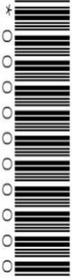


GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Practice paper – Set 1

Time allowed: 2 hours



You must have:

- The Question Paper
- The OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Answer **two** questions. **One** from **Section A** and **one** from **Section B**.
- All questions in Section A consist of **two** parts **a)** and **b)**. Answer **both** parts of the question on the **poetry cluster you have studied**.
- In Section B, answer **one** question from a choice of two on the **text that you have studied**.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question answered in the margin.
- This is a closed text examination.
- Do **not** write in the barcodes.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document consists of **16** pages.

Section A

Poetry across time

1 Love and Relationships

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how the speakers in these poems express feelings about finding happiness in a relationship.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail how one other poem from your anthology presents a relationship which brings great happiness.

[20]

Now by Robert Browning

Out of your whole life give but one moment!

All of your life that has gone before,

All to come after it, – so you ignore,

So you make perfect the present, – condense,

5 In a rapture of rage, for perfection's endowment,

Thought and feeling and soul and sense –

Merged in a moment which gives me at last

You around me for once, you beneath me, above me –

Me – sure that despite of time future, time past, –

10 This tick of our life-time's one moment you love me!

How long such suspension may linger? Ah, Sweet –

The moment eternal – just that and no more –

When ecstasy's utmost we clutch at the core

While cheeks burn, arms open, eyes shut and lips meet!

Hour by Carol Ann Duffy

Love's time's beggar, but even a single hour,
bright as a dropped coin, makes love rich.
We find an hour together, spend it not on flowers
or wine, but the whole of the summer sky and a grass ditch.

5 For thousands of seconds we kiss; your hair
like treasure on the ground; the Midas light
turning your limbs to gold. Time slows, for here
we are millionaires, backhanding the night

so nothing dark will end our shining hour,
10 no jewel hold a candle to the cuckoo spit
hung from the blade of grass at your ear,
no chandelier or spotlight see you better lit

than here. Now. Time hates love, wants love poor,
but love spins gold, gold, gold from straw.

Practice

2 Conflict

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how these poems present conflict with others, and its result.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail how one other poem from your anthology presents lives damaged by negative emotions.

[20]

A Poison Tree by William Blake

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

5 And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

10 And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

15 And into my garden stole,
When the night had veild the pole;
In the morning glad I see;
My foe outstretched beneath the tree.

Hate by Robert William Service

I had a bitter enemy,
His heart to hate he gave,
And when I died he swore that he
Would dance upon my grave;

- 5 That he would leap and laugh because
A livid corpse was I,
And that's the reason why I was
In no great haste to die.

- And then - such is the quirk of fate,
10 One day with joy I read,
Despite his vitalizing hate
My enemy was dead.
Maybe the poison in his heart
Had helped to haste his doom:
15 He was not spared till I depart
To spit upon my tomb.

- The other day I chanced to go
To where he lies alone.
'Tis easy to forgive a foe
20 When he is dead and gone....
Poor devil! Now his day is done,
(Though bright it was and brave,)
Yet I am happy there is none
To dance upon my grave.

3 Youth and Age

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how the speakers in these poems express feelings about growing older.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail one other poem from your anthology that presents the experience of growing older.

[20]

The Bluebell by Anne Brontë

A fine and subtle spirit dwells
In every little flower,
Each one its own sweet feeling breathes
With more or less of power.

- 5 There is a silent eloquence
In every wild bluebell
That fills my softened heart with bliss
That words could never tell.

- 10 Yet I recall not long ago
A bright and sunny day,
'Twas when I led a toilsome life
So many leagues away;

- 15 That day along a sunny road
All carelessly I strayed,
Between two banks where smiling flowers
Their varied hues displayed.

- 20 Before me rose a lofty hill,
Behind me lay the sea,
My heart was not so heavy then
As it was wont to be.

Less harassed than at other times
I saw the scene was fair,
And spoke and laughed to those around,
As if I knew no care.

25 But when I looked upon the bank
My wandering glances fell
Upon a little trembling flower,
A single sweet bluebell.

Whence came that rising in my throat,
30 That dimness in my eye?
Why did those burning drops distil —
Those bitter feelings rise?

O, that lone flower recalled to me
My happy childhood's hours
35 When bluebells seemed like fairy gifts
A prize among the flowers,

Those sunny days of merriment
When heart and soul were free,
And when I dwelt with kindred hearts
40 That loved and cared for me.

I had not then mid heartless crowds
To spend a thankless life
In seeking after others' weal
With anxious toil and strife.

45 'Sad wanderer, weep those blissful times
That never may return!'
The lovely floweret seemed to say,
And thus it made me mourn.

When you are old by W B Yeats

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

- 5 How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,

- 10 Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face among a crowd of stars.

Practice

Section B

Shakespeare

Romeo and Juliet

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 4 Explore the ways in which Shakespeare makes the relationship between Juliet and the Nurse both amusing and significant. Refer to this extract from Act 2 Scene 5 and elsewhere in the play.

[40]*

In this extract, the morning after meeting Romeo, Juliet is anxious for news from the Nurse.

NURSE Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back a t' other side, – ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!

JULIET I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?

NURSE Your love says like an honest gentleman, and a courteous, and a kind,
and a handsome, and, I warrant, a virtuous, – Where is your mother?

JULIET Where is my mother! Why, she is within;
Where should she be? How oddly thou repliest!
'Your love says like an honest gentleman,
Where is your mother?'

NURSE O God's lady dear!
Are you so hot? Marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward, do your messages yourself.

JULIET Here's such a coil! Come, what says Romeo?

NURSE Have you got leave to go to shrift to-day?

JULIET I have.

NURSE Then hie you hence to Friar Lawrence' cell;
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks;
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark:
I am the drudge and toil in your delight;
But you shall bear the burden soon at night.

OR

- 5 How significant is the role that accidents play in the way the drama develops? Explore at least two moments from the play to support your ideas.

[40]*

The Merchant of Venice

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 6 Explore the ways in which Shakespeare presents tension between Antonio and Shylock here and elsewhere in the play. Refer to this extract from Act 1 Scene 3 and elsewhere in the play.

[40]*

In this extract, Antonio and Bassanio have come to Shylock to guarantee a loan of money which will allow the young man to make a good impression on Portia.

ANTONIO	Well, Shylock, shall we be beholding to you?
SHYLOCK	Signior Antonio, many a time and oft In the Rialto you have rated me About my moneys and my usances; Still have I borne it with a patient shrug, For suff'rance is the badge of all our tribe; You call me misbeliever, cut-throat dog, And spit upon my Jewish gaberdine, And all for use of that which is mine own. Well then, it now appears you need my help; Go to, then; you come to me, and you say 'Shylock, we would have moneys'. You say so - You that did void your rheum upon my beard And foot me as you spurn a stranger cur Over your threshold; moneys is your suit. What should I say to you? Should I not say 'Hath a dog money? Is it possible A cur can lend three thousand ducats?' Or Shall I bend low and, in a bondman's key, With bated breath and whisp'ring humbleness, Say this; 'Fair sir, you spit on me on Wednesday last, You spurn'd me such a day; another time You call'd me dog; and for these courtesies I'll lend you thus much moneys?'
ANTONIO	I am as like to call thee so again, To spit on thee again, to spurn thee too. If thou wilt lend this money, lend it not As to thy friends – for when did friendship take A breed for barren metal of his friend? - But lend it rather to thine enemy, Who if he break thou mayst with better face Exact the penalty.

OR

- 7 How do you think the scenes involving Launcelot Gobbo contribute to the play? Explore at least two moments from the play to support your ideas.

[40]*

OR

- 9 'We are not convinced that Malcolm will be a better king than Macbeth.'
How far do you agree with this view? Explore at least two moments from the play to support your ideas.

[40]*

Practice

Much Ado About Nothing

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 10** Explore what an audience might find funny about Dogberry and the Watch. Refer to this extract from Act 3 Scene 3 and elsewhere in the play.

[40]*

In this extract, Dogberry is giving instructions to the Watch, who are going to be on patrol in the hours of darkness the night before Hero's wedding to Claudio.

- DOGBERRY If you meet a thief, you may suspect him, by virtue of your office, to be no true man; and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.
- 2 WATCH If we know him to be a thief, shall we not lay hands on him?
- DOGBERRY Truly, by your office, you may, but I think they that touch pitch will be defil'd; the most peaceable way for you, if you do take a thief, is to let him show himself what he is, and steal out of your company.
- VERGES You have been always called a merciful man, partner.
- DOGBERRY Truly, I would not hang a dog by my will, much more a man who hath any honesty in him.
- VERGES If you hear a child cry in the night, you must call to the nurse and bid her still it.
- 2 WATCH How if the nurse be asleep and will not hear us?
- DOGBERRY Why, then, depart in peace, and let the child wake her with crying; for the ewe that will not hear her lamb when it baes will never answer a calf when he bleats.
- VERGES 'Tis very true.
- DOGBERRY This is the end of the charge: you, constable, are to present the Prince's own person: if you meet the prince in the night, you may stay him.
- VERGES Nay, by'r lady, that I think a' cannot.
- DOGBERRY Five shillings to one on't, with any man that knows the statues, he may stay him; marry, not without the prince be willing; for, indeed, the watch ought to offend no man, and it is an offence to stay a man against his will.
- VERGES By'r lady, I think it be so.
- DOGBERRY Ha, ah, ha! Well, masters, good night: an there be any matter of weight chances, call up me: keep your fellows' counsels and your own, and good night. Come, neighbour.
- 2 WATCH Well, masters, we hear our charge; let us go sit here upon the church bench till two, and then all to bed.
- DOGBERRY One word more, honest neighbours: I pray you watch about Signior Leonato's door; for the wedding being there to-morrow, there is a great coil to-night. Adieu; be vigilant, I beseech you.

OR

- 11 Explore the ways in which the friendship between Benedick and Claudio changes in the course of the play. Explore at least two moments from the play to support your ideas.

[40]*

END OF QUESTION PAPER

Practice

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