



General Certificate of Secondary Education  
Foundation Tier  
June 2012

## English Literature

47104F

F

### Unit 4 Approaching Shakespeare and the English Literary Heritage

Thursday 24 May 2012 1.30 pm to 3.00 pm

**For this paper you must have:**

- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is 47104F.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must have a copy of the texts you have studied in the examination room. The texts must **not** be annotated and must **not** contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.
- You must **not** use a dictionary.

**Information**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

**Advice**

- You are advised to spend about 50 minutes on Section A and about 40 minutes on Section B.
- You are reminded that there are 30 marks for Section A and 24 marks for Section B.

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<b>Section A</b>		<b>Questions</b>	<b>Pages</b>
<b>Shakespeare</b>			
<i>Macbeth</i>		1–2	3–4
<i>Much Ado about Nothing</i>		3–4	5–6
<i>Romeo and Juliet</i>		5–6	7–8
<i>Twelfth Night</i>		7–8	9–10
<i>Julius Caesar</i>		9–10	11–12
<b>Section B</b>		<b>Questions</b>	<b>Pages</b>
<b>Prose from the English Literary Heritage</b>			
Jane Austen	<i>Pride and Prejudice</i>	11–12	13
Emily Brontë	<i>Wuthering Heights</i>	13–14	14
Charles Dickens	<i>Great Expectations</i>	15–16	15
Thomas Hardy	<i>The Withered Arm and other Wessex Tales</i>	17–18	16
George Orwell	<i>Animal Farm</i>	19–20	17

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## Section A: Shakespeare

Answer **one** question from this section.

You are advised to spend about 50 minutes on this section.

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### *Macbeth*

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**EITHER**

**Question 1**

**0 1** Answer **part (a)** and **part (b)**

**Part (a)**

What does the following extract from Act 2 Scene 2 tell you about the thoughts and feelings of Lady Macbeth and Macbeth?

Write about:

- what Lady Macbeth and Macbeth think and feel
- how Shakespeare shows their thoughts and feelings by the ways he writes.

**MACBETH** One cried 'God bless us!' and 'Amen' the other,  
As they had seen me with these hangman's hands.  
List'ning their fear, I could not say 'Amen'  
When they did say 'God bless us.'

**LADY MACBETH** Consider it not so deeply.

**MACBETH** But wherefore could not I pronounce 'Amen'?  
I had most need of blessing and 'Amen'  
Stuck in my throat.

**LADY MACBETH** These deeds must not be thought  
After these ways; so, it will make us mad.

**MACBETH** Methought I heard a voice cry, 'Sleep no more:  
Macbeth does murder sleep', the innocent sleep,  
Sleep that knits up the ravelled sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.

**LADY MACBETH** What do you mean?

**MACBETH** Still it cried, 'Sleep no more' to all the house;  
'Glamis hath murdered sleep', and therefore Cawdor  
Shall sleep no more: Macbeth shall sleep no more.

**and then Part (b)**

How does Shakespeare show Lady Macbeth's and Macbeth's thoughts and feelings when they are together in a **different** part of the play? (30 marks)

**Turn over ▶**

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OR

Question 2

0	2
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare make the following extract from Act 3 Scene 4 dramatic and interesting?

Write about:

- what is dramatic and interesting in this extract
- how Shakespeare makes the extract dramatic and interesting by the ways he writes.

**FIRST MURDERER** My lord, his throat is cut; that I did for him.

**MACBETH** Thou art the best o'th'cut-throats,  
Yet he's good that did the like for Fleance;  
If thou didst it, thou art the nonpareil.

**FIRST MURDERER** Most royal sir, Fleance is scaped.

**MACBETH** Then comes my fit again: I had else been perfect;  
Whole as the marble, founded as the rock,  
As broad and general as the casing air:  
But now I am cabined, cribbed, confined, bound in  
To saucy doubts and fears. But Banquo's safe?

**FIRST MURDERER** Ay, my good lord: safe in a ditch he bides,  
With twenty trenchèd gashes on his head,  
The least a death to nature.

and then **Part (b)**

How does Shakespeare make **another** part of the play dramatic and interesting?

(30 marks)

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**Much Ado about Nothing**

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OR

**Question 3**

0	3
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 Answer **part (a)** and **part (b)****Part (a)**

How does Shakespeare make the characters of Dogberry and the Watch amusing in the following extract from Act 3 Scene 3?

Write about:

- what impressions you get of Dogberry and the Watch
- how Shakespeare makes the characters amusing by the ways he writes.

**DOGBERRY** ...this is your charge, you shall comprehend all vagrom men, you are to bid any man stand, in the prince's name.

**SEACOAL** How if a will not stand?

**DOGBERRY** Why then take no note of him, but let him go, and presently call the rest of the watch together, and thank God you are rid of a knave.

**VERGES** If he will not stand when he is bidden, he is none of the prince's subjects.

**DOGBERRY** True, and they are to meddle with none but the prince's subjects: you shall also make no noise in the streets: for, for the watch to babble and to talk, is most tolerable and not to be endured.

**WATCHMAN 2** We will rather sleep than talk, we know what belongs to a watch.

**and then Part (b)**

How does Shakespeare show Dogberry and the Watch in a **different** part of the play?  
(30 marks)

**Turn over for the next question**

**Turn over ►**

OR

Question 4

0	4
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare show what Beatrice and Benedick think and feel about each other in the following extract from Act 1 Scene 1?

Write about:

- what Beatrice and Benedick think and feel
- how Shakespeare shows their thoughts and feelings by the ways he writes.

**BEATRICE** I wonder that you will still be talking, Signor Benedick, nobody marks you.

**BENEDICK** What, my dear Lady Disdain! Are you yet living?

**BEATRICE** Is it possible Disdain should die, while she hath such meet food to feed it, as Signor Benedick? Courtesy itself must convert to Disdain, if you come in her presence.

**BENEDICK** Then is Courtesy a turn-coat: but it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart, for truly I love none.

**BEATRICE** A dear happiness to women, they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.

**BENEDICK** God keep your ladyship still in that mind, so some gentleman or other shall scape a predestinate scratched face.

**BEATRICE** Scratching could not make it worse, and 'twere such a face as yours were.

**BENEDICK** Well, you are a rare parrot-teacher.

**BEATRICE** A bird of my tongue is better than a beast of yours.

**BENEDICK** I would my horse had the speed of your tongue, and so good a continuer: but keep your way a God's name. I have done.

**BEATRICE** You always end with a jade's trick: I know you of old.

and then **Part (b)**

How does Shakespeare show Beatrice's and Benedick's feelings about each other in a **different** part of the play? (30 marks)

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**Romeo and Juliet**

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OR

**Question 5**

**0 5** Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare present Romeo's feelings about Juliet and about himself in the following extract from Act 3 Scene 3?

Write about:

- what Romeo's feelings are in this extract
- how Shakespeare presents Romeo's feelings by the ways he writes.

**ROMEO** Spakest thou of Juliet? how is it with her?  
 Doth not she think me an old murderer,  
 Now I have stained the childhood of our joy  
 With blood removed but little from her own?  
 Where is she? and how doth she? and what says  
 My concealed lady to our cancelled love?

**NURSE** O she says nothing, sir, but weeps and weeps,  
 And now falls on her bed, and then starts up,  
 And Tybalt calls, and then on Romeo cries,  
 And then down falls again.

**ROMEO** As if that name,  
 Shot from the deadly level of a gun,  
 Did murder her, as that name's cursèd hand  
 Murdered her kinsman. O tell me, Friar, tell me,  
 In what vile part of this anatomy  
 Doth my name lodge? Tell me, that I may sack  
 The hateful mansion.  
*[He offers to stab himself, and Nurse snatches the dagger away.]*

**and then Part (b)**

How does Shakespeare present Romeo's feelings about Juliet in a **different** part of the play? (30 marks)

**Turn over ▶**

OR

Question 6

0	6
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare present the feelings of Juliet's parents in the following extract from Act 4 Scene 5?

Write about:

- what the feelings of Capulet and Lady Capulet are
- how Shakespeare presents their feelings by the ways he writes.

**LADY CAPULET** Alack the day, she's dead, she's dead, she's dead!

**CAPULET** Hah, let me see her. Out alas, she's cold,  
Her blood is settled, and her joints are stiff:  
Life and these lips have long been separated;  
Death lies on her like an untimely frost  
Upon the sweetest flower of all the field.

**NURSE** O lamentable day!

**LADY CAPULET** O woeful time!

**CAPULET** Death that hath tane her hence to make me wail  
Ties up my tongue and will not let me speak.

*Enter FRIAR [LAWRENCE] and the COUNTY [PARIS with the  
MUSICIANS].*

**FRIAR LAWRENCE** Come, is the bride ready to go to church?

**CAPULET** Ready to go, but never to return. –  
O son, the night before thy wedding day  
Hath Death lain with thy wife. There she lies,  
Flower as she was, deflowerèd by him.  
Death is my son-in-law, Death is my heir,  
My daughter he hath wedded. I will die,  
And leave him all; life, living, all is Death's.

and then **Part (b)**

How does Shakespeare present Capulet's feelings in a **different** part of the play?  
(30 marks)

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**Twelfth Night**

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OR

**Question 7**

**0 7** Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare present Orsino's feelings in the following extract from Act 1 Scene 1?

Write about:

- what Orsino's feelings are
- how Shakespeare presents Orsino's feelings by the ways he writes.

**ORSINO** If music be the food of love, play on;  
 Give me excess of it, that surfeiting,  
 The appetite may sicken and so die.  
 That strain again, it had a dying fall;  
 O it came o'er my ear like the sweet sound  
 That breathes upon a bank of violets,  
 Stealing and giving odour. Enough; no more.  
 'Tis not so sweet now as it was before.  
 O spirit of love, how quick and fresh art thou,  
 That, notwithstanding thy capacity,  
 Receiveth as the sea. Nought enters there,  
 Of what validity and pitch so'er,  
 But falls into abatement and low price  
 Even in a minute. So full of shapes is fancy,  
 That it alone is high fantastical.

**CURIO** Will you go hunt, my lord?

**ORSINO** What, Curio?

**CURIO** The hart.

**ORSINO** Why so I do, the noblest that I have.  
 O when mine eyes did see Olivia first,  
 Methought she purged the air of pestilence;  
 That instant was I turned into a hart,  
 And my desires like fell and cruel hounds  
 E'er since pursue me.

and then **Part (b)**

How does Shakespeare present Orsino's feelings in a **different** part of the play?

(30 marks)

**Turn over ►**

OR

Question 8

0	8
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare show the different emotions of the characters in the following extract from Act 5 Scene 1?

Write about:

- the different emotions the characters feel
- why they feel the way they do
- the ways Shakespeare shows their feelings by the ways he writes.

**ORSINO** One face, one voice, one habit, and two persons –  
A natural perspective, that is and is not!

**SEBASTIAN** Antonio! O my dear Antonio,  
How have the hours racked and tortured me,  
Since I have lost thee!

**ANTONIO** Sebastian are you?

**SEBASTIAN** Fear'st thou that, Antonio?

**ANTONIO** How have you made division of yourself?  
An apple cleft in two is not more twin  
Than these two creatures. Which is Sebastian?

**OLIVIA** Most wonderful!

**SEBASTIAN** Do I stand there? I never had a brother;  
Nor can there be that deity in my nature  
Of here and everywhere. I had a sister,  
Whom the blind waves and surges have devoured.  
Of charity, what kin are you to me?  
What countryman? What name? What parentage?

**VIOLA** Of Messaline. Sebastian was my father;  
Such a Sebastian was my brother, too;  
So went he suited to his wat'ry tomb.  
If spirits can assume both form and suit,  
You come to fright us.

**and then Part (b)**

How does Shakespeare show emotions between characters in a **different** part of the play? (30 marks)

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**Julius Caesar**

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OR

**Question 9**

**0 9** Answer **part (a)** and **part (b)**

**Part (a)**

How does Shakespeare make the murder of Caesar dramatic and exciting in the following extract from Act 3 Scene 1?

Write about:

- what happens in the extract
- how Shakespeare makes the events dramatic and exciting by the ways he writes.

**CINNA** O Caesar –  
**CAESAR** Hence! Wilt thou lift up Olympus?  
**DECIUS** Great Caesar –  
**CAESAR** Doth not Brutus bootless kneel?  
**CASCA** Speak hands for me!  
*They stab Caesar*

**CAESAR** *Et tu, Brute?* – Then fall, Caesar! *Dies*  
**CINNA** Liberty! Freedom! Tyranny is dead!  
Run hence, proclaim, cry it about the streets.

**CASSIUS** Some to the common pulpits, and cry out,  
‘Liberty, freedom, and enfranchisement!’

**BRUTUS** People and senators, be not affrighted,  
Fly not, stand still! Ambition’s debt is paid.

**CASCA** Go to the pulpit, Brutus.  
**DECIUS** And Cassius too.

**BRUTUS** Where’s Publius?  
**CINNA** Here, quite confounded with this mutiny.  
**METELLUS** Stand fast together lest some friend of Caesar’s  
Should chance –

**BRUTUS** Talk not of standing. Publius, good cheer,  
There is no harm intended to your person,  
Nor to no Roman else. So tell them, Publius.

**CASSIUS** And leave us, Publius, lest that the people,  
Rushing on us, should do your age some mischief.

**BRUTUS** Do so, and let no man abide this deed  
But we the doers.

and then **Part (b)**

How does Shakespeare make a **different** part of the play dramatic?

*(30 marks)*

**Turn over ▶**

OR

## Question 10

1	0
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 Answer **part (a)** and **part (b)**
**Part (a)**

How does Shakespeare present Octavius, Antony and Lepidus in the following extract from Act 4 Scene 1?

Write about:

- what the characters say and do
- how Shakespeare presents the characters by the ways he writes.

Enter ANTONY, OCTAVIUS, and LEPIDUS

**ANTONY** These many then shall die, their names are pricked.  
**OCTAVIUS** Your brother too must die; consent you, Lepidus?  
**LEPIDUS** I do consent.  
**OCTAVIUS** Prick him down, Antony.  
**LEPIDUS** Upon condition Publius shall not live,  
 Who is your sister's son, Mark Antony.  
**ANTONY** He shall not live – look, with a spot I damn him.  
 But, Lepidus, go you to Caesar's house,  
 Fetch the will hither, and we shall determine  
 How to cut off some charge in legacies.  
**LEPIDUS** What, shall I find you here?  
**OCTAVIUS** Or here or at the Capitol.

*Exit Lepidus*

**ANTONY** This is a slight, unmeritable man,  
 Meet to be sent on errands; is it fit,  
 The threefold world divided, he should stand  
 One of the three to share it?  
**OCTAVIUS** So you thought him  
 And took his voice who should be pricked to die  
 In our black sentence and proscription.

**and then Part (b)**

How does Shakespeare present the character of Octavius in a **different** part of the play?  
 (30 marks)

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**Section B: Prose from the English Literary Heritage**

Answer **one** question from this section.

You are advised to spend about 40 minutes on this section.

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**Jane Austen: *Pride and Prejudice***

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**EITHER****Question 11**

1	1
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 Answer **part (a)** and **part (b)****Part (a)**

How does Austen present Mr and Mrs Bennet in the opening chapter?

Write about:

- what Mr and Mrs Bennet say and do in the opening chapter
- how Austen presents Mr and Mrs Bennet by the ways she writes.

**and then Part (b)**

How do you think the society in which Mrs Bennet lives affects her behaviour?

(24 marks)

**OR****Question 12**

1	2
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 Answer **part (a)** and **part (b)****Part (a)**

How do you think the society in which Mr Darcy lives affects his attitudes to love and marriage at the start of the novel?

**and then Part (b)**

How does Austen show that Darcy's attitudes have changed by the end of the novel?

Write about:

- what Darcy's attitudes to love and marriage are at the end of the novel
- how his attitudes have changed
- how Austen presents his attitudes by the ways she writes.

(24 marks)

Turn over ►

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**Emily Brontë: *Wuthering Heights***

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OR

**Question 13**

1	3
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 Answer **part (a)** and **part (b)****Part (a)**

What different feelings do you have about Heathcliff in different parts of the novel?  
How do you think Heathcliff's behaviour is affected by the society in which he lives?

**and then Part (b)**

How does Brontë present Heathcliff to make you feel as you do?

Write about:

- your response to Heathcliff at different times
- how Brontë presents Heathcliff to make you feel as you do. (24 marks)

OR

**Question 14**

1	4
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 Answer **part (a)** and **part (b)****Part (a)**

Write about the ways Catherine Earnshaw changes as she grows from child to woman in the novel.

You should write about:

- the changes in Cathy's attitudes and behaviour
- the ways that Brontë presents these changes.

**and then Part (b)**

How do you think the changes in Cathy may be influenced by the society in which she lives? (24 marks)

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**Charles Dickens: *Great Expectations***

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**OR****Question 15**

1	5
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 Answer **part (a)** and **part (b)****Part (a)**

How does Dickens present the relationship between Pip and Estella at different times in the novel?

Write about:

- how their relationship changes
- how Dickens presents their relationship by the ways he writes.

**and then Part (b)**

How do you think their relationship is affected by the society in which they live?

(24 marks)

**OR****Question 16**

1	6
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 Answer **part (a)** and **part (b)****Part (a)**

Write about Pip's friendships in the novel.

You should write about:

- the friends that Pip has and what they are like
- how Dickens presents Pip's friends.

**and then Part (b)**

How do you think Pip's friendships are affected by the society in which he lives?

(24 marks)

**Turn over ▶**

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**Thomas Hardy: *The Withered Arm* and other Wessex Tales**

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OR

**Question 17**

1	7
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Hardy make the character of Lizzy Newberry seem mysterious in *The Distracted Preacher*?

Write about:

- what Lizzy does that seems mysterious
- how Hardy presents Lizzy by the ways he writes.

**and then Part (b)**

How does Hardy make a character seem mysterious in **one** other story?

How do you think the behaviour of **one** of the characters you have written about is affected by the society in which the story is set? (24 marks)

OR

**Question 18**

1	8
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 Answer **part (a)** and **part (b)**

**Part (a)**

How does Hardy present the relationship between Sophy and her son Randolph in *The Son's Veto*?

Write about:

- the relationship between Sophy and Randolph
- how Hardy presents the relationship by the ways he writes.

**and then Part (b)**

How does Hardy present a family relationship in **one** other story?

What do you think **one** of these relationships tells us about the society in which the story is set? (24 marks)

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**George Orwell: *Animal Farm***

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OR

**Question 19**

1	9
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 Answer **part (a)** and **part (b)****Part (a)**

How does Orwell present the character of Snowball in the novel?

Write about:

- what Snowball says and does
- how Orwell presents Snowball by the ways he writes.

**and then Part (b)**

How do you think Orwell uses the character of Snowball to tell us something about society? (24 marks)

OR

**Question 20**

2	0
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 Answer **part (a)** and **part (b)****Part (a)**

Write about **two** occasions in the novel which you think are important.

You should write about:

- what is important about each occasion
- how Orwell shows their importance.

**and then Part (b)**

How does Orwell use **one** of these occasions to tell us something about society? (24 marks)

**END OF QUESTIONS**

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