



General Certificate of Secondary Education  
Higher Tier  
June 2014

## English Literature

97104H

H

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

Thursday 22 May 2014 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 **paper reference** is 97104H.
- 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>Page</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>Page</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

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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)**

In the following extract from Act 4 Scene 3, Macduff has just been told of the murder of his wife and children.

How does Shakespeare use language to suggest ideas about good and evil in this extract?

**MALCOLM** Dispute it like a man.

**MACDUFF** I shall do so;  
 But I must also feel it as a man;  
 I cannot but remember such things were  
 That were most precious to me. Did heaven look on,  
 And would not take their part? Sinful Macduff,  
 They were all struck for thee. Naught that I am,  
 Not for their own demerits but for mine,  
 Fell slaughter on their souls. Heaven rest them now.

**MALCOLM** Be this the whetstone of your sword, let grief  
 Convert to anger. Blunt not the heart, enrage it.

**MACDUFF** O, I could play the woman with mine eyes  
 And braggart with my tongue. But, gentle heavens,  
 Cut short all intermission. Front to front  
 Bring thou this fiend of Scotland and myself;  
 Within my sword's length set him. If he scape,  
 Heaven forgive him too.

**MALCOLM** This tune goes manly.  
 Come, go we to the king; our power is ready;  
 Our lack is nothing but our leave. Macbeth  
 Is ripe for shaking, and the powers above  
 Put on their instruments. Receive what cheer you may:  
 The night is long that never finds the day.

*Exeunt*

**and then Part (b)**

How are Macduff and his family important in the play as a whole?

**[30 marks]**

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OR

**Question 2**

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

**Part (a)**

What methods does Shakespeare use to present Macbeth's state of mind in the following extract from Act 5 Scene 5?

**MACBETH** I have almost forgot the taste of fears;  
The time has been, my senses would have cooled  
To hear a night-shriek and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supped full with horrors;  
Direness familiar to my slaughterous thoughts  
Cannot once start me. Wherefore was that cry?  
**SEYTON** The queen, my lord, is dead.  
**MACBETH** She should have died hereafter;  
There would have been a time for such a word.  
Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle,  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury  
Signifying nothing.

**and then Part (b)**

How do you think Macbeth's thoughts here reflect what has happened to him in the play?

**[30 marks]**

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***Much Ado about Nothing***

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OR

**Question 3**

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

**Part (a)**

How does Shakespeare present Don Pedro's feelings and attitudes in the following extract from Act 2 Scene 1?

**DON PEDRO** ...I will in the interim undertake one of Hercules' labours, which is, to bring Signor Benedick and the Lady Beatrice into a mountain of affection, th'one with th'other: I would fain have it a match, and I doubt not but to fashion it, if you three will but minister such assistance as I shall give you direction.

**LEONATO** My lord, I am for you, though it cost me ten nights' watchings.

**CLAUDIO** And I, my lord.

**DON PEDRO** And you too, gentle Hero?

**HERO** I will do any modest office, my lord, to help my cousin to a good husband.

**DON PEDRO** And Benedick is not the unhopefullest husband that I know: thus far can I praise him, he is of a noble strain, of approved valour, and confirmed honesty. I will teach you how to humour your cousin, that she shall fall in love with Benedick, and I, with your two helps, will so practise on Benedick, that in despite of his quick wit, and his queasy stomach, he shall fall in love with Beatrice: if we can do this, Cupid is no longer an archer, his glory shall be ours, for we are the only love-gods. Go in with me, and I will tell you my drift.

*Exeunt*

**and then Part (b)**

How does Shakespeare present a **different** side to Don Pedro's feelings and attitudes in a **different** part of the play?

**[30 marks]**

**Turn over for the next question**

OR

Question 4

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

**Part (a)**

How does Shakespeare make the following extract from Act 3 Scene 5 interesting and amusing?

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.

**and then Part (b)**

How does Shakespeare make a **different** scene involving Dogberry amusing?

**[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 Juliet's feelings in the following extract from Act 3 Scene 2?

**JULIET** ...Come, gentle Night, come, loving, black-browed Night,  
Give me my Romeo, and when I shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night,  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possessed it, and though I am sold,  
Not yet enjoyed. So tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them. O, here comes my Nurse,  
  
*Enter NURSE, with [the ladder of] cords [in her lap].*  
  
And she brings news, and every tongue that speaks  
But Romeo's name speaks heavenly eloquence. ...

**and then Part (b)**

Write about how Shakespeare presents Juliet's feelings for Romeo in a **different** part of the play.

**[30 marks]****Turn over for the next question**

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OR

**Question 6**

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

**Part (a)**

How does Shakespeare present the characters of Juliet and the Nurse in the following extract from Act 3 Scene 5?

<b>JULIET</b>	O God! – O Nurse, how shall this be prevented? My husband is on earth, my faith in heaven; How shall that faith return again to earth, Unless that husband send it me from heaven By leaving earth? Comfort me, counsel me. Alack, alack, that heaven should practise stratagems Upon so soft a subject as myself! What say'st thou? hast thou not a word of joy? Some comfort, Nurse.
<b>NURSE</b>	Faith, here it is: Romeo is banished, and all the world to nothing That he dares ne'er come back to challenge you; Or if he do, it needs must be by stealth. Then since the case so stands as now it doth, I think it best you married with the County. O, he's a lovely gentleman! Romeo's a dishclout to him. An eagle, madam, Hath not so green, so quick, so fair an eye As Paris hath. Beshrew my very heart, I think you are happy in this second match, For it excels your first, or if it did not, Your first is dead, or 'twere as good he were As living here and you no use of him.

**and then Part (b)**

Write about the ways that Shakespeare presents the relationship between Juliet and the Nurse 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 the thoughts and feelings of Olivia and Viola in the following extract from Act 1 Scene 5?

**OLIVIA** Why, what would you?

**VIOLA** Make me a willow cabin at your gate,  
And call upon my soul within the house;  
Write loyal cantons of contemnèd love,  
And sing them loud even in the dead of night;  
Hallow your name to the reverberate hills,  
And make the babbling gossip of the air  
Cry out 'Olivia!' O you should not rest  
Between the elements of air and earth  
But you should pity me!

**OLIVIA** You might do much.

What is your parentage?

**VIOLA** Above my fortunes, yet my state is well:  
I am a gentleman.

**OLIVIA** Get you to your lord.  
I cannot love him. Let him send no more –  
Unless (perchance) you come to me again,  
To tell me how he takes it. Fare you well.  
I thank you for your pains. Spend this for me.

**and then Part (b)**

How does Shakespeare present the thoughts and feelings of Olivia and Viola when they are together in a **different** part of the play?

**[30 marks]**

**Turn over for the next question**

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OR

**Question 8**

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

**Part (a)**

How does Shakespeare present the attitudes and feelings of Feste and Malvolio in the following extract from Act 4 Scene 2?

**MALVOLIO** (*Within*) Who calls there?

**FESTE** Sir Topas the curate, who comes to visit Malvolio the lunatic.

**MALVOLIO** Sir Topas, Sir Topas, good Sir Topas, go to my lady.

**FESTE** Out, hyperbolic fiend! How vexest thou this man! Talk'st thou nothing but of ladies?

**SIR TOBY** Well said, Master Parson.

**MALVOLIO** Sir Topas, never was man thus wronged. Good Sir Topas, do not think I am mad. They have laid me here in hideous darkness.

**FESTE** Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Say'st thou that the house is dark?

**MALVOLIO** As hell, Sir Topas.

**FESTE** Why, it hath bay windows transparent as barricadoes, and the clerestories toward the south-north are as lustrous as ebony; and yet complain'st thou of obstruction?

**MALVOLIO** I am not mad, Sir Topas; I say to you this house is dark.

**FESTE** Madman, thou errest. I say, there is no darkness but ignorance, in which thou art more puzzled than the Egyptians in their fog.

**MALVOLIO** I say this house is as dark as ignorance, though ignorance were as dark as hell; and I say there was never man thus abused. I am no more mad than you are. Make the trial of it in any constant question.

**and then Part (b)**

How does Shakespeare present Feste in **another** 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 present the attitudes of Antony and Octavius to Brutus in the following extract from Act 5 Scene 5?

**ANTONY** This was the noblest Roman of them all:  
All the conspirators, save only he,  
Did that they did in envy of great Caesar.  
He only, in a general honest thought  
And common good to all, made one of them.  
His life was gentle, and the elements  
So mixed in him that Nature might stand up  
And say to all the world, 'This was a man!'

**OCTAVIUS** According to his virtue let us use him,  
With all respect and rites of burial.  
Within my tent his bones tonight shall lie,  
Most like a soldier, ordered honourably.  
So call the field to rest, and let's away  
To part the glories of this happy day.

*Exeunt***and then Part (b)**

How does Shakespeare present Antony's attitudes to Brutus in a **different** part of the play?

**[30 marks]****Turn over for the next question**

OR

Question 10

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

**Part (a)**

How does Shakespeare make the questioning of Cinna the Poet tense and dramatic in the following extract from Act 3 Scene 3?

Enter CINNA THE POET, and after him the PLEBEIANS

**CINNA THE POET** I dreamt tonight that I did feast with Caesar,  
And things unluckily charge my fantasy.  
I have no will to wander forth of doors,  
Yet something leads me forth.

**1 PLEBEIAN** What is your name?  
**2 PLEBEIAN** Whither are you going?  
**3 PLEBEIAN** Where do you dwell?  
**4 PLEBEIAN** Are you a married man or a bachelor?  
**2 PLEBEIAN** Answer every man directly.  
**1 PLEBEIAN** Ay, and briefly.  
**4 PLEBEIAN** Ay, and wisely.  
**3 PLEBEIAN** Ay, and truly, you were best.

**CINNA THE POET** What is my name? Whither am I going? Where do I  
dwell? Am I a married man or a bachelor? Then to answer every man  
directly and briefly, wisely and truly. Wisely I say I am a bachelor.

**2 PLEBEIAN** That's as much as to say they are fools that marry. You'll bear  
me a bang for that, I fear. Proceed directly.

**CINNA THE POET** Directly I am going to Caesar's funeral.

**1 PLEBEIAN** As a friend or an enemy?  
**CINNA THE POET** As a friend.  
**2 PLEBEIAN** That matter is answered directly.  
**4 PLEBEIAN** For your dwelling – briefly.  
**CINNA THE POET** Briefly, I dwell by the Capitol.  
**3 PLEBEIAN** Your name, sir, truly.  
**CINNA THE POET** Truly, my name is Cinna.  
**1 PLEBEIAN** Tear him to pieces, he's a conspirator.  
**CINNA THE POET** I am Cinna the poet, I am Cinna the poet.  
**4 PLEBEIAN** Tear him for his bad verses, tear him for his bad verses.  
**CINNA THE POET** I am not Cinna the conspirator.

**and then Part (b)**

How does Shakespeare make a **different** scene in the play tense and dramatic?

**[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 |
|---|---|

 In what ways do you think Wickham is important in *Pride and Prejudice*?  
Consider Austen's presentation of him, and how his attitudes reflect the society he lives in.  
**[24 marks]**

**OR****Question 12**

- |   |   |
|---|---|
| 1 | 2 |
|---|---|

 How does Austen present the position of women in the society in which *Pride and Prejudice* is set?  
**[24 marks]**

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**Emily Brontë: *Wuthering Heights***

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**OR****Question 13**

- |   |   |
|---|---|
| 1 | 3 |
|---|---|

 How do you respond to the ways Brontë presents *Wuthering Heights* as a tragic story?  
Do you think the tragedy is caused in any way by the society in which the novel is set?  
**[24 marks]**

**OR****Question 14**

- |   |   |
|---|---|
| 1 | 4 |
|---|---|

 How do you respond to Brontë's presentation of the character of Joseph in *Wuthering Heights*?  
How is his character shaped by the society in which the novel is set?  
**[24 marks]**

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**Charles Dickens: *Great Expectations***

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OR

**Question 15**

**1 | 5** How does Dickens show that Pip at the end of the novel is different from Pip when he first arrives in London? How do the changes in Pip reflect London society at the time the novel is set?  
**[24 marks]**

OR

**Question 16**

**1 | 6** How is social class important in *Great Expectations*? How does Dickens show its importance?  
**[24 marks]**

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

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OR

**Question 17**

**1 | 7** Answer **Part (a)** and **Part (b)**

**Part (a)**

How does Hardy present the character of Lizzy Newberry in *The Distracted Preacher*?

**and then Part (b)**

How does Hardy present a female character in **one** other story?

What do you learn about the society of the time from the ways Hardy presents **one** of these women?

**[24 marks]**

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OR

Question 18

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

**Part (a)**

How does Hardy present the character of Randolph in *The Son's Veto*?

**and then Part (b)**

How does Hardy present a male character in **one** other story?

What do you learn about the society of the time from the ways Hardy presents **one** of these men?

[24 marks]

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**George Orwell: *Animal Farm***

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OR

Question 19

1	9
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 How does Orwell present the pigs becoming more powerful than the other animals in *Animal Farm*? How does the pigs' increasing power reflect Orwell's ideas about society?

[24 marks]

OR

Question 20

2	0
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 How does Orwell present the importance of the Battle of the Cowshed in Chapter 4 of *Animal Farm*? What do you think Orwell is trying to tell us about society in this chapter?

[24 marks]

**END OF QUESTIONS**

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