

411/01

ENGLISH LITERATURE

ELit1: Shakespeare

P.M. TUESDAY, 23 May 2006

(1 Hour)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question only.

Answer **part (a) and part (b)** of your chosen question.

INFORMATION FOR CANDIDATES

Part (a) of each question, which focuses on an extract, is worth **one third** of the total marks for this paper.

Part (b) of each question, which refers to the whole text and contexts, is worth **two thirds**.

You are advised to divide your time accordingly.

In **part (a)** of each question you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.

In **part (b)** of each question you will be assessed on your ability to:

- articulate independent opinion and judgements, informed by different interpretations of literary texts by other readers;
- show understanding of the contexts in which literary texts are written and understood.

Remember that marking will take into account the quality of written communication used in your answers.

Answer **one** question only.

Shakespeare: King Lear

Either,

1. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of Goneril and Regan.

<i>Regan</i>	I dare avouch it, sir. What, fifty followers? Is it not well? What should you need of more? Yea, or so many, sith that both charge and danger Speak 'gainst so great a number? How in one house Should many people under two commands	5
<i>Goneril</i>	Hold amity? 'Tis hard; almost impossible. Why might not you, my lord, receive attendance From those that she calls servants, or from mine?	
<i>Regan</i>	Why not, my lord? If then they chanc'd to slack ye, We could control them. If you will come to me – For now I spy a danger – I entreat you To bring but five and twenty. To no more Will I give place or notice.	10
<i>Lear</i>	I gave you all.	
<i>Regan</i>	And in good time you gave it.	15
<i>Lear</i>	Made you my guardians, my depositaries; But kept a reservation to be followed With such a number. What, must I come to you With five and twenty, Regan? Said you so?	
<i>Regan</i>	And speak't again, my lord. No more with me.	20
<i>Lear</i>	Those wicked creatures yet do look well-favour'd When others are more wicked; not being the worst Stands in some rank of praise. [<i>To Goneril</i>] I'll go with thee. Thy fifty yet doth double five and twenty, And thou art twice her love.	25
<i>Goneril</i>	Hear me, my lord: What need you five and twenty, ten, or five, To follow in a house where twice so many Have a command to tend you?	
<i>Regan</i>	What need one?	30

(Act 2, Scene 4)

- (b) How far do you agree that “the tragic effect in *King Lear* is due more to the cruelty of the young characters than the foolishness of the old”?

Shakespeare: King Lear

Or,

2. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of Cordelia.

<i>Cordelia</i>	O my dear father! Restoration hang Thy medicine on my lips, and let this kiss Repair those violent harms that my two sisters Have in thy reverence made.	
<i>Kent</i>	Kind and dear princess!	5
<i>Cordelia</i>	Had you not been their father, these white flakes Did challenge pity of them. Was this a face To be oppos'd against the warring winds? To stand against the deep dread bolted thunder? In the most terrible and nimble stroke Of quick cross lightning? to watch – poor perdu! – With this thin helm? Mine enemy's dog, Though he had bit me, should have stood that night Against my fire; and wast thou fain, poor father, To hovel thee with swine and rogues forlorn, In short and musty straw? Alack, alack! 'Tis wonder that thy life and wits at once Had not concluded all. – He wakes; speak to him.	10 15
<i>Doctor</i>	Madam, do you; 'tis fittest.	
<i>Cordelia</i>	How does my royal lord? How fares your Majesty?	20
<i>Lear</i>	You do me wrong to take me out o' th' grave. Thou art a soul in bliss; but I am bound Upon a wheel of fire, that mine own tears Do scald like molten lead.	
<i>Cordelia</i>	Sir, do you know me?	25

(Act 4, Scene 7)

- (b) How far do you agree with the view that "Cordelia is not sufficiently prominent in the play to hold the audience's interest"?

Shakespeare: Measure for Measure

Or,

3. (a) By close analysis of the language in this extract, discuss Shakespeare's presentation of the Duke.

<i>Duke</i>	My holy sir, none better knows than you How I have ever lov'd the life removed, And held in idle price to haunt assemblies Where youth, and cost, a witless bravery keeps. I have deliver'd to Lord Angelo,	5
	A man of stricture and firm abstinence, My absolute power and place here in Vienna, And he supposes me travell'd to Poland; For so I have strew'd it in the common ear, And so it is receiv'd. Now, pious sir,	10
<i>Friar Thomas</i>	You will demand of me why I do this. Gladly, my lord.	
<i>Duke</i>	We have strict statutes and most biting laws, The needful bits and curbs to headstrong steeds, Which for this fourteen years we have let slip; Even like an o'ergrown lion in a cave, That goes not out to prey. Now, as fond fathers, Having bound up the threat'ning twigs of birch, Only to stick it in their children's sight For terror, not to use, in time the rod	15 20
	Becomes more mock'd than fear'd; so our decrees, Dead to infliction, to themselves are dead; And liberty plucks justice by the nose; The baby beats the nurse, and quite athwart Goes all decorum.	25
<i>Friar Thomas</i>	It rested in your Grace To unloose this tied-up justice when you pleas'd; And it in you more dreadful would have seem'd Than in Lord Angelo.	
<i>Duke</i>	I do fear, too dreadful. Sith 'twas my fault to give the people scope, 'Twould be my tyranny to strike and gall them For what I bid them do;	30

(Act 1, Scene 3)

- (b) How far do you agree with the view that "as a governor, the Duke is as distasteful as Angelo"?

Shakespeare: Measure for Measure

Or,

4. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of Abhorson, Pompey and Barnardine.

	<i>Enter Abhorson</i>	
<i>Abhorson</i>	Sirrah, bring Barnardine hither.	
<i>Pompey</i>	Master Barnardine! You must rise and be hang'd, Master Barnardine!	
<i>Abhorson</i>	What ho, Barnardine!	
<i>Barnardine</i>	[<i>Within</i>] A pox o'your throats! Who makes that noise there? What are you?	
<i>Pompey</i>	Your friends, sir; the hangman.	5
	You must be so good, sir, to rise and be put to death.	
<i>Barnardine</i>	[<i>Within</i>] Away, you rogue, away; I am sleepy.	
<i>Abhorson</i>	Tell him he must awake, and that quickly too.	
<i>Pompey</i>	Pray, Master Barnardine, awake till you are executed, and sleep afterwards.	10
<i>Abhorson</i>	Go in to him, and fetch him out.	
<i>Pompey</i>	He is coming, sir, he is coming; I hear his straw rustle.	
	<i>Enter Barnardine</i>	
<i>Abhorson</i>	Is the axe upon the block, sirrah?	
<i>Pompey</i>	Very ready, sir.	15
<i>Barnardine</i>	How now, Abhorson, what's the news with you?	
<i>Abhorson</i>	Truly, sir, I would desire you to clap into your prayers; for look you, the warrant's come.	
<i>Barnardine</i>	You rogue, I have been drinking all night; I am not fitted for't.	
<i>Pompey</i>	O, the better, sir! For he that drinks all night and is hanged betimes in the morning may sleep the sounder all the next day.	20
	<i>Enter Duke, disguised as before.</i>	
<i>Abhorson</i>	Look you, sir, here comes your ghostly father. Do we jest now, think you?	
<i>Duke</i>	Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.	25
<i>Barnardine</i>	Friar, not I; I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets. I will not consent to die this day, that's certain.	

(Act 4, Scene 3)

- (b) "The comic scenes remind us that we should not take the action of *Measure for Measure* too seriously." How far do you agree with this view?

Shakespeare: The Merry Wives of Windsor

Or,

5. (a) By close analysis of the dialogue in this extract, discuss Shakespeare's portrayal of Ford.

	<i>Enter Ford</i>	
<i>Ford</i>	Well met, Mistress Page. Whither go you?	
<i>Mrs Page</i>	Truly, sir, to see your wife. Is she at home?	
<i>Ford</i>	Ay; and as idle as she may hang together, for want of company. I think, if your husbands were dead, you two would marry.	5
<i>Mrs Page</i>	Be sure of that – two other husbands.	
<i>Ford</i>	Where had you this pretty weather-cock?	
<i>Mrs Page</i>	I cannot tell what the dickens his name is my husband had him of. What do you call your knight's name, sirrah?	
<i>Robin</i>	Sir John Falstaff.	10
<i>Ford</i>	Sir John Falstaff!	
<i>Mrs Page</i>	He, he; I can never hit on 's name. There is such a league between my good man and he! Is your wife at home indeed?	
<i>Ford</i>	Indeed she is.	15
<i>Mrs Page</i>	By your leave, sir. I am sick till I see her.	
	<i>[Exeunt Mrs Page and Robin.]</i>	
<i>Ford</i>	Has Page any brains? Hath he any eyes? Hath he any thinking? Sure, they sleep; he hath no use of them. Why, this boy will carry a letter twenty mile as easy as a cannon will shoot pointblank twelve score. He pieces out his wife's inclination; he gives her folly motion and advantage; and now she's going to my wife, and Falstaff's boy with her. A man may hear this show'r sing in the wind. And Falstaff's boy with her! Good plots! They are laid; and our revolted wives share damnation together. Well; I will take him, then torture my wife, pluck the borrowed veil of modesty from the so seeming Mistress Page, divulge Page himself for a secure and wilful Actaeon; and to these violent proceedings all my neighbours shall cry aim. <i>[Clock strikes]</i> The clock gives me my cue, and my assurance bids me search; there I shall find Falstaff. I shall be rather prais'd for this than mock'd; for it is as positive as the earth is firm that Falstaff is there. I will go.	20 25 30

Act 3, Scene 2

- (b) How far do you agree that in developing some characters in *The Merry Wives of Windsor*, Shakespeare presents us with “a disturbing vision of suspicion and grudge”?

Shakespeare: The Merry Wives of Windsor

Or,

6. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of Sir John Falstaff.

*Another part of the Park.**Enter Falstaff disguised as Herne.*

Falstaff The Windsor bell hath struck twelve; the minute draws on. Now the hot-blooded gods assist me! Remember, Jove, thou wast a bull for thy Europa; love set on thy horns. O powerful love! that in some respects makes a beast a man; in some other a man a beast. You were also, Jupiter, a swan, for the love of Leda. O omnipotent love! how near the god drew to the complexion of a goose! A fault done first in the form of a beast – O Jove, a beastly fault! – and then another fault in the semblance of a fowl – think on't, Jove, a foul fault! When gods have hot backs what shall poor men do? For me, I am here a Windsor stag; and the fattest, I think, i' th' forest. Send me a cool rut-time, Jove, or who can blame me to piss my tallow? Who comes here? my doe? 5
10

Enter Mistress Ford and Mistress Page. 15

Mrs Ford Sir John! Art thou there, my deer, my male deer.
Falstaff My doe with the black scut! Let the sky rain potatoes; let it thunder to the tune of Greensleeves, hail kissing-comfits, and snow eringoes; let there come a tempest of provocation, I will shelter me here. 20

[*Embracing her.*]

Mrs Ford Mistress Page is come with me, sweetheart.
Falstaff Divide me like a brib'd buck, each a haunch; I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne the Hunter? Why, now is Cupid a child of conscience; he makes restitution. As I am a true spirit, welcome! 25

[*A noise of horns.*]

(Act 5, Scene 5)

- (b) How far do you agree with the view that “the appeal of the play is limited by its being so firmly focused on domestic life in a small town”?

Shakespeare: Richard II

Or,

7. (a) By close analysis of the language in this extract, discuss Shakespeare's presentation of King Richard.

<i>King Richard</i>	<p>What must the King do now? Must he submit? The King shall do it. Must he be depos'd? The King shall be contented. Must he lose The name of king? A God's name, let it go. I'll give my jewels for a set of beads, 5 My gorgeous palace for a hermitage, My gay apparel for an almsman's gown, My figur'd goblets for a dish of wood, My sceptre for a palmer's walking staff, My subjects for a pair of carved saints, 10 And my large kingdom for a little grave, A little little grave, an obscure grave – Or I'll be buried in the king's high way, Some way of common trade, where subjects' feet May hourly trample on their sovereign's head; 15 For on my heart they tread now whilst I live, And buried once, why not upon my head? Aumerle, thou weep'st, my tender-hearted cousin! We'll make foul weather with despised tears; Our sighs and they shall lodge the summer corn 20 And make a dearth in this revolting land. Or shall we play the wantons with our woes And make some pretty match with shedding tears? As thus: to drop them still upon one place Till they have fretted us a pair of graves 25 Within the earth; and, therein laid – there lies Two kinsmen digg'd their graves with weeping eyes. Would not this ill do well? Well, well, I see I talk but idly, and you laugh at me. Most mighty prince, my Lord Northumberland, 30 What says King Bolingbroke? Will his Majesty Give Richard leave to live till Richard die? You make a leg, and Bolingbroke says ay.</p>
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(Act 3, Scene 3)

- (b) How far do you agree that in this play “we are moved to sympathy, even to admiration, by Richard's journey to awareness”?

Shakespeare: Richard II

Or,

8. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of York and his Duchess.

<i>York</i>	Give me my boots, I say; saddle my horse. [Exit Servant.]	
	Now, by mine honour, by my life, my troth, I will appeach the villain.	
<i>Duchess</i>	What is the matter?	5
<i>York</i>	Peace, foolish woman.	
<i>Duchess</i>	I will not peace. What is the matter, Aumerle?	
<i>Aumerle</i>	Good mother, be content; it is no more Than my poor life must answer.	
<i>Duchess</i>	Thy life answer!	10
<i>York</i>	Bring me my boots. I will unto the King. <i>His Man enters with his boots.</i>	
<i>Duchess</i>	Strike him, Aumerle. Poor boy, thou art amaz'd. Hence, villain! never more come in my sight.	
<i>York</i>	Give me my boots, I say.	15
<i>Duchess</i>	Why, York, what wilt thou do? Wilt thou not hide the trespass of thine own? Have we more sons? or are we like to have? Is not my teeming date drunk up with time? And wilt thou pluck my fair son from mine age And rob me of a happy mother's name? Is he not like thee? Is he not thine own?	20
<i>York</i>	Thou fond mad woman, Wilt thou conceal this dark conspiracy? A dozen of them here have ta'en the sacrament, And interchangeably set down their hands To kill the King at Oxford.	25
<i>Duchess</i>	He shall be none; We'll keep him here. Then what is that to him?	
<i>York</i>	Away fond woman! were he twenty times my son I would appeach him.	30
<i>Duchess</i>	Hadst thou groan'd for him As I have done, thou wouldst be more pitiful. But now I know thy mind: thou dost suspect That I have been disloyal to thy bed And that he is a bastard, not thy son. Sweet York, sweet husband, be not of that mind. He is as like thee as a man may be, Not like to me, or any of my kin, And yet I love him.	35
<i>York</i>	Make way, unruly woman! [Exit.]	40

(Act 5, Scene 2)

- (b) "The minor characters in *Richard II* are little more than sketches, lacking substance and dramatic function." How far do you agree with this view?