



General Certificate of Secondary Education
Higher Tier
January 2012

English Literature

47104H

Unit 4 Approaching Shakespeare and the English Literary Heritage

Tuesday 17 January 2012 9.00 am to 10.30 am

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 47104H.
- Answer **two** questions.
- Answer **one** question from **Section A**. Answer **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 each question 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 there are 30 marks for Section A and 24 marks for Section B.

Section A	Questions	Page
Shakespeare		
<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

Section B

Prose from the English Literary Heritage		Questions	Page
Jane Austen	<i>Pride and Prejudice</i>	11-12	13
Emily Bronte	<i>Wuthering Heights</i>	13-14	13
Charles Dickens	<i>Great Expectations</i>	15-16	14
Thomas Hardy	<i>The Withered Arm and other Wessex Tales</i>	17-18	14
George Orwell	<i>Animal Farm</i>	19-20	15

Section A: Shakespeare

Answer **one** question from this section on the text you have studied.

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

Macbeth

EITHER
Question 1

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

How does the extract below from Act 1 Scene 3 present the thoughts and feelings of Macbeth at this early point in the play?

BANQUO Cousins, a word, I pray you.
MACBETH [*Aside*] Two truths are told,
 As happy prologues to the swelling act
 Of the imperial theme. – I thank you, gentlemen. –
 This supernatural soliciting
 Cannot be ill, cannot be good. If ill,
 Why hath it given me earnest of success,
 Commencing in a truth? I am Thane of Cawdor.
 If good, why do I yield to that suggestion,
 Whose horrid image doth unfix my hair
 And make my seated heart knock at my ribs
 Against the use of nature? Present fears
 Are less than horrible imaginings.
 My thought, whose murder yet is but fantastical,
 Shakes so my single state of man that function
 Is smothered in surmise, and nothing is,
 But what is not.
BANQUO Look how our partner's rapt.
MACBETH If chance will have me king, why chance may crown me
 Without my stir.
BANQUO New honours come upon him
 Like our strange garments, cleave not to their mould,
 But with the aid of use.
MACBETH Come what come may,
 Time and the hour runs through the roughest day.

and then Part (b)

How does Shakespeare present Macbeth's thoughts and feelings in a different part of the play? (30 marks)

Turn over ▶

OR

Question 2

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

How does Shakespeare make the extract below from Act 2 Scene 2 dramatic and interesting?

Enter LADY MACBETH

LADY MACBETH That which hath made them drunk, hath made me bold;
What hath quenched them, hath given me fire.
[An owl shrieks]

Hark, peace!

It was the owl that shrieked, the fatal bellman
Which gives the stern'st good-night. He is about it.
The doors are open, and the surfeited grooms
Do mock their charge with snores. I have drugged their possets,
That death and nature do contend about them,
Whether they live, or die.

Enter MACBETH [with two bloody daggers]

MACBETH Who's there? What ho?

LADY MACBETH Alack, I am afraid they have awaked,
And 'tis not done; th'attempt and not the deed
Confounds us. Hark! I laid their daggers ready,
He could not miss 'em. Had he not resembled
My father as he slept, I had done't. My husband?

MACBETH I have done the deed. Didst thou not hear a noise?

LADY MACBETH I heard the owl scream and the crickets cry.
Did not you speak?

MACBETH When?

LADY MACBETH Now.

MACBETH As I descended?

LADY MACBETH Ay.

MACBETH Hark, who lies i'th'second chamber?

LADY MACBETH Donaldbain.

MACBETH This is a sorry sight.

LADY MACBETH A foolish thought, to say a sorry sight.

and then Part (b)

Write about a different part of the play that you find dramatic and interesting, showing how Shakespeare makes you respond. (30 marks)

Much Ado about Nothing

EITHER**Question 3**

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

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

LEONATO You must not, sir, mistake my niece: there is a kind of merry war betwixt Signor Benedick and her: they never meet but there's a skirmish of wit between them.

BEATRICE Alas, he gets nothing by that. In our last conflict, four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse, for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

MESSENGER Is't possible?

BEATRICE Very easily possible: he wears his faith but as the fashion of his hat, it ever changes with the next block.

MESSENGER I see, lady, the gentleman is not in your books.

BEATRICE No, and he were, I would burn my study. But I pray you, who is his companion? Is there no young squarer now, that will make a voyage with him to the devil?

MESSENGER He is most in the company of the right noble Claudio.

BEATRICE O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio, if he hath caught the Benedict. It will cost him a thousand pound ere a be cured.

and then Part (b)

How does Shakespeare show Beatrice's feelings about Benedick in another part of the play? (30 marks)

Turn over ▶

OR

Question 4

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

Part (a)

How does Shakespeare bring out the comedy in the following extract from Act 3 Scene 5?

Enter LEONATO and DOGBERRY the Constable and VERGES the Headborough

LEONATO What would you with me, honest neighbour?

DOGBERRY Marry, sir, I would have some confidence with you, that decerns you nearly.

LEONATO Brief I pray you, for you see it is a busy time with me.

DOGBERRY Marry this it is, sir.

VERGES Yes in truth it is, sir.

LEONATO What is it, my good friends?

DOGBERRY 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.

VERGES Yes I thank God, I am honest as any man living, that is an old man, and no honester than I.

DOGBERRY Comparisons are odorous, palabras, neighbour Verges.

LEONATO 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, and '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.

and then Part (b)

How does Shakespeare make another part of the play funny?

(30 marks)

Romeo and Juliet

EITHER**Question 5**

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

How does Shakespeare present Juliet's thoughts and feelings in the following extract from Act 2 Scene 5?

Enter JULIET

JULIET The clock struck nine when I did send the Nurse;
In half an hour she promised to return.
Perchance she cannot meet him: that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams,
Driving back shadows over low'ring hills;
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours, yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me.
But old folks, many feign as they were dead,
Unwieldy, slow, heavy, and pale as lead.

Enter NURSE [with PETER].

O God, she comes! O honey Nurse, what news?
Hast thou met with him? Send thy man away.

and then Part (b)

How does Shakespeare present Juliet's different feelings in another 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)

Write about the ways Shakespeare presents love in the following extract from Act 2 Scene 3.

FRIAR LAWRENCE Holy Saint Francis, what a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath washed thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans yet ringing in mine ancient ears;
Lo here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline.
And art thou changed? Pronounce this sentence then:
Women may fall, when there's no strength in men.
ROMEO Thou chid'st me oft for loving Rosaline.
FRIAR LAWRENCE For doting, not for loving, pupil mine.
ROMEO And bad'st me bury love.
FRIAR LAWRENCE Not in a grave,
To lay one in, another out to have.

and then Part (b)

Write about the ways Shakespeare presents love in a different part of the play.

(30 marks)

Twelfth Night

EITHER

Question 7

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

Part (a)

How does Shakespeare present Olivia's feelings about Viola/Cesario in the following extract from Act 3 Scene 1?

OLIVIA I would you were as I would have you be.
VIOLA Would it be better, madam, than I am?
 I wish it might, for now I am your fool.
OLIVIA [*Aside*] O what a deal of scorn looks beautiful
 In the contempt and anger of his lip!
 A murd'rous guilt shows not itself more soon,
 Than love that would seem hid. Love's night is noon.
 Cesario, by the roses of the spring,
 By maidhood, honour, truth, and everything,
 I love thee so that, maugre all thy pride,
 Nor wit nor reason can my passion hide.
 Do not extort thy reasons from this clause,
 For that I woo, thou therefore hast no cause;
 But rather reason thus with reason fetter:
 Love sought is good, but giv'n unsought is better.
VIOLA By innocence I swear, and by my youth,
 I have one heart, one bosom, and one truth,
 And that no woman has; nor never none
 Shall mistress be of it, save I alone.
 And so, adieu, good madam; never more
 Will I my master's tears to you deplore.
OLIVIA Yet come again: for thou perhaps mayst move
 That heart which now abhors to like his love.
Exeunt

and then Part (b)

How does Shakespeare present Olivia's feelings for Viola/Cesario in another 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 present the character of Malvolio in the following extract from Act 1 Scene 5?

Enter MALVOLIO

MALVOLIO Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? He's fortified against any denial.

OLIVIA Tell him he shall not speak with me.

MALVOLIO H'as been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

OLIVIA What kind o'man is he?

MALVOLIO Why, of mankind.

OLIVIA What manner of man?

MALVOLIO Of very ill manner: he'll speak with you, will you or no.

OLIVIA Of what personage and years is he?

MALVOLIO Not yet old enough for a man, nor young enough for a boy: as a squash is before 'tis a peascod, or a codling when 'tis almost an apple. 'Tis with him in standing water, between boy and man. He is very well-favoured and he speaks very shrewishly. One would think his mother's milk were scarce out of him.

OLIVIA Let him approach. Call in my gentlewoman.

MALVOLIO Gentlewoman, my lady calls. *Exit*

and then Part (b)

How does Shakespeare present Malvolio in another part of the play?

(30 marks)

Julius Caesar

EITHER**Question 9**

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

How does Shakespeare present the character of Caesar in the following extract from Act 3 Scene 1?

METELLUS Most high, most mighty, and most puissant Caesar,
Metellus Cimber throws before thy seat
An humble heart.

CAESAR I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men
And turn preordinance and first decree
Into the law of children. Be not fond
To think that Caesar bears such rebel blood
That will be thawed from the true quality
With that which melteth fools – I mean sweet words,
Low-crookèd curtsies, and base spaniel fawning.
Thy brother by decree is banishèd:
If thou dost bend, and pray, and fawn for him,
I spurn thee like a cur out of my way.
Know Caesar doth not wrong, nor without cause
Will he be satisfied.

and then Part (b)

How does Shakespeare present the character of Caesar elsewhere in the play?

(30 marks)

Turn over for the next question

Turn over ►

OR

Question 10

1

0

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

Part (a)

How does Shakespeare present the relationship between Brutus and Portia in the following extract from Act 2 Scene 1?

BRUTUS Why, so I do. Good Portia, go to bed.

PORTIA Is Brutus sick? And is it physical
To walk unbracèd and suck up the humours
Of the dank morning? What, is Brutus sick?
And will he steal out of his wholesome bed
To dare the vile contagion of the night
And tempt the rheumy and unpurgèd air
To add unto his sickness? No, my Brutus,
You have some sick offence within your mind,
Which by the right and virtue of my place
I ought to know of. And upon my knees
I charm you, by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, your self, your half,
Why you are heavy and what men tonight
Have had resort to you, for here have been
Some six or seven who did hide their faces
Even from darkness.

BRUTUS Kneel not, gentle Portia.

and then Part (b)

How does Shakespeare present the relationship between Caesar and Calpurnia in the play? (30 marks)

Section B: Prose from the English Literary Heritage

Answer **one** question from this section on the text you have studied.

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

Jane Austen: *Pride and Prejudice*

EITHER**Question 11**

- | | |
|---|---|
| 1 | 1 |
|---|---|
- How does Austen present Darcy's behaviour to Elizabeth Bennett, and how far do you sympathise with his behaviour?
-
- How far do you think his behaviour is the result of the society in which he lives?
-
- (24 marks)

OR**Question 12**

- | | |
|---|---|
| 1 | 2 |
|---|---|
- How does Austen present marriage in
- Pride and Prejudice*
- ? How do you think attitudes to marriage in the novel are affected by the society in which it is set?
-
- (24 marks)

Emily Bronte: *Wuthering Heights*

EITHER**Question 13**

- | | |
|---|---|
| 1 | 3 |
|---|---|
- How does Bronte present cruelty in
- Wuthering Heights*
- ? Do you think that the society presented in the novel is a cruel society?
-
- (24 marks)

OR**Question 14**

- | | |
|---|---|
| 1 | 4 |
|---|---|
- How do you respond to Nelly Dean in
- Wuthering Heights*
- and how does Bronte present her to make you respond in the way that you do? How do you think her behaviour is affected by her social position?
-
- (24 marks)

Turn over ▶

Charles Dickens: *Great Expectations*

EITHER**Question 15**

1	5
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 How does Dickens present Miss Havisham to make you sympathise with her, or not?
To what extent do you think the society in which she lives causes her suffering?
(24 marks)**OR****Question 16**

1	6
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 How does Dickens present the relationship between Pip and Joe Gargery?
How do you think Joe has been affected by the circumstances of his life? (24 marks)

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

EITHER**Question 17**

1	7
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 How does Hardy present the character of Phyllis Grove in *The Melancholy Hussar of the German Legion*?
How do you think the society in which she lives affects her behaviour? (24 marks)**OR****Question 18**

1	8
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 How does Hardy make the story *Tony Kytes, the Arch-Deceiver* amusing?
What do you think is the effect of the story being set in nineteenth-century 'Wessex'?
(24 marks)

George Orwell: *Animal Farm*

EITHER**Question 19**

1	9
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 How does Orwell show the importance of Boxer in the novel? How does Orwell use the character of Boxer to comment on society? *(24 marks)***OR****Question 20**

2	0
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 How does Orwell present the human characters in the novel? How does Orwell use the human characters to comment on society? *(24 marks)***END OF QUESTIONS**

There are no questions printed on this page