



General Certificate of Secondary Education  
Higher Tier  
June 2015

## English Literature

97154H

H

Unit 4 Approaching Shakespeare and the  
English Literary Heritage

Friday 22 May 2015 9.00am 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 **paper reference** is 97154H.
- 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>Prose from the English Literary Heritage</b>		<b>Questions</b>	<b>Page</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)**

How does Shakespeare present Macbeth in the following extract from Act 4 Scene 1?

Enter MACBETH

**MACBETH** How now, you secret, black, and midnight hags!  
What is't you do?

**ALL THE WITCHES** A deed without a name.

**MACBETH** I conjure you by that which you profess,  
Howe'er you come to know it, answer me.  
Though you untie the winds and let them fight  
Against the churches, though the yeasty waves  
Confound and swallow navigation up,  
Though bladed corn be lodged and trees blown down,  
Though castles topple on their warders' heads,  
Though palaces and pyramids do slope  
Their heads to their foundations, though the treasure  
Of nature's germen tumble altogether  
Even till destruction sicken: answer me  
To what I ask you.

**FIRST WITCH** Speak.

**SECOND WITCH** Demand.

**THIRD WITCH** We'll answer.

**FIRST WITCH** Say, if thou'dst rather hear it from our mouths,  
Or from our masters'?

**MACBETH** Call 'em, let me see 'em.

**and then Part (b)**

How do you think the witches influence Macbeth in the play as a whole?

**[30 marks]**

OR

Question 2

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

**Part (a)**

How does Shakespeare present Macbeth's state of mind in the following extract from Act 5 Scene 3?

**MACBETH** Seyton! – I am sick at heart,  
When I behold – Seyton, I say! – this push  
Will cheer me ever or disseat me now.  
I have lived long enough. My way of life  
Is fall'n into the sere, the yellow leaf,  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have; but in their stead,  
Curses, not loud but deep, mouth-honour, breath  
Which the poor heart would fain deny, and dare not.  
Seyton!

*Enter SEYTON*

**SEYTON** What's your gracious pleasure?  
**MACBETH** What news more?  
**SEYTON** All is confirmed, my lord, which was reported.  
**MACBETH** I'll fight till from my bones my flesh be hacked.  
Give me my armour.

**and then Part (b)**

How do Macbeth's thoughts here show how he has changed from the early part of 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 the thoughts and feelings of Don John and Borachio in the following extract from Act 2 Scene 2?

Enter DON JOHN and BORACHIO

**DON JOHN** It is so, the Count Claudio shall marry the daughter of Leonato.

**BORACHIO** Yea, my lord, but I can cross it.

**DON JOHN** Any bar, any cross, any impediment, will be medicinal to me, I am sick in displeasure to him, and whatsoever comes athwart his affection, ranges evenly with mine. How canst thou cross this marriage?

**BORACHIO** Not honestly, my lord, but so covertly that no dishonesty shall appear in me.

**DON JOHN** Show me briefly how.

**BORACHIO** I think I told your lordship a year since, how much I am in the favour of Margaret, the waiting gentlewoman to Hero.

**DON JOHN** I remember.

**BORACHIO** I can at any unseasonable instant of the night, appoint her to look out at her lady's chamber window.

**DON JOHN** What life is in that to be the death of this marriage?

**BORACHIO** The poison of that lies in you to temper; go you to the prince your brother, spare not to tell him, that he hath wronged his honour in marrying the renowned Claudio, whose estimation do you mightily hold up, to a contaminated stale, such a one as Hero.

**DON JOHN** What proof shall I make of that?

**BORACHIO** Proof enough, to misuse the prince, to vex Claudio, to undo Hero, and kill Leonato; look you for any other issue?

**DON JOHN** Only to despite them I will endeavour anything.

**and then Part (b)**

How does Shakespeare present the thoughts and feelings of Don John in a **different** part of the play?

**[30 marks]**

OR

Question 4

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

**Part (a)**

How does Shakespeare present Hero and Beatrice in the following extract from Act 5 Scene 4?

**HERO** And when I lived, I was your other wife,  
And when you loved, you were my other husband.

**CLAUDIO** Another Hero?

**HERO** Nothing certainer.  
One Hero died defiled, but I do live,  
And surely as I live, I am a maid.

**DON PEDRO** The former Hero, Hero that is dead.

**LEONATO** She died, my lord, but whiles her slander lived.

**FRIAR FRANCIS** All this amazement can I qualify,  
When after that the holy rites are ended,  
I'll tell you largely of fair Hero's death:  
Meantime let wonder seem familiar,  
And to the chapel let us presently.

**BENEDICK** Soft and fair friar, which is Beatrice?

**BEATRICE** I answer to that name, what is your will?

**BENEDICK** Do not you love me?

**BEATRICE** Why no, no more than reason.

**BENEDICK** Why then your uncle, and the prince, and Claudio,  
Have been deceived, they swore you did.

**BEATRICE** Do not you love me?

**BENEDICK** Troth no, no more than reason.

**BEATRICE** Why then my cousin, Margaret and Ursula  
Are much deceived, for they did swear you did.

**BENEDICK** They swore that you were almost sick for me.

**BEATRICE** They swore that you were wellnigh dead for me.

**BENEDICK** 'Tis no such matter, then you do not love me?

**BEATRICE** No truly, but in friendly recompense.

**LEONATO** Come, cousin, I am sure you love the gentleman.

**CLAUDIO** And I'll be sworn upon't, that he loves her,  
For here's a paper written in his hand,  
A halting sonnet of his own pure brain,  
Fashioned to Beatrice.

**HERO** And here's another,  
Writ in my cousin's hand, stol'n from her pocket,  
Containing her affection unto Benedick.

and then **Part (b)**

How does Shakespeare present Hero differently in an **earlier** 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 and Juliet's feelings for each other in the following extract from Act 1 Scene 5?

**ROMEO** [*To Juliet*] If I profane with my unworhiest hand  
 This holy shrine, the gentle sin is this,  
 My lips, two blushing pilgrims, ready stand  
 To smooth that rough touch with a tender kiss.

**JULIET** Good pilgrim, you do wrong your hand too much,  
 Which mannerly devotion shows in this,  
 For saints have hands that pilgrims' hands do touch,  
 And palm to palm is holy palmers' kiss.

**ROMEO** Have not saints lips, and holy palmers too?

**JULIET** Ay, pilgrim, lips that they must use in prayer.

**ROMEO** O then, dear saint, let lips do what hands do:  
 They pray, grant thou, lest faith turn to despair.

**JULIET** Saints do not move, though grant for prayers' sake.

**ROMEO** Then move not while my prayer's effect I take.  
 Thus from my lips, by thine, my sin is purged.  
 [*Kissing her.*]

**JULIET** Then have my lips the sin that they have took.

**ROMEO** Sin from thy lips? O trespass sweetly urged!  
 Give me my sin again.  
 [*Kissing her again.*]

**JULIET** You kiss by th'book.

and then **Part (b)**

Write about how Shakespeare presents Romeo and Juliet's relationship in **another** part of the play.

**[30 marks]**

OR

Question 6

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

**Part (a)**

How does Shakespeare present the feelings of Juliet and the Nurse in the following extract from Act 3 Scene 2?

<b>JULIET</b>	O serpent heart, hid with a flow'ring face! Did ever dragon keep so fair a cave? Beautiful tyrant, fiend angelical! Dove-feathered raven, wolfish-ravening lamb! Despisèd substance of divinest show! Just opposite to what thou justly seem'st, A damnèd saint, an honourable villain! O nature, what hadst thou to do in hell When thou didst bower the spirit of a fiend In mortal paradise of such sweet flesh? Was ever book containing such vile matter So fairly bound? O that deceit should dwell In such a gorgeous palace!
<b>NURSE</b>	There's no trust, No faith, no honesty in men, all perjured, All forsworn, all naught, all dissemblers. Ah, where's my man? Give me some aqua-vitae; These griefs, these woes, these sorrows make me old. Shame come to Romeo!
<b>JULIET</b>	Blistered be thy tongue For such a wish! he was not born to shame: Upon his brow shame is ashamed to sit; For 'tis a throne where honour may be crowned Sole monarch of the universal earth. O what a beast was I to chide at him!

and then **Part (b)**

How does Shakespeare present Juliet's feelings about Romeo in **another** 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 Orsino and Viola in the following extract from Act 1 Scene 4?

**VIOLA** Say I do speak with her, my lord, what then?  
**ORSINO** O then unfold the passion of my love,  
 Surprise her with discourse of my dear faith;  
 It shall become thee well to act my woes:  
 She will attend it better in thy youth  
 Than in a nuncio's of more grave aspect.

**VIOLA** I think not so, my lord.  
**ORSINO** Dear lad, believe it;  
 For they shall yet belie thy happy years  
 That say thou art a man: Diana's lip  
 Is not more smooth and rubious; thy small pipe  
 Is as the maiden's organ, shrill and sound,  
 And all is semblative a woman's part.  
 I know thy constellation is right apt  
 For this affair. Some four or five attend him –  
 All if you will, for I myself am best  
 When least in company. Prosper well in this,  
 And thou shalt live as freely as thy lord  
 To call his fortunes thine.

**VIOLA** I'll do my best  
 To woo your lady. [*Aside*] Yet a barful strife!  
 Whoe'er I woo, myself would be his wife.

*Exeunt*

**and then Part (b)**

How does Shakespeare present Orsino in the play as a whole?

**[30 marks]**

OR

## Question 8

0	8	Answer <b>Part (a)</b> and <b>Part (b)</b>
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**Part (a)**

How does Shakespeare present the relationship between Sir Toby and Maria in the following extract from Act 1 Scene 3?

Enter SIR TOBY BELCH and MARIA

**SIR TOBY** What a plague means my niece to take the death of her brother thus? I am sure care's an enemy to life.

**MARIA** By my troth, Sir Toby, you must come in earlier o'nights. Your cousin, my lady, takes great exceptions to your ill hours.

**SIR TOBY** Why, let her except, before excepted.

**MARIA** Ay, but you must confine yourself within the modest limits of order.

**SIR TOBY** Confine? I'll confine myself no finer than I am: these clothes are good enough to drink in, and so be these boots too; and they be not, let them hang themselves in their own straps.

**MARIA** That quaffing and drinking will undo you: I heard my lady talk of it yesterday and of a foolish knight that you brought in one night here to be her wooer.

**SIR TOBY** Who, Sir Andrew Aguecheek?

**MARIA** Ay, he.

**SIR TOBY** He's as tall a man as any's in Illyria.

**MARIA** What's that to th'purpose?

**SIR TOBY** Why, he has three thousand ducats a year.

**MARIA** Ay, but he'll have but a year in all these ducats. He's a very fool and a prodigal.

**SIR TOBY** Fie, that you'll say so! He plays o'th'viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

**MARIA** He hath indeed all, most natural: for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

**SIR TOBY** By this hand, they are scoundrels and substractors that say so of him. Who are they?

**MARIA** They that add, moreover, he's drunk nightly in your company.

**SIR TOBY** With drinking healths to my niece! I'll drink to her as long as there is a passage in my throat and drink in Illyria; he's a coward and a coistrill that will not drink to my niece till his brains turn o'th'toe like a parish top. What, wench! *Castiliano vulgo*: for here comes Sir Andrew Agueface.

and then **Part (b)**

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

**[30 marks]**

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*Julius Caesar*

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OR

## Question 9

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

How does Shakespeare present Mark Antony in the following extract from Act 3 Scene 1?

**ANTONY**

I doubt not of your wisdom.

Let each man render me his bloody hand.  
First, Marcus Brutus, will I shake with you;  
Next, Caius Cassius, do I take your hand;  
Now, Decius Brutus, yours; now yours, Metellus;  
Yours, Cinna; and, my valiant Casca, yours;  
Though last, not least in love, yours, good Trebonius.  
Gentlemen all – alas, what shall I say?  
My credit now stands on such slippery ground  
That one of two bad ways you must conceit me,  
Either a coward or a flatterer.  
That I did love thee, Caesar, O, 'tis true.  
If then thy spirit look upon us now,  
Shall it not grieve thee dearer than thy death  
To see thy Anthony making his peace,  
Shaking the bloody fingers of thy foes –  
Most noble – in the presence of thy corse?  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood,  
It would become me better than to close  
In terms of friendship with thine enemies.  
Pardon me, Julius! Here wast thou bayed, brave hart,  
Here didst thou fall, and here thy hunters stand,  
Signed in thy spoil and crimsoned in thy Lethe.  
O world! Thou wast the forest to this hart,  
And this indeed, O world, the heart of thee.  
How like a deer stricken by many princes  
Dost thou here lie!

**and then Part (b)**How does Shakespeare present Mark Antony in a **different** part of the play?**[30 marks]**

OR

Question 10

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

**Part (a)**

How does Shakespeare present the relationship between Brutus and Cassius before the battle of Philippi in the following extract from Act 5 Scene 1?

<b>CASSIUS</b>	Now, most noble Brutus, The gods today stand friendly that we may, Lovers in peace, lead on our days to age! But since the affairs of men rests still uncertain, Let's reason with the worst that may befall. If we do lose this battle, then is this The very last time we shall speak together. What are you then determinèd to do?
<b>BRUTUS</b>	Even by the rule of that philosophy By which I did blame Cato for the death Which he did give himself – I know not how, But I do find it cowardly and vile, For fear of what might fall, so to prevent The time of life – arming myself with patience To stay the providence of some high powers That govern us below.
<b>CASSIUS</b>	Then if we lose this battle, You are contented to be led in triumph Through the streets of Rome?
<b>BRUTUS</b>	No, Cassius, no. Think not, thou noble Roman, That ever Brutus will go bound to Rome: He bears too great a mind.

and then **Part (b)**

How does Shakespeare present the relationship between Brutus and Cassius in an **earlier** 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** How do you respond to Austen's presentation of Mr Bennet as a husband and as a parent in *Pride and Prejudice*? How much do you think he is affected by the society he lives in? **[24 marks]**

**OR****Question 12**

- 1 | 2** How important is family in *Pride and Prejudice*? Bearing in mind the society in which the novel is set, show how Austen presents the influence of family on **one** or **two** characters. **[24 marks]**
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**Emily Brontë: *Wuthering Heights***

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**OR****Question 13**

- 1 | 3** How does Brontë present the character of Catherine Earnshaw in *Wuthering Heights*? How much do you think Catherine is affected by the society she lives in? **[24 marks]**

**OR****Question 14**

- 1 | 4** Do you consider that Brontë presents Heathcliff as an evil character, or as the victim of evil? How is his behaviour affected by the society he lives in? **[24 marks]**

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**Charles Dickens: *Great Expectations***

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OR

**Question 15**

**1 | 5** How does Dickens present Joe Gargery in *Great Expectations*? How far do you think Joe's behaviour is affected by the society he lives in?  
**[24 marks]**

OR

**Question 16**

**1 | 6** How does Dickens show the effects of the 'great expectations' on Pip, and what do you think the changes in Pip show about the society in which the novel is set?  
**[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 make the story of 'Absent-Mindedness in a Parish Choir' amusing?

**and then Part (b)**

How does Hardy make **another** story in the collection amusing? What do we learn about the society of the time from the ways these **two** stories are presented?

**[24 marks]**

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OR

**Question 18**

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

**Part (a)**

How does Hardy make the story of 'The Melancholy Hussar of the German Legion' seem tragic?

**and then Part (b)**

How does Hardy make **another** story in the collection tragic? What do we learn about the society of the time from the ways these **two** stories are presented?

**[24 marks]**

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**George Orwell: *Animal Farm***

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OR

**Question 19**

**1 | 9** How do you respond to the ending of *Animal Farm* from 'It was a pig walking on its hind legs' to the end, and how does Orwell shape your response? What do you think Orwell is trying to tell us about society by ending the novel in this way?

**[24 marks]**

OR

**Question 20**

**2 | 0** How do you respond to the relationship between Napoleon and Snowball, and how does Orwell present this relationship? How does Orwell use their relationship to make the reader reflect on society?

**[24 marks]**

**END OF QUESTIONS**

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