OCR
Oxford Cambridge and RSA

Thursday 12 November 2020 – Morning

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Time allowed: 2 hours

8352592040

You must have:
- the OCR 12-page Answer Book et

Do not use:
- cop es 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 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 are advised to spend about 45 minutes on part a) and 30 minutes on part b).

a) Compare how these poems present a relationship where two people feel differently about each other.

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 problems within a relationship.

[20]

A Song by Helen Maria Williams

I
No riches from his scanty store
My lover could impart;
He gave a boon I valued more –
He gave me all his heart!

II
His soul sincere, his generous worth,
Might well this bosom move;
And when I asked for bliss on earth,
I only meant his love.

III
But now for me, in search of gain
From shore to shore he flies;
Why wander riches to obtain,
When love is all I prize?

IV
The frugal meal, the lowly cot
If blest my love with thee!
That simple fare, that humble lot,
Were more than wealth to me.

V

While he the dangerous ocean braves,
My tears but vainly flow:
Is pity in the faithless waves
To which I pour my woe?

VI

The night is dark, the waters deep,
Yet soft the billows roll;
Alas! At every breeze I weep –
The storm is in my soul.

Neutral Tones by Thomas Hardy

We stood by a pond that winter day,
And the sun was white, as though chidden of[1] God,
And a few leaves lay on the starving sod;
– They had fallen from an ash, and were gray.

Your eyes on me were as eyes that rove
Over tedious riddles of years ago;
And some words played between us to and fro
On which lost the more by our love.

The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
Like an ominous bird a-wing….

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God curst sun, and a tree,
And a pond edged with grayish leaves.

[1]chidden of – told off by

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 conflict between people and nature.

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 conflict that leaves the speaker feeling powerless.

[20]

Boat Stealing by William Wordsworth

I went alone into a Shepherd's boat,
A skiff, that to a willow-tree was tied
Within a rocky cave, its usual home.
The moon was up, the lake was shining clear
Among the hoary mountains; from the shore
I pushed, and struck the oars, and struck again
In cadence, and my little boat moved on
Just like a man who walks with stately step
Though bent on speed. It was an act of stealth
And troubled pleasure. Not without the voice
Of mountain echoes did my boat move on,
Leaving behind her still on either side
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. A rocky steep uprose
Above the cavern of the willow-tree,
And now, as suited one who proudly rowed
With his best skill, I fixed a steady view
Upon the top of that same craggy ridge,
The bound of the horizon – for behind
Was nothing but the stars and the grey sky.
She was an elfin pinnace; twenty times
I dipped my oars into the silent lake,
And as I rose upon the stroke my boat
Went heaving through the water like a swan –
When from behind that rocky steep, till then
The bound of the horizon, a huge cliff,
As if voluntary power instinct,
Upreared its head. I struck, and struck again,

And, growing still in stature, the huge cliff
Rose up between me and the stars, and still,
With measured motion, like a living thing
Strode after me. With trembling hands I turned,
And through the silent water stole my way
Back to the cavern of the willow-tree.
There in her mooring-place I left my bark,
And through the meadows homeward went with grave
And serious thoughts; and after I had seen
That spectacle, for many days my brain
Worked with a dim and undetermined sense
Of unknown modes of being. In my thoughts
There was darkness – call it solitude,
Or blank desertion – no familiar shapes
Of hourly objects, images of trees,
Of sea or sky, no colours of green fields,
But huge and mighty forms that do not live
Like living men moved slowly through my mind
By day, and were the trouble of my dreams.

Thunderstorm by Emily Dickinson

The wind begun to rock the grass
With threatening tunes and low, –
He flung a menace at the earth,
A menace at the sky.

The leaves unhooked themselves from trees
And started all abroad;
The dust did scoop itself like hands
And throw away the road.

The wagons quickened on the streets,
The thunder hurried slow;
The lightning showed a yellow beak,
And then a livid claw.

The birds put up the bars to nests,
The cattle fled to barns;
There came one drop of giant rain,
And then, as if the hands

That held the dams had parted hold,
The waters wrecked the sky,
But overlooked my father's house,
Just quartering a tree.

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 a memory from 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 **one** other poem from your anthology which presents unhappy experiences in youth **or** age.

[20]

Cold Knap Lake by Gillian Clarke

We once watched a crowd
pull a drowned child from the lake.
Blue lipped and dressed in water's long green silk
she lay for dead.

Then kneeling on the earth,
a heroine, her red head bowed,
her wartime cotton frock soaked,
my mother gave a stranger's child her breath.
The crowd stood silent,
drawn by the dread of it.

The child breathed, bleating
And rosy in my mother's hands.
My father took her home to a poor house
and watched her thrashed for almost drowning.

Was I there?
Or is that troubled surface something else
shadowy under the dipped fingers of willows
where satiny mud blooms in cloudiness
after the treading, heavy webs of swans
as their wings beat and whistle on the air?

All lost things lie under closing water
In that lake with the poor man's daughter.

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Discord in Childhood by D. H. Lawrence

Outside the house an ash-tree hung its terrible whips,
And at night when the wind arose, the lash of the tree
Shrieked and slashed the wind, as a ship's
Weird rigging in a storm shrieks hideously.

Within the house two voices arose in anger, a slender lash
Whistling delirious rage, and the dreadful sound
Of a thick lash booming and bruising, until it drowned
The other voice in a silence of blood, 'neath the noise of the ash.

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 dramatically portrays the relationship between Romeo and Friar Lawrence. Refer to this extract from Act 3 Scene 3 and elsewhere in the play.

[40]*

In this extract, Romeo has learnt that he has been banished for the murder of Tybalt. Friar Lawrence struggles to calm him down.

ROMEO Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But 'banished' to kill me — 'banished'?
O friar, the damned use that word in hell;
Howling attends it; how hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word 'banished'?

FRIAR LAWRENCE Thou fond mad man, hear me a little speak.

ROMEO O, thou wilt speak again of banishment.

FRIAR LAWRENCE I'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banished.

ROMEO Yet 'banished'? Hang up philosophy;
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not. Talk no more.

FRIAR LAWRENCE O, then I see that madmen have no ears.

ROMEO How should they, when that wise men have no eyes?

FRIAR LAWRENCE Let me dispute with thee of thy estate.

ROMEO Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murdered,
Doting like me and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.

OR

5 'Juliet becomes an increasingly powerful character as the play develops.' To what extent do you agree with this view of Shakespeare's portrayal of Juliet?
Explore at least two moments from the play to support your ideas.

[40]*

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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 friendship and marriage. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.

[40]*

In this extract, Portia has heard that Antonio has lost his money, and that Shylock is demanding his bond.

William Shakespeare, The Mechant of Venice. Link to material: https://www.amazon.co.uk/Merchant-Venice-William-Shakespeare/dp/1420926209

OR

7 To what extent does an audience feel sympathy for Shylock? 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 the ways in which Shakespeare presents Macbeth's insecurity. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.

[40]*

In this extract, Macbeth is now king but confides his regrets and fears to Lady Macbeth.

MACBETH We have scotch'd the snake, not kill'd it;
She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst; nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

LADY MACBETH Come on.
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

MACBETH So shall I, love; and so, I pray, be you.
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue –
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

LADY MACBETH You must leave this.

MACBETH O, full of scorpions is my mind, dear wife!

OR

9 To what extent do you think Shakespeare presents Duncan as a good king? 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 create humour from Benedick's words and behaviour? Refer to this extract from Act 2 Scene 3 and elsewhere in the play.

[40]*

In this extract, Benedick has been convinced that Beatrice loves him and thinks aloud about this, before meeting her again.

BENEDICK *[Coming forward]* This can be no trick: the conference was sadly borne; they have the truth of this from Hero; they seem to pity the lady; it seems her affections have their full bent. Love me! Why, it must be requited. I hear how I am censur'd: they say I will bear myself proudly if I perceive the love come from her; they say, too, that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud; happy are they that hear their detractions and can put them to mending. They say the lady is fair; 'tis a truth, I can bear them witness; and virtuous; 'tis so, I cannot reprove it; and wise, but for loving me. By my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips, and sentences, and these paper bullets of the brain, awe a man from the career of his humour? No; the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day, she's a fair lady; I do spy some marks of love in her.

[Enter BEATRICE*]*

BEATRICE Against my will I am sent to bid you come in to dinner.

BENEDICK Fair Beatrice, I thank you for your pains.

BEATRICE I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come.

BENEDICK You take pleasure, then, in the message?

BEATRICE Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signior; fare you well.

OR

11 How far does Shakespeare present Beatrice as a character who develops during the play? Explore at least two moments from the play to support your ideas.

[40]*

END OF QUESTION PAPER

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