OCR
Oxford Cambridge and RSA

Thursday 23 May 2019 – Morning

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Time allowed: 2 hours

7723913315

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.

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 how these poems present someone explaining their love to the loved one.

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 someone describing their feelings directly to the other person.

[20]

Fin de Fête by Charlotte Mew

Sweetheart, for such a day
One mustn't grudge the score;
Here, then, it's all to pay,
It's Good-night at the door.

Good-night and good dreams to you, –
Do you remember the picture-book thieves
Who left two children sleeping in a wood the long night through,
And how the birds came down and covered them with leaves?

So you and I should have slept, – But now,
Oh, what a lonely head!
With just the shadow of a waving bough
In the moonlight over your bed.

Love's Philosophy by P. B. Shelley

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
in one another's being mingle.
Why not I with thine?-

See the mountains kiss high heaven
And the waves clasp one another;
No sister-flower would be forgiven
If it disdained its brother:
And the sunlight clasps the earth,
And the moonbeams kiss the sea:
What is all this sweet work worth
If thou kiss not me?

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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 doubts about conflict.

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 the effects of conflict on a person.

[20]

The Man He Killed by Thomas Hardy

Had he and I but met
By some old ancient inn,
We should have set us down to wet
Right many a nipperkin!

But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

I shot him dead because –
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

He thought he'd 'list, perhaps,
Off-hand like – just as I –
Was out of work – had sold his traps –
No other reason why.

Yes; quaint and curious war is!
You shoot a fellow down
You'd treat, if met where any bar is,
Or help to half a crown.

Courage of Youth, Battle of Ypres, Flanders Field by R. J. Lindley

Tough as nails young man with a red right hand
red-fire and whiskey ran in his blood.
Courageous seed of vast and cold hard land
quick temper, power of a surging flood.
Seeker of life, its promised mysteries
rash gambler with all he would ever own.
Born on ship in high wind swept, roaring seas
toughest warrior his town had ever grown.

Met his fate by volley of red-hot lead
buried on ground scared and battle blasted.
Aye boys, fodder that machine guns were fed
fools marching to death, long as it lasted.

Now flowers cover up and Time denies
scenes of battle torn soil and blood-red skies.

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 worries about growing older.

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 the thoughts that come with age.

[20]

When I have fears that I may cease to be by John Keats

When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high pilgraved books, in charact'ry,
Hold like rich garners the full-ripen'd grain;
When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,
And feel that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour!
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love; - then on the shore
Of the wide world I stand alone, and think,
Till Love and Fame to nothingness do sink.

What I Regret by Nina Cassian

... never having heard the voice of the Dodo bird ...
... never having smelled the Japanese cherry trees ...
... never having punished the lovers and friends that deserted me ...
... never having asked for honours that I deserved ...
... never having composed a Mozart sonata ...
... never having realised that I'd live long enough to regret all the above ...
... and much, much more ...

Section B

Shakespeare

Romeo and Juliet

Choose **ONE** question.

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

EITHER

4 Explore the ways in which Shakespeare presents the power of the love between Romeo and Juliet. Refer to this extract from Act 2 Scene 2 and elsewhere in the play.

[40]*

In this extract, following the Capulets' party, Romeo has come to see Juliet again and overhears her speaking her thoughts.

JULIET Ay me!
ROMEO She speaks.
O, speak again, bright angel, for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wond'ring eyes
Of mortals that fall back to gaze on him,
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.
JULIET O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
ROMEO *[Aside]* Shall I hear more, or shall I speak at this?
JULIET 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name, which is no part of thee,
Take all myself.
ROMEO I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.

OR

5 To what extent is Shakespeare's audience encouraged to see the Nurse as more than simply a comic character? 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 the ways in which Shakespeare presents mercy as more important than justice. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.

[40]*

In this extract, Portia, disguised as a lawyer, explains why Shylock should not demand the forfeit for his bond.

PORTIA Do you confess the bond?
ANTONIO I do.
PORTIA Then must the Jew be merciful.
SHYLOCK On what compulsion must I? Tell me that.
PORTIA The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this –
That in the course of justice none of us
Should see salvation; we do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea,
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.
SHYLOCK My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.

OR

7 How does the story of what happens to Portia's ring develop Shakespeare's audience's understanding of her relationship with Bassanio? 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 the different responses of Macbeth and Lady Macbeth to murder are presented. Refer to this extract from Act 2 Scene 2 and elsewhere in the play.

[40]*

In this extract, Macbeth has murdered Duncan but brought the daggers with him. Lady Macbeth wants him to go back and make it look as if the sleeping grooms killed him.

MACBETH I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.
LADY MACBETH Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
[Exit. Knocking within]
MACBETH Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.
[Re-enter LADY MACBETH]
LADY MACBETH My hands are of your colour; but I shame
To wear a heart so white. [*Knock*] I hear a knocking
At the south entry; retire we to our chamber.
A little water clears us of this deed.
How easy is it, then! Your constancy
Hath left you unattended. [*Knock*] Hark! more knocking.
Get on your nightgown, lest occasion call us
And show us to be watchers. Be not lost
So poorly in your thoughts.
MACBETH To know my deed, 'twere best not know myself. [*Knock*]
Wake Duncan with thy knocking! I would thou couldst!

OR

9 To what extent does Shakespeare present the supernatural as responsible for Macbeth's fate? 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 How does Shakespeare combine comedy with more serious themes? Refer to this extract from Act 3 Scene 5 and elsewhere in the play.

[40]*

In this extract, Leonato is preparing for Hero's wedding when he is interrupted by Dogberry and Verges.

LEONATO	What would you with me, honest neighbour?
DOGBERRY	Marry, sir, I would have some confidence with you that decerns you nearly.
LEONATO	Brief, I pray you; for you see it is a busy time with me.
DOGBERRY	Marry, this it is, sir.
VERGES	Yes, in truth it is, sir.
LEONATO	What is it, my good friends?
DOGBERRY	Goodman Verges, sir, speaks a little off the matter - an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.
VERGES	Yes, I thank God I am as honest as any man living that is an old man and no honester than I.
DOGBERRY	Comparisons are odorous: palabras, neighbour Verges.
LEONATO	Neighbours, you are tedious.
DOGBERRY	It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.
LEONATO	All thy tediousness on me, ah?
DOGBERRY	Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.
VERGES	And so am I.
LEONATO	I would fain know what you have to say.
VERGES	Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.
DOGBERRY	A good old man, sir, he will be talking; as they say, 'When the age is in, the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!
LEONATO	Indeed, neighbour, he comes too short of you.

OR

11 'Hero proves to be a stronger character than the audience at first expect.' To what extent do you agree with this opinion of Shakespeare's characterisation of Hero? Explore at least two moments from the play to support your ideas.

[40]*

END OF QUESTION PAPER

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