



GCSE

C720U10-1 – NEW

ENGLISH LITERATURE

COMPONENT 1

SHAKESPEARE AND POETRY

MONDAY, 22 MAY 2017 – MORNING

2 hours plus your additional time allowance

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

**THE USE OF A DICTIONARY IS NOT
PERMITTED IN THIS EXAMINATION.**

INSTRUCTIONS TO CANDIDATES

**Use black ink or black ball-point pen or
your usual method.**

**Answer TWO questions: ONE from
Section A AND Section B.**

**Write your answers in the separate answer
booklet provided.**

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left hand margin at the start of each answer,

**e.g.

2	1
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 .**

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows

Section A - about half of your time for this question

Section B - about half of your time for this question

The number of marks is given in brackets at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A, where indicated.

SECTION A

Pages

ROMEO AND JULIET	6-11
MACBETH	12-16
OTHELLO	17-21
MUCH ADO ABOUT NOTHING	22-26
HENRY V	27-30
THE MERCHANT OF VENICE	31-36

SECTION B

POETRY	37-42
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SECTION A (SHAKESPEARE)

Answer on ONE text only.

ROMEO AND JULIET

**ANSWER BOTH

1	1
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 AND

1	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

1	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

1	2
---	---

 .**

1	1
---	---

Read the extract following the questions. Then answer the following question.

Look at how the characters speak and behave here. How do you think an audience might respond to this

7

part of the play? Refer closely to details from the extract to support your answer. [15 marks]

1	2
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Write about Juliet and how she is presented at different points in the play. [25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

BENVOLIO By my head, here comes the Capulets.

MERCUTIO By my heel, I care not.

TYBALT Follow me close, for I will speak to them.
Gentlemen, good den; a word with one of you.

MERCUTIO And but one word with one of us? Couple it with something, make it a word and a blow.

TYBALT You shall find me apt enough to that sir, an you will give me occasion.

MERCUTIO Could you not take some occasion without giving?

TYBALT Mercutio, thou consortest with Romeo.

MERCUTIO Consort? What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick, here's that shall make you dance. 'Zounds, consort!

BENVOLIO We talk here in the public haunt of men.
Either withdraw into some private place,
And reason coldly of your grievances,
Or else depart; here all eyes gaze on us.

MERCUTIO Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

ENTER ROMEO

TYBALT Well, peace be with you sir,
here comes my man.

MERCUTIO But I'll be hanged sir, if he
wear your livery.
Marry go before to field, he'll
be your follower;
Your worship in that sense
may call him man.

TYBALT Romeo, the love I bear thee
can afford
No better term than this-thou
art a villain.

ROMEO Tybalt, the reason that I have
to love thee
Doth much excuse the
appertaining rage

**To such a greeting. Villain am
I none.**

**Therefore farewell, I see thou
knowest me not.**

TYBALT

**Boy, this shall not excuse the
injuries**

**That thou hast done me,
therefore turn and draw.**

MACBETH

**ANSWER BOTH

2	1
---	---

 AND

2	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

2	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

2	2
---	---

 .**

2	1
---	---

Read the extract following the questions. Then answer the following question.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

*

2

2

Write about the relationship between Macbeth and Lady Macbeth and how it is presented at different points in the play.

[25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

ROSS Your castle is surprised; your
 wife and babes
 Savagely slaughtered. To
 relate the manner,
 Were on the quarry of these
 murdered deer
 To add the death of you.

MALCOLM Merciful heaven!
 What! man; ne'er pull your hat
 upon your brows,
 Give sorrow words; the grief
 that does not speak
 Whispers the o'er-fraught
 heart, and bids it break.

MACDUFF My children too?

ROSS Wife, children, servants, all
 That could be found.

MACDUFF And I must be from thence!
 My wife killed too!

ROSS I have said.

MALCOLM Be comforted.
Let's make us medicines of our
great revenge,
To cure this deadly grief.

MACDUFF He has no children. All my pretty
ones?
Did you say all? O hell-kite! All?
What, all my pretty chickens
and their dam
At one fell swoop?

MALCOLM Dispute it like a man.

MACDUFF I shall do so;
But I must also feel it as a
man:
I cannot but remember such
things were

That were most precious to
me. Did heaven look on,
And would not take their part?
Sinful Macduff,
They were all struck for thee.
Naught that I am,
Not for their own demerits, but
for mine,
Fell slaughter on their souls.
Heaven rest them now.

MALCOLM Be this the whetstone of your
sword, let grief
Convert to anger; blunt not the
heart, enrage it.

OTHELLO

**ANSWER BOTH

3	1
---	---

 AND

3	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

3	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

3	2
---	---

 .**

3	1
---	---

Read the extract following the questions. Then answer the following question.

How does Shakespeare create mood and atmosphere for an audience here? Refer closely to details from the extract to support your answer. [15 marks]

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3	2
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 Write about Iago and how he is presented at different points in the play. [25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

Enter LODOVICO, DESDEMONA and ATTENDANTS

IAGO	'Tis Lodovico. This comes from the Duke. See, your wife is with him. Save you, worthy general.
LODOVICO	With all my heart, sir
OTHELLO	The Duke and senators of Venice greet you.
LODOVICO	[GIVES HIM A LETTER]
OTHELLO	I kiss the instrument of their pleasures.
	[OPENS THE LETTER, AND READS]
DESDEMONA	And what's the news, good cousin Lodovico?
IAGO	I am very glad to see you, signor: Welcome to Cyprus.
LODOVICO	I thank you. How does Lieutenant Cassio?
IAGO	Lives, sir.

DESDEMONA Cousin, there's fall'n
between him and my lord
An unkind breach; but you
shall make all well.

OTHELLO Are you sure of that?

DESDEMONA My lord?

OTHELLO [READS] This fail you not to
do as you will —

LODOVICO He did not call; he's busy in
the paper.
Is there division 'twixt my
lord and Cassio?

DESDEMONA A most unhappy one. I
would do much
T'atone them, for the love I
bear to Cassio.

OTHELLO Fire and brimstone!

DESDEMONA My lord?

OTHELLO Are you wise?

DESDEMONA What, is he angry?

LODOVICO Maybe the letter moved him.
For as I think, they do
command him home,

Deputing Cassio in his
government.

DESDEMONA By my troth, I am glad on't
OTHELLO Indeed?

DESDEMONA My lord?

OTHELLO I am glad to see you mad.

DESDEMONA Why, sweet Othello —

OTHELLO [STRIKES HER] Devil!

DESDEMONA I have not deserved this.

LODOVICO My lord, this would not be
believed in Venice,
Though I should swear I
saw't. 'Tis very much.
Make her amends; she
weeps.

OTHELLO O devil, devil!

If that the earth could teem
with woman's tears,
Each drop she falls would
prove a crocodile.

Out of my sight!

DESDEMONA I will not stay to offend you.
[GOES]

MUCH ADO ABOUT NOTHING

**ANSWER BOTH

4	1
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 AND

4	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

4	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

4	2
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 .**

4	1
---	---

Read the extract following the questions. Then answer the following question.

Look at how Leonato speaks and behaves here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15 marks]

*

4

2

Write about Benedick and how he is presented at different points in the play. [25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

BENEDICK How doth the lady?

BEATRICE Dead I think. Help, uncle!
Hero! Why Hero! Uncle!
Signor Benedick! Friar!

LEONATO O Fate, take not away thy
heavy hand.
Death is the fairest cover for
her shame
That may be wished for.

BEATRICE How now cousin Hero?

FRIAR Have comfort lady.

LEONATO Dost thou look up?

FRIAR Yea, wherefore should she
not?

LEONATO Wherefore? Why, doth not
every earthly thing
Cry shame upon her? Could
she here deny
The story that is printed in her
blood?
Do not live Hero, do not open
thine eyes.
For did I think thou wouldst not
quickly die,
Thought I thy spirits were
stronger than thy shames,
Myself would on the rearward
of reproaches
Strike at thy life. Grieved I, I
had but one?
Chide I for that at frugal nature's
frame?
O one too much by thee — why
had I one?
Why ever wast thou lovely in
my eyes?

Why had I not with charitable hand
Took up a beggar's issue at my gates,
Who smirched thus and mired with infamy,
I might have said 'No part of it is mine;
This shame derives itself from unknown
loins'?

But mine, and mine I loved, and mine I
praised,
And mine that I was proud on; mine so
much

That I myself was to myself not mine,
Valuing of her — why she? O she is fallen
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean
again

And salt too little which may season give
To her foul tainted flesh.

HENRY V

**ANSWER BOTH

5	1
---	---

 AND

5	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

5	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

5	2
---	---

 .**

5	1
---	---

Read the extract following the questions. Then answer the following question.

Look at how King Henry speaks and behaves here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer.

[15 marks]

*

5

2

How does Shakespeare present war in HENRY V? Refer to characters and events from the play in your answer. [25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

KING HENRY This day is called the Feast
of Crispian.
He that outlives this day and
comes safe home
Will stand a-tiptoe when this
day is named,
And rouse him at the name
of Crispian.
He that shall see this day
and live old age
Will yearly on the vigil feast
his neighbours,
And say 'Tomorrow is Saint
Crispian.'
Then will he strip his sleeve
and show his scars,
And say 'These wounds I
had on Crispin's day.'
Old men forget, yet all shall
be forgot
But he'll remember, with
advantages,
What feats he did that day.

**Then shall our names,
Familiar in his mouth as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and
Gloucester,
Be in their flowing cups freshly
remembered.**

**This story shall the good man teach his son,
And Crispin Crispian shall ne'er go by
From this day to the ending of the world
But we in it shall be remembered.**

**We few, we happy few, we band of
brothers —**

**For he today that sheds his blood with me
Shall be my brother; be he ne'er so vile
This day shall gentle his condition —
And gentlemen in England, now abed,
Shall think themselves accursed they were
not here,
And hold their manhoods cheap whiles any
speaks
That fought with us upon Saint Crispin's
Day.**

THE MERCHANT OF VENICE

**ANSWER BOTH

6	1
---	---

 AND

6	2
---	---

 .**

**YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

6	1
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 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

6	2
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6	1
---	---

Read the extract following the questions. Then answer the following question.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer.

[15 marks]

*

6

2

Which character do you have the most sympathy for in THE MERCHANT OF VENICE? How does Shakespeare create sympathy for your chosen character? [25 marks]

***5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.**

SHYLOCK We trifle time; I pray thee pursue sentence.

PORTIA A pound of that same merchant's flesh is thine,
The court awards it, and the law doth give it.

SHYLOCK Most rightful judge!

PORTIA And you must cut this flesh from off his breast;
The law allows it, and the court awards it.

SHYLOCK Most learned judge! A sentence: come, prepare.

PORTIA Tarry a little, there is something else.
This bond doth give thee here no jot of blood.

The words expressly are 'a pound of flesh'.

Take then thy bond, take thou thy pound of flesh,

But in the cutting it, if thou dost shed

One drop of Christian blood, thy lands and goods

Are by the laws of Venice confiscate

Unto the state of Venice.

GRATIANO O upright judge!

Mark, Jew — O learned judge!

SHYLOCK Is that the law?

PORTIA Thyself shall see the Act.

For as thou urgest justice, be assured

Thou shalt have justice more than thou desirest.

GRATIANO O learned judge! Mark, Jew: a learned judge.

SHYLOCK I take this offer then. Pay the bond thrice
And let the Christian go.

BASSANIO Here is the money.

PORTIA Soft.
The Jew shall have all justice;
soft, no haste;
He shall have nothing but the penalty.

GRATIANO O Jew, an upright judge, a learned judge!

PORTIA Therefore prepare thee to cut off the flesh.
Shed thou no blood, nor cut thou less nor more

But just a pound of flesh. If
 thou tak'st more
 Or less than a just pound, be it
 but so much
 As makes it light or heavy in
 the substance
 Or the division of the twentieth
 part
 Of one poor scruple — nay, if
 the scale do turn
 But in the estimation of a hair,
 Thou diest, and all thy goods
 are confiscate.

GRATIANO A second Daniel; a Daniel, Jew!
 Now, infidel, I have you on the
 hip.

PORTIA Why doth the Jew pause? Take
 thy forfeiture.

SHYLOCK Give me my principal, and let
 me go.

SECTION B (POETRY)

The poems you have studied are:

THE MANHUNT by Simon Armitage

SONNET 43 by Elizabeth Barrett Browning

LONDON by William Blake

THE SOLDIER by Rupert Brooke

SHE WALKS IN BEAUTY by Lord Byron

LIVING SPACE by Imtiaz Dharker

AS IMPERCEPTIBLY AS GRIEF by Emily Dickinson

COZY APOLOGIA by Rita Dove

VALENTINE by Carol Ann Duffy

A WIFE IN LONDON by Thomas Hardy

DEATH OF A NATURALIST by Seamus Heaney

HAWK ROOSTING by Ted Hughes

TO AUTUMN by John Keats

AFTERNOONS by Philip Larkin

DULCE ET DECORUM EST by Wilfred Owen

OZYMANDIAS by Percy Bysshe Shelley

MAMETZ WOOD by Owen Sheers

Excerpt from THE PRELUDE by William Wordsworth

ANSWER BOTH

7	1
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 AND

7	2
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 .

YOU ARE ADVISED TO SPEND ABOUT ONE THIRD OF YOUR TIME FOR THIS QUESTION ON

7	1
---	---

 , AND ABOUT TWO THIRDS OF YOUR TIME FOR THIS QUESTION ON

7	2
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 .

7	1
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 Read the poem on page 41, SONNET 43, by Elizabeth Barrett Browning.

SONNET 43 is a poem about love. How does Elizabeth Barrett Browning present love in the poem? Remember to refer to the contexts of the poem in your answer. [15 marks]

7

2

Choose ONE other poem from the anthology in which the poet also writes about love.

Compare the way the poet presents love in your chosen poem with the way Elizabeth Barrett Browning presents love in SONNET 43.

[25 marks]

In your answer to

7	2
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 you should compare:

- the content and structure of the poems – what they are about and how they are organised**
- how the writers create effects, using appropriate terminology where relevant**
- the contexts of the poems, and how these may have influenced the ideas in them**

SONNET 43

How do I love thee? Let me count the ways.

**I love thee to the depth and breadth
and height**

**My soul can reach, when feeling out
of sight**

For the ends of Being and ideal Grace.

**I love thee to the level of every day's
Most quiet need, by sun and
candlelight.**

**I love thee freely, as men strive for
Right;**

**I love thee purely, as they turn from
Praise.**

**I love thee with the passion put to use
In my old griefs, and with my
childhood's faith.**

**I love thee with a love I seemed to lose
With my lost saints — I love thee with
the breath,
Smiles, tears, of all my life! — and, if God
choose,
I shall but love thee better after
death.**

ELIZABETH BARRETT BROWNING

END OF PAPER