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New support for GCSE and AS/A Level set texts
Act 4, Scene 1

The wedding party has gathered in the church where Hero and Claudio are to be married by Friar Francis. During the ceremony, Claudio denounces Hero and refuses to marry her, saying that she is a 'rotten orange' and that she has known 'the heat of a luxurious bed'. Hero wonders who can 'blot' her name with any 'just reproach' and denies that she had spoken to a man at her window. However, her father believes Don Pedro's and Claudio's accusations. Hero collapses and her accusers exit.

Beatrice defends Hero against the accusations and Benedick counsels patience. To protect Hero's reputation, the Friar suggests that they say that Hero 'died upon [Claudio's] words', giving them time to either prove her innocence or, failing that, to 'conceal her… in some reclusive and religious life'.

Left alone in the church, Benedick and Beatrice declare their love for each other. Benedick offers to do anything for Beatrice and she responds, 'Kill Claudio.' Beatrice insists that Hero has been wronged and Benedick agrees to challenge him.

- This scene contrasts the two romantic couples with Claudio and Hero falling apart dramatically and Benedick and Beatrice, to their mutual surprise and pleasure, coming together.
- The themes of love and violence are apparent in both couples' interactions. The scene reads much like a tragedy and bears some resemblance to scenes in Romeo and Juliet.
- "If only Leonato had listened!"

Activity 11

Write a paragraph explaining how the play would have been very different if only Leonato had listened to Dogberry and Verges.

Activity 12

Tips for assessment

This scene is a pivotal one in the play, when there is a dramatic change in the relationships between the characters. When writing about it, note its tragic potential and importance in the play.

Act 4, Scene 2

Dogberry, Verges and the Sexton gather to interrogate the prisoners, Borachio and Conrad, and to hear the evidence of the Watch, who reveal that Borachio received a thousand ducats from Don John 'for accusing the Lady Hero wrongfully'. The Sexton confirms that the prisoners must be bound and brought to Sianello. Conrad calls Dogberry 'an ass'.

Use a chart like the one below to contrast Hero and Claudio's relationship with that of Benedick and Beatrice.

Key questions

- There, Leonato, take her back again.
- O Fate, take not away thy heavy hand.
- Death is the fairest cover for her shame.
- I do love nothing in the world so well as you. Is not that strange?
- I cannot be a man with wishing; therefore I will die a woman with grieving. (Beatrice)

Much Ado About Nothing

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NEW GCSE Workbooks

Animal Farm workbook

**Plot and structure**

**Plot**

*Animal Farm* is a novel that can be read on different levels. On one level, it is a simple story of how a group of animals take control of a farm and what happens to their hopes for a better life. On another level, it is a disguised, but accurate account of the Russian Revolution and its failure. On yet another level it is a universal tale of how power corrupts. The success of *Animal Farm* is that the author, George Orwell, effectively combines all these levels in one simple story.

**Chapter 1**

The story begins by setting the scene on Manor Farm, where the drunken farmer Mr. Jones heads off to bed, allowing the farm animals to meet in the barn and listen to a speech by one of the pigs, Old Major. Inspired by his vision of a better life without human masters, and excited by the song they have learned to sing, the animals return to their beds for the night.

**Note for students:** An opening chapter has to grab the reader’s attention and interest them in the story straight away. Read the following phrases which identify the different features used by Orwell to engage the interest of the reader in Chapter 1. Use numbers 1-4 to put them in order of importance and explain in detail which feature you think is the most important.

1. 
2. 
3. 
4. 

I think is the most important feature of the opening chapter is important because

**Activity 2**

Read each of the quotations from Chapter 2 and 3 below and identify what characteristic of the pigs is shown in each. For example, the first quotation shows their intelligence.

1. 
2. 
3. 
4. 

In Chapters 2 and 3, Orwell describes how the rebellion takes place and the ideals of Animalism are established. It is also an account of how the pigs begin to take charge. By finding small clues in the story, the reader can see how the pigs slowly build the foundations for power.

**Activity 3**

The work of teaching and organising the others fell naturally upon the pigs, who were generally recognised as being the cleverest of the animals.

‘Never mind the milk, comrades!’ cried Napoleon, placing himself in front of the buckets. ‘That will be attended to…’ When they came back in the evening it was noticed that the milk had disappeared.

The pigs now revealed that during the past three months they had taught themselves to read and write.

It was always the pigs who put forward the resolutions… Snowball and Napoleon were by far the most active in the debates.

‘Milk and apples (this has been proven by Science, comrades) contain substances absolutely necessary to the well-being of a pig… Do you know what would happen if we pigs failed in our duty? Jones would come back!’

These are key quotations. You do not need to learn the whole sentence, it is also useful to remember short phrases such as ‘Never mind the milk!’ or ‘the cleverest of animals’ to use in the exam.
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**Plot and Structure**

**Activity 3**

Read Hamlet’s words about the ghost in Act 2, Scene 2. What do they:

- Reveal about the attitudes in Shakespeare’s time towards ghosts?
- Reveal about the character of Hamlet?

---

**Key quotations**

**The spirit that I have seen**

May be a devil, and the devil hath power
T’assume a pleasing shape, yea, and perhaps,
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.

*(Hamlet, Act 2, Scene 2)*

**To my shame I see**

The imminent death of twenty thousand men
That, for a fantasy and trick of fame,
Go to their graves like beds…

*(Hamlet, Act 4, Scene 4)*

---

**Structure**

**Plot and subplots**

There are three plots in Hamlet. The main plot is centred on revenge: Hamlet needs to decide whether he should, and then work out how to, revenge himself on his uncle who has killed his father.

The second (and perhaps secondary plot) involves the family of Polonius. Some see the most important element to this subplot to be the breakdown of the relationship between Hamlet and Ophelia, whilst others see the character of Laertes as equally significant, in that he too has a father killed (if not ‘a mother stain’d’, IV.iv.57) and therefore acts as a direct parallel and contrast to the character of Hamlet.

The third plot has its roots in the past: Old Hamlet previously defeated Old Norway, and took some of his land. Now young Fortinbras wants that land back, ‘by strong hand’, and it is for this reason that the ghosts are keeping such careful watch at the beginning of the play. In fact, Horatio believes that the ghost is a sign that war will come soon, the ‘precurse (forerunner) of fear’d events’ (I.i.124).

In I.i Claudius reveals that young Fortinbras is acting without the permission or knowledge of his uncle, the king of Norway. The king sends his ambassadors to Norway to ask that young Fortinbras be stopped. They return (in Act I) to report success: the Norwegians will ‘never more’ attack Claudius (III.70-71). Instead, Fortinbras will take his army to Poland.

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**Fortinbras**

Fortinbras returns in the last few minutes of the play. Just before Hamlet dies, we learn that Fortinbras has returned from Poland. Hamlet, who has been King of Denmark for a matter of minutes, now that Claudius is dead, gives the Norwegian his dying voice. Fortinbras has the final lines of the play.

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**Activity 5**

On a diagram like the one here, draw lines linking the plot and the subplots and identify the lines.

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Hamlet

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