

411/01

**ENGLISH LITERATURE**

**ELit1: Shakespeare**

P.M. THURSDAY, 11 January 2007

(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 Edgar.

*The open country*

*Enter EDGAR.*

<i>Edgar</i>	I heard myself proclaim’d, And by the happy hollow of a tree Escap’d the hunt. No port is free; no place That guard and most unusual vigilance Does not attend my taking. Whiles I may scape	5
	I will preserve myself; and am bethought To take the basest and most poorest shape That ever penury in contempt of man Brought near to beast. My face I’ll grime with filth, Blanket my loins, elf all my hairs in knots,	10
	And with presented nakedness outface The winds and persecutions of the sky. The country gives me proof and precedent Of Bedlam beggars, who, with roaring voices, Strike in their numb’d and mortified bare arms	15
	Pins, wooden pricks, nails, sprigs of rosemary; And with this horrible object, from low farms, Poor pelting villages, sheep-cotes, and mills, Sometimes with lunatic bans, sometime with prayers, Enforce their charity. Poor Turlygod! poor Tom!	20
	That’s something yet. Edgar I nothing am.	

*[Exit.*

*(Act 2, Scene 3)*

- (b) How far do you agree with the view that “for all his virtues, Edgar is an unappealing character in this play”?

*Shakespeare : King Lear*

Or,

2. (a) By close analysis of the language in this extract, discuss Shakespeare’s portrayal of King Lear.

<i>Lear</i>	Thou think’st ’tis much that this contentious storm Invades us to the skin; so ’tis to thee, But where the greater malady is fix’d, The lesser is scarce felt. Thou’dst shun a bear; But if thy flight lay toward the roaring sea, Thou’dst meet the bear i’ th’mouth. When the mind’s free The body’s delicate; this tempest in my mind Doth from my senses take all feeling else, Save what beats there. Filial ingratitude! Is it not as this mouth should tear this hand For lifting food to’t? But I will punish home. No, I will weep no more. In such a night, To shut me out! Pour on; I will endure. In such a night as this! O Regan, Goneril! Your old kind father, whose frank heart gave all! O, that way madness lies; let me shun that; No more of that.	5 10 15
<i>Kent</i>	Good my lord, enter here.	
<i>Lear</i>	Prithee go in thyself; seek thine own ease. This tempest will not give me leave to ponder On things would hurt me more. But I’ll go in. [ <i>To the Fool</i> ] In, boy; go first. – You house-less poverty – Nay, get thee in. I’ll pray, and then I’ll sleep. [ <i>Exit Fool.</i> Poor naked wretches, wheresoe’er you are, That bide the pelting of this pitiless storm, How shall your houseless heads and unfed sides, Your loop’d and window’d raggedness, defend you From seasons such as these? O, I have ta’en Too little care of this! Take physic, pomp; Expose thyself to feel what wretches feel, That thou mayst shake the superflux to them, And show the heavens more just.	20 25 30

*(Act 3, Scene 4)*

- (b) “The play reminds us of the importance of unselfishness in human relationships.” How far do you agree with this view of *King Lear*?

*Shakespeare: Measure for Measure*

Or,

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

<i>Angelo</i>	<p>What's this, what's this? Is this her fault or mine?          The tempter or the tempted, who sins most?          Ha!          Not she; nor doth she tempt; but it is I          That, lying by the violet in the sun, 5          Do as the carrion does, not as the flow'r,          Corrupt with virtuous season. Can it be          That modesty may more betray our sense          Than woman's lightness? Having waste ground enough,          Shall we desire to raze the sanctuary, 10          And pitch our evils there? O, fie, fie, fie!          What dost thou, or what art thou, Angelo?          Dost thou desire her foully for those things          That make her good? O, let her brother live!          Thieves for their robbery have authority 15          When judges steal themselves. What, do I love her,          That I desire to hear her speak again,          And feast upon her eyes? What is't I dream on?          O cunning enemy, that, to catch a saint,          With saints dost bait thy hook! Most dangerous 20          Is that temptation that doth goad us on          To sin in loving virtue. Never could the strumpet,          With all her double vigour, art and nature,          Once stir my temper; but this virtuous maid          Subdues me quite. Ever till now, 25          When men were fond, I smil'd and wond' red how.</p>
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*[Exit*

*(Act 2, Scene 2)*

- (b) How far do you agree with the view that “*Measure for Measure* invites the audience to sympathise with rather than judge human weakness”?

*Shakespeare: Measure for Measure*

Or,

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

<i>Mariana</i>	O my most gracious lord, I hope you will not mock me with a husband.	
<i>Duke</i>	It is your husband mock'd you with a husband. Consenting to the safeguard of your honour, I thought your marriage fit; else imputation, For that he knew you, might reproach your life, And choke your good to come. For his possessions, Although by confiscation they are ours, We do instate and widow you withal, To buy you a better husband.	5       10
<i>Mariana</i>	O my dear lord, I crave no other, nor no better man.	
<i>Duke</i>	Never crave him; we are definitive.	
<i>Mariana</i>	Gentle, my liege – [Kneeling.	
<i>Duke</i>	You do but lose your labour. Away with him to death! [To Lucio] Now, sir, to you.	15
<i>Mariana</i>	O my good lord! Sweet Isabel, take my part; Lend me your knees, and all my life to come I'll lend you all my life to do you service.	
<i>Duke</i>	Against all sense you do importune her. Should she kneel down in mercy of this fact, Her brother's ghost his paved bed would break, And take her hence in horror.	20
<i>Mariana</i>	Isabel, Sweet Isabel, do yet but kneel by me; Hold up your hands, say nothing; I'll speak all. They say best men are moulded out of faults; And, for the most, become much more the better For being a little bad; so may my husband. O Isabel, will you not lend a knee?	25       30
<i>Duke</i>	He dies for Claudio's death.	

*(Act 5, Scene 1)*

- (b) How far do you agree that “*Measure for Measure* offers a pessimistic view of relationships between men and women”?

*Shakespeare: The Merry Wives of Windsor*

Or,

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

<i>Bardolph</i>	Here's Mistress Quickly, sir, to speak with you.	
<i>Falstaff</i>	Come, let me pour in some sack to the Thames water; for my belly's as cold as if I had swallow'd snow-balls for pills to cool the reins. Call her in.	5
<i>Bardolph</i>	Come in, woman.	
<i>Enter MISTRESS QUICKLY.</i>		
<i>Quickly</i>	By your leave; I cry you mercy. Give your worship good morrow.	
<i>Falstaff</i>	Take away these chalices. Go, brew me a pottle of sack finely.	
<i>Bardolph</i>	With eggs, sir?	10
<i>Falstaff</i>	Simple of itself; I'll no pullet-sperm in my brewage. [ <i>Exit Bardolph</i> ] How now!	
<i>Quickly</i>	Marry, sir, I come to your worship from Mistress Ford.	
<i>Falstaff</i>	Mistress Ford! I have had ford enough; I was thrown into the ford; I have my belly full of ford.	15
<i>Quickly</i>	Alas the day, good heart, that was not her fault! She does so take on with her men; they mistook their erection.	
<i>Falstaff</i>	So did I mine, to build upon a foolish woman's promise.	20
<i>Quickly</i>	Well, she laments, sir, for it, that it would yearn your heart to see it. Her husband goes this morning a-birding; she desires you once more to come to her between eight and nine; I must carry her word quickly. She'll make you amends, I warrant you.	25
<i>Falstaff</i>	Well, I will visit her. Tell her so; and bid her think what a man is. Let her consider his frailty, and then judge of my merit.	30
<i>Quickly</i>	I will tell her.	
<i>Falstaff</i>	Do so. Between nine and ten, say'st thou?	
<i>Quickly</i>	Eight and nine, sir.	
<i>Falstaff</i>	Well, be gone; I will not miss her.	
<i>Quickly</i>	Peace be with you, sir.	35

*[Exit*

*(Act 3, Scene 5)*

- (b) How far do you agree with the view that the comedy in *The Merry Wives of Windsor* depends upon language as much as situation?

*Shakespeare: The Merry Wives of Windsor*

Or,

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

<i>Evans</i>	Master Ford, you must pray, and not follow the imaginations of your own heart; this is jealousies.	
<i>Ford</i>	Well, he's not here I seek for.	
<i>Page</i>	No, nor nowhere else but in your brain.	5
<i>Ford</i>	Help to search my house this one time. If I find not what I seek, show no colour for my extremity; let me for ever be your table sport; let them say of me 'As jealous as Ford, that search'd a hollow walnut for his wife's leman'. Satisfy me once more; once more search with me.	10
<i>Mrs Ford</i>	What, hoa, Mistress Page! Come you and the old woman down; my husband will come into the chamber.	
<i>Ford</i>	Old Woman? What old woman's that?	15
<i>Mrs Ford</i>	Why, it is my maid's aunt of Brainford.	
<i>Ford</i>	A witch, a quean, an old cozening quean! Have I not forbid her my house? She comes of errands, does she? We are simple men; we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by th'figure, and such daub'ry as this is, beyond our element. We know nothing. Come down, you witch, you hag you; come down, I say.	20
<i>Mrs Ford</i>	Nay, good sweet husband! Good gentlemen, let him not strike the old woman.	25
<i>Re-enter FALSTAFF in woman's clothes, and MISTRESS PAGE.</i>		
<i>Mrs Page</i>	Come, Mother Prat; come, give me your hand.	
<i>Ford</i>	I'll prat her. <i>[Beating him]</i> Out of my door, you witch, you hag, you baggage, you polecat, you ronyon! Out, out! I'll conjure you, I'll fortune-tell you. <i>[Exit Falstaff.]</i>	30

*(Act 4, Scene 2)*

- (b) How far do you agree with the view that "the action of the play may revolve around deception, but its mood is good-humoured"?

*Shakespeare: Richard II*

Or,

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

*Bolingbroke* [To Northumberland] Noble lord,  
 Go to the rude ribs of that ancient castle;  
 Through brazen trumpet send the breath of parley  
 Into his ruin'd ears, and thus deliver:  
 Henry Bolingbroke 5  
 On both his knees doth kiss King Richard's hand,  
 And sends allegiance and true faith of heart  
 To his most royal person; hither come  
 Even at his feet to lay my arms and power,  
 Provided that my banishment repeal'd 10  
 And lands restor'd again be freely granted;  
 If not, I'll use the advantage of my power  
 And lay the summer's dust with showers of blood  
 Rain'd from the wounds of slaughtered Englishmen;  
 The which how far off from the mind of Bolingbroke 15  
 It is such crimson tempest should bedrench  
 The fresh green lap of fair King Richard's land,  
 My stooping duty tenderly shall show.  
 Go, signify as much, while here we march  
 Upon the grassy carpet of this plain. 20  
 [Northumberland advances to the Castle, with a trumpet.  
 Let's march without the noise of threat'ning drum,  
 That from this castle's tottered battlements  
 Our fair appointments may be well perus'd.  
 Methinks King Richard and myself should meet 25  
 With no less terror than the elements  
 Of fire and water, when their thund'ring shock  
 At meeting tears the cloudy cheeks of heaven.  
 Be he the fire, I'll be the yielding water;  
 The rage be his, whilst on the earth I rain 30  
 My waters – on the earth, and not on him.  
 March on, and mark King Richard how he looks.

*(Act 3, Scene 3)*

- (b) How far do you agree with the view that in this play "Bolingbroke is presented as an ambitious and calculating bully"?



*Shakespeare: Richard II*

Or,

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

*Enter the QUEEN, with her Attendants.*

*Queen* This way the King will come; this is the way  
To Julius Caesar's ill-erected tower,  
To whose flint bosom my condemned lord  
Is doom'd a prisoner by proud Bolingbroke.  
Here let us rest, if this rebellious earth 5  
Have any resting for her true king's queen.

*Enter KING RICHARD and Guard.*

But soft, but see, or rather do not see,  
My fair rose wither. Yet look up, behold,  
That you in pity may dissolve to dew,  
And wash him fresh again with true-love tears. 10  
Ah, thou, the model where old Troy did stand;  
Thou map of honour, thou King Richard's tomb,  
And not King Richard; thou most beauteous inn,  
Why should hard-favour'd grief be lodg'd in thee,  
When triumph is become an alehouse guest? 15

*King Richard* Join not with grief, fair woman, do not so,  
To make my end too sudden. Learn, good soul,  
To think our former state a happy dream;  
From which awak'd, the truth of what we are  
Shows us but this: I am sworn brother, sweet, 20  
To grim Necessity; and he and I  
Will keep a league till death. Hie thee to France,  
And cloister thee in some religious house.

Our holy lives must win a new world's crown,  
Which our profane hours here have thrown down. 25

*Queen* What, is my Richard both in shape and mind  
Transform'd and weak'ned? Hath Bolingbroke depos'd  
Thine intellect? Hath he been in thy heart?  
The lion dying thrusteth forth his paw  
And wounds the earth, if nothing else, with rage 30  
To be o'erpow'r'd; and wilt thou, pupil-like,  
Take the correction mildly, kiss the rod,  
And fawn on rage with base humility,  
Which art a lion and the king of beasts?

(Act 5, Scene 1)

- (b) "A new kind of kingship is established in this play, but we sense that this is not entirely a cause for rejoicing." How far do you agree with this view?