GCSE

C720U10-1

O20-C720U10-1

THURSDAY, 5 NOVEMBER 2020 – AFTERNOON

ENGLISH LITERATURE
COMPONENT 1
Shakespeare and Poetry

2 hours

SECTION A

	Pages
Romeo and Juliet	2-3
Macbeth	4-5
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Much Ado About Nothing	8-9
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SECTION B

Poetry	14-15

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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:

Look at how Juliet and the Nurse 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** For which of the male characters in *Romeo and Juliet* do you have the most sympathy? Write about how Shakespeare creates sympathy for your chosen character. [25]

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

NURSE Tybalt is gone and Romeo banished,
Romeo that killed him, he is banishèd.

JULIET O God! Did Romeo's hand shed Tybalt's blood?

NURSE It did, it did, alas the day, it did!

JULIET O serpent heart, hid with a flowering face.
Did ever dragon keep so fair a cave?
Beautiful tyrant, fiend angelical,
Ravenous dove-feathered raven! Wolvish-ravening lamb,
Despisèd substance of divinest show!
Just opposite to what thou justly seem'st,
A damnèd saint, an honourable villain.
O nature! What hadst thou to do in hell
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace!

NURSE There's no trust,
No faith, no honesty in men. All perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? Give me some *aqua vitae*!
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

JULIET Blistered be thy tongue
For such a wish! He was not born to shame.
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crowned
Sole monarch of the universal earth.
O what a beast was I to chide at him!

NURSE Will you speak well of him that killed your cousin?

JULIET Shall I speak ill of him that is my husband?

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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:

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

* **2 2** Write about the character of Macbeth 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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LADY MACBETH Yet here's a spot.

DOCTOR Hark, she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.

LADY MACBETH Out damned spot! Out I say! One: Two: why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?

DOCTOR Do you mark that?

LADY MACBETH The Thane of Fife, had a wife: where is she now? What, will these hands ne'er be clean? No more o' that my lord, no more o' that. You mar all with this starting.

DOCTOR Go to, go to.
You have known what you should not.

GENTLEWOMAN She has spoke what she should not, I am sure of that. Heaven knows what she has known.

LADY MACBETH Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand.
Oh, oh, oh!

DOCTOR What a sigh is there! The heart is sorely charged.

GENTLEWOMAN I would not have such a heart in my bosom for the dignity of the whole body.

DOCTOR Well, well, well.

GENTLEWOMAN Pray God it be, sir.

DOCTOR This disease is beyond my practice. Yet I have known those which have walked in their sleep, who have died holily in their beds.

LADY MACBETH Wash your hands, put on your nightgown, look not so pale. I tell you yet again Banquo's buried; he cannot come out on's grave.

DOCTOR Even so?

LADY MACBETH To bed, to bed. There's knocking at the gate. Come, come, come, come, give me your hand. What's done, cannot be undone. To bed, to bed, to bed.

Exit Lady Macbeth

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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 jealousy'. Write about how Shakespeare presents jealousy at different points in *Othello*. 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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IAGO Awake! What ho, Brabantio! Thieves, thieves!
Look to your house, your daughter, and your bags!
Thieves, thieves!

BRABANTIO *above, at a window.*

BRABANTIO What is the reason of this terrible summons?
What is the matter there?

RODERIGO Signior, is all your family within?

IAGO Are your doors locked?

BRABANTIO Why, wherefore ask you this?

IAGO Zounds, sir, y'are robbed! For shame, put on your gown!
Your heart is burst, you have lost half your soul.
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise!
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise I say!

BRABANTIO What, have you lost your wits?

RODERIGO Most reverend signior, do you know my voice?

BRABANTIO Not I; what are you?

RODERIGO My name is Roderigo.

BRABANTIO The worser welcome!
I have charged thee not to haunt about my doors.
In honest plainness thou hast heard me say
My daughter is not for thee; and now, in madness,
Being full of supper and distemp'ring draughts,
Upon malicious knavery dost thou come
To start my quiet.

RODERIGO Sir, sir, sir –

BRABANTIO But thou must needs be sure
My spirits and my place have in their power
To make this bitter to thee.

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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 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 where characters are often fooled or deceived.' Write about some of the times in the play when characters are fooled or deceived 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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BEATRICE Kill Claudio.

BENEDICK Ha, not for the wide world.

BEATRICE You kill me to deny it, farewell. *[She starts to leave.]*

BENEDICK Tarry sweet Beatrice.

BEATRICE I am gone, though I am here. There is no love in you. Nay I pray you, let me go.

BENEDICK Beatrice –

BEATRICE In faith I will go.

BENEDICK We'll be friends first.

BEATRICE You dare easier be friends with me than fight with mine enemy.

BENEDICK Is Claudio thine enemy?

BEATRICE Is he not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancour – O God, that I were a man! I would eat his heart in the marketplace.

BENEDICK Hear me, Beatrice –

BEATRICE Talk with a man out at a window! A proper saying!

BENEDICK Nay but Beatrice –

BEATRICE Sweet Hero, she is wronged, she is slandered, she is undone.

BENEDICK Beat–

BEATRICE Princes and counties! Surely a princely testimony, a goodly Count. Count Comfect, a sweet gallant surely. O that I were a man for his sake! Or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too. He is now as valiant as Hercules that only tells a lie, and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.

BENEDICK Tarry good Beatrice, by this hand I love thee.

BEATRICE Use it for my love some other way than swearing by it.

BENEDICK Think you in your soul the Count Claudio hath wronged Hero?

BEATRICE Yea, as sure as I have a thought, or a soul.

BENEDICK Enough, I am engaged, I will challenge him.

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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** '*Henry V* is a play about leadership.' Write about how Shakespeare presents leadership at different points in the play. 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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AMBASSADOR May't please your majesty to give us leave
Freely to render what we have in charge,
Or shall we sparingly show you far off
The Dauphin's meaning and our embassy?

KING We are no tyrant but a Christian king,
Unto whose grace our passion is as subject
As are our wretches fettered in our prisons:
Therefore with frank and with uncurbed plainness
Tell us the Dauphin's mind.

AMBASSADOR Thus then, in few.
Your highness lately sending into France
Did claim some certain dukedoms in the right
Of your great predecessor King Edward the Third.
In answer of which claim the Prince our master
Says that you savour too much of your youth
And bids you be advised. There's naught in France
That can be with a nimble galliard won;
You cannot revel into dukedoms there.
He therefore sends you, meeter for your spirit,
This tun of treasure, and in lieu of this
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin speaks.

KING What treasure, uncle?

EXETER Tennis-balls, my liege.

KING We are glad the Dauphin is so pleasant with us.
His present and your pains we thank you for.
When we have matched our rackets to these balls
We will in France, by God's grace, play a set
Shall strike his father's crown into the hazard.
Tell him he hath made a match with such a wrangler
That all the courts of France shall be disturbed
With chases. And we understand him well,
How he comes o'er us with our wilder days,
Not measuring what use we made of them.
We never valued this poor seat of England,
And therefore living hence did give ourself
To barbarous licence, as 'tis ever common
That men are merriest when they are from home.
But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness,
When I do rouse me in my throne of France.

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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 Shylock and Antonio speak and behave here. What does it show an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

* **6 2** 'Relationships between men and women are important in *The Merchant of Venice*.' Write about how Shakespeare presents **one** or **two** of these 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.*

Enter SHYLOCK, SOLANIO, ANTONIO, and the JAILER

SHYLOCK Jailer, look to him. Tell not me of mercy.
This is the fool that lent out money gratis.
Jailer, look to him.

ANTONIO Hear me yet, good Shylock –

SHYLOCK I'll have my bond, speak not against my bond;
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The Duke shall grant me justice. I do wonder,
Thou naughty jailer, that thou art so fond
To come abroad with him at his request.

ANTONIO I pray thee hear me speak –

SHYLOCK I'll have my bond; I will not hear thee speak,
I'll have my bond, and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not!
I'll have no speaking, I will have my bond. *Exit*

SOLANIO It is the most impenetrable cur
That ever kept with men.

ANTONIO Let him alone.
I'll follow him no more with bootless prayers.
He seeks my life, his reason well I know:
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

SOLANIO I am sure the Duke
Will never grant this forfeiture to hold.

ANTONIO The Duke cannot deny the course of law;
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of the state,
Since that the trade and profit of the city
Consisteth of all nations. Therefore go.
These griefs and losses have so bated me
That I shall hardly spare a pound of flesh
Tomorrow to my bloody creditor.
Well, jailer, on. Pray God Bassanio come
To see me pay his debt, and then I care not.

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

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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, *Afternoons*, by Philip Larkin.

Afternoons is a poem about relationships. How does Philip Larkin write about relationships 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 relationships.

Compare the way the poet presents relationships in your chosen poem with the way Philip Larkin presents relationships in *Afternoons.* [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

Afternoons

Summer is fading:
The leaves fall in ones and twos
From trees bordering
The new recreation ground.
In the hollows of afternoons
Young mothers assemble
At swing and sandpit
Setting free their children.

Behind them, at intervals,
Stand husbands in skilled trades,
An estateful of washing,
And the albums, lettered
Our Wedding, lying
Near the television:
Before them, the wind
Is ruining their courting-places

That are still courting-places
(But the lovers are all in school),
And their children, so intent on
Finding more unripe acorns,
Expect to be taken home.
Their beauty has thickened.
Something is pushing them
To the side of their own lives.

PHILIP LARKIN

END OF PAPER

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