

411/01

**ENGLISH LITERATURE**

**ELit1: Shakespeare**

A.M. TUESDAY, 22 May 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 Goneril.

*Enter Goneril and Oswald, her steward.*

<i>Goneril</i>	Did my father strike my gentleman for chiding of his fool?	
<i>Oswald</i>	Ay, madam.	
<i>Goneril</i>	By day and night, he wrongs me; every hour He flashes into one gross crime or other That sets us all at odds. I'll not endure it.	5
	His knights grow riotous, and himself upbraids us On every trifle. When he returns from hunting, I will not speak with him; say I am sick. If you come slack of former services, You shall do well; the fault of it I'll answer.	10
	<i>[Horns within.]</i>	
<i>Oswald</i>	He's coming, madam; I hear him.	
<i>Goneril</i>	Put on what weary negligence you please, You and your fellows; I'd have it come to question. If he distaste it, let him to our sister, Whose mind and mine, I know, in that are one, Not to be overrul'd. Idle old man, That still would manage those authorities That he hath given away! Now, by my life, Old fools are babes again, and must be us'd With checks as flatteries, when they are seen abus'd.	15         20
<i>Oswald</i>	Well, madam.	
<i>Goneril</i>	And let his knights have colder looks among you; What grows of it, no matter. Advise your fellows so. I would breed from hence occasions, and I shall, That I may speak. I'll write straight to my sister To hold my very course. Prepare for dinner.	25
	<i>[Exeunt.]</i>	

*(Act I, Scene 3)*

- (b) How far do you agree that in the play as a whole, "despite their rational approach to situations, Lear's daughters may be seen as foolish"?

*Shakespeare: King Lear*

Or,

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

<i>Edmund</i>	What you have charg'd me with, that have I done, And more, much more; the time will bring it out. 'Tis past, and so am I. But what art thou That hast this fortune on me? If thou'rt noble, I do forgive thee.	5
<i>Edgar</i>	Let's exchange charity. I am no less in blood than thou art, Edmund; If more, the more th' hast wrong'd me. My name is Edgar, and thy father's son. The gods are just, and of our pleasant vices Make instruments to plague us: The dark and vicious place where thee he got Cost him his eyes.	10
<i>Edmund</i>	Th' hast spoken right, 'tis true; The wheel is come full circle; I am here.	15
<i>Albany</i>	Methought thy very gait did prophesy A royal nobleness. I must embrace thee. Let sorrow split my heart if ever I Did hate thee or thy father!	
<i>Edgar</i>	Worthy prince, I know't.	20
<i>Albany</i>	Where have you hid yourself? How have you known the miseries of your father?	
<i>Edgar</i>	By nursing them, my lord. List a brief tale; And when 'tis told, O that my heart would burst! The bloody proclamation to escape That follow'd me so near – O our lives' sweetness, That we the pain of death would hourly die Rather than die at once! – taught me to shift Into a madman's rags, t'assume a semblance That very dogs disdain'd; and in this habit Met I my father with his bleeding rings, Their precious stones new lost; became his guide, Led him, begg'd for him, sav'd him from despair; Never – O fault! – reveal'd myself unto him Until some half-hour past, when I was arm'd;	25 30 35

*(Act 5, Scene 3)*

- (b) "The play expresses a sense of an indifferent, uncaring universe, but also a faith in man."  
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 and Isabella.

<i>Angelo</i>	Believe me, on mine honour, My words express my purpose.	
<i>Isabella</i>	Ha! little honour to be much believ'd, And most pernicious purpose! Seeming, seeming! I will proclaim thee, Angelo, look for't. Sign me a present pardon for my brother Or, with an outstretch'd throat, I'll tell the world aloud What man thou art.	5
<i>Angelo</i>	Who will believe thee, Isabel? My unsoil'd name, th'austereness of my life, My vouch against you, and my place i' the state, Will so your accusation outweigh That you shall stifle in your own report, And smell of calumny. I have begun, And now I give my sensual race the rein: Fit thy consent to my sharp appetite; Lay by all nicety and prolixious blushes That banish what they sue for; redeem thy brother By yielding up thy body to my will; Or else he must not only die the death, But thy unkindness shall his death draw out To ling'ring sufferance. Answer me to-morrow, Or, by the affection that now guides me most, I'll prove a tyrant to him. As for you, Say what you can: my false o'erweighs your true.	10 15 20 25
		<i>[Exit</i>
<i>Isabella</i>	To whom should I complain? Did I tell this, Who would believe me? O perilous mouths That bear in them one and the self-same tongue Either of condemnation or approval, Bidding the law make curtsy to their will; Hooking both right and wrong to th'appetite, To follow as it draws!	30

*(Act 2, Scene 4)*

- (b) How far do you agree with the view that "throughout *Measure for Measure*, it is the weak and corrupt who rule"?

*Shakespeare: Measure for Measure*

Or,

4. (a) By close analysis of the language in this extract, discuss Shakespeare’s portrayal of Claudio and Isabella.

<i>Claudio</i>	Death is a fearful thing.	
<i>Isabella</i>	And shamed life a hateful.	
<i>Claudio</i>	Ay, but to die, and go we know not where; To lie in cold obstruction, and to rot; This sensible warm motion to become	5
	A kneaded clod; and the delighted spirit To bathe in fiery floods or to reside In thrilling region of thick-ribbed ice; To be imprison’d in the viewless winds,	10
	And blown with restless violence round about The pendent world; or to be worse than worst Of those that lawless and incertain thought Imagine howling – ’tis too horrible. The weariest and most loathed worldly life	15
	That age, ache, penury and imprisonment, Can lay on nature is a paradise To what we fear of death.	
<i>Isabella</i>	Alas, alas!	
<i>Claudio</i>	Sweet sister, let me live. What sin you do to save a brother’s life,	20
	Nature dispenses with the deed so far That it becomes a virtue.	
<i>Isabella</i>	O you beast! O faithless coward! O dishonest wretch! Wilt thou be made a man out of my vice?	25
	Is’t not a kind of incest to take life From thine own sister’s shame? What should I think? Heaven shield my mother play’d my father fair! For such a warped slip of wilderness Ne’er issu’d from his blood. Take my defiance;	30
	Die; perish. Might but my bending down Relieve thee from thy fate, it should proceed. I’ll pray a thousand prayers for thy death, No word to save thee.	

*(Act 3, Scene 1)*

- (b) How far do you agree with the view that in *Measure for Measure*, “Isabella is presented as an unappealing woman of principle”?

*Shakespeare: The Merry Wives of Windsor*

Or,

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

<i>Evans</i>	Peace, I pray you. Now let us understand. There is three umpires in this matter, as I understand: that is, Master Page, fidelicet Master Page; and there is myself, fidelicet myself; and the three party is, lastly and finally, mine host of the Garter.	
<i>Page</i>	We three to hear it and end it between them.	5
<i>Evans</i>	Fery goot. I will make a prief of it in my note-book; and we will afterwards ork upon the cause with as great discreetly as we can.	
<i>Falstaff</i>	Pistol!	
<i>Pistol</i>	He hears with ears.	
<i>Evans</i>	The tevil and his tam! What phrase is this, 'He hears with ear'?	10
	Why, it is affectations.	
<i>Falstaff</i>	Pistol, did you pick Master Slender's purse?	
<i>Slender</i>	Ay, by these gloves, did he- or I would I might never come in mine own great chamber again else!-of seven groats in mill-sixpences, and two Edward shovel-boards that cost me two shilling and two pence apiece of Yead Miller, by these gloves.	15
<i>Falstaff</i>	Is this true, Pistol?	
<i>Evans</i>	No it is false, if it is a pick-purse.	
<i>Pistol</i>	Ha, thou mountain-foreigner! Sir John, and Master mine, I combat challenge of this latten bilbo.	20
	Word of denial in thy labras here!	
	Word of denial! Froth and scum, thou liest.	
<i>Slender</i>	By these gloves, then, 'twas he.	
<i>Nym</i>	Be avis'd, sir, and pass good humours; I will say 'marry trap' with you, if you run the nuthook's humour on me; that is the very note of it.	25
<i>Slender</i>	By this hat, then, he in the red face had it; for though I cannot remember what I did when you made me drunk, yet I am not altogether an ass.	
<i>Falstaff</i>	What say you, Scarlet and John?	30
<i>Bardolph</i>	Why, sir, for my part, I say the gentleman had drunk himself out of his five sentences.	
<i>Evans</i>	It is his five senses; fie, what the ignorance is!	

*(Act 1, Scene 1)*

- (b) How far do you agree that in this play "Shakespeare presents a cross-section of society, with foolishness and delusion apparent everywhere"?

*Shakespeare: The Merry Wives of Windsor*

Or,

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

	<i>Enter Fenton and Anne Page.</i>	
<i>Fenton</i>	I see I cannot get thy father's love; Therefore no more turn me to him, sweet Nan.	
<i>Anne</i>	Alas, how then?	
<i>Fenton</i>	Why, thou must be thyself. He doth object I am too great of birth; And that, my state being gall'd with my expense, I seek to heal it only by his wealth. Besides these, other bars he lays before me, My riots past, my wild societies; And tells me 'tis a thing impossible I should love thee but as a property.	5 10
<i>Anne</i>	May be he tells you true.	
<i>Fenton</i>	No, heaven so speed me in my time to come! Albeit I will confess thy father's wealth Was the first motive that I woo'd thee, Anne; Yet, wooing thee, I found thee of more value Than stamps in gold, or sums in sealed bags; And 'tis the very riches of thyself That now I aim at.	15
<i>Anne</i>	Gentle Master Fenton, Yet seek my father's love; still seek it, sir. If opportunity and humblest suit Cannot attain it, why then—hark you hither.	20
	<i>[They converse apart.]</i>	
	<i>Enter Shallow, Slender, and Mistress Quickly.</i>	
<i>Shallow</i>	Break their talk, Mistress Quickly; my kinsman shall speak for himself.	25
<i>Slender</i>	I'll make a shaft or a bolt on't; 'slid, 'tis but venturing.	
<i>Shallow</i>	Be not dismay'd.	
<i>Slender</i>	No, she shall not dismay me. I care not for that, but that I am afeard.	
<i>Mistress Quickly</i>	Hark ye, Master Slender would speak a word with you.	
<i>Anne</i>	I come to him. <i>[Aside]</i> This is my father's choice. O, what a world of vile ill-favour'd faults Looks handsome in three hundred pounds a year!	30

*(Act 3, Scene 4)*

- (b) How far do you agree with the view that “the sub-plot of Fenton and Anne Page is a very flat element in the play, contributing little to its comic effect”?

*Shakespeare: Richard II***Or,**

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

*York*                    God for his mercy! what a tide of woes  
 Comes rushing on this woeful land at once!  
 I know not what to do. I would to God,  
 So my untruth had not provok'd him to it,  
 The King had cut off my head with my brother's.                    5  
 What, are there no posts dispatch'd for Ireland?  
 How shall we do for money for these wars?  
 Come, sister – cousin, I would say – pray, pardon me.  
 Go, fellow, get thee home, provide some carts,  
 And bring away the armour that is there.

*[Exit Servant.*

Gentlemen, will you go muster men?                    10  
 If I know how or which way to order these affairs  
 Thus disorderly thrust into my hands,  
 Never believe me. Both are my kinsmen.  
 T'one is my sovereign, whom both my oath  
 And duty bids defend; t'other again                    15  
 Is my kinsman, whom the King hath wrong'd,  
 Whom conscience and my kindred bids to right.  
 Well, somewhat we must do. – Come, cousin,  
 I'll dispose of you. Gentlemen, go muster up  
 your men,                    20  
 And meet me presently at Berkeley.  
 I should to Plashy too,  
 But time will not permit. All is uneven,  
 And everything is left at six and seven.

*[Exeunt York and Queen.*

*(Act 2, Scene 2)*

- (b) “It is the issue of conflicting loyalties that lies at the heart of *Richard II*”. How far do you agree with this view of the play?



*Shakespeare: Richard II*

Or,

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

*Re-enter York, with King Richard, and Officers bearing the regalia.*

<i>King Richard</i>	Alack, why am I sent for to a king, Before I have shook off the regal thoughts Wherewith I reign'd? I hardly yet have learn'd To insinuate, flatter, bow, and bend my knee. Give sorrow leave awhile to tutor me To this submission. Yet I well remember The favours of these men. Were they not mine? Did they not sometime cry 'All hail!' to me? So Judas did to Christ; but he, in twelve, Found truth in all but one; I, in twelve thousand, none. God save the King! Will no man say amen? Am I both priest and clerk? Well then, amen. God save the King! although I be not he; And yet, amen, if heaven do think him me. To do what service am I sent for hither?	5 10 15
<i>York</i>	To do that office of thine own good will Which tired majesty did make thee offer – The resignation of thy state and crown To Henry Bolingbroke.	
<i>King Richard</i>	Give me the crown. Here, cousin, seize the crown. Here, cousin, On this side my hand, and on that side thine. Now is this golden crown like a deep well That owes two buckets, filling one another; The emptier ever dancing in the air, The other down, unseen, and full of water. That bucket down, and full of tears am I, Drinking my griefs, whilst you mount up on high.	20 25
<i>Bolingbroke</i> <i>King Richard</i>	I thought you had been willing to resign. My crown I am; but still my griefs are mine. You may my glories and my state depose, But not my griefs; still am I king of those.	30

*(Act 4, Scene 1)*

- (b) "The dramatic appeal of King Richard lies in what he represents, rather than in his character." How far do you agree with this view?