



General Certificate of Secondary Education
Higher Tier
June 2012

English Literature

47104H

H

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 47104H.
- 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.

Section A		Questions	Pages
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		Questions	Pages
Prose from the English Literary Heritage			
Jane Austen	<i>Pride and Prejudice</i>	11–12	13
Emily Brontë	<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	14–15
George Orwell	<i>Animal Farm</i>	19–20	15

Section A: Shakespeare

Answer **one** question from this section.

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 Shakespeare present the different feelings and attitudes of Lady Macbeth and Macbeth in the following extract from Act 2 Scene 2?

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 present Lady Macbeth's and Macbeth's feelings and attitudes when they are together 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 following extract from Act 3 Scene 4 dramatic and interesting?

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)

Much Ado about Nothing

OR

Question 3

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

Part (a)

How does Shakespeare present Benedick's attitude to women and marriage in the following extract from Act 1 Scene 1?

CLAUDIO Thou thinkest I am in sport. I pray thee, tell me truly how thou lik'st her?

BENEDICK Would you buy her, that you enquire after her?

CLAUDIO Can the world buy such a jewel?

BENEDICK Yea, and a case to put it into. But speak you this with a sad brow? Or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?

CLAUDIO In mine eye, she is the sweetest lady that ever I looked on.

BENEDICK I can see yet without spectacles, and I see no such matter. There's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

CLAUDIO I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

BENEDICK Is't come to this? In faith, hath not the world one man, but he will wear his cap with suspicion? Shall I never see a bachelor of three score again? Go to, i'faith, and thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays. Look, Don Pedro is returned to seek you.

and then Part (b)

How does Shakespeare present Benedick's attitude to women and marriage 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 make Leonato's challenge to Claudio dramatic and interesting in the following extract from Act 5 Scene 1?

<p>LEONATO Tush, tush, man, never fleer and jest at me, I speak not like a dotard, nor a fool, As under privilege of age to brag, What I have done, being young, or what would do, Were I not old: know, Claudio, to thy head, Thou hast so wronged mine innocent child and me, That I am forced to lay my reverence by, And with grey hairs and bruise of many days, Do challenge thee to trial of a man: I say thou hast belied mine innocent child. Thy slander hath gone through and through her heart, And she lies buried with her ancestors: Oh in a tomb where never scandal slept, Save this of hers, framed by thy villainy.</p> <p>CLAUDIO My villainy?</p> <p>LEONATO Thine, Claudio, thine I say.</p> <p>DON PEDRO You say not right, old man.</p> <p>LEONATO My lord, my lord, I'll prove it on his body if he dare, Despite his nice fence, and his active practice, His May of youth, and bloom of lustihood.</p> <p>CLAUDIO Away, I will not have to do with you.</p>
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and then Part (b)

How does Shakespeare make another disagreement in a **different** part of the play dramatic and interesting? (30 marks)

Romeo and Juliet

OR

Question 5

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

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

<p>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?</p> <p>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.</p> <p>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. <i>[He offers to stab himself, and Nurse snatches the dagger away.]</i></p>

and then Part (b)

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

Turn over for the next question**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?

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 the behaviour of Juliet's parents in a **different** part of the play? (30 marks)

Twelfth Night

OR

Question 7

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

Part (a)

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

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 soe'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 in a **different** part of the play?

(30 marks)

Turn over for the next question

Turn over ►

OR

Question 8

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

How does Shakespeare present the relationship of Sir Toby and Sir Andrew in the following extract from Act 3 Scene 2?

FABIAN There is no way but this, Sir Andrew.
SIR ANDREW Will either of you bear me a challenge to him?
SIR TOBY Go, write it in a martial hand, be curst and brief; it is no matter how witty, so it be eloquent, and full of invention. Taunt him with the licence of ink. If thou 'thou'st' him some thrice, it shall not be amiss, and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down. Go, about it! Let there be gall enough in thy ink; though thou write with a goose-pen, no matter. About it!
SIR ANDREW Where shall I find you?
SIR TOBY We'll call thee at the cubiculo. Go!
Exit Sir Andrew

FABIAN This is a dear manikin to you, Sir Toby.
SIR TOBY I have been dear to him, lad, some two thousand strong, or so.
FABIAN We shall have a rare letter from him, but you'll not deliver't?
SIR TOBY Never trust me then, and by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were opened and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of th'anatomy.
FABIAN And his opposite, the youth, bears in his visage no great presage of cruelty.

and then Part (b)

How does Shakespeare present their relationship in a **different** part of the play?

(30 marks)

Julius Caesar

OR

Question 9

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

Part (a)

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

<p>CINNA O Caesar – CAESAR Hence! Wilt thou lift up Olympus? DECIUS Great Caesar – CAESAR Doth not Brutus bootless kneel? CASCA Speak hands for me!</p> <p style="text-align: center;"><i>They stab Caesar</i></p> <p>CAESAR <i>Et tu, Brute?</i> – Then fall, Caesar! <i>Dies</i> 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.</p>
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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 the relationship of Octavius, Antony and Lepidus in the following extract from Act 4 Scene 1?

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)

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.

Jane Austen: *Pride and Prejudice*

EITHER**Question 11**

1	1
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Pride and Prejudice was originally called *First Impressions*. How does Austen create 'first impressions' of Mr and Mrs Bennet in the opening chapter of the novel? How do you think the behaviour and attitudes of Mrs Bennet are influenced by the society in which she lives? (24 marks)

OR**Question 12**

1	2
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 How do you think Darcy's attitudes to love and marriage early in the novel are affected by the society in which he lives? How does Austen show the changes in these attitudes as the novel progresses? (24 marks)

Emily Brontë: *Wuthering Heights*

OR**Question 13**

1	3
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 How does Brontë make you feel differently about Heathcliff in different parts of the novel? How do you think Heathcliff's behaviour is affected by the society in which he lives? (24 marks)

OR**Question 14**

1	4
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 How does Brontë show Catherine Earnshaw changing as she grows from child to woman in the novel? Explain how the changes in Cathy may be influenced by the society in which she lives. (24 marks)

Turn over ►

Charles Dickens: *Great Expectations*

OR

Question 15

1	5
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 How does Dickens present the relationship between Pip and Estella at different times in the novel? 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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 What do you think Pip learns about friendship in the novel? How does Dickens show ways in which friendship can be affected by social class? (24 marks)

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

OR

Question 17

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

Part (a)

How does Hardy create a sense of mystery about the character of Lizzy Newberry in *The Distracted Preacher*?

and then Part (b)

What methods does Hardy use to create a sense of mystery in **one** other story? How do you think this sense of mystery is linked to the society in **one** of the stories you have written about? (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 of Sophy and her son Randolph in *The Son's Veto*?

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)

George Orwell: *Animal Farm*

OR

Question 19

1	9
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 How does Orwell present Snowball in the novel? How do you think Orwell uses the character of Snowball to reflect ideas about society? (24 marks)

OR

Question 20

2	0
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 How does Orwell present the importance of the windmill in the novel? How do you think Orwell uses the windmill to reflect ideas about society? (24 marks)

END OF QUESTIONS

There are no questions printed on this page