



GCSE



C720U10-1

MONDAY, 12 MAY 2025 – MORNING

ENGLISH LITERATURE

COMPONENT 1

SHAKESPEARE AND POETRY

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 left-hand margin at the start of each answer.

Leave at least two line spaces between each answer.

(Turn over)

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows:

Section A – about one hour

Section B – about one hour

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.

SECTION A

	Pages
Romeo and Juliet	4–7
Macbeth	8–11
Othello	12–14
Much Ado About Nothing	15–17
Twelfth Night	18–21
The Merchant of Venice	22–25

SECTION B

Poetry	26–30
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(Turn over)

SECTION A (SHAKESPEARE)

Answer on ONE text only.

ROMEO AND JULIET

Answer BOTH 11 AND 12.

You are advised to spend about 20 minutes on 11, and about 40 minutes on 12.

- 11. Read the extract on pages 5–7.
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]

- *12. Romeo and Juliet are described as ‘a pair of star-crossed lovers’. Write about some of the times fate or luck affects the characters in the play and how Shakespeare presents this.**

[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)

Enter OFFICER and Citizens with clubs and partisans.

OFFICER Clubs, bills, and partisans! Strike!
Beat them down!
Down with the Capulets! Down with
the Montagues!

**Enter old CAPULET in his
gown, and his wife [LADY
CAPULET].**

CAPULET What noise is this? Give me my long
sword, ho!

LADY CAPULET A crutch, a crutch! why call you for
a sword?

CAPULET My sword, I say! old Montague is
come,
And flourishes his blade in spite of
me.

**Enter old MONTAGUE and his
wife [LADY MONTAGUE].**

MONTAGUE **Thou villain Capulet! – Hold me not,
let me go.**

LADY MONTAGUE **Thou shalt not stir one foot to seek
a foe.**

**Enter PRINCE ESCALES with his
train.**

PRINCE **Rebellious subjects, enemies to
peace,
Profaners of this neighbour-stained
steel –
Will they not hear? – What ho, you
men, you beasts!
That quench the fire of your
pernicious rage
With purple fountains issuing from
your veins:
On pain of torture, from those
bloody hands
Throw your mistempered weapons
to the ground,
And hear the sentence of your
movèd prince.
Three civil brawls, bred of an airy
word,**

(Turn over)

**By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of
our streets,
And made Verona's ancient citizens
Cast by their grave beseeeming
ornaments
To wield old partisans, in hands as
old,
Cankered with peace, to part your
cankered hate;
If ever you disturb our streets again,
Your lives shall pay the forfeit of the
peace.**

MACBETH

Answer BOTH 21 AND 22.

You are advised to spend about 20 minutes on 21, and about 40 minutes on 22.

- 21. Read the extract on pages 9–11.
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]

- *22. Macbeth changes throughout the play. Write about some of the ways Macbeth changes and how Shakespeare presents this. [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)

Fife: The castle of Macduff

Enter LADY MACDUFF, her SON, and ROSS

LADY MACDUFF **What had he done, to make him fly
the land?**

ROSS **You must have patience, madam.**

LADY MACDUFF **He had none;
His flight was madness. When our
actions do not,
Our fears do make us traitors.**

ROSS **You know not
Whether it was his wisdom or his
fear.**

LADY MACDUFF **Wisdom? To leave his wife, to leave
his babes,
His mansion, and his titles in a
place
From whence himself does fly? He
loves us not.
He wants the natural touch, for the
poor wren,
The most diminutive of birds, will
fight,**

(Turn over)

Her young ones in her nest, against
the owl.

All is the fear, and nothing is the
love;

As little is the wisdom, where the
flight

So runs against all reason.

ROSS

My dearest coz,

I pray you school yourself. But for
your husband,

He is noble, wise, judicious, and
best knows

The fits o'th'season. I dare not
speak much further,

But cruel are the times when we are
traitors

And do not know ourselves, when
we hold rumour

From what we fear, yet know not
what we fear,

But float upon a wild and violent
sea,

Each way and none. I take my leave
of you,

Shall not be long but I'll be here
again.

(Turn over)

Things at the worst will cease, or
else climb upward
To what they were before. My pretty
cousin,
Blessing upon you.

LADY MACDUFF Fathered he is, and yet he's
fatherless.

ROSS I am so much a fool, should I stay
longer
It would be my disgrace and your
discomfort.
I take my leave at once. **Exit**

OTHELLO

Answer BOTH 31 AND 32.

You are advised to spend about 20 minutes on 31, and about 40 minutes on 32.

- 31. Read the extract on pages 13–14.
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]

- *32. *Othello* is a play about prejudice. Write about some of the times characters are influenced by, or affected by, prejudice. How does Shakespeare present this 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)

Trumpets within.

IAGO **The Moor! I know his trumpet.**

CASSIO **'Tis truly so.**

DESDEMONA **Let's meet him and receive him.**

CASSIO **Lo, where he comes!**

**Enter OTHELLO and
ATTENDANTS.**

OTHELLO **O, my fair warrior!**

DESDEMONA **My dear Othello!**

OTHELLO **It gives me wonder great as my content
To see you here before me. O, my soul's
joy,
If after every tempest come such calms,
May the winds blow till they have
wakened death,
And let the labouring bark climb hills of
seas,
Olympus-high, and duck again as low
As hell's from heaven. If it were now to
die,**

(Turn over)

**'Twere now to be most happy; for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.**

DESDEMONA

The heavens forbid
But that our loves and comforts should
increase,
Even as our days do grow.

OTHELLO

Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.
[They kiss.]
And this, and this, the greatest discords
be
That e'er our hearts shall make.

IAGO **[Aside]** **O, you are well
tuned now!**
**But I'll set down the pegs that make this
music,**
As honest as I am.

Othello

Come, let us to the castle.
News, friends; our wars are done; the
Turks are drowned.

(Turn over)

MUCH ADO ABOUT NOTHING

Answer BOTH 41 AND 42.

You are advised to spend about 20 minutes on 41, and about 40 minutes on 42.

- 41. Read the extract on pages 165–17.
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]

- *42. Much Ado About Nothing is a play about the importance of reputation. Write about some of the times reputation is important to the characters and events in the play. How does Shakespeare present this? [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)

- URSULA** Oh do not do your cousin such a wrong,
She cannot be so much without true
judgement,
Having so swift and excellent a wit,
As she is prized to have, as to refuse
So rare a gentleman as Signor Benedick.
- HERO** He is the only man of Italy,
Always excepted my dear Claudio.
- URSULA** I pray you be not angry with me, madam,
Speaking my fancy: Signor Benedick,
For shape, for bearing, argument and
valour,
Goes foremost in report through Italy.
- HERO** Indeed he hath an excellent good name.
- URSULA** His excellence did earn it, ere he had it:
When are you married, madam?
- HERO** Why every day tomorrow: come go in,
I'll show thee some attires, and have thy
counsel,
Which is the best to furnish me tomorrow.
- URSULA** She's limed I warrant you, we have caught
her, madam.

HERO If it prove so, then loving goes by haps,
Some Cupid kills with arrows, some with
traps.

Exeunt Hero and Ursula

BEATRICE What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so
much?
Contempt, farewell, and maiden pride,
adieu,
No glory lives behind the back of such.
And Benedick, love on, I will requite thee,
Taming my wild heart to thy loving hand:
If thou dost love, my kindness shall incite
thee
To bind our loves up in a holy band,
For others say thou dost deserve, and I
Believe it better than reportingly. **Exit**

TWELFTH NIGHT

Answer BOTH 51 AND 52.

You are advised to spend about 20 minutes on 51, and about 40 minutes on 52.

- 51. Read the extract on pages 19–21.
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]

- *52. Write about Viola. How does Shakespeare present her 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)

OLIVIA **Where is Malvolio?**

MARIA **He's coming, madam, but in very strange manner. He is sure possessed, madam.**

OLIVIA **Why, what's the matter? Does he rave?**

MARIA **No, madam, he does nothing but smile. Your ladyship were best to have some guard about you, if he come, for sure the man is tainted in's wits.**

OLIVIA **Go call him hither.**

[Exit Maria]

**I am as mad as he
If sad and merry madness equal be.**

Enter [MARIA with] MALVOLIO

How now, Malvolio?

MALVOLIO **Sweet lady, ho, ho!**

OLIVIA Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering, but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one, and please all.'

OLIVIA Why, how dost thou, man? What is the matter with thee?

MALVOLIO Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

OLIVIA Wilt thou go to bed, Malvolio?

MALVOLIO To bed? Ay, sweetheart, and I'll come to thee.

OLIVIA God comfort thee! Why dost thou smile so and kiss thy hand so oft?

MARIA How do you, Malvolio?

MALVOLIO At your request!
Yes, nightingales answer daws!

MARIA Why appear you with this ridiculous
boldness before my lady?

MALVOLIO ‘Be not afraid of greatness’: ’twas well writ.

OLIVIA What mean’st thou by that, Malvolio?

MALVOLIO ‘Some are born great –’

OLIVIA Ha?

MALVOLIO ‘Some achieve greatness –’

OLIVIA What say’st thou?

MALVOLIO ‘And some have greatness thrust upon
them.’

OLIVIA Heaven restore thee!

THE MERCHANT OF VENICE

Answer BOTH 61 AND 62.

You are advised to spend about 20 minutes on 61, and about 40 minutes on 62.

- 61. Read the extract on pages 23–25.
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]

- *62. Write about the relationship between Bassanio and Portia 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.**

(Turn over)

SHYLOCK May I speak with Antonio?

BASSANIO If it please you to dine with us –

SHYLOCK Yes, to smell pork, to eat of the habitation
which your prophet
the Nazarite conjured the devil into. I will
buy with you,
sell with you, talk with you, walk with you,
and so following; but
I will not eat with you, drink with you, nor
pray with you. What
news on the Rialto? Who is he comes
here?

Enter ANTONIO

Bassanio This is Signor Antonio.

SHYLOCK **[Aside]** How like a fawning publican he
looks!
I hate him for he is a Christian;
But more, for that in low simplicity
He lends out money gratis, and brings
down
The rate of usance here with us in Venice.

(Turn over)

If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear
him.

He hates our sacred nation, and he rails
Even there where merchants most do
congregate

On me, my bargains, and my well-won
thrift

Which he calls interest. Cursed be my
tribe

If I forgive him!

BASSANIO

Shylock, do you hear?

SHYLOCK

I am debating of my present store,
And by the near guess of my memory
I cannot instantly raise up the gross
Of full three thousand ducats. What of
that?

Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft, how many
months

Do you desire? [To Antonio] Rest you
fair, good signor!

Your worship was the last man in our
mouths.

ANTONIO Shylock, albeit I neither lend nor borrow
By taking nor by giving of excess,
Yet to supply the ripe wants of my friend
I'll break a custom. **[To Bassanio]** Is he
yet possessed
How much ye would?

SHYLOCK Ay, ay, three thousand ducats.

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

(Turn over)

SECTION B (POETRY)

Answer BOTH 71 AND 72.

You are advised to spend about 20 minutes on 71, and about 40 minutes on 72.

- 71. Read the poem on pages 28–29, *Valentine*, by Carol Ann Duffy.**

***Valentine* is a poem about love. How does Carol Ann Duffy present love in the poem? Remember to refer to the contexts of the poem in your answer.**

[15 marks]

VALENTINE

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

5 like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

15 possessive and faithful

as we are,

for as long as we are.

20 **Take it.**
 Its platinum loops shrink to a wedding-ring,
 if you like.
 Lethal.
 Its scent will cling to your fingers,
 cling to your knife.

CAROL ANN DUFFY

- 72. 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 Carol Ann Duffy presents love in *Valentine*. [25 marks]

In your answer to 72 you should:

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

END OF PAPER