



GCSE ENGLISH LITERATURE

COMPONENT 1

Shakespeare and Poetry

SPECIMEN PAPER

2 hours



SECTION A

<i>Question</i>		<i>Pages</i>
1.	<i>Romeo and Juliet</i>	6 - 7
2.	<i>Macbeth</i>	8 - 9
3.	<i>Othello</i>	10 - 11
4.	<i>Much Ado About Nothing</i>	12 - 13
5.	<i>Henry V</i>	14 - 15
6.	<i>The Merchant of Venice</i>	16 - 17

SECTION B

7.	Poetry	18
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ADDITIONAL MATERIALS

12 page answer book.

The use of a dictionary is not permitted in this examination.

INSTRUCTIONS TO CANDIDATES

Answer two questions: **one** from Section A (questions 1-6) **and** Section B (question 7).

Write your answers in the separate answer book provided.

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, question (b).

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

SECTION A (Shakespeare)

Answer on **one** text only.

1. Romeo and Juliet

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

*(b) 'Even though Mercutio dies at the beginning of Act 3, he is very important to the play as a whole.' Show how Mercutio could be described as important to the play as a whole. [25]

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

GCSE ENGLISH LITERATURE Specimen Assessment Materials 7

- CAPULET: Soft, take me with you, take me with you, wife.
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?
- JULIET: Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.
- CAPULET: How, how! How, how, chop-logic! What is this?
“Proud”, and “I thank you”, and “I thank you not”,
And yet, “Not proud”, mistress minion you?
Thank me no thankings, nor proud me no pouds,
But fettle your fine joints ‘gainst Thursday next,
To go with Paris to Saint Peter’s Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face.
- LADY CAPULET: (*To her husband*) Fie, fie! What, are you mad?
- JULIET: Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
- CAPULET: Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o’ Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me.
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child,
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

2. Macbeth

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

What does this extract show an audience about Lady Macbeth's state of mind at this point in the play? Refer closely to details from the extract to support your answer.

[15]

*(b) Write about Banquo and the way he is presented in *Macbeth*.

[25]

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

Macbeth's castle

Enter LADY MACBETH, reading a letter

LADY MACBETH (reading) *'They met me in the day of success; and I have learned by the perfect'st report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the King, who all-hailed me "Thane of Cawdor", by which title, before these weird sisters saluted me, and referred me to the coming on of time with "Hail King that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'*

Glamis thou art, and Cawdor, and shalt be
What thou art promised; yet do I fear thy nature,
It is too full o' th' milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. Thou'dst have, great Glamis,
That which cries 'Thus thou must do, if thou have it';
And that which rather thou dost fear to do
Than wishes should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal.

3. Othello

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

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]

*(b) Write about times in the play when the audience may feel sympathy for Othello. Give reasons for what you say. [25]

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

- EMILIA: Alas, Iago, my lord hath so be-whored her,
Thrown such despite and heavy terms upon her
As true hearts cannot bear.
- DESDEMONA: Am I that name, Iago?
- IAGO: What name, fair lady?
- DESDEMONA: Such as she said my lord did say I was.
- EMILIA: He called her whore. A beggar in his drink
Could not have laid such terms upon his callet!
- IAGO: Why did he so?
- DESDEMONA: I do not know. I am sure I am none such.
- IAGO: Do not weep, do not weep. Alas the day!
- EMILIA: Hath she forsook so many noble matches,
Her father and her country, and her friends,
To be called whore? Would it not make one weep?
- DESDEMONA: It is my wretched fortune.
- IAGO: Beshrew him for't!
How comes this trick upon him?
- DESDEMONA: Nay, heaven doth know.
- EMILIA: I will be hanged if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander. – I'll be hanged else!
- IAGO: Fie, there is no such man! It is impossible.

4. Much Ado About Nothing

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

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

*(b) How does Shakespeare present relationships between men and women in *Much Ado About Nothing*? [25]

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

- DON PEDRO: Good morrow, Benedick. Why, what's the matter,
That you have such a February face,
So full of frost, of storm and cloudiness?
- CLAUDIO: I think he thinks upon the savage bull.
Tush, fear not, man, we'll tip thy horns with gold,
And all Europa shall rejoice at thee,
As once Europa did at lusty Jove,
When he would play the noble beast in love.
- BENEDICK: Bull Jove, sir, had an amiable low –
And some such strange bull leaped your father's cow,
And got a calf in that same noble feat
Much like to you, for you have just his bleat.
- CLAUDIO: For this I owe you. Here comes other reckonings.
*Enter ANTONIO, with HERO, BEATRICE, MARGARET and
URSULA, wearing masks.*
Which is the lady I must seize upon?
- ANTONIO: This same is she, and I do give you her.
- CLAUDIO: Why, then she's mine. Sweet, let me see your face.
- ANTONIO: No, that you shall not, till you take her hand
Before this Friar, and swear to marry her.
- CLAUDIO: Give me your hand: before this holy Friar,
I am your husband, if you like of me.
- HERO: *(Unmasking)* And when I lived, I was your other wife;
And when you loved, you were my other husband.
- CLAUDIO: Another Hero!
- HERO: Nothing certainer.
One Hero died defiled, but I do live;
And surely as I live I am a maid.
- DON PEDRO: The former Hero! Hero that is dead!

5. Henry V

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

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]

*(b) Write about how King Henry inspires and leads his men at different points in the play. [25]

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

- FLUELLEN: I peseech you heartily, scurvy, lousy knave, at my desires and my requests, and my petitions, to eat, look you, this leek; because, look you, you do not love it, nor your affections and your appetites and your digestions does not agree with it, I would desire you to eat it.
- PISTOL: Not for Cadwallader and all his goats.
- FLUELLEN: There is one goat for you. (*Strikes him*) Will you be so good, scald knave, as eat it?
- PISTOL: Base Trojan, thou shalt die.
- FLUELLEN: You say very true, scald knave, when God's will is. I will desire you to live in the mean time, and eat your victuals. Come, there is sauce for it. (*Strikes him*) You called me yesterday mountain-squire; but I will make you to-day a squire of low degree. I pray for you, fall to: if you can mock a leek, you can eat a leek.
- GOWER: Enough, captain: you have astonished him.
- FLUELLEN: I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you: it is good for your green wound and your bloody coxcomb.
- PISTOL: Must I bite?
- FLUELLEN: Yes, certainly, and out of doubt and out of question too, and ambiguities.
- PISTOL: By this leek, I will most horribly revenge:
(*FLUELLEN strikes him*) I eat and eat, I swear –
- FLUELLEN: Eat, I pray you. Will you have some more sauce to your leek? There is not enough leek to swear by.
(*Cudgels him*)
- PISTOL: Quiet thy cudgel; thou dost see I eat.

6. The Merchant of Venice

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

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]

*(b) Write about how Shakespeare presents the relationship between Shylock and Antonio at different points in the play. [25]

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

- GRATIANO: [To Nerissa] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk;
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.
- PORTIA: A quarrel, ho, already! what's the matter?
- GRATIANO: About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me, and leave me not'.
- NERISSA: What talk you of the posy, or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.
- GRATIANO: He will, and if he live to be a man.
- NERISSA: Ay, if a woman live to be a man.
- GRATIANO: Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk.
A prating boy that begg'd it as a fee:
I could not for my heart deny it him.
- PORTIA: You were to blame – I must be plain with you –
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it: and here he stands;
I dare be sworn for him he would not leave it,
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
And 'twere to me, I should be mad at it.
- BASSANIO: [Aside] Why, I were best to cut my left hand off,
And swear I lost the ring defending it.

SECTION B (Poetry)

7. Answer **both** part (a) **and** part (b)
 You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below, *To Autumn*, by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem. [15]

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of nature in your chosen poem to the presentation of nature in *To Autumn*. [25]

In your answer to part (b) 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.

To Autumn by John Keats

Season of mists and mellow fruitfulness!
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers;
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook;
 Or by a cyder-press, with patient look,
 Thou watchest the last oozy hours by hours.

Where are the songs of Spring? Ay, where are they?
 Think not of them, thou hast thy music too,—
 While barred clouds bloom the soft-dying day,
 And touch the stubble plains with rosy hue;
 Then in a wailful choir the small gnats mourn
 Among the river shallows, borne aloft
 Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies.