



General Certificate of Secondary Education  
Higher Tier  
June 2013

## English Literature

47104H

H

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

Thursday 23 May 2013 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.

---

<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	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
---	---

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

**Part (a)**

How does Shakespeare present Macbeth in the following extract from Act 5 Scene 3?

**MACBETH** Bring me no more reports, let them fly all;  
Till Birnam Wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
All mortal consequences have pronounced me thus:  
'Fear not, Macbeth, no man that's born of woman  
Shall e'er have power upon thee.' Then fly false thanes  
And mingle with the English epicures;  
The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear.

*Enter SERVANT*

The devil damn thee black, thou cream-faced loon.  
Where got'st thou that goose-look?

**SERVANT** There is ten thousand –

**MACBETH** Geese, villain?

**SERVANT** Soldiers, sir.

**MACBETH** Go prick thy face and over-red thy fear,  
Thou lily-livered boy. What soldiers, patch?  
Death of thy soul, those linen cheeks of thine  
Are counsellors to fear. What soldiers, whey-face?

**SERVANT** The English force, so please you.

**MACBETH** Take thy face hence!

*[Exit Servant]*

**and then Part (b)**

How does Shakespeare present Macbeth differently in **another** part of the play?

*(30 marks)*

**Turn over ▶**

OR

Question 2

0	2
---	---

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

**Part (a)**

How does Shakespeare present Lady Macbeth in the following extract from Act 5 Scene 1?

**LADY MACBETH** Yet here's a spot.  
**DOCTOR** Hark, she speaks; I will set down what comes from her to satisfy my remembrance the more strongly.  
**LADY MACBETH** Out, damned spot! Out, I say! One, two. Why then 'tis time to do't. Hell is murky. Fie, my lord, fie, a soldier, and afeard? What need we fear? Who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him?  
**DOCTOR** Do you mark that?  
**LADY MACBETH** The Thane of Fife had a wife. Where is she now? What, will these hands ne'er be clean? No more o'that, my lord, no more o'that. You mar all with this starting.  
**DOCTOR** Go to, go to; you have known what you should not.  
**GENTLEWOMAN** She has spoke what she should not, I am sure of that. Heaven knows what she has known.  
**LADY MACBETH** Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.  
**DOCTOR** What a sigh is there! The heart is sorely charged.  
**GENTLEWOMAN** I would not have such a heart in my bosom for the dignity of the whole body.  
**DOCTOR** Well, well, well –  
**GENTLEWOMAN** Pray God it be, sir.  
**DOCTOR** This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.  
**LADY MACBETH** Wash your hands, put on your night-gown, look not so pale. I tell you yet again, Banquo's buried; he cannot come out on's grave.  
**DOCTOR** Even so?  
**LADY MACBETH** To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed. *Exit*  
**DOCTOR** Will she go now to bed?

and then **Part (b)**

How does Shakespeare present Lady Macbeth behaving differently in **another** part of the play? (30 marks)

---

**Much Ado about Nothing**

---

OR

**Question 3**

0	3
---	---

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

How does Shakespeare present the feelings of Leonato in the following extract from Act 5 Scene 1?

Enter LEONATO and his brother ANTONIO

**ANTONIO** If you go on thus, you will kill yourself,  
And 'tis not wisdom thus to second grief,  
Against yourself.

**LEONATO** I pray thee cease thy counsel,  
Which falls into mine ears as profitless,  
As water in a sieve: give not me counsel,  
Nor let no comforter delight mine ear,  
But such a one whose wrongs do suit with mine.  
Bring me a father that so loved his child,  
Whose joy of her is overwhelmed like mine,  
And bid him speak of patience,  
Measure his woe the length and breadth of mine,  
And let it answer every strain for strain,  
As thus for thus, and such a grief for such,  
In every lineament, branch, shape and form:  
If such a one will smile and stroke his beard,  
And sorrow; wag, cry hem, when he should groan;  
Patch grief with proverbs, make misfortune drunk  
With candle-wasters: bring him yet to me,  
And I of him will gather patience:

**and then Part (b)**

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

**Turn over ▶**

---

OR

Question 4

0	4
---	---

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

**Part (a)**

How does Shakespeare present the character of Beatrice in the following extract from Act 2 Scene 1?

**LEONATO** By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

**ANTONIO** In faith, she's too curst.

**BEATRICE** Too curst is more than curst, I shall lessen God's sending that way: for it is said, God sends a curst cow short horns, but to a cow too curst, he sends none.

**LEONATO** So, by being too curst, God will send you no horns.

**BEATRICE** Just, if he send me no husband, for the which blessing I am at him upon my knees every morning and evening: Lord, I could not endure a husband with a beard on his face, I had rather lie in the woollen!

**LEONATO** You may light on a husband that hath no beard.

**BEATRICE** What should I do with him – dress him in my apparel and make him my waiting gentlewoman? He that hath a beard is more than a youth: and he that hath no beard is less than a man: and he that is more than a youth, is not for me, and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.

**and then Part (b)**

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

---

**Romeo and Juliet**

---

OR

**Question 5**

0	5
---	---

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

How does Shakespeare present Romeo and his view of Juliet in the following extract from Act 1 Scene 5?

<p><b>ROMEO</b> [<i>To a Servingman</i>] What lady's that which doth enrich the hand Of yonder knight? <b>SERVINGMAN</b> I know not, sir. <b>ROMEO</b> O she doth teach the torches to burn bright! It seems she hangs upon the cheek of night As a rich jewel in an Ethiop's ear – Beauty too rich for use, for earth too dear: So shows a snowy dove trooping with crows, As yonder lady o'er her fellows shows. The measure done, I'll watch her place of stand, And touching hers, make blessed my rude hand. Did my heart love till now? forswear it, sight! For I ne'er saw true beauty till this night.</p>
--

**and then Part (b)**

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

**Turn over for the next question****Turn over ►**

---

OR

Question 6

0	6
---	---

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

**Part (a)**

How does Shakespeare present Juliet's attitude to love 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 love 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 the character of Olivia in the following extract from Act 1 Scene 5?

**OLIVIA** 'What is your parentage?'  
 'Above my fortunes, yet my state is well:  
 I am a gentleman.' I'll be sworn thou art;  
 Thy tongue, thy face, thy limbs, actions, and spirit  
 Do give thee five-fold blazon. Not too fast! Soft, soft!  
 Unless the master were the man – How now?  
 Even so quickly may one catch the plague?  
 Methinks I feel this youth's perfections  
 With an invisible and subtle stealth  
 To creep in at mine eyes. Well, let it be.  
 What ho, Malvolio!

*Enter MALVOLIO*

**MALVOLIO** Here, madam, at your service.

**OLIVIA** Run after that same peevish messenger,  
 The county's man. He left this ring behind him,  
 Would I, or not. Tell him, I'll none of it.  
 Desire him not to flatter with his lord,  
 Nor hold him up with hopes; I am not for him.  
 If that the youth will come this way tomorrow,  
 I'll give him reasons for't. Hie thee, Malvolio!

**MALVOLIO** Madam, I will.

*Exit*

**and then Part (b)**

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

(30 marks)

**Turn over ▶**

OR

Question 8

0	8
---	---

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

**Part (a)**

How does Shakespeare present Malvolio behaving strangely in the following extract from Act 3 Scene 4?

**MALVOLIO** Sweet lady, ho, ho!

**OLIVIA** Smil'st thou? I sent for thee upon a sad occasion.

**MALVOLIO** Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering, but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one, and please all.'

**OLIVIA** Why, how dost thou, man? What is the matter with thee?

**MALVOLIO** Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

**OLIVIA** Wilt thou go to bed, Malvolio?

**MALVOLIO** To bed? Ay, sweetheart, and I'll come to thee.

**OLIVIA** God comfort thee! Why dost thou smile so and kiss thy hand so oft?

**MARIA** How do you, Malvolio?

**MALVOLIO** At your request!  
Yes, nightingales answer daws!

and then **Part (b)**

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

---

**Julius Caesar**

---

OR

**Question 9**

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

**Part (a)**

How does Shakespeare present the character of Cassius in the following extract from Act 1 Scene 2?

*Shout. Flourish*

<b>BRUTUS</b>	Another general shout! I do believe that these applauses are For some new honours that are heaped on Caesar.
<b>CASSIUS</b>	Why, man, he doth bestride the narrow world Like a Colossus, and we petty men Walk under his huge legs and peep about To find ourselves dishonourable graves. Men at some time are masters of their fates: The fault, dear Brutus, is not in our stars But in ourselves, that we are underlings. Brutus and Caesar: what should be in that 'Caesar'? Why should that name be sounded more than yours? Write them together, yours is as fair a name; Sound them, it doth become the mouth as well; Weigh them, it is as heavy; conjure with 'em, 'Brutus' will start a spirit as soon as 'Caesar'.

**and then Part (b)**

How does Shakespeare present Cassius in a **different** part of 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 conspirators in the following extract from Act 2 Scene 1?

**CASSIUS** But what of Cicero? Shall we sound him?  
I think he will stand very strong with us.

**CASCA** Let us not leave him out.

**CINNA** No, by no means.

**METELLUS** O, let us have him, for his silver hairs  
Will purchase us a good opinion  
And buy men's voices to commend our deeds.  
It shall be said his judgement ruled our hands;  
Our youths and wildness shall no whit appear,  
But all be buried in his gravity.

**BRUTUS** O, name him not, let us not break with him,  
For he will never follow anything  
That other men begin.

**CASSIUS** Then leave him out.

**CASCA** Indeed he is not fit.

**DECIUS** Shall no man else be touched but only Caesar?

**CASSIUS** Decius, well urged. I think it is not meet  
Mark Antony, so well beloved of Caesar,  
Should outlive Caesar. We shall find of him  
A shrewd contriver. And, you know, his means,  
If he improve them, may well stretch so far  
As to annoy us all, which to prevent,  
Let Antony and Caesar fall together.

and then **Part (b)**

How does Shakespeare present the conspirators 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
---	---

 Which character's behaviour in *Pride and Prejudice* is most affected by the society in which the novel is set, do you think? How does Austen present your chosen character?  
(24 marks)

**OR****Question 12**

1	2
---	---

 How do money and social position affect Mr Collins? How does Austen present the character of Mr Collins in the novel?  
(24 marks)

---

**Emily Brontë: *Wuthering Heights***

---

**OR****Question 13**

1	3
---	---

 How are the attitudes of other characters to Heathcliff affected by the society in which *Wuthering Heights* is set? How does Brontë present these attitudes?  
(24 marks)

**OR****Question 14**

1	4
---	---

 How does Brontë present the house, *Wuthering Heights*, and what is its importance in the novel?  
(24 marks)

**Turn over ▶**

---

**Charles Dickens: *Great Expectations***

---

OR

**Question 15**

1	5
---	---

 How does Dickens present Pip's responses to the difficulties he faces in *Great Expectations*? How far is the society he lives in responsible for his difficulties?  
(24 marks)

OR

**Question 16**

1	6
---	---

 Choose **two** characters other than Pip. How does Dickens present their importance in Pip's story, and how does the society in which the novel is set affect their behaviour?  
(24 marks)

---

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

---

OR

**Question 17**

1	7
---	---

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

**Part (a)**

How does Hardy create a sense of tragedy in *The Withered Arm*?

**and then Part (b)**

How does Hardy create a sense of tragedy in a **different** story? How do the beliefs of people in the society of 'Wessex' contribute to the tragedy in **one** of these stories?  
(24 marks)

---

OR

Question 18

1	8
---	---

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

**Part (a)**

How does Hardy present the relationships between Tony and the young women in *Tony Kytes, the Arch-Deceiver*?

and then **Part (b)**

How does Hardy present a relationship in a **different** story? How does the society of 'Wessex' affect the relationship in **either** of the stories you have written about?

(24 marks)

---

**George Orwell: *Animal Farm***

---

OR

Question 19

1	9
---	---

 How does Orwell present the importance of old Major's speech in Chapter 1 of *Animal Farm*? How does Orwell use this speech to reflect ideas about society?

(24 marks)

OR

Question 20

2	0
---	---

 How does Orwell make the final disappearance of Boxer moving? How does Orwell use this event to comment on society?

(24 marks)

**END OF QUESTIONS**

**There are no questions printed on this page**