GCSE

C720U10-1

S23-C720U10-1

WEDNESDAY, 17 MAY 2023 – MORNING

ENGLISH LITERATURE
COMPONENT 1
Shakespeare and Poetry

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 gel pen or 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, for example - **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.

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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. 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]

* **1 2** Write about Romeo and how Shakespeare presents him 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.

[*Enters the tomb.*]

FRIAR LAWRENCE Romeo! O, pale! Who else? What, Paris too?
And steeped in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!

[JULIET *rises.*]

The lady stirs.

JULIET O comfortable Friar, where is my lord?
I do remember well where I should be;
And there I am. Where is my Romeo?

[*Noise within.*]

FRIAR LAWRENCE I hear some noise, lady. Come from that nest
Of death, contagion, and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the Watch is coming.
Come go, good Juliet, I dare no longer stay.

[*Exit* FRIAR LAWRENCE.]

JULIET Go get thee hence, for I will not away.
What's here? a cup closed in my true love's hand?
Poison I see hath been his timeless end.
O churl, drunk all, and left no friendly drop
To help me after? I will kiss thy lips,
Haply some poison yet doth hang on them,
To make me die with a restorative.
Thy lips are warm.

CAPTAIN OF THE WATCH [*Within*] Lead, boy, which way?

JULIET Yea, noise? Then I'll be brief. O happy dagger,

[*Taking* ROMEO's *dagger.*]

This is thy sheath;

[*Stabs herself.*]

there rust, and let me die.

[*Falls on* ROMEO's *body and dies.*]

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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. 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]

* **2 2** Lady Macbeth changes throughout the play. Write about some of the ways Lady Macbeth changes and how Shakespeare presents this. [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 [*Aside*] Glamis, and Thane of Cawdor:
The greatest is behind. [*To* Ross *and* Angus]
Thanks for your pains.
[*To* BANQUO] Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promised no less to them?

BANQUO That trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange,
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence. –
Cousins, a word, I pray you.

MACBETH [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. – I thank you, gentlemen. –
[*Aside*] This supernatural soliciting
Cannot be ill, cannot be good. If ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor.
If good, why do I yield to that suggestion,
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature? Present fears
Are less than horrible imaginings.
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

BANQUO Look how our partner's rapt.

MACBETH [*Aside*] If chance will have me king, why chance may crown me
Without my stir.

BANQUO New honours come upon him
Like our strange garments, cleave not to their mould,
But with the aid of use.

MACBETH [*Aside*] Come what come may,
Time and the hour runs through the roughest day.

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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. 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]

* **3 2** Male and female relationships are important in *Othello*. Write about how Shakespeare presents **one** or **two** of the male and female relationships 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.

CASSIO Do not think, gentlemen, I am drunk; this is my ancient,
this is my right hand, and this is my left hand. I am not drunk
now, I can stand well enough, and I speak well enough.

ALL Excellent well.

CASSIO Why, very well then; you must not think then that I am
drunk. *Exit*

MONTANO To the platform, masters. Come, let's set the watch.

IAGO You see this fellow that is gone before,
He is a soldier fit to stand by Caesar
And give direction. And do but see his vice –
'Tis to his virtue a just equinox,
The one as long as th'other. 'Tis pity of him.
I fear the trust Othello puts him in,
On some odd time of his infirmity,
Will shake this island.

MONTANO But is he often thus?

IAGO 'Tis evermore the prologue to his sleep:
He'll watch the horologe a double set,
If drink rock not his cradle.

MONTANO It were well
The general were put in mind of it.
Perhaps he sees it not, or his good nature
Prizes the virtue that appears in Cassio
And looks not on his evils: is not this true?

Enter RODERIGO.

IAGO [*Aside to* RODERIGO] How now, Roderigo?
I pray you after the lieutenant, go.

Exit RODERIGO

MONTANO And 'tis great pity that the noble Moor
Should hazard such a place as his own second
With one of an ingraft infirmity;
It were an honest action to say so
To the Moor.

IAGO Not I, for this fair island:
I do love Cassio well, and would do much
To cure him of this evil.
[A cry of] 'Help, help!' within.
But hark! what noise?

Enter CASSIO*, pursuing* RODERIGO.

CASSIO Zounds, you rogue, you rascal!

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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. 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** How does Shakespeare present love in *Much Ado About Nothing*? 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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DON PEDRO How now, two of my brother's men bound? Borachio one.

CLAUDIO Hearken after their offence, my lord.

DON PEDRO Officers, what offence have these men done?

DOGBERRY Marry, sir, they have committed false report, moreover they have spoken untruths, secondarily, they are slanders, sixth and lastly, they have belied a lady, thirdly they have verified unjust things, and to conclude, they are lying knaves.

DON PEDRO First I ask thee what they have done, thirdly I ask thee what's their offence, sixth and lastly why they are committed, and to conclude, what you lay to their charge?

CLAUDIO Rightly reasoned, and in his own division, and by my troth there's one meaning well suited.

DON PEDRO Who have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood: what's your offence?

BORACHIO Sweet prince, let me go no farther to mine answer: do you hear me, and let this count kill me: I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light, who in the night overheard me confessing to this man, how Don John your brother incensed me to slander the Lady Hero, how you were brought into the orchard, and saw me court Margaret in Hero's garments, how you disgraced her when you should marry her: my villainy they have upon record, which I had rather seal with my death, than repeat over to my shame: the lady is dead upon mine and my master's false accusation: and briefly I desire nothing but the reward of a villain.

DON PEDRO Runs not this speech like iron through your blood?

CLAUDIO I have drunk poison whiles he uttered it.

DON PEDRO But did my brother set thee on to this?

BORACHIO Yea, and paid me richly for the practice of it.

DON PEDRO He is composed and framed of treachery,
And fled he is upon this villainy.

CLAUDIO Sweet Hero, now thy image doth appear
In the rare semblance that I loved it first.

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Turn over.

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. Answer the following question:

Look at how King Henry speaks and behaves 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's relationships with others are important in the play. How does Shakespeare present some of these important relationships? Refer to characters and events 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 The gates of mercy shall be all shut up
And the fleshed soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh fair virgins and your flowering infants.
What is it then to me if impious war,
Arrayed in flames like to the prince of fiends,
Do with his smirched complexion all fell feats
Enlinked to waste and desolation?
What is't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon th'enragèd soldiers in their spoil
As send precepts to the Leviathan
To come ashore. Therefore, you men of Harfleur,
Take pity of your town and of your people
Whiles yet my soldiers are in my command,
Whiles yet the cool and temperate wind of grace
O'erblows the filthy and contagious clouds
Of heady murder, spoil and villainy.
If not, why, in a moment look to see
The blind and bloody soldier with foul hand
Defile the locks of your shrill-shrieking daughters,
Your fathers taken by the silver beards,
And their most reverend heads dashed to the walls,
Your naked infants spitted upon pikes
Whiles the mad mothers with their howls confused
Do break the clouds, as did the wives of Jewry
At Herod's bloody-hunting slaughtermen.
What say you? Will you yield, and this avoid?
Or guilty in defence be thus destroyed?

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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. 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]

* **6 2** *The Merchant of Venice* is a play about the importance of wealth. Write about how Shakespeare presents the importance of wealth 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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SHYLOCK Shylock is my name.

PORTIA Of a strange nature is the suit you follow,
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
– You stand within his danger, do you not?

ANTONIO Ay, so he says.

PORTIA Do you confess the bond?

ANTONIO I do.

PORTIA Then must the Jew be merciful.

SHYLOCK On what compulsion must I? Tell me that.

PORTIA The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives, and him that takes.
'Tis mightiest in the mightiest, it becomes
The thronèd monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway.
It is enthronèd in the hearts of kings,
It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this:
That in the course of justice, none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.

SHYLOCK My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.

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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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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, *London*, by William Blake.

London is a poem about a place. How does William Blake present this place in the poem? Refer to the contexts of the poem in your answer. [15]

London

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlot's curse
Blasts the new born Infant's tear,
And blights with plagues the Marriage hearse.

WILLIAM BLAKE

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

Compare the way the poet presents the place in your chosen poem with the way William Blake presents the place 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
- compare how the writers create effects, using appropriate terminology where relevant
- compare the contexts of the poems, and how these may have influenced the ideas in them.

END OF PAPER

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