pylons rearing twice as high as
 the Aston church steeple beyond. Pulling the sky down over the ground until nothing
 else exists in the world except the match, and today nothing else does because Villa
 are back in Division One. The song says so. It starts at the Holte End, travels in a
 horseshoe and rises up into the wider blue. Between the advertising for Dunlop,
 115 Bristol Street Motors, Davenports, Esso, Dormie Menswear and the Ansell's
 Bittermen, are rows and rows of Villa faces.

Pop tucks the both of them behind the railing at the top of the earth bank and a
 staircase of heads falls away beneath them down the rake of the Witton End terraces.
 Somewhere far below are the Leeds United fans and their lilting moan. From up here
 120 the whole world is green pitch and a swaying song. The Holte End answers the
 visiting fans, and the turmoil of noise brings more bodies behind Pop and Maggie on
 the bank. Another disco hit on the public-address. Pop's fingers shaking so his fag
 won't light. An ovation as Saunders takes the bench with granite jaw, and an
 ascension of claret and blue balloons lifting out of the Holte End as the players sprint
 125 out into a riot of noise. On the other side of the great green sea, deep inside the
 mouth of the Holte, a stew of denim bodies ripples and rolls. Here are the claret-and-
 blue army tipping in a storm. The tune is *Amazing Grace* but the only words are,
 'Villa, Villa, Villa, Villa, Villa, Villa, Villa ...', their arms stretched out in Vs, scarves
 trailing. They spill together, switching chants without command. A banner for
 130 Saunders, urgent clapping, the rumble of stamping. 'VILLA!' The noise rolling
 forwards and back and meeting itself again increased, the roar and thunder of stamp
 and clap. 'VILLA!'

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:

Show how the visit to the beach becomes such a disturbing experience.

In your answer write about:

- what the children do on the beach;
- the mother's thoughts as she watches her family;
- the ending of the poem from "Wind shivers over him" to "on him" (lines 29-32);
- words and phrases you find interesting.

[10]

Either, (b) Some of the poems in the anthology are about childhood.

Look at "The Beautiful Lie" by Sheenagh Pugh and **one** other poem.

Compare and contrast what the poems say about childhood.

In your answer write about:

- what each poet says about being a child;
- words and phrases you find interesting;
- which poem you prefer and why.

[20]

Or, (c) In the anthology Tony Harrison writes about the relationship between himself and his family.

Compare and contrast **two** poems from the anthology in which Tony Harrison writes about his relationship with his family.

In your answer write about:

- Tony Harrison's thoughts and feelings about his family in each poem;
- how Tony Harrison is different from his family in each poem;
- words and phrases you find interesting;
- which poem you prefer and why.

[20]

Sandman

Cloud has scrolled over again, and a cold wind
blows seals into the bay; black brows gleaming
on a gunmetal sea, and there is no-one left
on the beach except me and the naked man,

- 5 lying face down in the sand. He is growing paler
as he dries out: small silent grains are sliding
down the slopes of him, filling the hollow
of his back. Four sets of footprints lead away
- 10 from the body: his and his wife's, going straight ahead,
and a circling turmoil from the boy and girl,
too old for sandcastles, who took so much trouble
sculpting their murder victim. They were laughing
- 15 all the time, and the patient father, stretched out
on the beach to be posed and measured, was laughing too,
shaking his head, complaining his sepia likeness
was too short, building up muscles of sand

- 20 His wife sat watching the dead man take shape
under her children's hands. She kept trailing
her fingers through her hair; as it fell back,
the grey would catch the light. She never laughed

- with the others: even the brief smile flitting
across her face went out whenever she glanced
from her husband to the body like his.
When the sky darkened, and they were going,
- 25 she wanted to know if the tide would take him.
And they said no: he was above the mark,
and she left, reassured. I watched her out of sight
an hour since, and already his right hand has blurred
- 30 into a white hummock. Wind shivers over him,
evening him out: soon the little sand-crabs,
scribbling their hasty messages on silence,
won't even have to pause when they come on him.

SHEENAGH PUGH

SECTION C: 20 marks

Answer **one** of the following questions.

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

- (a) What do you think of Captain Cat?

Think about:

- the part he plays as a narrator;
- his relationship with others;
- the way he speaks and behaves;
- anything else you think important.

[20]

Or,

- (b) *Under Milk Wood* includes both sad and funny episodes. Choose **one** sad and **one** funny episode that made an impression on you. Write about **each** of these episodes explaining why they made that impression on you. [20]

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

- (a) For which character in *A View From The Bridge* do you have the **most** sympathy?

Think about:

- what happens to your chosen character in the play;
- your chosen character's relationships with other characters;
- the way your chosen character speaks and behaves at different points in the play;
- why you feel the most sympathy for your chosen character.

[20]

Or,

- (b) Give advice to an actor playing Marco on how he should speak and behave at **two** or **three** important points in the play. [20]

5. *An Inspector Calls*

Either,

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

You may wish to think about:

- *what happened during the evening of the Inspector's visit;*
- *your relationship with Sheila;*
- *your relationship with Eva Smith/Daisy Renton;*
- *the effect the evening's events had on you.*

[20]

Or,

- (b) Which character do you think is most to blame for Eva Smith's death? Give reasons for what you say. [20]

6. *The Merchant Of Venice*

Either,

- (a) What do you think of Jessica?

Think about:

- her relationship with her father, Shylock;
- when she elopes with Lorenzo;
- the way she speaks and behaves at different points in the play.

[20]

Or,

- (b) Write about prejudice in *The Merchant of Venice*.

Think about:

- characters who behave in a prejudiced way;
- how characters' prejudices affect what happens in the play;
- anything else you think important.

[20]

7. *Romeo and Juliet*

Either,

- (a) Write about how Juliet's character changes throughout the play. Explain the reasons for these changes.

Think about:

- the way Juliet speaks and behaves before she meets Romeo;
- the way Juliet speaks and behaves once she has met Romeo;
- the way Juliet speaks and behaves with her Nurse and the Friar;
- the way Juliet speaks and behaves with her parents;
- anything else you think important.

[20]

Or,

- (b) Give advice to the actor playing Lord Capulet, Juliet's father, on how you think he should present the character to an audience at the following points in the play:

- the fight at the beginning;
- during the party at his home;
- when Juliet refuses to marry Paris;
- the end of the play.

[20]

8. *Othello*

Either,

- (a) For which of Iago's victims do you have the most sympathy?

Think about:

- what happens to your chosen character in the play;
- your chosen character's relationship with Iago;
- your chosen character's relationship with other characters;
- the way your chosen character speaks and behaves;
- why you have the most sympathy for this character.

[20]

Or,

- (b) Write about jealousy in *Othello*.

Think about:

- characters who are jealous;
- the reasons for their jealousy;
- the results of their jealousy;
- anything else you think important.

[20]

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

- (a) Give advice to the actor playing Hobson on how he should speak and behave at important points in the play. [20]

Or,

- (b) Write about the relationship between Maggie and her sisters, Vicky and Alice. Explain how and why the relationship changes at different points in the play. [20]

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

- (a) Give advice to an actor playing Mickey on how he should speak and behave at **two** or **three** important points in the play. [20]

Or,

- (b) At the end of the play the Narrator says, "And do we blame superstition for what came to pass?" Write about the importance of superstition in *Blood Brothers*. [20]