OCR
Oxford Cambridge and RSA

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Friday 26 May 2017 – Morning

Time allowed: 2 hours

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You must have:
- The OCR 12-page Answer Booklet (OCR12 sent with general stationery)

INSTRUCTIONS
- Use black ink.
- Answer **two** questions. **One** from **Section A** and **one** from **Section B**.
- All questions in Section A consist of **two** parts **a)** and **b)**. Answer **both** parts of the question on the **poetry cluster you have studied**.
- In Section B, answer **one** question from a choice of two on the **text that you have studied**.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question answered in the margin.
- This is a closed text examination.
- Do **not** write in the barcodes.

INFORMATION
- The total mark for this paper is **80**.
- The marks for each question are shown in brackets **[ ]**.
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document consists of **12** pages.

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Section A

Poetry across Time

Answer **both** parts of the question on the **poetry cluster you have studied**.

1 Love and Relationships

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare the ways in which both poets present how the speakers' lives have been changed by love.

You should consider:
- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

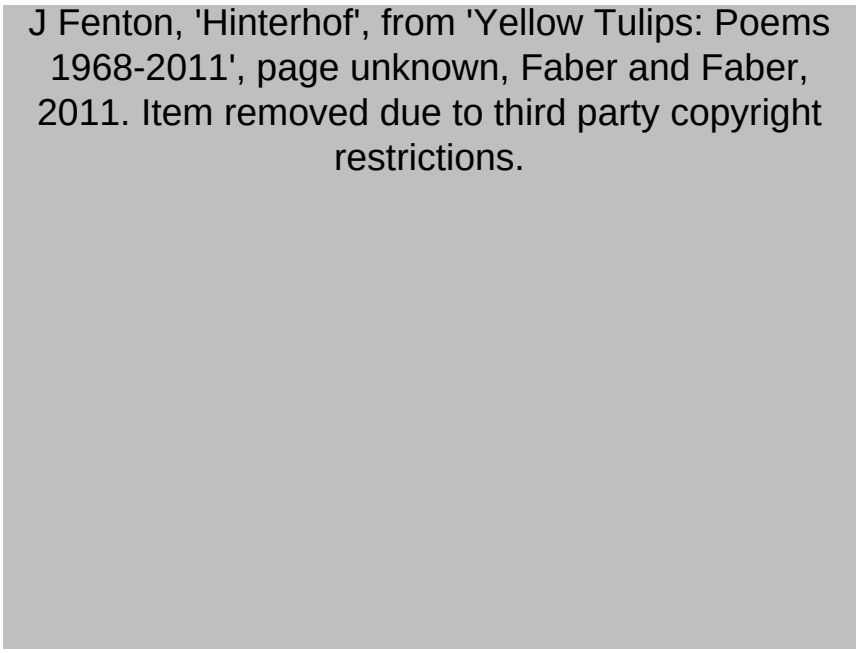
b) Explore in detail one other poem from your anthology which presents how love can change the ways in which the world is seen.

[20]

Morning Song by Sylvia Plath

S Plath, 'Morning Song' from 'Sylvia Plath - Selected Poems', page unknown, Faber & Faber, 1981. Item removed due to third party copyright restrictions.

Hinterhof by James Fenton



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2 Conflict

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how these poems present killing and its results.

You should consider:
- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

b) Explore in detail one other poem from your anthology which presents how conflict leads to killing.

[20]

The Destruction of Sennacherib by Lord Byron

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen:
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail:
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

The Last Laugh by Wilfred Owen

‘Oh! Jesus Christ! I’m hit,’ he said; and died.
Whether he vainly cursed or prayed indeed,
The Bullets chirped – In vain, vain, vain!
Machine-guns chuckled – Tut-tut! Tut-tut!
And the Big Gun guffawed.

Another sighed – ‘Oh Mother, – Mother, – Dad!’
Then smiled at nothing, childlike, being dead.
And the lofty Shrapnel-cloud
Leisurely gestured, – Fool!
And the splinters spat, and tittered.

‘My Love!’ one moaned. Love-languid seemed his mood,
Till slowly lowered, his whole face kissed the mud.
And the Bayonets’ long teeth grinned;
Rabbles of Shells hooted and groaned;
And the Gas hissed.

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3 Youth and Age

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how the speakers in these poems express unhappiness in childhood.

You should consider:
- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

b) Explore in detail how one other poem from your anthology presents childhood as an unhappy time.

[20]

Red Roses by Anne Sexton

A Sexton, 'Red Roses' from 'Anne Sexton - The Complete Poems', page unknown, Houghton Mifflin, 1981. Item removed due to third party copyright restrictions.

The Chimney Sweeper: A little black thing among the snow by William Blake

A little black thing among the snow,
Crying "'Weep! 'weep!" in notes of woe!
"Where are thy father and mother? say?"
"They are both gone up to the church to pray.

Because I was happy upon the heath,
And smil'd among the winter's snow,
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

And because I am happy and dance and sing,
They think they have done me no injury,
And are gone to praise God and his Priest and King,
Who make up a heaven of our misery."

Section B

Shakespeare

Romeo and Juliet

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

4 How does Shakespeare present the ways in which Tybalt's hatred of the Capulets influences the outcome of the play? Refer to this extract from Act 1 Scene 5 and elsewhere in the play.

[40]*

In this extract, Tybalt has just spotted Romeo at the Capulets' party and expresses his anger to Capulet.

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-govern'd 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 endur'd:
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! Marry, 'tis time.
Well said, my hearts! – You are a princox; go:
Be quiet, or – More light, more light! – For shame!
I'll make you quiet. What! – cheerly, my hearts!
TYBALT Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall,
Now seeming sweet convert to bitt'rest gall.

OR

5 To what extent do you think Shakespeare presents Juliet's response to love as impulsive and dangerous? Explore at least two moments from the play to support your ideas.

[40]*

The Merchant of Venice

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

6 Explore how Shakespeare presents the love between Portia and Bassanio. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.

[40]*

In this extract, Bassanio is in Belmont and has decided to take the casket test.

PORTIA Beshrew your eyes!
They have o'erlook'd me and divided me;
One half of me is yours, the other half yours –
Mine own, I would say; but if mine, then yours,
And so all yours. O, these naughty times
Put bars between the owners and their rights;
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.
I speak too long; but 'tis to peize the time,
To eke it, and to draw it out in length.
To stay you from election.
BASSANIO Let me choose;
For as I am, I live upon the rack.
PORTIA Upon the rack, Bassanio? Then confess
What treason there is mingled with your love.
BASSANIO None but that ugly treason of mistrust,
Which makes me fear th' enjoying of my love;
There may as well be amity and life
'Tween snow and fire, as treason and my love.
PORTIA Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.
BASSANIO Promise me life, and I'll confess the truth.
PORTIA Well then, confess and live.
BASSANIO 'Confess' and 'love'
Had been the very sum of my confession:
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
PORTIA Away, then! I am lock'd in one of them:
If you do love me, you will find me out.

OR

7 How far is it possible to sympathise with Shylock's attitude towards Jessica? Explore at least two moments from the play to support your ideas.

[40]*

Macbeth

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

8 Explore how Shakespeare presents the brutality of Macbeth's Scotland. Refer to this extract from Act 4 Scene 2 and elsewhere in the play.

[40]*

In this extract, a Messenger arrives to warn Lady Macduff that she and her family are in danger.

Enter a Messenger

MESSENGER Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer.

Exit

LADY MACDUFF Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly: why then, alas,
Do I put up that womanly defence,
To say I have done no harm?

Enter Murderers.

What are these faces?
FIRST MURDERER Where is your husband?
LADY MACDUFF I hope, in no place so unsanctified
Where such as thou mayst find him.
FIRST MURDERER He's a traitor.
SON Thou liest, thou shag-hair'd villain!
FIRST MURDERER What, you egg! [*Stabbing him*
Young fry of treachery!
SON He has kill'd me, mother:
Run away, I pray you! [*Dies*

OR

9 'Lady Macbeth is not the inhuman character she pretends to be.'
How far do you agree with this view of Shakespeare's presentation of Lady Macbeth? Explore at least two moments from the play to support your ideas.

[40]*

Much Ado About Nothing

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

10 Explore the ways in which Shakespeare makes Beatrice such a strong character. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.

[40]*

In this extract, the wedding between Hero and Claudio has been wrecked by Claudio's false accusations. Beatrice wants Benedick to fight Claudio to the death in order to prove Hero's innocence.

BEATRICE You dare easier be friends with me than fight with mine enemy.
BENEDICK Is Claudio thine enemy?
BEATRICE Is 'a 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, uncover'd slander, unmitigated rancour, – O God, that I were a man! I would eat his heart in the market-place.
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 wrong'd Hero?
BEATRICE Yea, as sure as I have a thought or a soul.
BENEDICK Enough, I am engag'd; I will challenge him. I will kiss your hand, and so I leave you. By this hand, Claudio shall render me a dear account.

OR

11 'Tricks and pranks in *Much Ado About Nothing* don't always have bad consequences.' How far do you agree with this view? Explore at least two moments from the play to support your ideas.

[40]*

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