



GCSE

153/07

**ENGLISH LITERATURE
SPECIFICATION B**

Higher 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 - 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 Kitty Aldridge present Maggie's excitement and wonder at the football match?

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

Either, (b) Characters in stories are often influenced by the places where they live.

Choose **one** character from **each** of two different stories. Explain how the places where they live influence **each** of your chosen characters. [20]

Or, (c) Some stories contain moments where characters realise what is really important.

Choose **one** character from **each** of two different stories in the anthology who come to such a realisation.

Explain how the realisation is presented in each story.

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:

How does Sheenagh Pugh, in her poem, transform a day on the beach into something menacing?

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

What are the poets’ thoughts and feelings about childhood and how are they presented? [20]

Or, (c) Explore how Tony Harrison presents his relationship with his family in **two** poems in the anthology. [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) Give advice to the actor taking the part of Captain Cat on how you think he should present the character to an audience. [20]

Or,

- (b) A critic once said, “The entire play is about religion, death, and sex.” To what extent do you agree with this description of *Under Milk Wood*? [20]

4. *A View From The Bridge*

Either,

- (a) For which character in *A View From The Bridge* do you have the **most** sympathy? Explain how Arthur Miller’s presentation of your chosen character creates sympathy for him or her. [20]

Or,

- (b) Give advice to an actor playing Marco on how he should present the character to an audience. [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. Remember how Gerald would speak when you write your answer. [20]

Or,

- (b) Inspector Goole says “We are responsible for each other.” How does J.B. Priestley present this theme in *An Inspector Calls*? [20]

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

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

Or,

- (b) “This play is all about prejudice.” To what extent do you agree with this statement about *The Merchant of Venice*? [20]

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

- (a) Although the play takes place over only a few days, Juliet’s character undergoes a huge change during this time. Show how Shakespeare presents this change to an audience. [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. [20]

8. *Othello***Either,**

- (a) For which of Iago's victims do you have the most sympathy, and why? [20]

Or,

- (b) Write about jealousy in *Othello* and how it is presented. [20]

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

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

Or,

- (b) How is the relationship between Maggie and her sisters, Vicky and Alice, important to the play as a whole? [20]

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

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

Or,

- (b) At the end of the play the Narrator says, "And do we blame superstition for what came to pass?" How important do you think superstition is in affecting the outcome of the play? [20]