GCSE

C720U10-1

S19-C720U10-1

ENGLISH LITERATURE
COMPONENT 1
Shakespeare and Poetry

WEDNESDAY, 15 MAY 2019 – AFTERNOON

2 hours

SECTION A

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Romeo and Juliet	2-3
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SECTION B

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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:

What does the extract show an audience about Juliet's thoughts and feelings at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **1 2** How does Shakespeare present love in *Romeo and Juliet*? 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.*

JULIET What if it be a poison which the Friar
Subtly hath ministered to have me dead,
Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is, and yet methinks it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or if I live, is it not very like
The horrible conceit of death and night,
Together with the terror of the place –
As in a vault, an ancient receptacle,
Where for this many hundred years the bones
Of all my buried ancestors are packed,
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud, where, as they say,
At some hours in the night spirits resort –
Alack, alack, is it not like that I,
So early waking – what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals hearing them run mad –
O, if I wake, shall I not be distraught,
Environèd with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud,
And in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?

© WJEC CBAC Ltd. **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 speaks and behaves here. How do you think an audience might respond to Macbeth at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **2 2** Write about Lady Macbeth 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.*

Dunsinane

Enter, with drum and colours, MACBETH, SEYTON *and* SOLDIERS

MACBETH Hang out our banners on the outward walls.
The cry is still 'They come'. Our castle's strength
Will laugh a siege to scorn. Here let them lie
Till famine and the ague eat them up.
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.
[*A cry of women within*]
What is that noise?

SEYTON It is the cry of women, my good lord. [*Exit*]

MACBETH I have almost forgot the taste of fears.
The time has been, my senses would have cooled
To hear a night-shriek, and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't. I have supped full with horrors;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.

Enter SEYTON

Wherefore was that cry?

SEYTON The Queen, my lord, is dead.

MACBETH She should have died hereafter;
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

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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 the extract show an audience about Othello's thoughts and feelings at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **3 2** Write about Desdemona 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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Enter OTHELLO, *with a light, and* DESDEMONA *in bed*.

OTHELLO

It is the cause, it is the cause, my soul:
Let me not name it to you, you chaste stars.
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster –
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me; but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have plucked thy rose,
I cannot give it vital growth again;
It needs must wither. I'll smell it on the tree.
He kisses her.
O balmy breath, that dost almost persuade
Justice to break her sword! One more, one more!
Be thus when thou art dead, and I will kill thee
And love thee after. One more, and this the last.
So sweet was ne'er so fatal. I must weep.
But they are cruel tears: this sorrow's heavenly –
It strikes where it doth love. She wakes.

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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 the characters 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 Claudio and how he is presented in *Much Ado About Nothing*. [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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DON PEDRO In faith, lady, you have a merry heart.

BEATRICE Yea, my lord, I thank it, poor fool it keeps on the windy side of care: my cousin tells him in his ear that he is in her heart.

CLAUDIO And so she doth, cousin.

BEATRICE Good Lord for alliance: thus goes every one to the world but I, and I am sunburnt, I may sit in a corner and cry, 'Heigh ho for a husband.'

DON PEDRO Lady Beatrice, I will get you one.

BEATRICE I would rather have one of your father's getting: hath your grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

DON PEDRO Will you have me, lady?

BEATRICE No, my lord, unless I might have another for working-days, your grace is too costly to wear every day: but I beseech your grace pardon me, I was born to speak all mirth, and no matter.

DON PEDRO Your silence most offends me, and to be merry, best becomes you, for out a question, you were born in a merry hour.

BEATRICE No sure, my lord, my mother cried, but then there was a star danced, and under that was I born: cousins, God give you joy.

LEONATO Niece, will you look to those things I told you of?

BEATRICE I cry you mercy, uncle: by your grace's pardon. *Exit*

DON PEDRO By my troth a pleasant spirited lady.

LEONATO There's little of the melancholy element in her, my lord, she is never sad, but when she sleeps, and not ever sad then: for I have heard my daughter say, she hath often dreamed of unhappiness, and waked herself with laughing.

DON PEDRO She cannot endure to hear tell of a husband.

LEONATO Oh by no means, she mocks all her wooers out of suit.

DON PEDRO She were an excellent wife for Benedick.

LEONATO Oh Lord, my lord, if they were but a week married, they would talk themselves mad.

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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 the characters 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** Write about King Henry 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.*

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LLEWELLYN Up to the preach, you dogs! Avaunt, you cullions!

PISTOL Be merciful, great duke, to men of mould! Abate thy rage, abate thy manly rage! Abate thy rage, great duke! Good bawcock, bate thy rage. Use lenity, sweet chuck.

NYM These be good humours! Your honour wins bad humours!

Exeunt [*Pistol, Bardolph and Nym, pursued by Llewellyn*]

BOY As young as I am, I have observed these three swashers. I am boy to them all three, but all they three, though they would serve me, could not be man to me, for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced, by the means whereof a faces it out but fights not. For Pistol, he hath a killing tongue and a quiet sword, by the means whereof a breaks words and keeps whole weapons. For Nym, he hath heard that men of few words are the best men, and therefore he scorns to say his prayers lest a should be thought a coward, but his few bad words are matched with as few good deeds, for a never broke any man's head but his own, and that was against a post when he was drunk. They will steal anything and call it purchase. Bardolph stole a lute-case, bore it twelve leagues and sold it for three halfpence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel. I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchiefs, which makes much against my manhood if I should take from another's pocket to put into mine, for it is plain pocketing up of wrongs. I must leave them and seek some better service. Their villainy goes against my weak stomach, and therefore I must cast it up.

Exit

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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:

Look at how Bassanio and Antonio speak and behave here. What does it reveal about them at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **6 2** 'In *The Merchant of Venice* appearances can be deceptive.' Write about some of the times in *The Merchant of Venice* when appearances are not what they seem and how this theme 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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BASSANIO I owe you much, and like a wilful youth
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both
Or bring your latter hazard back again
And thankfully rest debtor for the first.

ANTONIO You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have.
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore speak.

BASSANIO In Belmont is a lady richly left,
And she is fair, and – fairer than that word –
Of wondrous virtues. Sometimes from her eyes
I did receive fair speechless messages.
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia.
Nor is the wide world ignorant of her worth;
For the four winds blow in from every coast
Renownèd suitors, and her sunny locks
Hang on her temples like a golden fleece,
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift
That I should questionless be fortunate.

ANTONIO Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum; therefore go forth,
Try what my credit can in Venice do,
That shall be racked even to the uttermost
To furnish thee to Belmont to fair Portia.
Go presently enquire, and so will I,
Where money is, and I no question make
To have it of my trust or for my sake. *Exeunt*

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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

SECTION B (Poetry)

*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, *A Wife in London*, by Thomas Hardy.

A Wife in London is a poem about loss. How does Thomas Hardy present loss 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 loss.

Compare the way the poet presents loss in your chosen poem with the way Thomas Hardy presents loss in *A Wife in London*. [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

A Wife in London

I - The Tragedy

She sits in the tawny vapour
That the City lanes have uprolled,
Behind whose webby fold on fold
Like a waning taper
The street-lamp glimmers cold.

A messenger's knock cracks smartly,
Flashed news is in her hand
Of meaning it dazes to understand
Though shaped so shortly:
He – has fallen – in the far South Land …

II - The Irony

'Tis the morrow; the fog hangs thicker,
The postman nears and goes:
A letter is brought whose lines disclose
By the firelight flicker
His hand, whom the worm now knows:

Fresh – firm – penned in highest feather –
Page-full of his hoped return,
And of home-planned jaunts by brake and burn
In the summer weather,
And of new love that they would learn.

THOMAS HARDY

END OF PAPER

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