Oxford Cambridge and RSA

Monday 20 May 2024 – Morning

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Time allowed: 2 hours

You must have:
- the OCR 12-page Answer Booklet

Do not use:
- copies of the texts

INSTRUCTIONS
- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- All the questions in Section A have two parts, (a) and (b). Answer **both** parts of the question on the poetry cluster you have studied.
- Answer **one** question on the text you have studied in Section B.

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

ADVICE
- Read each question carefully before you start your answer.

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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 poems below and then answer **both part (a) and part (b)**.

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

(a) Compare the ways in which these poems present how a person feels about themselves.

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 a satisfying relationship. **[20]**

Love After Love by Derek Walcott

The time will come
when, with elation,
you will greet yourself arriving
at your own door, in your own mirror,
and each will smile at the other's welcome, *5*

and say, sit here. Eat.
You will love again the stranger who was your self.
Give wine. Give bread. Give back your heart
to itself, to the stranger who has loved you

all your life, whom you ignored *10*
for another, who knows you by heart.
Take down the love letters from the bookshelf,

the photographs, the desperate notes,
peel your own image from the mirror.
Sit. Feast on your life. *15*

Bride by Maggie Smith

How long have I been wed
to myself? Calling myself

darling, dressing for my own
pleasure, each morning

choosing perfume to turn
me on. How long have I been

alone in this house but not
alone? Married less

to the man than to the woman
silvering with the mirror.

I know the kind of wife
I need and I become her:

the one who will leave
this earth at the same instant

I do. I am my own bride,
lifting the veil to see

my face. Darling, I say,
I have waited for you all my life.

2 Conflict

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

(a) Compare how these poems present a demand for a conflict to end.

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 wish for an end to conflict. **[20]**

Songs for the People by Frances E W Harper

Let me make the songs for the people,
  Songs for the old and young;
Songs to stir like a battle-cry
  Wherever they are sung.

Not for the clashing of sabres,
  For carnage nor for strife;
But songs to thrill the hearts of men
  With more abundant life.

Let me make the songs for the weary,
  Amid life's fever and fret,
Till hearts shall relax their tension,
  And careworn brows forget.

Let me sing for little children,
  Before their footsteps stray,
Sweet anthems of love and duty,
  To float o'er life's highway.

I would sing for the poor and aged,
  When shadows dim their sight;
Of the bright and restful mansions,
  Where there shall be no night.

Our world, so worn and weary,
  Needs music, pure and strong,
To hush the jangle and discords
  Of sorrow, pain, and wrong.

Music to soothe all its sorrow,
  Till war and crime shall cease;
And the hearts of men grown tender
  Girdle the world with peace.

I look at the world by Langston Hughes

I look at the world
From awakening eyes in a black face–
And this is what I see:
This fenced-off narrow space
Assigned to me. *5*

I look then at the silly walls
Through dark eyes in a dark face–
And this is what I know:
That all these walls oppression builds
Will have to go! *10*

I look at my own body
With eyes no longer blind–
And I see that my own hands can make
The world that's in my mind.
Then let us hurry, comrades, *15*
The road to find.

3 Youth and Age

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

You should spend about 45 minutes on part (a) and 30 minutes on part (b).

(a) Compare how these two poems present contrasts between young people and old people.

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 differences between youth and age. **[20]**

Holy Thursday by William Blake

'Twas on a holy Thursday, their innocent faces clean,
The children walking two and two in red and blue and green:
Grey-headed beadles walked before, with wands as white as snow,
Till into the high dome of Paul's they like Thames waters flow.

O what a multitude they seemed, these flowers of London town! *5*
Seated in companies they sit, with radiance all their own.
The hum of multitudes was there, but multitudes of lambs,
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
Or like harmonious thunderings the seats of heaven among: *10*
Beneath them sit the aged men, wise guardians of the poor.
Then cherish pity, lest you drive an angel from your door.

Lunch by Lotte Kramer

She came in muttering to herself.
Old age had not destroyed
Her height and bearing.

'You walked across? Such a rough day.'
The waitress in her chat
Showed slight concern.

'Roast beef today and apple-tart.'
The plastic turban gone
Her face was naked:

The twist and movement more revealed,
Her bones, a brittle grate, with
Beauty burnt away.

Are these the only words each day,
The only other hands
Holding a plate?

And as the radio crackled jazz
her unheard, gutted mouth
Was never still.

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Section B – Shakespeare

Romeo and Juliet

Choose **one** question.

You should spend about 45 minutes on this section.

EITHER

4* Explore the ways in which Shakespeare presents fate in this tragedy. Refer to this extract which is the Prologue and elsewhere in the play. **[40]**

> In this extract, the Chorus presents the conflict between the two houses and prepares the audience for the death-marked love of Romeo and Juliet.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

OR

5* 'The death of Mercutio completely changes the play.'

To what extent do you agree with this view? Explore at least two moments from the play to support your ideas. **[40]**

The Merchant of Venice

Choose **one** question.

You should spend about 45 minutes on this section.

EITHER

6* Explore the ways in which Shakespeare presents Shylock's relationship with his family and servants. Refer to this extract from Act 2 Scene 5 and elsewhere in the play. **[40]**

> In this extract, Launcelot has just told Shylock about his invitation to dine with his new master, Bassanio, and that there will be masked parties that night, as it is Carnival time.

SHYLOCK What, are there masques? Hear you me, Jessica:
Lock up my doors, and when you hear the drum,
And the vile squealing of the wry-neck'd fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnish'd faces,
But stop my house's ears – I mean my casements;
Let not the sound of shallow fopp'ry enter
My sober house. By Jacob's staff, I swear
I have no mind of feasting forth to-night;
But I will go. Go you before me, sirrah;
Say I will come.

LAUNCELOT I will go before, sir. Mistress, look out at window, for all this.

There will come a Christian by
will be worth a Jewess' eye. [*Exit*

SHYLOCK What says that fool of Hagar's offspring, ha?

JESSICA His words were 'Farewell mistress'; nothing else.

SHYLOCK The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat; drones hive not with me;
Therefore I part with him, and part with him
To one that would have him help to waste
His borrowed purse. Well, Jessica, go in;
Perhaps I will return immediately.
Do as I bid you, shut doors after you.
Fast bind, fast find –
A proverb never stale in thrifty mind. [*Exit*

OR

7* How does Shakespeare present the young lovers in this play?

Explore at least two moments from the play to support your ideas. **[40]**

Macbeth

Choose **one** question.

You should spend about 45 minutes on this section.

EITHER

8* Explore how horror is presented in the play. Refer to this extract from Act 2 Scene 3 and elsewhere in the play. **[40]**

In this extract, Macduff expresses his reaction to the murder of King Duncan.

MACDUFF O horror, horror, horror! Tongue nor heart
Cannot conceive nor name thee.
MACBETH, LENNOX What's the matter?
MACDUFF Confusion now hath made his masterpiece.
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' th' building.
MACBETH What is't you say – the life?
LENNOX Mean you his Majesty?
MACDUFF Approach the chamber, and destroy your sight
With a new Gorgon. Do not bid me speak;
See, and then speak yourselves.

[*Exeunt* MACBETH *and* LENNOX]

Awake, awake!
Ring the alarum bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself. Up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up and walk like sprites
To countenance this horror! Ring the bell.

OR

9* To what extent does Shakespeare encourage the audience to feel pity for Lady Macbeth?

Explore at least two moments from the play to support your ideas. **[40]**

Much Ado About Nothing

Choose **one** question.

You should spend about 45 minutes on this section.

EITHER

10* How does Shakespeare present surprises in this play? Refer to this extract from Act 5 Scene 4 and elsewhere in the play. **[40]**

In this extract, their friends have revealed the love of Beatrice and Benedick.

BENEDICK A miracle! here's our own hands against our hearts. Come, I will have thee; but, by this light, I take thee for pity.

BEATRICE I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption.

BENEDICK Peace; I will stop your mouth.

[Kissing her]

DON PEDRO How dost thou, Benedick the married man?

BENEDICK I'll tell thee what, Prince: a college of wit-crackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram? No. If a man will be beaten with brains, 'a shall wear nothing handsome about him. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it; for man is a giddy thing, and this is my conclusion. For thy part, Claudio, I did think to have beaten thee; but in that thou art like to be my kinsman, live unbruis'd, and love my cousin.

CLAUDIO I had well hop'd thou wouldst have denied Beatrice, that I might have cudgell'd thee out of thy single life, to make thee a double dealer; which out of question thou wilt be, if my cousin do not look exceedingly narrowly to thee.

BENEDICK Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.

OR

11* 'They seem too naïve to cope with real life.'

To what extent do you agree with this opinion of Claudio and Hero? Explore at least two moments from the play to support your ideas. **[40]**

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