GCSE

C720U10-1

S24-C720U10-1-R1

MONDAY, 13 MAY 2024 – 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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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. 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]

* **1 2** Write about the relationship between Romeo and Juliet 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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TYBALT This, by his voice, should be a Montague.
Fetch me my rapier, boy. What dares the slave
Come hither, covered with an antic face,
To fleer and scorn at our solemnity?
Now by the stock and honour of my kin,
To strike him dead I hold it not a sin.

CAPULET Why, how now, kinsman, wherefore storm you so?

TYBALT Uncle, this is a Montague, our foe:
A villain that is hither come in spite,
To scorn at our solemnity this night.

CAPULET Young Romeo is it?

TYBALT 'Tis he, that villain Romeo.

CAPULET Content thee, gentle coz, let him alone,
'A bears him like a portly gentleman;
And to say truth, Verona brags of him
To be a virtuous and well-governed youth.
I would not for the wealth of all this town
Here in my house do him disparagement;
Therefore be patient, take no note of him;
It is my will, the which if thou respect,
Show a fair presence, and put off these frowns,
An ill-beseeming semblance for a feast.

TYBALT It fits when such a villain is a guest:
I'll not endure him.

CAPULET He shall be endured.
What, goodman boy, I say he shall, go to!
Am I the master here, or you? go to!
You'll not endure him? God shall mend my soul,
You'll make a mutiny among my guests!
You will set cock-a-hoop! you'll be the man!

TYBALT Why, uncle, 'tis a shame.

CAPULET Go to, go to,
You are a saucy boy. Is't so indeed?
This trick may chance to scathe you, I know what.
You must contrary me!

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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 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** For which character in *Macbeth* 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.

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Enter the GHOST OF BANQUO *and sits in* MACBETH'S *place*

MACBETH Now good digestion wait on appetite,
And health on both.

LENNOX May't please your highness, sit.

MACBETH Here had we now our country's honour roofed,
Were the graced person of our Banquo present,
Who may I rather challenge for unkindness
Than pity for mischance.

ROSS His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company?

MACBETH The table's full.

LENNOX Here is a place reserved, sir.

MACBETH Where?

LENNOX Here, my good lord. What is't that moves your highness?

MACBETH Which of you have done this?

LORDS What, my good lord?

MACBETH Thou canst not say I did it; never shake
Thy gory locks at me!

ROSS Gentlemen, rise, his highness is not well.

[LADY MACBETH *joins the Lords*]

LADY MACBETH Sit, worthy friends. My lord is often thus,
And hath been from his youth. Pray you, keep seat.
The fit is momentary; upon a thought
He will again be well. If much you note him
You shall offend him and extend his passion.
Feed, and regard him not. [*To* MACBETH] Are you a man?

MACBETH Ay, and a bold one, that dare look on that
Which might appal the devil.

LADY MACBETH O proper stuff!
This is the very painting of your fear;
This is the air-drawn dagger which you said
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire
Authorised by her grandam. Shame itself!
Why do you make such faces? When all's done
You look but on a stool.

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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:

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** Iago is a master of deception. Write about some of the times in *Othello* where characters are tricked or deceived by Iago 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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OTHELLO Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.

BRABANTIO O thou foul thief! Where hast thou stowed my daughter?
Damned as thou art, thou hast enchanted her,
For I'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair, and happy,
So opposite to marriage that she shunned
The wealthy curlèd darlings of our nation,
Would ever have, t'incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou – to fear, not to delight.
Judge me the world, if 'tis not gross in sense
That thou hast practised on her with foul charms,
Abused her delicate youth with drugs or minerals
That weakens motion. I'll have't disputed on;
'Tis probable and palpable to thinking.
I therefore apprehend and do attach thee
For an abuser of the world, a practiser
Of arts inhibited and out of warrant.
Lay hold upon him. If he do resist,
Subdue him at his peril.

OTHELLO Hold your hands,
Both you of my inclining and the rest.
Were it my cue to fight, I should have known it
Without a prompter. Where will you that I go
To answer this your charge?

BRABANTIO To prison, till fit time
Of law and course of direct session
Call thee to answer.

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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 the relationship between Beatrice and Benedick and how Shakespeare presents it 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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CLAUDIO Benedick, didst thou note the daughter of Signor Leonato?

BENEDICK I noted her not, but I looked on her.

CLAUDIO Is she not a modest young lady?

BENEDICK Do you question me as an honest man should do, for my simple true judgement? Or would you have me speak after my custom, as being a professed tyrant to their sex?

CLAUDIO No, I pray thee speak in sober judgement.

BENEDICK Why i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise. Only this commendation I can afford her, that were she other than she is, she were unhandsome, and being no other, but as she is – I do not like her.

CLAUDIO Thou thinkest I am in sport. I pray thee, tell me truly how thou lik'st her?

BENEDICK Would you buy her, that you enquire after her?

CLAUDIO Can the world buy such a jewel?

BENEDICK Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good harefinder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?

CLAUDIO In mine eye, she is the sweetest lady that ever I looked on.

BENEDICK I can see yet without spectacles, and I see no such matter. There's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

CLAUDIO I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

BENEDICK Is't come to this? In faith, hath not the world one man, but he will wear his cap with suspicion? Shall I never see a bachelor of three score again? Go to, i'faith, and thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays.

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

* **5 2** *Henry V* is a play about conflict. Write about how Shakespeare presents conflict 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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CANTERBURY Never was such a sudden scholar made,
Never came reformation in a flood
With such a heady currance scouring faults,
Nor never Hydra-headed wilfulness
So soon did lose his seat, and all at once,
As in this king.

ELY We are blessed in the change.

CANTERBURY Hear him but reason in divinity,
And all-admiring, with an inward wish,
You would desire the king were made a prelate.
Hear him debate of commonwealth affairs,
You would say it hath been all in all his study.
List his discourse of war, and you shall hear
A fearful battle rendered you in music.
Turn him to any cause of policy,
The gordian knot of it he will unloose,
Familiar as his garter, that when he speaks
The air, a chartered libertine, is still,
And the mute wonder lurketh in men's ears
To steal his sweet and honeyed sentences,
So that the art and practic part of life
Must be the mistress to this theoric.
Which is a wonder how his grace should glean it,
Since his addiction was to courses vain,
His companies unlettered, rude and shallow,
His hours filled up with riots, banquets, sports,
And never noted in him any study,
Any retirement, any sequestration
From open haunts and popularity.

ELY The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best
Neighboured by fruit of baser quality.
And so the prince obscured his contemplation
Under the veil of wildness, which, no doubt,
Grew like the summer grass fastest by night,
Unseen, yet crescive in his faculty.

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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 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** Write about Antonio and how he is presented in *The Merchant of Venice*. [25]

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

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MOROCCO One of these three contains her heavenly picture.
Is't like that lead contains her? 'Twere damnation
To think so base a thought; it were too gross
To rib her cerecloth in the òbscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stampèd in gold; but that's insculped upon:
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may.

PORTIA There take it, prince, and if my form lie there,
Then I am yours.

[MOROCCO *unlocks the gold casket*]

MOROCCO O hell! What have we here?
A carrion death, within whose empty eye
There is a written scroll. I'll read the writing.

'All that glisters is not gold;
Often have you heard that told.
Many a man his life hath sold
But my outside to behold.
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgement old,
Your answer had not been inscrolled.
Fare you well, your suit is cold.'

Cold indeed, and labour lost;
Then farewell heat, and welcome frost.
Portia, adieu; I have too grieved a heart
To take a tedious leave: thus losers part.

Exit [MOROCCO *with his train*]

PORTIA A gentle riddance! Draw the curtains, go.
Let all of his complexion choose me so.

Exeunt. [*A flourish of cornets*]

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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, *The Manhunt,* by Simon Armitage.

The Manhunt is a poem about a relationship. How does Simon Armitage present this relationship in the poem? Refer to the contexts of the poem in your answer. [15]

The Manhunt

After the first phase,
after passionate nights and intimate days,

only then would he let me trace
the frozen river which ran through his face,

only then would he let me explore
the blown hinge of his lower jaw,

and handle and hold
the damaged, porcelain collar-bone,

and mind and attend
the fractured rudder of shoulder-blade,

and finger and thumb
the parachute silk of his punctured lung.

Only then could I bind the struts
and climb the rungs of his broken ribs,

and feel the hurt
of his grazed heart.

Skirting along,
only then could I picture the scan,

the foetus of metal beneath his chest
where the bullet had finally come to rest.

Then I widened the search,
traced the scarring back to its source

to a sweating, unexploded mine
buried deep in his mind, around which

every nerve in his body had tightened and closed.
Then, and only then, did I come close.

SIMON ARMITAGE

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

Compare the way the poet presents the relationship in your chosen poem with the way Simon Armitage presents the relationship in *The Manhunt*. [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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