GCSE

C720U10-1

S18-C720U10-1

ENGLISH LITERATURE
COMPONENT 1
Shakespeare and Poetry

TUESDAY, 22 MAY 2018 – MORNING

2 hours

SECTION A

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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

The use of a dictionary is not permitted in this examination.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.

For Section A, answer **both** questions on the **one** text you have studied. For Section B, answer **both** questions.

Write your answers in the separate answer booklet provided.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left hand margin at the start of each answer,

e.g. | **2** | **1** | .

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows Section A - about one hour
Section B - about one hour

The number of marks is given in brackets at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A, where indicated.

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SECTION A (Shakespeare)

Answer on **one** *text only.*

Romeo and Juliet

Answer ***both*** **1 1** ***and*** **1 2** *.*

You are advised to spend about 20 minutes on **1 1** *, and about 40 minutes on* **1 2** *.*

1 1 Read the extract on the opposite page. Then answer the following question:

Look at how Romeo and Juliet speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

* **1 2** Write about Tybalt and how he is presented at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

ROMEO *[To* JULIET*.]* If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this,
For saints have hands, that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO Have not saints lips, and holy palmers too?

JULIET Ay, pilgrim, lips that they must use in prayer.

ROMEO O, then, dear saint, let lips do what hands do;
They pray (grant thou) lest faith turn to despair.

JULIET Saints do not move, though grant for prayers' sake.

ROMEO Then move not, while my prayer's effect I take.

[They kiss.]

Thus from my lips, by thine, my sin is purged.

JULIET Then have my lips the sin that they have took.

ROMEO Sin from my lips? O trespass sweetly urged!
Give me my sin again.

[They kiss.]

JULIET You kiss by th' book.

NURSE Madam, your mother craves a word with you.

*[*JULIET *moves away.]*

ROMEO What is her mother?

NURSE Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous
I nursed her daughter, that you talked withal.
I tell you, he that can lay hold of her
Shall have the chinks.

ROMEO *[Aside.]* Is she a Capulet?
O dear account! My life is my foe's debt.

BENVOLIO Away, begone, the sport is at the best.

ROMEO Ay, so I fear; the more is my unrest.

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Turn over.

Macbeth

Answer ***both*** **2 1** ***and*** **2 2** *.*

You are advised to spend about 20 minutes on **2 1** *, and about 40 minutes on* **2 2** *.*

2 1 Read the extract on the opposite page. Then answer the following question:

Look at how Macbeth and Lady Macbeth speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

* **2 2** '*Macbeth* is a play about violence.' Write about how Shakespeare presents violence at different points in *Macbeth*. Refer to characters and events from the play in your answer. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

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MACBETH — Pr'ythee, peace!
I dare do all that may become a man,
Who dares do more, is none.

LADY MACBETH — What beast was't, then
That made you break this enterprise to me?
When you durst do it, then you were a man:
And to be more than what you were, you would
Be so much more the man. Nor time, nor place
Did then adhere, and yet you would make both.
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me —
I would, while it was smiling in my face,
Have plucked my nipple from his boneless gums,
And dashed the brains out, had I so sworn as you
Have done to this.

MACBETH — If we should fail?

LADY MACBETH — We fail?
But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep,
(Whereto the rather shall his day's hard journey
Soundly invite him) his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only. When in swinish sleep
Their drenchéd natures lie as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? What not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

MACBETH — Bring forth men-children only,
For thy undaunted mettle should compose
Nothing but males.

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Othello

Answer ***both*** **3 1** ***and*** **3 2** *.*

You are advised to spend about 20 minutes on **3 1** *, and about 40 minutes on* **3 2** *.*

3 1 Read the extract on the opposite page. Then answer the following question:

What does this extract show an audience about Iago's thoughts and feelings here? Refer closely to details from the extract to support your answer. [15]

* **3 2** Write about the relationship between Othello and Desdemona and how it is presented at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

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CASSIO Good night, honest Iago. *[Exit*

IAGO And what's he then that says I play the villain,
When this advice is free I give and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
Th'inclining Desdemona to subdue
In any honest suit; she's framed as fruitful
As the free elements. And then for her
To win the Moor — were't to renounce his baptism,
All seals and symbols of redeemed sin —
His soul is so enfettered to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell,
When devils will the blackest sins put on,
They do suggest at first with heavenly shows,
As I do now. For whiles this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear,
That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,
And out of her own goodness make the net
That shall enmesh them all.

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Turn over.

Much Ado About Nothing

Answer ***both*** **4 1** ***and*** **4 2** *.*

You are advised to spend about 20 minutes on **4 1** *, and about 40 minutes on* **4 2** *.*

4 1 Read the extract on the opposite page. Then answer the following question:

Look at how Benedick and Beatrice speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

* **4 2** Write about Hero and how she is presented at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

BENEDICK If Signor Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

BEATRICE I wonder that you will still be talking, Signor Benedick, nobody marks you.

BENEDICK What, my dear Lady Disdain! Are you yet living?

BEATRICE Is it possible Disdain should die while she hath such meet food to feed it as Signor Benedick? Courtesy itself must convert to disdain, if you come in her presence.

BENEDICK Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted, and I would I could find in my heart that I had not a hard heart, for truly I love none.

BEATRICE A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that. I had rather hear my dog bark at a crow than a man swear he loves me.

BENEDICK God keep your ladyship still in that mind! So some gentleman or other shall 'scape a predestinate scratched face.

BEATRICE Scratching could not make it worse an 'twere such a face as yours were.

BENEDICK Well, you are a rare parrot-teacher.

BEATRICE A bird of my tongue is better than a beast of yours.

BENEDICK I would my horse had the speed of your tongue, and so good a continuer. But keep your way, i' God's name, I have done.

BEATRICE You always end with a jade's trick. I know you of old.

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Henry V

Answer ***both*** **5 1** ***and*** **5 2** *.*

You are advised to spend about 20 minutes on **5 1** *, and about 40 minutes on* **5 2** *.*

5 1 Read the extract on the opposite page. Then answer the following question:

Look at how King Henry and Katherine speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

* **5 2** '*Henry V* is a play about power.' Write about how Shakespeare presents power at different points in the play. Refer to characters and events in the play in your answer. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

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KING HENRY Marry, if you would put me to verses or to dance for your sake, Kate, why, you undid me: for the one I have neither words nor measure, and for the other I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leapfrog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love or bound my horse for her favours, I could lay on like a butcher and sit like a jackanapes, never off. But before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation, only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sunburning, that never looks in his glass for love of anything he sees there, let thine eye be thy cook. I speak to thee plain soldier. If thou canst love me for this, take me; if not, to say to thee that I shall die is true; but for thy love, by the Lord, no; yet I love thee too. And while thou liv'st, dear Kate, take a fellow of plain and uncoined constancy, for he perforce must do thee right, because he hath not the gift to woo in other places; for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What, a speaker is but a prater, a rhyme is but a ballad. A good leg will fall, a straight back will stoop, a black beard will turn white, a curled pate will grow bald, a fair face will wither, a full eye will wax hollow; but a good heart, Kate, is the sun and the moon, or rather the sun and not the moon, for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king. And what sayst thou then to my love? Speak, my fair, and fairly, I pray thee.

KATHERINE Is it possible dat I sould love de enemy of France?

KING HENRY No, it is not possible you should love the enemy of France, Kate: but in loving me you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and Kate, when France is mine, and I am yours, then yours is France, and you are mine.

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The Merchant of Venice

Answer ***both*** **6 1** ***and*** **6 2** *.*

You are advised to spend about 20 minutes on **6 1** *, and about 40 minutes on* **6 2** *.*

6 1 Read the extract on the opposite page. Then answer the following question:

What does this extract show an audience about Shylock's thoughts and feelings here? Refer closely to details from the extract to support your answer. [15]

* **6 2** Write about Portia and how she is presented at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

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SALARINO But tell us, do you hear whether Antonio have had any loss at sea or no?

SHYLOCK There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto, a beggar that was used to come so smug upon the mart. Let him look to his bond. He was wont to call me usurer; let him look to his bond. He was wont to lend money for a Christian courtesy; let him look to his bond.

SALARINO Why, I am sure if he forfeit thou wilt not take his flesh. What's that good for?

SHYLOCK To bait fish withal; if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies – and what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge! The villainy you teach me I will execute, and it shall go hard but I will better the instruction.

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SECTION B (Poetry)

The poems you have studied are:

The Manhunt by Simon Armitage

Sonnet 43 by Elizabeth Barrett Browning

London by William Blake

The Soldier by Rupert Brooke

She Walks in Beauty by Lord Byron

Living Space by Imtiaz Dharker

As Imperceptibly as Grief by Emily Dickinson

Cozy Apologia by Rita Dove

Valentine by Carol Ann Duffy

A Wife in London by Thomas Hardy

Death of a Naturalist by Seamus Heaney

Hawk Roosting by Ted Hughes

To Autumn by John Keats

Afternoons by Philip Larkin

Dulce et Decorum Est by Wilfred Owen

Ozymandias by Percy Bysshe Shelley

Mametz Wood by Owen Sheers

Excerpt from **The Prelude** by William Wordsworth

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*Answer **both** 7 1 **and** 7 2 .*

You are advised to spend about 20 minutes on 7 1 , and about 40 minutes on 7 2 .

7 1 Read the poem below, *Mametz Wood,* by Owen Sheers.

Mametz Wood is a poem about war. How does Owen Sheers present war in the poem? Remember to refer to the contexts of the poem in your answer. [15]

7 2 Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the way the poet presents war in your chosen poem with the way Owen Sheers presents war in *Mametz Wood*. [25]

In your answer to **7 2** you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced the ideas in them

Mametz Wood

For years afterwards the farmers found them —
the wasted young, turning up under their plough blades
as they tended the land back into itself.

A chit of bone, the china plate of a shoulder blade,
the relic of a finger, the blown
and broken bird's egg of a skull,

all mimicked now in flint, breaking blue in white
across this field where they were told to walk, not run,
towards the wood and its nesting machine guns.

And even now the earth stands sentinel,
reaching back into itself for reminders of what happened
like a wound working a foreign body to the surface of the skin.

This morning, twenty men buried in one long grave,
a broken mosaic of bone linked arm in arm,
their skeletons paused mid dance-macabre

in boots that outlasted them,
their socketed heads tilted back at an angle
and their jaws, those that have them, dropped open.

As if the notes they had sung
have only now, with this unearthing,
slipped from their absent tongues.

OWEN SHEERS

END OF PAPER

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