

**Modified Enlarged 18pt**

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Thursday 23 May 2019 – Morning**

**GCSE English Literature**

**J352/02 Exploring poetry and Shakespeare**

**Time allowed: 2 hours**

**plus your additional time allowance**

**YOU MUST HAVE:**

**The OCR 12-page Answer Booklet  
(OCR12 sent with general stationery)**

**READ INSTRUCTIONS OVERLEAF**



## **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.**

## **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 (\*).**

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## **SECTION A**

### **Poetry across Time**

**Answer BOTH parts of the question on the POETRY CLUSTER you have studied.**

#### **1 Love and Relationships**

**Read the two following poems 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 someone explaining their love to the loved one.**

**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 someone describing their feelings directly to the other person. [20]

‘Fin de Fête’ by Charlotte Mew

Sweetheart, for such a day

One mustn’t grudge the score;

Here, then, it’s all to pay,

It’s Good-night at the door.

51

5

Good-night and good dreams to you, –

Do you remember the picture-book thieves

Who left two children sleeping in a wood the long night through,

And how the birds came down and covered them with leaves?

So you and I should have slept, – But now,

Oh, what a lonely head!

With just the shadow of a waving bough

In the moonlight over your bed.

10

## **'Love's Philosophy' by P. B. Shelley**

**The fountains mingle with the river  
And the rivers with the ocean,  
The winds of heaven mix for ever  
With a sweet emotion;**

**5 Nothing in the world is single;  
All things by a law divine  
in one another's being mingle.  
Why not I with thine?-**

**10 See the mountains kiss high heaven  
And the waves clasp one another;  
No sister-flower would be forgiven  
If it disdained its brother:  
And the sunlight clasps the earth,  
And the moonbeams kiss the sea:  
15 What is all this sweet work worth  
If thou kiss not me?**

## **2 Conflict**

**Read the two following poems 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 doubts about conflict.**

**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 which presents the effects of conflict on a person. [20]**

**‘The Man He Killed’ by Thomas Hardy**

**Had he and I but met  
By some old ancient inn,  
We should have set us down to wet  
Right many a nipperkin!**

**5 But ranged as infantry,  
And staring face to face,  
I shot at him as he at me,  
And killed him in his place.**

**10 I shot him dead because –  
Because he was my foe,  
Just so: my foe of course he was;  
That’s clear enough; although**

**15 He thought he’d ‘list, perhaps,  
Off-hand like – just as I –  
Was out of work – had sold his traps –  
No other reason why.**

**20 Yes; quaint and curious war is!  
You shoot a fellow down  
You’d treat, if met where any bar is,  
Or help to half a crown.**

**‘Courage of Youth, Battle of Ypres, Flanders Field’  
by R. J. Lindley**

**Tough as nails young man with a red right hand  
red-fire and whiskey ran in his blood.**

**Courageous seed of vast and cold hard land  
quick temper, power of a surging flood.**

**5 Seeker of life, its promised mysteries  
rash gambler with all he would ever own.  
Born on ship in high wind swept, roaring seas  
toughest warrior his town had ever grown.**

**10 Met his fate by volley of red-hot lead  
buried on ground scared and battle blasted.  
Aye boys, fodder that machine guns were fed  
fools marching to death, long as it lasted.**

**Now flowers cover up and Time denies  
scenes of battle torn soil and blood-red skies.**

### **3 Youth and Age**

**Read the two following poems 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 worries 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 which presents the thoughts that come with age. [20]**

**‘When I have fears that I may cease to be’  
by John Keats**

**When I have fears that I may cease to be  
Before my pen has glean’d my teeming brain,  
Before high pilgraved books, in charact’ry,  
Hold like rich garnerers the full-ripen’d grain;  
5 When I behold, upon the night’s starr’d face,  
Huge cloudy symbols of a high romance,  
And feel that I may never live to trace  
Their shadows, with the magic hand of chance;  
And when I feel, fair creature of an hour!  
10 That I shall never look upon thee more,  
Never have relish in the faery power  
Of unreflecting love; - then on the shore  
Of the wide world I stand alone, and think,  
Till Love and Fame to nothingness do sink.**

**‘What I Regret’ by Nina Cassian**

... never having heard the voice of the Dodo bird ...  
... never having smelled the Japanese cherry trees ...  
... never having punished the lovers and friends that deserted me ...  
... never having asked for honours that I deserved ...  
... never having composed a Mozart sonata ...  
... never having realised that I’d live long enough to regret all the above ...  
... and much, much more ...

## **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 presents the power of the love between Romeo and Juliet. Refer to this extract from Act 2 Scene 2 and elsewhere in the play. [40]\***

**In this extract, following the Capulets' party, Romeo has come to see Juliet again and overhears her speaking her thoughts.**

**JULIET  
ROMEO**

**Ay me!**

**She speaks.**

**O, speak again, bright angel, for thou art  
As glorious to this night, being o'er my head,  
As is a winged messenger of heaven  
Unto the white-upturned wond'ring eyes  
Of mortals that fall back to gaze on him,  
When he bestrides the lazy-pacing clouds  
And sails upon the bosom of the air.**

**JULIET O Romeo, Romeo! wherefore art thou Romeo?  
Deny thy father and refuse thy name;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.**

**ROMEO [Aside] Shall I hear more, or shall I speak at this?**

**JULIET** 'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. Romeo, doff thy name,  
And for that name, which is no part of thee,  
Take all myself.

**ROMEO** I take thee at thy word:  
Call me but love, and I'll be new baptized;  
Henceforth I never will be Romeo.

**OR**

- 5** To what extent is Shakespeare's audience encouraged to see the Nurse as more than simply a comic character? 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 mercy as more important than justice. Refer to this extract from Act 4 Scene 1 and elsewhere in the play. [40]\***

**In this extract, Portia, disguised as a lawyer, explains why Shylock should not demand the forfeit for his bond.**

**PORTIA Do you confess the bond?**

**ANTONIO I do.**

**PORTIA Then must the Jew be merciful.**

**SHYLOCK On what compulsion must I? Tell me that.**

**PORTIA** The quality of mercy is not strain'd,  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice blest;  
It blesseth him that gives and him that takes.  
'Tis mightiest in the mightiest: it becomes  
The throned monarch better than his crown;  
His sceptre shows the force of temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear of kings;  
But mercy is above this sceptred sway,  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then show likest God's  
When mercy seasons justice. Therefore, Jew,  
Though justice be thy plea, consider this –  
That in the course of justice none of us

Should see salvation; we do pray for mercy,  
And that same prayer doth teach us all to render  
The deeds of mercy. I have spoke thus much  
To mitigate the justice of thy plea,  
Which if thou follow, this strict court of Venice  
Must needs give sentence 'gainst the merchant  
there.

**SHYLOCK** My deeds upon my head! I crave the law,  
The penalty and forfeit of my bond.

**OR**

- 7** How does the story of what happens to Portia's ring develop Shakespeare's audience's understanding of her relationship with Bassanio? Explore at least two moments from the play to support your ideas. [40]\*

# **Macbeth**

**Choose ONE question.**

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

**EITHER**

- 8 Explore how the different responses of Macbeth and Lady Macbeth to murder are presented. Refer to this extract from Act 2 Scene 2 and elsewhere in the play.**
- [40]\***

**In this extract, Macbeth has murdered Duncan but brought the daggers with him. Lady Macbeth wants him to go back and make it look as if the sleeping grooms killed him.**

**MACBETH**

**I'll go no more:**  
**I am afraid to think what I have done;**  
**Look on't again I dare not.**

**LADY MACBETH**

**Infirm of purpose!**  
**Give me the daggers. The sleeping and the dead**  
**Are but as pictures: 'tis the eye of childhood**  
**That fears a painted devil. If he do bleed,**  
**I'll gild the faces of the grooms withal,**  
**For it must seem their guilt.**

**[Exit. Knocking within]**

**MACBETH**

**Whence is that knocking?**  
**How is't with me, when every noise appals me?**  
**What hands are here? ha! they pluck out mine eyes.**  
**Will all great Neptune's ocean wash this blood**

Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.

**[Re-enter LADY MACBETH]**

**LADY MACBETH**

My hands are of your colour; but I shame  
To wear a heart so white. [Knock] I hear a knocking  
At the south entry; retire we to our chamber.  
A little water clears us of this deed.  
How easy is it, then! Your constancy  
Hath left you unattended. [Knock] Hark! more knocking.  
Get on your nightgown, lest occasion call us  
And show us to be watchers. Be not lost  
So poorly in your thoughts.

**MACBETH**

To know my deed, 'twere best not know myself. [Knock]  
Wake Duncan with thy knocking! I would thou couldst!

**OR**

- 9 To what extent does Shakespeare present the supernatural as responsible for Macbeth's fate? Explore at least two moments from the play to support your ideas. [40]\*

## **Much Ado About Nothing**

**Choose ONE question.**

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

**EITHER**

**10 How does Shakespeare combine comedy with more serious themes? Refer to this extract from Act 3 Scene 5 and elsewhere in the play. [40]\***

**In this extract, Leonato is preparing for Hero's wedding when he is interrupted by Dogberry and Verges.**

<b>LEONATO</b>	What would you with me, honest neighbour?
<b>DOGBERRY</b>	Marry, sir, I would have some confidence with you that decerns you nearly.
<b>LEONATO</b>	Brief, I pray you; for you see it is a busy time with me.
<b>DOGBERRY</b>	Marry, this it is, sir.
<b>VERGES</b>	Yes, in truth it is, sir.
<b>LEONATO</b>	What is it, my good friends?
<b>DOGBERRY</b>	Goodman Verges, sir, speaks a little off the matter - an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.
<b>VERGES</b>	Yes, I thank God I am as honest as any man living that is an old man and no honestier than I.
<b>DOGBERRY</b>	Comparisons are odorous: palabras, neighbour Verges.
<b>LEONATO</b>	Neighbours, you are tedious.

**DOGBERRY** It pleases your worship to say so, but we are the poor Duke's officers; but, truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

**LEONATO** All thy tediousness on me, ah?

**DOGBERRY** Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it.

**VERGES** And so am I.

**LEONATO** I would fain know what you have to say.

**VERGES** Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.

**DOGBERRY** A good old man, sir, he will be talking; as they say, 'When the age is in, the wit is out'. God help us, it is a world to see! Well said, i' faith, neighbour Verges; well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir, by my troth he is, as ever broke bread; but God is to be worshipp'd; all men are not alike; alas, good neighbour!

**LEONATO** Indeed, neighbour, he comes too short of you.

**OR**

- 11 'Hero proves to be a stronger character than the audience at first expect.' To what extent do you agree with this opinion of Shakespeare's characterisation of Hero? Explore at least two moments from the play to support your ideas. [40]\*

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