GCSE

C722U10-A

Z22-C722U10-A

WEDNESDAY, 25 MAY 2022 – MORNING

ENGLISH LITERATURE
COMPONENT 1
Shakespeare

1 hour

	Pages
Romeo and Juliet	2–3
Macbeth	4–5
Othello	6–7
Much Ado About Nothing	8–9
Henry V	10–11
The Merchant of Venice	12–13

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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 gel pen or correction fluid.

Answer **both** questions on the **one** text you have studied.

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, for example **2** **1** .

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

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 where indicated.

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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 Benvolio 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** *Romeo and Juliet* is a play about conflict. Write about some of the conflicts in the play and how Shakespeare presents them. 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.

BENVOLIO What sadness lengthens Romeo's hours?

ROMEO Not having that, which having, makes them short.

BENVOLIO In love?

ROMEO Out −

BENVOLIO Of love?

ROMEO Out of her favour, where I am in love.

BENVOLIO Alas that love, so gentle in his view,
Should be so tyrannous and rough in proof!

ROMEO Alas, that love, whose view is muffled still,
Should without eyes see pathways to his will. −
Where shall we dine? − O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love, O loving hate,
O any thing, of nothing first create.
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms,
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is.
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO No, coz, I rather weep.

ROMEO Good heart, at what?

BENVOLIO At thy good heart's oppression.

ROMEO Why such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it pressed
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs,
Being purged, a fire sparkling in lovers' eyes,
Being vex'd a sea nourish'd with loving tears.
What is it else? A madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

BENVOLIO Soft! I will go along.
And if you leave me so, you do me wrong.

ROMEO Tut, I have lost myself, I am not here,
This is not Romeo, he's some other where.

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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** Guilt is a key theme in *Macbeth*. Write about how Shakespeare presents guilt at different points in the play. 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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Enter MACBETH.

LADY MACBETH Great Glamis, worthy Cawdor,
Greater than both by the all-hail hereafter.
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

MACBETH My dearest love,
Duncan comes here tonight.

LADY MACBETH And when goes hence?

MACBETH Tomorrow, as he purposes.

LADY MACBETH O never
Shall sun that morrow see.
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time: bear welcome in your eye,
Your hand, your tongue. Look like th' innocent flower,
But be the serpent under't. He that's coming
Must be provided for, and you shall put
This night's great business into my despatch.
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

MACBETH We will speak further.

LADY MACBETH Only look up clear:
To alter favour ever is to fear.
Leave all the rest to me.

[*Exit* MACBETH *and* LADY MACBETH]

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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 about Iago at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **3 2** For which character in *Othello* do you have the most sympathy? How does Shakespeare create sympathy for your chosen character? 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.

IAGO I warrant thee. Meet me by and by at the citadel. I must fetch his necessaries ashore. Farewell.

RODERIGO Adieu.

[*Exit*]

IAGO That Cassio loves her, I do well believe't;
That she loves him, 'tis apt and of great credit.
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature,
And I dare think he'll prove to Desdemona
A most dear husband. Now I do love her too;
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge,
For that I do suspect the lusty Moor
Hath leaped into my seat; the thought whereof
Doth, like a poisonous mineral, gnaw my inwards;
And nothing can or shall content my soul
Till I am evened with him, wife for wife.
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgment cannot cure. Which thing to do,
If this poor trash of Venice, whom I trace
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb
(For I fear Cassio with my nightcap too),
Make the Moor thank me, love me, and reward me
For making him egregiously an ass
And practising upon his peace and quiet,
Even to madness. 'Tis here, [*taps his head*] but yet confused:
Knavery's plain face is never seen till used.

[*Exit*]

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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 Beatrice and Benedick 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** *Much Ado About Nothing* is a play about friendship. Write about how Shakespeare presents some of the friendships at different points in the play. 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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BENEDICK [*He steps out*.] This can be no trick. The conference was sadly borne, they have the truth of this from Hero, they seem to pity the lady. It seems her affections have their full bent. Love me? Why, it must be requited. I hear how I am censured. They say I will bear myself proudly if I perceive the love come from her. They say too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud. Happy are they that hear their detractions and can put them to mending. They say the lady is fair, 'tis a truth, I can bear them witness. And virtuous, 'tis so, I cannot reprove it. And wise, but for loving me. By my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage. But doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No, the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady. I do spy some marks of love in her.

Enter BEATRICE

BEATRICE Against my will I am sent to bid you come in to dinner.

BENEDICK Fair Beatrice, I thank you for your pains.

BEATRICE I took no more pains for those thanks than you take pains to thank me. If it had been painful, I would not have come.

BENEDICK You take pleasure then, in the message?

BEATRICE Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach signor? Fare you well. *Exit* BEATRICE

BENEDICK Ha! "Against my will I am sent to bid you come in to dinner." There's a double meaning in that.

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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:

What does the extract show about the character of King Henry at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **5 2** Write about some of the characters in the play who influence or affect King Henry in *Henry V*. How does Shakespeare present these characters 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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Alarum. [*Enter Soldiers with*] *scaling-ladders at Harfleur.*
Enter the KING, EXETER, BEDFORD *and* GLOUCESTER.

KING Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger:
Stiffen the sinews, conjure up the blood,
Disguise fair nature with hard-favoured rage.
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swilled with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noble English,
Whose blood is fet from fathers of war-proof,
Fathers that like so many Alexanders
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you called fathers did beget you.
Be copy now to men of grosser blood
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding − which I doubt
not,
For there is none of you so mean and base
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot.
Follow your spirit, and upon this charge
Cry 'God for Harry! England and Saint George!'

[Exeunt.] Alarum, and chambers go off.

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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 about Portia and Bassanio at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **6 2** *The Merchant of Venice* is a play about revenge. Write about how Shakespeare presents revenge at different points in the play. 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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PORTIA You see me, Lord Bassanio, where I stand,
Such as I am. Though for myself alone
I would not be ambitious in my wish
To wish myself much better, yet for you
I would be trebled twenty times myself,
A thousand times more fair, ten thousand times
More rich, that only to stand high in your account
I might in virtues, beauties, livings, friends,
Exceed account. But the full sum of me
Is sum of something: which to term in gross
Is an unlessoned girl, unschooled, unpractised;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all, is that her gentle spirit
Commits itself to yours to be directed
As from her lord, her governor, her king.
Myself, and what is mine, to you and yours
Is now converted. But now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants, and this same myself
Are yours, my lord's. I give them with this ring,
Which when you part from, lose, or give away,
Let it presage the ruin of your love,
And be my vantage to exclaim on you.

BASSANIO Madam, you have bereft me of all words.
Only my blood speaks to you in my veins,
And there is such confusion in my powers
As after some oration fairly spoke
By a belovèd prince there doth appear
Among the buzzing, pleasèd multitude,
Where every something being blent together
Turns to a wild of nothing, save of joy
Expressed, and not expressed. But when this ring
Parts from this finger, then parts life from hence:
O then be bold to say Bassanio's dead!

END OF PAPER

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