



GCSE



C722U10-A

WEDNESDAY, 25 MAY 2022 – MORNING

ENGLISH LITERATURE

COMPONENT 1

Shakespeare

1 hour 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, black ball-point pen or your
usual method.**

**Answer BOTH questions on the ONE text
you have studied.**

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

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

(Turn over)

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

2	1
---	---

 .**

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

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

(Turn over)

	Pages
Romeo and Juliet	5–11
Macbeth	12–16
Othello	17–22
Much Ado About Nothing	23–28
Henry V	29–34
The Merchant of Venice	35–40

5

Answer on ONE text only.

Romeo and Juliet

**Answer BOTH

1	1
---	---

 AND

1	2
---	---

 .**

**You are advised to spend about a third of your time on

1	1
---	---

 , and about two thirds of your time on

1	2
---	---

 .**

(Turn over)

1	1
---	---

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

Look at how Romeo and Benvolio 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]

(Turn over)

*

1	2
---	---

Romeo and Juliet is a play about conflict. Write about some of the conflicts in the play and how Shakespeare presents them. 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.**

(Turn over)

BENVOLIO What sadness lengthens
Romeo's hours?

ROMEO Not having that, which
having, makes them short.

BENVOLIO In love?

ROMEO Out –

BENVOLIO Of love?

ROMEO Out of her favour, where I am
in love.

BENVOLIO Alas that love, so gentle in his
view,
Should be so tyrannous and
rough in proof!

ROMEO Alas, that love, whose view is
muffled still,

(Turn over)

**Should without eyes see
pathways to his will. –
Where shall we dine? – O me!
What fray was here?
Yet tell me not, for I have
heard it all.
Here's much to do with hate,
but more with love.
Why, then, O brawling love,
O loving hate,
O any thing, of nothing first
create.
O heavy lightness, serious
vanity,
Misshapen chaos of
well-seeming forms,
Feather of lead, bright smoke,
cold fire, sick health,
Still-waking sleep, that is not
what it is.**

(Turn over)

**This love feel I, that feel no
love in this.
Dost thou not laugh?**

BENVOLIO **No, coz, I rather weep.**

ROMEO **Good heart, at what?**

BENVOLIO **At thy good heart's
oppression.**

ROMEO **Why such is love's
transgression.
Griefs of mine own lie heavy
in my breast,
Which thou wilt propagate, to
have it pressed
With more of thine. This love
that thou hast shown
Doth add more grief to too
much of mine own.**

(Turn over)

**Love is a smoke made with
the fume of sighs,
Being purged, a fire sparkling
in lovers' eyes,
Being vex'd a sea nourish'd
with loving tears.
What is it else? A madness
most discreet,
A choking gall and a
preserving sweet.
Farewell, my coz.**

BENVOLIO **Soft! I will go along.**
And if you leave me so, you
do me wrong.

ROMEO Tut, I have lost myself, I am
not here,
This is not Romeo, he's some
other where.

(Turn over)

Macbeth

Answer BOTH

2	1
---	---

 AND

2	2
---	---

 .

You are advised to spend about a third of your time on

2	1
---	---

 , and about two thirds of your time 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]

(Turn over)

*

2

2

Guilt is a key theme in Macbeth. Write about how Shakespeare presents guilt at different points in the play. 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.**

(Turn over)

14

Enter MACBETH.

LADY MACBETH **Great Glamis, worthy
Cawdor,
Greater than both by the
all-hail hereafter.
Thy letters have
transported me beyond
This ignorant present,
and I feel now
The future in the instant.**

MACBETH **My dearest love,
Duncan comes here
tonight.**

LADY MACBETH **And when goes
hence?**

MACBETH **Tomorrow, as he
purposes.**

(Turn over)

LADY MACBETH

**O never
Shall sun that morrow
see.
Your face, my thane, is as
a book where men
May read strange matters.
To beguile the time,
Look like the time: bear
welcome in your eye,
Your hand, your tongue.
Look like th' innocent
flower,
But be the serpent
under't. He that's coming
Must be provided for, and
you shall put
This night's great
business into my
despatch.
Which shall to all our
nights and days to come**

(Turn over)

16

**Give solely sovereign
sway and masterdom.**

MACBETH

We will speak further.

LADY MACBETH

Only look up

clear:

**To alter favour ever is to
fear.**

Leave all the rest to me.

**[Exit MACBETH
and LADY MACBETH]**

(Turn over)

Othello

Answer BOTH

3	1
---	---

 AND

3	2
---	---

 .

You are advised to spend about a third of your time on

3	1
---	---

 , and about two thirds of your time on

3	2
---	---

 .

3	1
---	---

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

What does the extract show about Iago at this point in the play? Refer closely to details from the extract to support your answer.

[15 marks]

(Turn over)

*

3

2

For which character in *Othello* do you have the most sympathy? How does Shakespeare create sympathy for your chosen character? 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.**

(Turn over)

IAGO I warrant thee. Meet me by
and by at the citadel. I must
fetch his necessaries
ashore. Farewell.

RODERIGO Adieu.

[Exit]

IAGO That Cassio loves her, I do
well believe't;
That she loves him, 'tis apt
and of great credit.
The Moor, howbeit that I
endure him not,
Is of a constant, loving,
noble nature,
And I dare think he'll prove
to Desdemona
A most dear husband. Now I
do love her too;

(Turn over)

Not out of absolute lust,
though peradventure
I stand accountant for as
great a sin,
But partly led to diet my
revenge,
For that I do suspect the
lusty Moor
Hath leaped into my seat;
the thought whereof
Doth, like a poisonous
mineral, gnaw my inwards;
And nothing can or shall
content my soul
Till I am evened with him,
wife for wife.
Or failing so, yet that I put
the Moor
At least into a jealousy so
strong

(Turn over)

That judgment cannot cure.
Which thing to do,
If this poor trash of Venice,
whom I trace
For his quick hunting, stand
the putting on,
I'll have our Michael Cassio
on the hip,
Abuse him to the Moor in
the rank garb
(For I fear Cassio with my
nightcap too),
Make the Moor thank me,
love me, and reward me
For making him egregiously
an ass
And practising upon his
peace and quiet,
Even to madness. 'Tis here,
[taps his head] but yet
confused:

(Turn over)

22

**Knavery's plain face is never
seen till used.**

[Exit]

(Turn over)

Much Ado About Nothing

Answer BOTH

4	1
---	---

 AND

4	2
---	---

 .

You are advised to spend about a third of your time on

4	1
---	---

 , and about two thirds of your time on

4	2
---	---

 .

4	1
---	---

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

Look at how Beatrice and Benedick 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]

(Turn over)

*

4	2
---	---

Much Ado About Nothing is a play about friendship. Write about how Shakespeare presents some of the friendships at different points in the play. 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.**

(Turn over)

BENEDICK [He steps out.] 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 censured. 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

(Turn over)

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.

(Turn over)

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.

(Turn over)

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 signor? Fare you well.

Exit BEATRICE

BENEDICK Ha! "Against my will I am sent to bid you come in to dinner." There's a double meaning in that.

Henry V

Answer BOTH

5	1
---	---

 AND

5	2
---	---

 .

You are advised to spend about a third of your time on

5	1
---	---

 , and about two thirds of your time on

5	2
---	---

 .

5	1
---	---

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

What does the extract show about the character of King Henry at this point in the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

*

5

2

Write about some of the characters in the play who influence or affect King Henry in Henry V. How does Shakespeare present these characters 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.**

(Turn over)

**Alarum. [Enter Soldiers with]
scaling-ladders at Harfleur.
Enter the KING, EXETER,
BEDFORD and GLOUCESTER.**

KING Once more unto the breach, dear
friends, once more,
Or close the wall up with our
English dead.
In peace there's nothing so
becomes a man
As modest stillness and humility;
But when the blast of war blows in
our ears,
Then imitate the action of the tiger:
Stiffen the sinews, conjure up the
blood,
Disguise fair nature with
hard-favoured rage.
Then lend the eye a terrible aspect;

(Turn over)

**Let it pry through the portage of
the head
Like the brass cannon; let the brow
o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded
base,
Swilled with the wild and wasteful
ocean.
Now set the teeth and stretch the
nostril wide,
Hold hard the breath and bend up
every spirit
To his full height. On, on, you noble
English,
Whose blood is fet from fathers of
war-proof,
Fathers that like so many
Alexanders
Have in these parts from morn till
even fought,**

(Turn over)

**And sheathed their swords for lack
of argument.**

**Dishonour not your mothers; now
attest**

**That those whom you called fathers
did beget you.**

**Be copy now to men of grosser
blood**

**And teach them how to war. And
you, good yeomen,**

**Whose limbs were made in
England, show us here**

**The mettle of your pasture; let us
swear**

**That you are worth your breeding –
which I doubt**

not,

**For there is none of you so mean
and base**

**That hath not noble lustre in your
eyes.**

(Turn over)

**I see you stand like greyhounds in
the slips,
Straining upon the start. The
game's afoot.
Follow your spirit, and upon this
charge
Cry 'God for Harry! England and
Saint George!'**

**[Exeunt.] Alarum, and
chambers go off.**

The Merchant of Venice

Answer BOTH

6	1
---	---

 AND

6	2
---	---

 .

You are advised to spend about a third of your time on

6	1
---	---

 , and about two thirds of your time on

6	2
---	---

 .

6	1
---	---

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

What does this extract show about Portia and Bassanio at this point in the play? Refer closely to details from the extract to support your answer. [15 marks]

(Turn over)

- *

6	2
---	---

The Merchant of Venice is a play about revenge. Write about how Shakespeare presents revenge at different points in the play. 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.**

PORTIA

**You see me, Lord Bassanio,
where I stand,
Such as I am. Though for
myself alone
I would not be ambitious in
my wish
To wish myself much better,
yet for you
I would be trebled twenty
times myself,
A thousand times more fair,
ten thousand times
More rich, that only to stand
high in your account
I might in virtues, beauties,
livings, friends,
Exceed account. But the full
sum of me
Is sum of something: which
to term in gross**

(Turn over)

Is an unlessoned girl,
unschooled, unpractised;
Happy in this, she is not yet
so old
But she may learn; happier
than this,
She is not bred so dull but
she can learn;
Happiest of all, is that her
gentle spirit
Commits itself to yours to be
directed
As from her lord, her
governor, her king.
Myself, and what is mine, to
you and yours
Is now converted. But now I
was the lord
Of this fair mansion, master
of my servants,

(Turn over)

Queen o'er myself; and even
 now, but now,
 This house, these servants,
 and this same myself
 Are yours, my lord's. I give
 them with this ring,
 Which when you part from,
 lose, or give away,
 Let it presage the ruin of your
 love,
 And be my vantage to exclaim
 on you.

BASSANIO Madam, you have bereft me of
 all words.
 Only my blood speaks to you
 in my veins,
 And there is such confusion
 in my powers
 As after some oration fairly
 spoke

(Turn over)

**By a belovèd prince there
doth appear
Among the buzzing, pleasèd
multitude,
Where every something being
blent together
Turns to a wild of nothing,
save of joy
Expressed, and not
expressed. But when this ring
Parts from this finger, then
parts life from hence:
O then be bold to say
Bassanio's dead!**

END OF PAPER