



**General Certificate of Education
Advanced Subsidiary/Advanced**

411/01

**ENGLISH LITERATURE
ELit1: Shakespeare**

P.M. THURSDAY, 10 January 2008
(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.

Shakespeare : King Lear

Or,

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

| | | |
|-------------------|--|-----------------------------|
| <i>Gloucester</i> | Away, get thee away; good friend, be gone. Thy comforts can do me no good at all; Thee they may hurt. | |
| <i>Old Man</i> | You cannot see your way. | |
| <i>Gloucester</i> | I have no way, and therefore want no eyes; I stumbled when I saw: full oft 'tis seen Our means secure us, and our mere defects Prove our commodities. O dear son Edgar, The food of thy abused father's wrath! Might I but live to see thee in my touch, I'd say I had eyes again! | 5 10 |
| <i>Old Man</i> | How now! Who's there? | |
| <i>Edgar</i> | [<i>Aside</i>] O gods! Who is't can say 'I am at the worst'? I am worse than e'er I was. | 15 |
| <i>Old Man</i> | 'Tis poor mad Tom. | |
| <i>Edgar</i> | [<i>Aside</i>] And worse I may be yet. The worst is not So long as we can say 'This is the worst'. | |
| <i>Old Man</i> | Fellow, where goest? | |
| <i>Gloucester</i> | Is it a beggar-man? | 20 |
| <i>Old Man</i> | Madman and beggar too. | |
| <i>Gloucester</i> | He has some reason, else he could not beg. I' th'last night's storm I such a fellow saw; Which made me think a man a worm. My son Came then into my mind; and yet my mind Was then scarce friends with him. I have heard more since. As flies to wanton boys are we to th' gods – They kill us for their sport. | 25 |
| <i>Edgar</i> | [<i>Aside</i>] How should this be? Bad is the trade that must play fool to sorrow, Ang'ring itself and others. – Bless thee, master! | 30 |

(Act 4, Scene 1)

- (b) "The suffering presented in *King Lear* appears pointless and extreme." How far do you agree with this view of the play?

Shakespeare: Measure for Measure

Or,

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

| | | |
|----------------------|---|--------------------------|
| <i>Mrs. Overdone</i> | Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk. <i>Enter Pompey.</i> | |
| <i>Pompey</i> | How now! what's the news with you? Yonder man is carried to prison. | 5 |
| <i>Mrs. Overdone</i> | Well, what has he done? | |
| <i>Pompey</i> | A woman. | |
| <i>Mrs. Overdone</i> | But what's his offence? | |
| <i>Pompey</i> | Groping for trouts in a peculiar river. | 10 |
| <i>Mrs. Overdone</i> | What! is there a maid with child by him? | |
| <i>Pompey</i> | No; but there's a woman with maid by him. You have not heard of the proclamation, have you? | |
| <i>Mrs. Overdone</i> | What proclamation, man? | |
| <i>Pompey</i> | All houses in the suburbs of Vienna must be pluck'd down. | 15 |
| <i>Mrs. Overdone</i> | And what shall become of those in the city? | |
| <i>Pompey</i> | They shall stand for seed; they had gone down too, but that a wise burgher put in for them. | |
| <i>Mrs. Overdone</i> | But shall all our houses of resort in the suburbs be pull'd down? | 20 |
| <i>Pompey</i> | To the ground, mistress. | |
| <i>Mrs. Overdone</i> | Why, here's a change indeed in the commonwealth! What shall become of me? | |
| <i>Pompey</i> | Come, fear not you: good counsellors lack no clients. Though you change your place you need not change your trade; I'll be your tapster still. Courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered. | 25 30 |

(Act I, Scene 2)

- (b) "The minor characters make little contribution to this play." How far do you agree with this view of *Measure for Measure*?

Shakespeare: Measure for Measure

Or,

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

| | | | |
|----------------|---|----------------------|--|
| | <i>Enter Angelo, Escalus, a Justice, Provost, Officers, and other Attendants.</i> | | |
| <i>Angelo</i> | We must not make a scarecrow of the law, Setting it up to fear the birds of prey, And let it keep one shape till custom make it Their perch, and not their terror. | 5 | |
| <i>Escalus</i> | Ay, but yet Let us be keen, and rather cut a little Than fall and bruise to death. Alas! this gentleman, Whom I would save, had a most noble father. Let but your honour know, Whom I believe to be most strait in virtue, That, in the working of your own affections, Had time coher'd with place, or place with wishing, Or that the resolute acting of our blood Could have attain'd th' effect of your own purpose, Whether you had not sometime in your life Err'd in this point which now you censure him, And pull'd the law upon you. | 10 15 | |
| <i>Angelo</i> | 'Tis one thing to be tempted, Escalus, Another thing to fall. I not deny The jury, passing on the prisoner's life, May in the sworn twelve have a thief or two Guiltier than him they try. What's open made to justice, That justice seizes. What knows the laws That thieves do pass on thieves? 'Tis very pregnant, The jewel that we find, we stoop and take't, Because we see it; but what we do not see We tread upon, and never think of it. You may not so extenuate his offence For I have had such faults; but rather tell me, When I, that censure him, do so offend, Let mine own judgment pattern out my death, And nothing come in partial. Sir, he must die. | 20 25 30 35 | |

(Act 2, Scene 1)

- (b) How far do you agree that "values and ideas are the main focus of *Measure for Measure*"?

Shakespeare: The Merry Wives of Windsor

Or,

5. (a) By close analysis of the language in this extract, discuss Shakespeare's portrayal of Sir Hugh Evans and Dr. Caius.

| | | |
|----------------|--|----|
| <i>Caius</i> | Diable! Jack Rugby – mine Host de Jarteer – have I not stay for him to kill him? Have I not, at de place I did appoint? | |
| <i>Evans</i> | As I am a Christians soul, now, look you, this is the place appointed. I'll be judgment by mine host of the Garter. | |
| <i>Host</i> | Peace, I say, Gallia and Gaul, French and Welsh, soul-curer and body-curer. | 5 |
| <i>Caius</i> | Ay, dat is very good! excellent! | |
| <i>Host</i> | Peace, I say. Hear mine host of the Garter. Am I politic? am I subtle? am I a Machiavel? Shall I lose my doctor? No; he gives me the potions and the motions. Shall I lose my parson, my priest, my Sir Hugh? No; he gives me the proverbs and the noverbs. Give me thy hand, terrestrial; so. Give me thy hand, celestial; so. Boys of art, I have deceiv'd you both; I have directed you to wrong places; your hearts are mighty, your skins are whole, and let burnt sack be the issue. Come, lay their swords to pawn. Follow me, lads of peace; follow, follow, follow. | 10 |
| <i>Shallow</i> | Trust me, a mad host. Follow, gentlemen, follow. | |
| <i>Slender</i> | [Aside] O sweet Anne Page! | |
| | <i>[Exeunt all but Caius and Evans.]</i> | 20 |
| <i>Caius</i> | Ha, do I perceive dat? Have you make-a de sot of us, ha, ha? | |
| <i>Evans</i> | This is well; he has made us his vlouting-stog. I desire you that we may be friends; and let us knog our prains together to be revenge on this same scall, scurvy, cogging companion, the host of the Garter. | 25 |
| <i>Caius</i> | By gar, with all my heart. He promise to bring me where is Anne Page; by gar, he deceive me too. | |

(Act 3, Scene 1)

- (b) How far do you agree with the view that in this play Evans and Caius are presented as “respectable but ridiculous outsiders”?

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.

| | | |
|-----------------|---|----------------|
| | <i>Enter Falstaff and Mistress Quickly.</i> | |
| <i>Falstaff</i> | Prithee, no more prattling; go. I'll hold. This is the third time; I hope good luck lies in odd numbers. Away, go; they say there is divinity in odd numbers, either in nativity, chance, or death. Away. | 5 |
| <i>Quickly</i> | I'll provide you a chain, and I'll do what I can to get you a pair of horns. | |
| <i>Falstaff</i> | Away, I say; time wears; hold up your head, and mince. <i>[Exit Mistress Quickly.]</i> | 10 |
| | <i>Enter Ford, disguised.</i> | |
| | How now, Master Brook! Master Brook, the matter will be known to-night or never. Be you in the Park about midnight, at Herne's oak, and you shall see wonders. | 15 |
| <i>Ford</i> | Went you not to her yesterday, sir, as you told me you had appointed? | |
| <i>Falstaff</i> | I went to her, Master Brook, as you see, like a poor old man; but I came from her, Master Brook, like a poor old woman. That same knave Ford, her husband, hath the finest mad devil of jealousy in him, Master Brook, that ever govern'd frenzy. I will tell you – he beat me grievously in the shape of a woman; for in the shape of man, Master Brook, I fear not Goliath with a weaver's beam; because I know also life is a shuttle. I am in haste; go along with me; I'll tell you all, Master Brook. Since I pluck'd geese, play'd truant, and whipp'd top, I knew not what 'twas to be beaten till lately. Follow me, I'll tell you strange things of this knave Ford, on whom tonight I will be revenged, and I will deliver his wife into your hand. Follow. Strange things in hand, Master Brook! Follow. | 20 25 30 |

(Act 5, Scene 1)

- (b) How far do you agree that *The Merry Wives of Windsor* is little more than a series of comic episodes?

Shakespeare: Richard II

Or,

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

| | | |
|--------------|--|----|
| <i>Gaunt</i> | This royal throne of kings, this scept' red isle, This earth of majesty, this seat of Mars, This other Eden, demi-paradise, This fortress built by Nature for herself Against infection and the hand of war, | 5 |
| | This happy breed of men, this little world, This precious stone set in the silver sea, Which serves it in the office of a wall, Or as a moat defensive to a house, Against the envy of less happier lands; | 10 |
| | This blessed plot, this earth, this realm, this England, This nurse, this teeming womb of royal kings, Fear'd by their breed, and famous by their birth, Renowned for their deeds as far from home, For Christian service and true chivalry, | 15 |
| | As is the sepulchre in stubborn Jewry Of the world's ransom, blessed Mary's Son; This land of such dear souls, this dear dear land, Dear for her reputation through the world, Is now leas'd out – I die pronouncing it – Like to a tenement or pelting farm. | 20 |
| | England, bound in with the triumphant sea, Whose rocky shore beats back the envious siege Of wat'ry Neptune, is now bound in with shame, With inky blots and rotten parchment bonds; | 25 |
| | That England, that was wont to conquer others, Hath made a shameful conquest of itself. Ah, would the scandal vanish with my life, How happy then were my ensuing death! | 30 |

(Act 2, Scene 1)

- (b) How far do you agree with the view that this play "is concerned as much with the fate of England as with King Richard's personal tragedy"?

Shakespeare: Richard II

Or,

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

King Richard No matter where – of comfort no man speak.
 Let's talk of graves, of worms, and epitaphs;
 Make dust our paper, and with rainy eyes
 Write sorrow on the bosom of the earth.
 Let's choose executors and talk of wills; 5
 And yet not so – for what can we bequeath
 Save our deposed bodies to the ground?
 Our lands, our lives, and all, are Bolingbroke's.
 And nothing can we call our own but death
 And that small model of the barren earth 10
 Which serves as paste and cover to our bones.
 For God's sake let us sit upon the ground
 And tell sad stories of the death of kings:
 How some have been depos'd, some slain in war,
 Some haunted by the ghosts they have depos'd, 15
 Some poison'd by their wives, some sleeping kill'd,
 All murder'd – for within the hollow crown
 That rounds the mortal temples of a king
 Keeps Death his court; and there the antic sits,
 Scoffing his state and grinning at his pomp; 20
 Allowing him a breath, a little scene,
 To monarchize, be fear'd, and kill with looks;
 Infusing him with self and vain conceit,
 As if this flesh which walls about our life
 Were brass impregnable; and, humour'd thus, 25
 Comes at the last, and with a little pin
 Bores through his castle wall, and farewell, king!
 Cover your heads, and mock not flesh and blood
 With solemn reverence; throw away respect,
 Tradition, form, and ceremonious duty; 30
 For you have but mistook me all this while.
 I live with bread like you, feel want,
 Taste grief, need friends; subjected thus,
 How can you say to me I am a king? 35

(Act 3, Scene 2)

- (b) How far do you agree with the view that it is Richard's weakness of character that is mainly responsible for his failure as a king?