OCR
Oxford Cambridge and RSA

Wednesday 24 May 2023 – Morning

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Time allowed: 2 hours

9145561794

You must have:
- the OCR 12-page Answer Booklet

Do not use:
- copies of the texts

INSTRUCTIONS
- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- All the questions in Section A have two parts, (a) and (b). Answer **both** parts of the question on the poetry cluster you have studied.
- Answer **one** question on the text you have studied in Section B.

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 has **16** pages.

ADVICE
- Read each question carefully before you start your answer.

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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 should spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how these poems present someone desperate for 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 a difficult relationship. **[20]**

Dusting the Phone by Jackie Kay

I am spending my time imagining the worst that could happen.
I know this is not a good idea, and that being in love, I could be
spending my time going over the best that has been happening.

The phone rings heralding some disaster. Sirens.
Or it doesn't ring which also means disaster. Sirens.
In which case, who would ring me to tell? Nobody knows.

The future is a long gloved hand. An empty cup.
A marriage. A full house. One night per week
in stranger's white sheets. Forget tomorrow,

You say, don't mention love. I try. It doesn't work.
I assault the postman for a letter. I look for flowers.
I go over and over our times together, re-read them.

This very second I am waiting on the phone.
Silver service. I polish it. I dress for it.
I'll give it extra in return for your call.

Infuriatingly, it sends me hoaxes, wrong numbers;
or worse, calls from boring people. Your voice
disappears into my lonely cotton sheets.

I am trapped in it. I can't move. I want you.
All the time. This is awful – only a photo.
Come on, damn you, ring me. Or else. What?

I don't know what.

I Am Not Yours by Sara Teasdale

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love–put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper[1] in a rushing wind.

[1]taper – a thin candle

2 Conflict

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

You should spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how these poems present pity for victims of 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 sympathy for those involved in conflict. **[20]**

Punishment by Seamus Heaney

I can feel the tug
of the halter at the nape
of her neck, the wind
on her naked front.

It blows her nipples
to amber beads,
it shakes the frail rigging
of her ribs.

I can see her drowned
body in the bog,
the weighing stone,
the floating rods and boughs.

Under which at first
she was a barked sapling
that is dug up
oak-bone, brain-firkin:

her shaved head
like a stubble of black corn,
her blindfold a soiled bandage,
her noose a ring

to store
the memories of love.
Little adulteress,
before they punished you

you were flaxen-haired,
undernourished, and your
tar-black face was beautiful.
My poor scapegoat,

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I almost love you
but would have cast, I know,
the stones of silence.
I am the artful voyeur

of your brain's exposed
and darkened combs,
your muscles' webbing
and all your numbered bones:

I who have stood dumb
when your betraying sisters,
cauled in tar,
wept by the railings,

who would connive
in civilized outrage
yet understand the exact
and tribal, intimate revenge.

We Never Know by Yusef Komunyakaa

He danced with tall grass
for a moment, like he was swaying
with a woman. Our gun barrels
glowed white-hot.
When I got to him,
a blue halo
of flies had already claimed him.
I pulled the crumbled photograph
from his fingers.
There's no other way
to say this: I fell in love.
The morning cleared again,
except for a distant mortar
& somewhere choppers[1] taking off.
I slid the wallet into his pocket
& turned him over, so he wouldn't be
kissing the ground.

[1]choppers – helicopters

3 Youth and Age

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

You should spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how these poems present a young person's viewpoint.

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 a young person's view of life. **[20]**

Venus's-flytraps by Yusef Komunyakaa

I am five,
Wading out into deep
Sunny grass,
Unmindful of snakes
& yellowjackets, out
To the yellow flowers
Quivering in sluggish heat.
Don't mess with me
'Cause I have my Lone Ranger
Six-shooter. I can hurt
You with questions
Like silver bullets.
The tall flowers in my dreams are
Big as the First State Bank,
& they eat all the people
Except the ones I love.
They have women's names,
With mouths like where
Babies come from. I am five.
I'll dance for you
If you close your eyes. No
Peeping through your fingers.
I don't supposed to be
This close to the tracks.
One afternoon I saw
What a train did to a cow.
Sometimes I stand so close
I can see the eyes
Of men hiding in boxcars.
Sometimes they wave
& holler for me to get back. I laugh
When trains make the dogs
Howl. Their ears hurt.

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I also know bees
Can't live without flowers.
I wonder why Daddy
Calls Mama honey.
All the bees in the world
Live in little white houses
Except the ones in these flowers.
All sticky & sweet inside.
I wonder what death tastes like.
Sometimes I toss the butterflies
Back into the air.
I wish I knew why
The music in my head
Makes me scared.
But I know things
I don't supposed to know.
I could start walking
& never stop.
These yellow flowers
Go on forever.
Almost to Detroit.
Almost to the sea.
My mama says I'm a mistake.
That I made her a bad girl.
My playhouse is underneath
Our house, & I hear people
Telling each other secrets.

Dirty Face by Shel Silverstein

Where did you get such a dirty face,
My darling dirty-faced child?

I got it from crawling along in the dirt
And biting two buttons off Jeremy's shirt.
I got it from chewing the roots of a rose
And digging for clams[1] in the yard with my nose.
I got it from peeking into a dark cave
And painting myself like a Navajo brave.[2]
I got it from playing with coal in the bin
And signing my name in cement with my chin.
I got it from rolling around on the rug
And giving the horrible dog a big hug.
I got it from finding a lost silver mine
And eating sweet blackberries right off the vine.
I got it from ice cream and wrestling and tears
And from having more fun than you've had in years.

[1]clam – a type of shell with edible seafood inside
[2]Navajo brave – native American

Section B – Shakespeare

Romeo and Juliet

Choose **one** question.

You should spend about **45 minutes** on this section.

EITHER

4* Explore the ways in which Shakespeare presents hope and despair. Refer to this extract from Act 4 Scene 1 and elsewhere in the play. **[40]**

In this extract, Juliet, secretly married, is being forced to marry the County Paris. In despair, she turns to Friar Lawrence and threatens to kill herself, but he has another idea.

JULIET
O shut the door, and when thou hast done so,
Come weep with me – past hope, past cure, past help!

FRIAR LAWRENCE
O, Juliet, I already know thy grief;
It strains me past the compass of my wits.
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this County.

JULIET
Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it;
If, in thy wisdom, thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's seal'd,
Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore, out of thy long-experienc'd time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak; I long to die,
If what thou speak'st speak not of remedy.

FRIAR LAWRENCE
Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it:
And, if thou dar'st, I'll give thee remedy.

OR

5* How does Shakespeare present fighting between the Montagues and the Capulets?

Explore at least two moments from the play to support your ideas. **[40]**

The Merchant of Venice

Choose **one** question.

You should spend about **45 minutes** on this section.

EITHER

6* Explore the ways in which Shakespeare presents the fortunes and misfortunes of Antonio in *The Merchant of Venice*. Refer to this extract from Act 1 Scene 1 and elsewhere in the play. **[40]**

In this extract, Antonio tells his friends, Salerio (sometimes called Salarino) and Solanio, that he feels sad. His friends at first assume he is sad because his fortunes are at sea.

ANTONIO In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

SALERIO Your mind is tossing on the ocean;
There, where your argosies, with portly sail –
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea –
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

SOLANIO Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports, and piers, and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

OR

7* 'Shakespeare's portrayal of Jewish characters is very disturbing.'

To what extent do you agree? Explore at least two moments from the play to support your ideas. **[40]**

Macbeth

Choose **one** question.

You should spend about **45 minutes** on this section.

EITHER

8* How does Shakespeare present the supernatural in *Macbeth*? Refer to this extract from Act 4 Scene 1 and elsewhere in the play. **[40]**

In this extract, Macbeth has returned to the witches to find out more about his future. At first what they show him makes him happy.

APPARITION Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are;
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane Hill
Shall come against him.
[Descends

MACBETH That will never be
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements, good!
Rebellion's head rise never till the wood
Of Birnam rise, and our high-plac'd Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart
Throbs to know one thing: tell me, if your art
Can tell so much – shall Banquo's issue ever
Reign in this kingdom?

ALL Seek to know no more.

MACBETH I will be satisfied. Deny me this,
And an eternal curse fall on you! Let me know.
Why sinks that cauldron, and what noise is this?
[Hautboys

1 WITCH Show!

2 WITCH Show!

3 WITCH Show!

ALL Show his eyes, and grieve his heart;
Come like shadows, so depart!

A show of eight Kings, and BANQUO last; the last king with a glass in his hand.

OR

9* To what extent do Macbeth's soliloquies encourage the audience to pity him?

Explore at least two moments from the play to support your ideas. **[40]**

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Much Ado About Nothing

Choose **one** question.

You should spend about **45 minutes** on this section.

EITHER

10* How does Shakespeare make the banter between Beatrice and Benedick so amusing? Refer to this extract from Act 5 Scene 4 and elsewhere in the play. **[40]**

In this extract from the end of the play, Beatrice and Benedick are forced to admit publicly that they love each other.

BENEDICK — Which is Beatrice?
BEATRICE — I answer to that name. *[Unmasking]*
What is your will?
BENEDICK — Do not you love me?
BEATRICE — Why, no, no more than reason.
BENEDICK — Why, then your uncle, and the prince, and Claudio
Have been deceived: they swore you did.
BEATRICE — Do not you love me?
BENEDICK — Troth no, no more than reason.
BEATRICE — Why, then my cousin Margaret, and Ursula
Are much deceiv'd; for they did swear you did.
BENEDICK — They swore that you were almost sick for me.
BEATRICE — They swore that you were well-nigh dead for me.
BENEDICK — 'Tis no such matter. Then you do not love me?
BEATRICE — No, truly, but in friendly recompense.
LEONATO — Come, cousin, I am sure you love the gentleman.
CLAUDIO — And I'll be sworn upon't that he loves her;
For here's a paper written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to Beatrice.
HERO — And here's another,
Writ in my cousin's hand, stol'n from her pocket,
Containing her affection unto Benedick.
BENEDICK — A miracle! here's our own hands against our hearts. Come, I will have thee; but, by this light, I take thee for pity.
BEATRICE — I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption.
BENEDICK — Peace; I will stop your mouth. *[Kissing her.*
DON PEDRO — How dost thou, Benedick, the married man?

OR

11* 'Leonato means well, but struggles with his role as head of the family'.

To what extent do you agree with this view? Explore at least two moments from the play to support your ideas. **[40]**

END OF QUESTION PAPER

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