GCSE

C720U10-1

S25-C720U10-1

MONDAY, 12 MAY 2025 – MORNING

ENGLISH LITERATURE
COMPONENT 1
Shakespeare and Poetry

2 hours

SECTION A

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

SECTION B

Poetry	14–16

C720U101
01

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.

© WJEC CBAC Ltd.

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** Romeo and Juliet are described as 'a pair of star-crossed lovers'. Write about some of the times fate or luck affects the characters in the play 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.

© WJEC CBAC Ltd.

Enter OFFICER *and Citizens with clubs and partisans.*

OFFICER — Clubs, bills, and partisans! Strike! Beat them down!
Down with the Capulets! Down with the Montagues!

Enter old CAPULET *in his gown, and his wife* [LADY CAPULET].

CAPULET — What noise is this? Give me my long sword, ho!

LADY CAPULET — A crutch, a crutch! why call you for a sword?

CAPULET — My sword, I say! old Montague is come,
And flourishes his blade in spite of me.

Enter old MONTAGUE *and his wife* [LADY MONTAGUE].

MONTAGUE — Thou villain Capulet! – Hold me not, let me go.

LADY MONTAGUE — Thou shalt not stir one foot to seek a foe.

Enter PRINCE ESCALES *with his train.*

PRINCE — Rebellious subjects, enemies to peace,
Profaners of this neighbour-stainèd steel –
Will they not hear? – What ho, you men, you beasts!
That quench the fire of your pernicious rage
With purple fountains issuing from your veins:
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground,
And hear the sentence of your movèd prince.
Three civil brawls, bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments
To wield old partisans, in hands as old,
Cankered with peace, to part your cankered hate;
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.

© WJEC CBAC Ltd.

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** Macbeth changes throughout the play. Write about some of the ways 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.

© WJEC CBAC Ltd.

Fife: The castle of Macduff

Enter LADY MACDUFF, her SON, and ROSS

LADY MACDUFF What had he done, to make him fly the land?

ROSS You must have patience, madam.

LADY MACDUFF He had none;
His flight was madness. When our actions do not,
Our fears do make us traitors.

ROSS You know not
Whether it was his wisdom or his fear.

LADY MACDUFF Wisdom? To leave his wife, to leave his babes,
His mansion, and his titles in a place
From whence himself does fly? He loves us not.
He wants the natural touch, for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

ROSS My dearest coz,
I pray you school yourself. But for your husband,
He is noble, wise, judicious, and best knows
The fits o'th'season. I dare not speak much further,
But cruel are the times when we are traitors
And do not know ourselves, when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea,
Each way and none. I take my leave of you,
Shall not be long but I'll be here again.
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you.

LADY MACDUFF Fathered he is, and yet he's fatherless.

ROSS I am so much a fool, should I stay longer
It would be my disgrace and your discomfort.
I take my leave at once. *Exit*

© WJEC CBAC Ltd.

Turn over.

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** *Othello* is a play about prejudice. Write about some of the times characters are influenced by, or affected by, prejudice. How does Shakespeare present this 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.

© WJEC CBAC Ltd.

Trumpets within.

IAGO The Moor! I know his trumpet.

CASSIO 'Tis truly so.

DESDEMONA Let's meet him and receive him.

CASSIO Lo, where he comes!

Enter OTHELLO *and* ATTENDANTS.

OTHELLO O, my fair warrior!

DESDEMONA My dear Othello!

OTHELLO It gives me wonder great as my content
To see you here before me. O, my soul's joy,
If after every tempest come such calms,
May the winds blow till they have wakened death,
And let the labouring bark climb hills of seas,
Olympus-high, and duck again as low
As hell's from heaven. If it were now to die,
'Twere now to be most happy; for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

DESDEMONA The heavens forbid
But that our loves and comforts should increase,
Even as our days do grow.

OTHELLO Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.
They kiss.
And this, and this, the greatest discords be
That e'er our hearts shall make.

IAGO [*Aside*] O, you are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.

OTHELLO Come, let us to the castle.
News, friends; our wars are done; the Turks are drowned.

© WJEC CBAC Ltd.

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 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** *Much Ado About Nothing* is a play about the importance of reputation. Write about some of the times reputation is important to the characters and events in the play. How does Shakespeare present this? [25]

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

© WJEC CBAC Ltd.

URSULA Oh do not do your cousin such a wrong,
She cannot be so much without true judgement,
Having so swift and excellent a wit,
As she is prized to have, as to refuse
So rare a gentleman as Signor Benedick.

HERO He is the only man of Italy,
Always excepted my dear Claudio.

URSULA I pray you be not angry with me, madam,
Speaking my fancy: Signor Benedick,
For shape, for bearing, argument and valour,
Goes foremost in report through Italy.

HERO Indeed he hath an excellent good name.

URSULA His excellence did earn it, ere he had it:
When are you married, madam?

HERO Why every day tomorrow: come go in,
I'll show thee some attires, and have thy counsel,
Which is the best to furnish me tomorrow.

URSULA She's limed I warrant you, we have caught her, madam.

HERO If it prove so, then loving goes by haps,
Some Cupid kills with arrows, some with traps.

Exeunt Hero and Ursula

BEATRICE What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so much?
Contempt, farewell, and maiden pride, adieu,
No glory lives behind the back of such.
And Benedick, love on, I will requite thee,
Taming my wild heart to thy loving hand:
If thou dost love, my kindness shall incite thee
To bind our loves up in a holy band,
For others say thou dost deserve, and I
Believe it better than reportingly. *Exit*

© WJEC CBAC Ltd.

Twelfth Night

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 Viola. How does Shakespeare present her 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.

© WJEC CBAC Ltd.

OLIVIA Where is Malvolio?

MARIA He's coming, madam, but in very strange manner. He is sure possessed, madam.

OLIVIA Why, what's the matter? Does he rave?

MARIA No, madam, he does nothing but smile. Your ladyship were best to have some guard about you, if he come, for sure the man is tainted in's wits.

OLIVIA Go call him hither.

[*Exit Maria*]

I am as mad as he
If sad and merry madness equal be.

Enter [MARIA *with*] MALVOLIO

How now, Malvolio?

MALVOLIO Sweet lady, ho, ho!

OLIVIA Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering, but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one, and please all.'

OLIVIA Why, how dost thou, man? What is the matter with thee?

MALVOLIO Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

OLIVIA Wilt thou go to bed, Malvolio?

MALVOLIO To bed? Ay, sweetheart, and I'll come to thee.

OLIVIA God comfort thee! Why dost thou smile so and kiss thy hand so oft?

MARIA How do you, Malvolio?

MALVOLIO At your request!
Yes, nightingales answer daws!

MARIA Why appear you with this ridiculous boldness before my lady?

MALVOLIO 'Be not afraid of greatness': 'twas well writ.

OLIVIA What mean'st thou by that, Malvolio?

MALVOLIO 'Some are born great –'

OLIVIA Ha?

MALVOLIO 'Some achieve greatness –'

OLIVIA What say'st thou?

MALVOLIO 'And some have greatness thrust upon them.'

OLIVIA Heaven restore thee!

© WJEC CBAC Ltd.

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 the relationship between Bassanio and Portia 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.

© WJEC CBAC Ltd.

SHYLOCK May I speak with Antonio?

BASSANIO If it please you to dine with us –

SHYLOCK Yes, to smell pork, to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO

BASSANIO This is Signor Antonio.

SHYLOCK [*Aside*] How like a fawning publican he looks!
I hate him for he is a Christian;
But more, for that in low simplicity
He lends out money gratis, and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails
Even there where merchants most do congregate
On me, my bargains, and my well-won thrift
Which he calls interest. Cursed be my tribe
If I forgive him!

BASSANIO Shylock, do you hear?

SHYLOCK I am debating of my present store,
And by the near guess of my memory
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft, how many months
Do you desire? [*To Antonio*] Rest you fair, good signor!
Your worship was the last man in our mouths.

ANTONIO Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet to supply the ripe wants of my friend
I'll break a custom. [*To Bassanio*] Is he yet possessed
How much ye would?

SHYLOCK Ay, ay, three thousand ducats.

© WJEC CBAC Ltd.

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

© WJEC CBAC Ltd.

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, *Valentine,* by Carol Ann Duffy.

Valentine is a poem about love. How does Carol Ann Duffy present love in the poem? Remember to refer to the contexts of the poem in your answer. [15]

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

CAROL ANN DUFFY

© WJEC CBAC Ltd.

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

Compare the way the poet presents love in your chosen poem with the way Carol Ann Duffy presents love in *Valentine*. [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

© WJEC CBAC Ltd.