

# OCR

Oxford Cambridge and RSA

## GCSE English Literature

### J352/02 Exploring poetry and Shakespeare

#### Sample Question Paper

## Date – Morning/Afternoon

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 bar codes.

### 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 **12** 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 of being let down in love.

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 expresses doubt or uncertainty in relationships.

**[20]**

*A Broken Appointment* by Thomas Hardy

You did not come,  
And marching Time drew on, and wore me numb.  
Yet less for loss of your dear presence there  
Than that I thus found lacking in your make  
5 That high compassion which can overbear  
Reluctance for pure lovingkindness' sake  
Grieved I, when, as the hope-hour stroked its sum,  
You did not come.

10 You love not me,  
And love alone can lend you loyalty;  
–I know and knew it. But, unto the store  
Of human deeds divine in all but name,  
Was it not worth a little hour or more  
To add yet this: Once you, a woman, came  
15 To soothe a time-torn man; even though it be  
You love not me.

*The Breather* by Billy Collins

Just as in the horror movies  
when someone discovers that the phone calls  
are coming from inside the house

so too, I realized  
5 that our tender overlapping  
has been taking place only inside me.

All that sweetness, the love and desire—  
it's just been me dialing myself  
then following the ringing to another room

10 to find no one on the line,  
well, sometimes a little breathing  
but more often than not, nothing.

To think that all this time—  
which would include the boat rides,  
15 the airport embraces, and all the drinks—

it's been only me and the two telephones,  
the one on the wall in the kitchen  
and the extension in the darkened guest room upstairs.

## 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 the effects of war on people's lives.

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 lives transformed by conflict.

[20]

*Anthem For Doomed Youth* by Wilfred Owen

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

5 No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

10 Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

*In Times of Peace* by John Agard

That finger – index to be exact –  
so used to a trigger's warmth  
how will it begin to deal with skin  
that threatens only to embrace?

5 Those feet, so at home in heavy boots  
and stepping over bodies –  
how will they cope with a bubble bath  
when foam is all there is for ambush?

10 And what of hearts in times of peace?  
Will war-worn hearts grow sluggish  
like Valentine roses wilting  
without the adrenalin of a bullet's blood-rush?

15 When the dust of peace has settled on a nation,  
how will human arms handle the death of weapons?  
And what of ears, are ears so tuned to sirens  
that the closing of wings causes a tremor?

As for eyes, are eyes ready for the soft dance  
of a butterfly's bootless invasion?

### 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 these poems present the relationship between fathers and sons.

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 a relationship between a parent and a child.

[20]

*Farther* by Owen Sheers

I don't know if the day after Boxing Day has a name  
but it was then we climbed the Skirrid again,  
choosing the long way round,  
through the wood, simplified by snow,  
5 along the dry stone wall, its puzzle solved by moss,  
and out of the trees into that cleft of earth  
split they say by a father's grief  
at the loss of his son to man.

We stopped there at an altar of rock and rested,  
10 watching the dog shrink over the hill before continuing ourselves,  
finding the slope steeper than expected.

A blade of wind from the east  
and the broken stone giving under our feet  
with the sound of a crowd sighing.

15 Half way up and I turned to look at you,  
your bent head the colour of the rocks,  
your breath reaching me, short and sharp and solitary,  
and again I felt the tipping in the scales of us,  
the intersection of our ages.

20 The dog returns having caught nothing but his own tongue  
and you are with me again, so together we climbed to the top  
and shared the shock of a country unrolled before us,  
the hedged fields breaking on the edge of Wales.

Pulling a camera from my pocket I placed it on the trig point  
25 and leant my cheek against the stone to find you in its frame,  
before joining you and waiting for the shutter's blink  
that would tell me I had caught this:

the sky rubbed raw over the mountains,  
us standing on the edge of the world, together against the view  
30 and me reaching for some kind of purchase  
or at least a shallow handhold in the thought  
that with every step apart, I'm another closer to you.

*Those Winter Sundays* by Robert Hayden

Sundays too my father got up early  
and put his clothes on in the blueblack cold,  
then with cracked hands that ached  
5 from labor in the weekday weather made  
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.  
When the rooms were warm, he'd call,  
and slowly I would rise and dress,  
10 fearing the chronic angers of that house,

Speaking indifferently to him,  
who had driven out the cold  
and polished my good shoes as well.  
What did I know, what did I know  
15 of love's austere and lonely offices?

**Section B**  
**Shakespeare**

**Romeo and Juliet**

Choose **ONE** question.

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

**EITHER**

- 4 Explore how Mercutio's attitude towards Tybalt, and others, influences events in the play. Refer to this extract from Act 3 Scene 1 and elsewhere in the play.

[40]\*

*In this extract Tybalt and other Capulets approach Benvolio and Mercutio in a public place.*

BENVOLIO     By my head, here comes the Capulets.  
 MERCUTIO     By my heel, I care not.  
 TYBALT        Follow me close, for I will speak to them.  
                   Gentlemen, good den; a word with one of you.  
 MERCUTIO     And but one word with one of us?  
                   Couple it with something; make it a word and a blow.  
 TYBALT        You shall find me apt enough to that, sir, an you will give me occasion.  
 MERCUTIO     Could you not take some occasion without giving?  
 TYBALT        Mercutio, thou consortest with Romeo.  
 MERCUTIO     Consort! What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. Zounds, consort!  
 BENVOLIO     We talk here in the public haunt of men;  
                   Either withdraw unto some private place,  
                   Or reason coldly of your grievances,  
                   Or else depart; here all eyes gaze on us.  
 MERCUTIO     Men's eyes were made to look, and let them gaze;  
                   I will not budge for no man's pleasure, I.

*Enter ROMEO*

TYBALT        Well, peace be with you, sir. Here comes my man.  
 MERCUTIO     But I'll be hang'd, sir, if he wear your livery.  
                   Marry, go before to field, he'll be your follower;  
                   Your worship in that sense may call him man.

**OR**

- 5 How and why do you think Juliet's relationship with the Nurse changes? 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 importance of Antonio and Bassanio's friendship. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.

[40]\*

*In this extract Antonio and Bassanio are discussing love and money issues.*

- ANTONIO Well; tell me now what lady is the same  
To whom you swore a secret pilgrimage,  
That you to-day promis'd to tell me of?
- BASSANIO 'Tis not unknown to you, Antonio,  
How much I have disabled mine estate  
By something showing a more swelling port  
Than my faint means would grant continuance;  
Nor do I now make moan to be abridg'd  
From such a noble rate; but my chief care  
Is to come fairly off from the great debts  
Wherein my time, something too prodigal,  
Hath left me gag'd. To you, Antonio,  
I owe the most, in money and in love;  
And from your love I have a warranty  
To unburden all my plots and purposes  
How to get clear of all the debts I owe.
- ANTONIO I pray you, good Bassanio, let me know it;  
And if it stand, as you yourself still do,  
Within the eye of honour, be assur'd  
My purse, my person, my extremest means  
Lie all unlock'd to your occasions.
- BASSANIO In my school-days, when I had lost one shaft,  
I shot his fellow of the self-same flight  
The self-same way, with more advised watch,  
To find the other forth; and by adventuring both  
I oft found both. I urge this childhood proof,  
Because what follows is pure innocence.

### OR

- 7 How and why is money so important to Shylock? 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 the idea that Macbeth gradually loses control of himself and his relationships. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.

[40]\*

*In this extract Macbeth has left the banquet hall and Lady Macbeth seeks him out in another part of the castle.*

LADY MACBETH Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night.

MACBETH So shall I, love; and so, I pray, be you.  
Let your remembrance apply to Banquo;  
Present him eminence, both with eye and tongue –  
Unsafe the while, that we  
Must lave our honours in these flattering streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

LADY MACBETH You must leave this.

MACBETH O, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH But in them nature's copy's not eterne.

MACBETH There's comfort yet; they are assailable.  
Then be thou jocund. Ere the bat hath flown  
His cloister'd flight; ere to black Hecate's summons  
The shard-borne beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note.

LADY MACBETH What's to be done?

MACBETH Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed.

**OR**

- 9 In what ways is Banquo an important character in the play? 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** Explore how Leonato behaves as a father to Hero. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.

[40]\*

*In this extract Hero has fainted having heard Claudio's accusations. Leonato and the others gather around her.*

BEATRICE            Dead, I think. Help, uncle!  
 Hero! why, Hero! Uncle! Signor Benedick! Friar!

LEONATO            O Fate, take not away thy heavy hand!  
 Death is the fairest cover for her shame  
 That may be wish'd for.

BEATRICE            How now, cousin Hero!

FRIAR                Have comfort, lady.

LEONATO            Dost thou look up?

FRIAR                Yea; wherefore should she not?

LEONATO            Wherefore! Why, doth not every earthly thing  
 Cry shame upon her? Could she here deny  
 The story that is printed in her blood?  
 Do not live, Hero; do not ope thine eyes;  
 For, did I think thou wouldst not quickly die,  
 Thought I thy spirits were stronger than thy shames,  
 Myself would, on the rearward of reproaches,  
 Strike at thy life. Griev'd I I had but one?  
 Chid I for that at frugal nature's frame?  
 O, one too much by thee! Why had I one?  
 Why ever wast thou lovely in my eyes?  
 Why had I not, with charitable hand,  
 Took up a beggar's issue at my gates,  
 Who smirched thus and mired with infamy,  
 I might have said 'No part of it is mine;  
 This shame derives itself from unknown loins'?  
 But mine, and mine I lov'd, and mine I prais'd,  
 And mine that I was proud on; mine so much  
 That I myself was to myself not mine,  
 Valuing of her – why, she, O, she is fall'n  
 Into a pit of ink, that the wide sea  
 Hath drops too few to wash her clean again,  
 And salt too little which may season give  
 To her foul tainted flesh!

### OR

- 11** To what extent does Shakespeare present Beatrice and Benedick as a perfect match for one another? Explore at least two moments from the play to support your ideas.

[40]\*

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