

English Language Paper 1: Reading Literary Texts and Creative Writing

Section A: Reading

You are advised to spend one hour on this section: about 10 minutes reading,
about 50 minutes answering the questions.

Read carefully the passage below. Then answer all the questions in this section.

This extract is the opening of 'Home Sickness', a short story by George Moore, first published in 1903. The story opens in New York.

He told the doctor he was due in the bar-room at eight o'clock in the morning; the bar-room was in a slum in the Bowery; and he had only been able to keep himself in health by getting up at five o'clock and going for long walks in the Central Park.

"A sea voyage is what you want," said the doctor. "Why not go to Ireland for two or three
5 months? You will come back a new man."

"I'd like to see Ireland again."

And he began to wonder how the people at home were getting on. The doctor was right. He thanked him, and three weeks afterwards he landed in Cork.

As he sat in the railway carriage he recalled his native village, built among the rocks of the
10 large headland stretching out into the winding lake. He could see the houses and the streets, and the fields of the tenants, and the Georgian mansion and the owners of it; he and they had been boys together before he went to America. He remembered the villagers going every morning to the big house to work in the stables, in the garden, in the fields - mowing, reaping, digging, and Michael Malia building a wall; it was all as clear as if it were yesterday, yet he had been thirteen
15 years in America; and when the train stopped at the station, the first thing he did was to look round for any changes that might have come into it. It was the same blue limestone station as it was thirteen years ago, with the same five long miles between it and Duncannon. He had once walked these miles gaily, in a little over an hour, carrying a heavy bundle on a stick, but he did not feel strong enough for the walk today, though the evening tempted him to try it. A car¹ was
20 waiting at the station, and the boy, discerning from his accent and his dress that Bryden had come from America, plied him with questions, which Bryden answered rapidly, for he wanted to hear who were still living in the village, and if there was a house in which he could get a clean lodging. The best house in the village, he was told, was Mike Scully's, who had been away in a situation for many years, as a coachman in the King's County, but had come back and built a fine house with a
25 concrete floor. The boy could recommend the loft, he had slept in it himself, and Mike would be glad to take in a lodger, he had no doubt. Bryden remembered that Mike had been in a situation at the Big House. He had intended to be a jockey, but had suddenly shot up into a fine tall man, and had had to become a coachman instead; and Bryden tried to recall the face, but he could only remember a straight nose, and a somewhat dusky complexion.

30 So Mike had come back from King's County, and had built himself a house, had married – there were children for sure running about; while he, Bryden, had gone to America, but he had come back; perhaps he, too, would build a house in Duncannon, and – his reverie was suddenly interrupted by the carman.

'There's Mike Scully,' he said, pointing with his whip, and Bryden saw a tall, finely-built,
35 middle-aged man coming through the gates, who looked astonished when he was accosted, for he had forgotten Bryden even more completely than Bryden had forgotten him; and many aunts and uncles were mentioned before he began to understand.

'You've grown into a fine man, James,' he said, looking at Bryden's great width of chest. 'But you're thin in the cheeks, and you're very sallow in the cheeks too.'

40 'I haven't been well lately - that is one of the reasons I've come back; but I want to see you all again.'

'And thousand welcome you are.'

¹car – here a cab, drawn by a horse, for hire like a taxi

1. Pick two phrases from lines 1–9 that tell us that Bryden is originally from Ireland.

.....
..... [2 marks]

2. a) What is the name of the village that Bryden came from?

..... [1 mark]

- b) How far is the village from the railway station?

..... [1 mark]

3. Look at lines 1 to 8 (*from* 'He told the doctor...' *to* '...he landed in Cork.')

This extract is the beginning of a short story.

How does the writer make the reader interested in what might happen next?

You could write about:

- what happens to build the reader's interest
- how the writer uses language and structure to interest the reader.

[8 marks]

English Language Paper 2: Reading

Non-fiction and Non-fiction/Transactional Writing

Section A: Reading

Answer all questions in this section.

You are advised to spend 45 minutes on this section.

Source A is an extract from *Domestic Manners of the Americans* by Frances Trollope, published in 1832. In this chapter the writer, an Englishwoman living in the USA, gives her reaction to what she sees as the 'familiarity' of Americans.

The extraordinary familiarity of our poor neighbours startled us at first, and we hardly knew how to receive their uncouth advances, or what was expected of us in return; however, it sometimes produced very laughable scenes. Upon one occasion two of my children set off upon an exploring walk up the hills; they were absent rather longer than we expected, and the rest of our party determined upon going out to meet them; we knew the direction they had taken, but thought it would be as well to enquire at a little public-house at the bottom of the hill, if such a pair had been seen to pass. A woman, whose appearance more resembled a Covent Garden market-woman than any thing else I can remember, came out and answered my question with the most jovial good humour in the affirmative, and prepared to join us in our search. Her look, her voice, her manner, were so exceedingly coarse and vehement, that she almost frightened me; she passed her arm within mine, and to the inexpressible amusement of my young people, she dragged me on, talking and questioning me without ceasing. She lived but a short distance from us, and I am sure intended to be a very good neighbour; but her violent intimacy made me dread to pass her door; my children, including my sons, she always addressed by their Christian names, excepting when she substituted the word "honey;" this familiarity of address, however, I afterwards found was universal throughout all ranks in the United States.

My general appellation amongst my neighbours was "the English old woman," but in mentioning each other they constantly employed the term "lady;" and they evidently had a pleasure in using it, for I repeatedly observed, that in speaking of a neighbour, instead of saying Mrs. Such-a-one, they described her as "the lady over the way what takes in washing," or as "that there lady, out by the Gulley, what is making dip-candles." Mr. Trollope was as constantly called "the old man," while draymen, butchers' boys, and the labourers on the canal were invariably denominated "them gentlemen;" nay, we once saw one of the most gentlemanlike men in Cincinnati introduce a fellow in dirty shirt sleeves, and all sorts of detestable et cetera, to one of his friends, with this formula, "D – let me introduce this gentleman to you." Our respective titles certainly were not very important; but the eternal shaking hands with these ladies and gentlemen was really an annoyance, and the more so, as the near approach of the gentlemen was always redolent of whiskey and tobacco.

Source B is an article in which the writer expresses his opinion about customer service in restaurants.

CALL ME (SIR OR) MADAM

Sean Boyle wants to be served by a waiter, not a new best friend.

'Hey, guys! How are you doing?'

The first time I was greeted like this by a waiter in a (fairly upmarket) restaurant, I was outraged. Obviously not a very classy joint, I thought, and not one I would care to set foot in again. But it's got to the point now that if I stuck to my guns and boycotted every establishment where I was spoken to like a New York delinquent rather than a middle-aged British gentleman, I would never leave the house.

And what is it about the word 'guys'? Suddenly, it's everywhere, applied to people of both genders and all ages. It started with children's T.V. presenters, ever notorious for using Americanisms to 'get down with the kids', and now it's everywhere. On television it's used to address not just hip young men from the streets but elderly ladies buying antiques, minor celebrities learning to dance and even elected politicians. Go into any school nowadays and you're likely to hear the appalling Americanism 'Listen up, guys' rather than, 'Pay attention, children' or 'Be quiet, Class Four'. Whenever more than one person is addressed they are called 'you guys'. It's as if nobody is aware that the plural form of the pronoun 'you' is 'you'.

This kind of over-familiarity seems to have been imported from America – or copied from American films and television. Yet – to bring us back to restaurants – friends who have lived in the USA tell me that Americans are often more polite and formal than we are: being addressed as 'Sir' or 'Madam' is the norm. Of course, you can get the forced friendliness of 'Hi, my name's Heidi. I'll be your server tonight.' That's another irritating trend that's gaining a foothold over here – we don't need to know her name and we already know what her job is. We're not here to get chummy with the staff; we just want them to bring us our food. And when it happens in a British restaurant it just seems false. What we've imported is a stereotypical idea of Stateside friendliness rather than genuine warmth and good manners.

I wonder if this need to embrace informality has something to do with a British dislike of servility. I used to work in the service industry in London and – like most of my colleagues – was quite happy to address customers as 'Sir' or 'Madam'. Yet I knew people who said they found this demeaning, as if by addressing people in this way we were accepting that they were somehow superior to us.

It has been said this discomfort with the idea of serving others is a reaction to the time when huge numbers of working class Britons spent their lives 'in service', often in 'Downton Abbey' style big houses, where they were never allowed to forget their lowly status. Twenty-first century Britons bow to no-one. In contrast, in countries like France and Italy, serving people is not considered demeaning. To serve is not to be servile. Walk into almost any restaurant in these countries and you will be greeted by 'Bonjour' or 'Buona Sera' and addressed as 'Monsieur/Madame' or 'Signore/Signora'. In return you are expected to greet not only the staff but the people sitting near you. When you've done that, you can get on with eating your meal, efficiently served by a professional waiter – not by your new best friend, Luigi.

I don't want waiting staff and bar staff to touch their forelocks and grovel to me. But nor do I want my evening out to turn into some kind of pseudo-American sitcom. There's a happy medium here, 'guys'. By all means be friendly – there's nothing wrong with a cheerful smile as you say 'good evening' or even a brief chat about the weather – but treat your customers with respect, starting with the use of 'Sir' and 'Madam'. And for the sake of good customer relations, the English language and my blood pressure, please never, ever call us 'you guys'.



English Literature: Shakespeare

Answer the question on the play you have studied.

You should spend between 40 and 55 minutes answering the question.

1. *Macbeth*

Read the extract and then answer the question that follows:

Act 4 Scene 3, lines 214–236: Here, Malcolm has just told Macduff that his family has been killed on Macbeth's orders.

Read from
MALCOLM Be comforted
to
MACDUFF Within my sword's length set him. If he 'scape,
Heaven forgive him too.

Starting with this extract, explore how Shakespeare presents Macduff's character.

Write about:

- how Shakespeare presents Macduff in this extract
- how Shakespeare presents Macduff in the play as a whole.

[40 marks]

2. *Romeo and Juliet*

Read the extract and then answer the question that follows:

Act 2 Scene 3, lines 65–93: Here, Friar Laurence reacts to the news that Romeo has fallen in love with Juliet.

Read from
FRIAR LAURENCE Holy Saint Francis, what a change is here!
to
FRIAR LAURENCE Wisely and slow. They stumble that run fast.
Exeunt

Starting with this extract, explore how Shakespeare presents attitudes to love in *Romeo and Juliet*.

Write about:

- how Shakespeare presents attitudes to love in this extract
- how Shakespeare presents attitudes to love in the whole play.

[40 marks]

3. *The Tempest*

Read the extract and then answer the question that follows:

Act 2 Scene 2, lines 166–186: In this scene Stefano and Trinculo have made Caliban drunk and he has sworn to serve Stefano instead of Prospero.

Read from
CALIBAN I prithee, let me bring thee where crabs grow...
to
CALIBAN Freedom, high-day! High-day, freedom! Freedom, high-day, freedom!

Starting with this speech, explain how Shakespeare writes about slavery and freedom in *The Tempest*.

Write about:

- how Shakespeare presents ideas about slavery and freedom in this extract
- how Shakespeare presents ideas about slavery and freedom in the play as a whole. [40 marks]

4. *Much Ado about Nothing*

Read the extract and then answer the question that follows:

Act 1 Scene 3, lines 12–35: Here, Don John discusses his sad mood and discontent with Conrad.

Read from
DON JOHN I cannot hide what I am.
to
CONRAD Can you make no use of your discontent?

Starting with this extract, explore how Shakespeare presents the character of Don John in *Much Ado about Nothing*.

Write about:

- how Shakespeare presents Don John in this extract
- how Shakespeare presents Don John in the play as a whole. [40 marks]

5. *The Merchant of Venice*

Read the extract and then answer the question that follows:

Act 3 Scene 2, lines 1–24: Here, Portia explains her feelings to Bassanio before he chooses a casket.

Read from
PORTIA I pray you tarry. Pause a day or two
to
PORTIA I speak too long, but 'tis to pieze the time,
To eke it, and to draw it out in length
To stay you from election.

Starting with this speech, explore how Shakespeare presents the role of women in *The Merchant of Venice*.

Write about:

- how Shakespeare writes about the role of women in this speech
- how Shakespeare writes about the role of women in the play as a whole. [40 marks]

English Literature: Shakespeare

Answer the question on the play you have studied.

You should spend between 40 and 55 minutes answering the question.

1. *Macbeth*

Read the extract and then answer both parts of the question that follows:

Act 3 Scene 4, lines 121–143: In this extract, Macbeth talks to Lady Macbeth after seeing the ghost of Banquo.

Read from

MACBETH It will have blood, they say. Blood will have blood.

to

MACBETH We are yet but young in deed.

Exeunt

- a) Explore how Shakespeare shows Macbeth becoming more ruthless and tyrannical in this extract. Refer closely to the extract in your answer.
- b) In this extract Macbeth shows that he has changed. Explain how Macbeth changes from loyal subject to ruthless tyrant during the course of the play.

In your answer you must consider:

- how he changes
- why he changes.

You should refer to the context of the play in your answer.

[40 marks]

2. *Romeo and Juliet*

Read the extract and then answer both parts of the question that follows:

Act 4 Scene 3, lines 29–57: In this extract Juliet takes the poison that she has been given by Friar Laurence.

Read from

JULIET How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me?

to

JULIET Romeo, Romeo, Romeo! Here's drink. I drink to thee.

*She drinks from the vial
and falls upon the bed.*

- a) Explore how Shakespeare presents the character of Juliet in this extract. Refer closely to the extract in your answer.
- b) In this extract Juliet imagines waking up among the dead in the family tomb. Explain how love and death are linked elsewhere in the play.

In your answer you must consider:

- how love and death are linked
- the effects of the link between love and death.

You should refer to the context of the play in your answer.

[40 marks]

3. *The Tempest*

Read the extract and then answer both parts of the question that follows:

Act 3 Scene 1, lines 38–59: In this scene Ferdinand and Miranda speak about their feelings for each other.

Read from

FERDINAND Admired Miranda!

to

MIRANDA But I prattle
Something too wildly and my father's precepts
I therein do forget.

- a) Explore how Shakespeare presents the love between Ferdinand and Miranda in this extract. Refer closely to the extract in your answer.
- b) In this extract Ferdinand and Miranda talk about love. Explain the importance of love elsewhere in the play.

In your answer you must consider:

- how love is presented
- how love affects the characters.

You should refer to the context of the play in your answer.

[40 marks]