



GCSE



C720U10-1

ENGLISH LITERATURE

COMPONENT 1

SHAKESPEARE AND POETRY

TUESDAY, 22 MAY 2018 – 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.

For Section A, answer BOTH questions on the ONE text you have studied. For Section B, answer BOTH questions.

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
---	---

 .**

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 section

Section B - about half of your time for this section

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

12-17

OTHELLO

18-22

MUCH ADO ABOUT NOTHING

23-27

HENRY V

28-33

THE MERCHANT OF VENICE

34-38

SECTION B

POETRY

39-44

SECTION A (SHAKESPEARE)

Answer on ONE text only.

ROMEO AND JULIET

**ANSWER BOTH

1	1
---	---

 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 Romeo and Juliet 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]

*

1

2

Write about Tybalt 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.**

ROMEO [To JULIET.] If I profane with
my unworthiest hand
This holy shrine, the gentle sin
is this,
My lips, two blushing pilgrims,
ready stand
To smooth that rough touch
with a tender kiss.

JULIET Good pilgrim, you do wrong
your hand too much,
Which mannerly devotion
shows in this,
For saints have hands, that
pilgrims' hands do touch,
And palm to palm is holy
palmers' kiss.

ROMEO Have not saints lips, and holy
palmers too?

JULIET **Ay, pilgrim, lips that they must
use in prayer.**

ROMEO **O, then, dear saint, let lips do
what hands do;
They pray (grant thou) lest
faith turn to despair.**

JULIET **Saints do not move, though
grant for prayers' sake.**

ROMEO **Then move not, while my
prayer's effect I take.**

[They kiss.]

**Thus from my lips, by thine,
my sin is purged.**

JULIET **Then have my lips the sin that
they have took.**

ROMEO Sin from my lips? O trespass
sweetly urged!
Give me my sin again.

[They kiss.]

JULIET You kiss by th' book.

NURSE Madam, your mother craves a
word with you.

[JULIET moves away.]

ROMEO What is her mother?

NURSE Marry, bachelor,
Her mother is the lady of the
house,
And a good lady, and a wise
and virtuous
I nursed her daughter, that you
talked withal.

I tell you, he that can lay hold
of her
Shall have the chinks.

ROMEO **[Aside.]** Is she a Capulet?
O dear account! My life is my
foe's debt.

BENVOLIO Away, begone, the sport is at
the best.

ROMEO Ay, so I fear; the more is my
unrest.

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 Macbeth and Lady Macbeth 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

‘MACBETH is a play about violence.’ Write about how Shakespeare presents violence at different points in MACBETH. 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.**

MACBETH

**Pr'ythee, peace!
I dare do all that may
become a man,
Who dares do more, is
none.**

LADY MACBETH

**What beast was't,
then
That made you break
this enterprise to me?
When you durst do it,
then you were a man:
And to be more than
what you were, you
would
Be so much more the
man. Nor time, nor place
Did then adhere, and yet
you would make both.
They have made
themselves, and that
their fitness now**

15

**Does unmake you. I have
given suck, and know
How tender 'tis to love the
babe that milks me —
I would, while it was
smiling in my face,
Have plucked my nipple
from his boneless gums,
And dashed the brains
out, had I so sworn as
you
Have done to this.**

MACBETH

If we should fail?

LADY MACBETH

We fail?

**But screw your courage
to the sticking-place,
And we'll not fail. When
Duncan is asleep,
(Whereto the rather shall
his day's hard journey
Soundly invite him) his
two chamberlains
Will I with wine and
wassail so convince,
That memory, the warder
of the brain,
Shall be a fume, and the
receipt of reason
A limbeck only. When in
swinish sleep
Their drenchéd natures
lie as in a death,
What cannot you and I
perform upon
Th' unguarded Duncan?
What not put upon**

17

**His spongy officers,
who shall bear the guilt
Of our great quell?**

**MACBETH Bring forth men-children
only,
For thy undaunted mettle
should compose
Nothing but males.**

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.

What does this extract show an audience about Iago's thoughts and feelings here?

Refer closely to details from the extract to support your answer.

[15 marks]

- *

3	2
---	---

 Write about the relationship between Othello and Desdemona 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.**

CASSIO Good night, honest Iago. [Exit

IAGO And what's he then that says I
play the villain,
When this advice is free I give
and honest,
Probal to thinking, and indeed
the course
To win the Moor again? For 'tis
most easy
Th'inclining Desdemona to
subdue
In any honest suit; she's framed
as fruitful
As the free elements. And then
for her
To win the Moor — were't to
renounce his baptism,
All seals and symbols of
redeemed sin —
His soul is so enfettered to her
love,
That she may make, unmake, do

what she list,
Even as her appetite shall play
the god
With his weak function. How am I
then a villain
To counsel Cassio to this parallel
course,
Directly to his good? Divinity of
hell,
When devils will the blackest
sins put on,
They do suggest at first with
heavenly shows,
As I do now. For whiles this
honest fool
Plies Desdemona to repair his
fortunes,
And she for him pleads strongly
to the Moor,
I'll pour this pestilence into his
ear,
That she repeals him for her
body's lust;

**And by how much she strives to
do him good,
She shall undo her credit with
the Moor.**

**So will I turn her virtue into pitch,
And out of her own goodness
make the net
That shall enmesh them all.**

MUCH ADO ABOUT NOTHING

**ANSWER BOTH

4	1
---	---

 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
---	---

 .**

4	1
---	---

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

Look at how Benedick and Beatrice 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]

*

4	2
---	---

Write about Hero 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.**

BENEDICK If Signor Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

BEATRICE I wonder that you will still be talking, Signor Benedick, nobody marks you.

BENEDICK What, my dear Lady Disdain! Are you yet living?

BEATRICE Is it possible Disdain should die while she hath such meet food to feed it as Signor Benedick? Courtesy itself must convert to disdain, if you come in her presence.

BENEDICK Then is courtesy a turncoat.
But it is certain I am loved
of all ladies, only you excepted,
and I would I could
find in my heart that I had not a
hard heart, for truly I
love none.

BEATRICE A dear happiness to women,
they would else have been
troubled with a pernicious
suitor. I thank God and my cold
blood, I am of your humour for
that. I had rather hear
my dog bark at a crow than a
man swear he loves me.

BENEDICK God keep your ladyship still in
that mind! So some
gentleman or other shall 'scape
a predestinate scratched
face.

BEATRICE Scratching could not make it worse an 'twere such a face as yours were.

BENEDICK Well, you are a rare parrot-teacher.

BEATRICE A bird of my tongue is better than a beast of yours.

BENEDICK I would my horse had the speed of your tongue, and so good a continuer. But keep your way, i' God's name,
I have done.

BEATRICE You always end with a jade's trick. I know you of old.

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 and Katherine 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]

*

5

2

**‘HENRY V is a play about power.’
Write about how Shakespeare
presents power at different points
in the play. Refer to characters and
events in 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 Marry, if you would put me to verses or to dance for your sake, Kate, why, you undid me: for the one I have neither words nor measure, and for the other I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leapfrog, or by vaulting into my saddle with my armour on my back, under the correction of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love or bound my horse for her favours, I could lay on like a butcher and sit like a jackanapes, never off. But before God, Kate, I cannot look greenly nor gasp out my eloquence, nor I

have no cunning in
protestation, only downright
oaths, which I never use
till urged, nor never break for
urging. If thou canst
love a fellow of this temper,
Kate, whose face is not
worth sunburning, that never
looks in his glass for love
of anything he sees there, let
thine eye be thy cook. I
speak to thee plain soldier. If
thou canst love me for
this, take me; if not, to say to
thee that I shall die is
true; but for thy love, by the
Lord, no; yet I love thee
too. And while thou liv'st,
dear Kate, take a fellow of
plain and uncoined
constancy, for he perforce
must do
thee right, because he hath

not the gift to woo in other places; for these fellows of infinite tongue, that can rhyme themselves into ladies' favours, they do always reason themselves out again. What, a speaker is but a prater, a rhyme is but a ballad. A good leg will fall, a straight back will stoop, a black beard will turn white, a curled pate will grow bald, a fair face will wither, a full eye will wax hollow; but a good heart, Kate, is the sun and the moon, or rather the sun and not the moon, for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a king.

And what sayst thou then to my love? Speak, my fair, and fairly, I pray thee.

KATHERINE Is it possible dat I sould love de enemy of France?

KING HENRY No, it is not possible you should love the enemy of France, Kate: but in loving me you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and Kate, when France is mine, and I am yours, then yours is France, and you are mine.

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
---	---

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

6	2
---	---

 .**

6	1
---	---

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

What does this extract show an audience about Shylock's thoughts and feelings here? Refer closely to details from the extract to support your answer. [15 marks]

*

6	2
---	---

Write about Portia 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.**

- SALARINO** But tell us, do you hear whether Antonio have had any loss at sea or no?
- SHYLOCK** There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto, a beggar that was used to come so smug upon the mart. Let him look to his bond. He was wont to call me usurer; let him look to his bond. He was wont to lend money for a Christian courtesy; let him look to his bond.
- SALARINO** Why, I am sure if he forfeit thou wilt not take his flesh. What's that good for?

SHYLOCK

**To bait fish withal; if it will feed
nothing else, it will feed my
revenge. He hath disgraced
me, and hindered me half a
million,
laughed at my losses, mocked
at my gains, scorned my
nation,
thwarted my bargains, cooled
my friends, heated mine
enemies –
and what's his reason? I am
a Jew. Hath not a Jew eyes?
Hath not
a Jew hands, organs,
dimensions, senses,
affections, passions? Fed
with the same food, hurt with
the same weapons, subject to
the
same diseases, healed by the
same means, warmed and
cooled by**

**the same winter and summer as
a Christian is? If you prick us,
do**

**we not bleed? If you tickle us,
do we not laugh? If you poison
us,**

**do we not die? And if you
wrong us, shall we not revenge?
If we**

**are like you in the rest, we will
resemble you in that. If a Jew
wrong**

**a Christian, what is his
humility? Revenge. If a
Christian wrong a**

**Jew, what should his sufferance
be by Christian example? Why,
revenge! The villainy you teach
me I will execute, and it shall go
hard but I will better the
instruction.**

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

41

ANSWER BOTH

7	1
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 AND

7	2
---	---

 .

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
---	---

 .

7	1
---	---

 Read the poem on pages 43 and 44, MAMETZ WOOD, by Owen Sheers.

MAMETZ WOOD is a poem about war. How does Owen Sheers present war 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 war.

Compare the way the poet presents war in your chosen poem with the way Owen Sheers presents war in MAMETZ WOOD. [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**

MAMETZ WOOD

**For years afterwards the farmers found
them —**

**the wasted young, turning up under their
plough blades
as they tended the land back into itself.**

**A chit of bone, the china plate of a
shoulder blade,
the relic of a finger, the blown
and broken bird's egg of a skull,**

**all mimicked now in flint, breaking blue in
white
across this field where they were told to
walk, not run,
towards the wood and its nesting machine
guns.**

**And even now the earth stands sentinel,
reaching back into itself for reminders of
what happened**

like a wound working a foreign body to the surface of the skin.

This morning, twenty men buried in one long grave,
a broken mosaic of bone linked arm in arm,
their skeletons paused mid dance-macabre
in boots that outlasted them,
their socketed heads tilted back at an angle
and their jaws, those that have them,
dropped open.

As if the notes they had sung
have only now, with this unearthing,
slipped from their absent tongues.

OWEN SHEERS

END OF PAPER