OCR
Oxford Cambridge and RSA

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Friday 25 May 2018 – Morning

Time allowed: 2 hours

6608T0206

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.

© OCR 2018 [601/4872/X]
DC (RCL (GO)) 152078/3

OCR is an exempt Charity

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 how the speakers in these poems express different ways in which love can be painful.

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 relationships which lead to suffering.

[20]

The Sorrow of True Love by Edward Thomas

The sorrow of true love is a great sorrow
And true love parting blackens a bright morrow:
Yet almost they equal joys, since their despair
Is but hope blinded by its tears, and clear
Above the storm the heavens wait to be seen.
But greater sorrow from less love has been
That can mistake lack of despair for hope
And knows not tempest and the perfect scope
Of summer, but a frozen drizzle perpetual
Of drops that from remorse and pity fall
And cannot ever shine in the sun or thaw,
Removed eternally from the sun's law.

Mirage by Christina Rossetti

The hope I dreamed of was a dream,
Was but a dream; and now I wake
Exceeding comfortless, and worn, and old,
For a dream's sake.

I hang my harp upon a tree,
A weeping willow in a lake;
I hang my silenced harp there, wrung and snapt
For a dream's sake.

Lie still, lie still, my breaking heart;
My silent heart, lie still and break:
Life and the world, and mine own self, are changed
For a dream's sake.

© OCR 2018

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 what people fight and die for.

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 questions the things people fight for.

[20]

Flag by John Agard

What's that fluttering in a breeze?
It's just a piece of cloth
that brings a nation to its knees.

What's that unfurling from a pole?
It's just a piece of cloth
that makes the guts of men grow bold.

What's that rising over a tent?
It's just a piece of cloth
that dares the coward to relent.

What's that flying across a field?
It's just a piece of cloth
that will outlive the blood you bleed.

How can I possess such a cloth?
Just ask for a flag, my friend.
Then blind your conscience to the end.

In Flanders Fields by John McCrae

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

© OCR 2018

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 these poems present babies and their parents' feelings for them.

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 that presents a response to children or babies.

[20]

You're by Sylvia Plath

Clownlike, happiest on your hands,
Feet to the stars, and moon-skulled,
Gilled like a fish. A common-sense
Thumbs-down on the dodo's mode.
Wrapped up in yourself like a spool,
Trawling your dark as owls do.
Mute as a turnip from the Fourth
Of July to All Fools' Day,
O high-riser, my little loaf.

Vague as fog and looked for like mail.
Farther off than Australia.
Bent-backed Atlas, our traveled prawn.
Snug as a bud and at home
Like a sprat in a pickle jug.
A creel of eels, all ripples.
Jumpy as a Mexican bean.
Right, like a well-done sum.
A clean slate, with your own face on.

A Baby Asleep After Pain by D H Lawrence

As a drenched, drowned bee
Hangs numb and heavy from a bending flower,
So clings to me
My baby, her brown hair brushed with wet tears
And laid against her cheek;
Her soft white legs hanging heavily over my arm
Swinging heavily to my movements as I walk.
My sleeping baby hangs upon my life,
Like a burden she hangs on me.
She has always seemed so light,
But now she is wet with tears and numb with pain
Even her floating hair sinks heavily,
Reaching downwards;
As the wings of a drenched, drowned bee
Are a heaviness, and a weariness.

© OCR 2018

Section B

Shakespeare

Romeo and Juliet

Choose **ONE** question.

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

EITHER

4 Explore the different ways Shakespeare portrays the relationship between Juliet and her father. Refer to this extract from Act 1 Scene 2 and elsewhere in the play.

[40]*

In this extract, Capulet is concerned about the consequences of his fight with Montague. Paris is eager to have Capulet's approval for Juliet to marry him.

Enter CAPULET*,* PARIS*, and Servant*

CAPULET But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.
PARIS Of honourable reckoning are you both;
And pity 'tis you liv'd at odds so long.
But now, my lord, what say you to my suit?
CAPULET But saying o'er what I have said before:
My child is yet a stranger in the world;
She hath not seen the change of fourteen years,
Let two more summers wither in their pride,
Ere we may think her ripe to be a bride.
PARIS Younger than she are happy mothers made.
CAPULET And too soon marr'd are those so early made.
The earth hath swallowed all my hopes but she,
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart;
My will to her consent is but a part.
And, she agreed, within her scope of choice
Lies my consent and fair according voice.

OR

5 How far does Shakespeare present Friar Lawrence's support for Romeo and Juliet as helpful? Explore at least two moments from the play to support your ideas.

[40]*

© OCR 2018

The Merchant of Venice

Choose **ONE** question.

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

EITHER

6 Explore the ways in which Shakespeare portrays hatred and prejudice. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.

[40]*

In this extract, Shylock has come before the Venetians to claim the forfeit for his bond. The Duke has asked him to show mercy.

SHYLOCK Now, for your answer:
As there is no firm reason to be rend'red,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
Why he, a woollen bagpipe; but of force
Must yield to such inevitable shame
As to offend, himself being offended;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answer'd?
BASSANIO This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.
SHYLOCK I am not bound to please thee with my answers.
BASSANIO Do all men kill the things they do not love?
SHYLOCK Hates any man the thing he would not kill?
BASSANIO Every offence is not a hate at first.
SHYLOCK What, wouldst thou have a serpent sting thee twice?
ANTONIO I pray you, think you question with the Jew:
You may as well go stand upon the beach
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines
To wag their high tops and to make no noise,
When they are fretten with the gusts of heaven;
You may as well do anything most hard,
As seek to soften that—than which what's harder?—
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means,
But with all brief and plain conveniency
Let me have judgment, and the Jew his will.
BASSANIO For thy three thousand ducats here is six.
SHYLOCK If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them; I would have my bond.

OR

7 In what ways does Shakespeare present the women of the play as more resourceful than the men? 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 Macbeth's doubts and fears. Refer to this extract from Act 1 Scene 7 and elsewhere in the play.

[40]*

In this extract, Macbeth has second thoughts about whether he really wants to kill King Duncan, who is now a guest in his castle.

MACBETH If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongu'd, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, hors'd
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on th' other.

OR

9 In what ways is Macduff an important character in the play? Explore at least two moments from the play to support your ideas.

[40]*

© OCR 2018

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 creates humour from Benedick's attitude to women. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.

[40]*

In this extract, Benedick has been put down by Beatrice and is annoyed that his friend, Claudio, is about to get married.

BENEDICK That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks; but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I may go the finer, I will live a bachelor.

DON PEDRO I shall see thee, ere I die, look pale with love.

BENEDICK With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house for the sign of blind Cupid.

DON PEDRO Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.

BENEDICK If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder, and call'd Adam.

DON PEDRO Well, as time shall try: 'In time the savage bull doth bear the yoke.'

BENEDICK The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead, and let me be vilely painted; and in such great letters as they write 'Here is good horse to hire' let them signify under my sign 'Here you may see Benedick the married man.'

OR

11 To what extent does Don Pedro use his power wisely? Explore at least two moments from the play to support your ideas.

[40]*

END OF QUESTION PAPER

OCR
Oxford Cambridge and RSA

Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.