

GCE AS/A level

411/01

# ENGLISH LITERATURE ELit1: Shakespeare

A.M. FRIDAY, 16 May 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.

#### Answer one question only.

#### Shakespeare : King Lear

#### Either,

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

Lear	Meantime we shall express our darker purpose. Give me the map there. Know that we have divided In three our kingdom; and 'tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths, while we Unburden'd crawl toward death. Our son of Cornwall, And you, our no less loving son of Albany, We have this hour a constant will to publish	5
	Our daughters' several dowers, that future strife May be prevented now. The Princes, France and Burgundy, Great rivals in our youngest daughter's love, Long in our court have made their amorous sojourn, And here are to be answer'd. Tell me, my daughters–	10
	Since now we will divest us both of rule, Interest of territory, cares of state– Which of you shall we say doth love us most? That we our largest bounty may extend Where nature doth with merit challenge. Goneril,	15
Goneril	Our eldest-born, speak first. Sir, I love you more than word can wield the matter; Dearer than eyesight, space, and liberty; Beyond what can be valued, rich or rare; No less than life, with grace, health, beauty, honour; As much as child e'er lov'd or father found;	20
	A love that makes breath poor and speech unable: Beyond all manner of so much I love you. (Act 1, Scene 1)	25

(b) "It is Lear's actions as a father rather than as a king that lead to the play's tragic consequences." How far do you agree with this view?

#### Shakespeare: King Lear

Or,

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

Albany	O Goneril!	
The any	You are not worth the dust which the rude wind	
	Blows in your face. I fear your disposition:	
	That nature which contemns it origin	
	Cannot be border'd certain in itself;	5
	She that herself will sliver and disbranch	
	From her material sap perforce must wither	
	And come to deadly use.	
Goneril	No more; the text is foolish.	
Albany	Wisdom and goodness to the vile seem vile;	10
	Filths savour but themselves. What have you done?	
	Tigers, not daughters, what have you perform'd?	
	A father, and a gracious aged man,	
	Whose reverence even the head-lugg'd bear would lick,	
	Most barbarous, most degenerate, have you madded.	15
	Could my good brother suffer you to do it?	
	A man, a Prince, by him so benefited!	
	If that the heavens do not their visible spirits	
	Send quickly down to tame these vile offences,	
	It will come,	20
	Humanity must perforce prey on itself,	
	Like monsters of the deep.	
Goneril	Milk-liver'd man!	
	That bear'st a cheek for blows, a head for wrongs;	
	Who hast not in thy brows an eye discerning	25
	Thine honour from thy suffering; that not know'st	
	Fools do those villains pity who are punish'd	
	Ere they have done their mischief. Where's thy drum?	
	France spreads his banners in our noiseless land,	
	With plumed helm thy state begins to threat,	30
	Whil'st thou, a moral fool, sits still, and cries	
	'Alack, why does he so?'	

(Act 4, Scene 2)

(b) "The presentation of the female characters in *King Lear* is shockingly unsympathetic." How far do you agree with this view?

#### Shakespeare: Measure for Measure

Or,

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

Claudio	Thus stands it with me: upon a true contract I got possession of Julietta's bed. You know the lady; she is fast my wife, Save that we do the denunciation lack Of outward order; this we came not to, Only for propagation of a dow'r	5
Lucio	Remaining in the coffer of her friends, From whom we thought it meet to hide our love Till time had made them for us. But it chances The stealth of our most mutual entertainment, With character too gross, is writ on Juliet. With child, perhaps?	10
Claudio	Unhappily, even so. And the new deputy now for the Duke– Whether it be the fault and glimpse of newness, Or whether that the body public be A horse whereon the governor doth ride,	15
	Who, newly in the seat, that it may know He can command, lets it straight feel the spur; Whether the tyranny be in his place, Or in his eminence that fills it up, I stagger in. But this new governor Awakes me all the enrolled penalties	20
	Which have, like unscour'd armour, hung by th' wall So long that nineteen zodiacs have gone round And none of them been worn; and, for a name, Now puts the drowsy and neglected act	25
Lucio	Freshly on me. 'Tis surely for a name. I warrant it is; and thy head stands so tickle on thy shoulders that a milkmaid, if she be in love, may sigh it off. Send after the Duke, and appeal to him.	30
Claudio	I have done so, but he's not to be found.	

(Act 1, Scene 2)

(b) How far do you agree with the view that "there is little concern for individuals in the harsh state of *Measure for Measure's* Vienna"?

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#### Shakespeare: Measure for Measure

#### Or,

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

#### Enter Friar Peter and Isabella.

Friar Peter Isabella	Now is your time; speak loud, and kneel before him. Justice, O royal Duke! Vail your regard	
Isubellu	Upon a wrong'd–I would fain have said a maid!	
	O worthy Prince, dishonour not your eye	
	By throwing it on any other object	5
	Till you have heard me in my true complaint,	
	And given me justice, justice, justice, justice.	
Duke	Relate your wrongs. In what? By whom? Be brief.	
	Here is Lord Angelo shall give you justice;	
	Reveal yourself to him.	10
Isabella	O worthy Duke,	
	You bid me seek redemption of the devil!	
	Hear me yourself; for that which I must speak	
	Must either punish me, not being believ'd,	
	Or wring redress from you. Hear me, O, hear	15
	me, here!	
Angelo	My lord, her wits, I fear me, are not firm;	
	She hath been a suitor to me for her brother,	
	Cut off by course of justice–	
Isabella	By course of justice!	20
Angelo	And she will speak most bitterly and strange.	
Isabella	Most strange, but yet most truly, will I speak.	
	That Angelo's forsworn, is it not strange?	
	That Angelo's a murderer, is't not strange?	
	That Angelo is an adulterous thief,	25
	An hypocrite, a virgin-violator,	
	Is it not strange and strange?	
Duke	Nay, it is ten times strange.	
Isabella	It is not truer he is Angelo	
	Than this is all as true as it is strange;	30
	Nay, it is ten times true; for truth is truth	
5.1	To th'end of reck'ning.	
Duke	Away with her. Poor soul,	
	She speaks this in th' infirmity of sense.	

(Act 5, Scene 1)

(b) How far do you agree with the view that "the ending of *Measure for Measure* frustrates our sense of justice"?

#### Shakespeare: The Merry Wives of Windsor

Or,

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

Anne Slender Anne Slender	<ul><li>Will't please your worship to come in, sir?</li><li>No, I thank you, forsooth, heartily; I am very well.</li><li>The dinner attends you, sir.</li><li>I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go wait upon my cousin Shallow. <i>[Exit Simple]</i> A justice of peace sometime may be beholding to his friend for a man. I keep but three men and a boy yet, till my mother be dead. But what though?</li></ul>	5
Anne	Yet I live like a poor gentleman born.	
Anne Slender	I may not go in without your worship; they will not sit till you come. I'faith, I'll eat nothing; I thank you as much as though I did.	10
Anne	I pray you, sir, walk in.	10
Slender	I had rather walk here, I thank you. I bruis'd my shin th'other day with playing at sword and dagger with a master of fence – three veneys for a dish of stew'd prunes – and, I with my ward defending my head, he hot my shin, and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? Be there bears i' th' town?	15
Anne	I think there are, sir; I heard them talk'd of.	
Slender	I love the sport well; but I shall as soon quarrel at it as any man in England. You are afraid, if you see the bear loose, are you not?	20
Anne	Ay, indeed, sir.	
Slender	That's meat and drink to me now. I have seen Sackerson loose twenty times, and have taken him by the chain; but, I warrant you, the women have so cried and shriek'd at it that it pass'd; but women, indeed, cannot abide 'em; they are very ill-favour'd rough things.	25

(Act 1, Scene 1)

(b) How far do you agree that "the humour of this play depends upon the presentation of silly but believable characters"?

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#### Shakespeare: The Merry Wives of Windsor

Or,

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

Mrs. Page Mrs. Ford Ford	Are you not asham'd? I think you have kill'd the poor woman. Nay, he will do it. 'Tis a goodly credit for you. Hang her, witch!	
Evans	By yea and no, I think the oman is a witch indeed; I like not when a oman has a great peard; I spy a great peard under his muffler.	5
Ford	Will you follow, gentlemen? I beseech you follow; see but the issue of my jealousy; if I cry out thus upon no trail, never trust me when I open again.	
Daga	1 0	
Page	Let's obey his humour a little further. Come, gentlemen.	10
Mus Dago	[Exeunt all but Mrs. Ford and Mrs. Page.	10
Mrs. Page	Trust me, he beat him most pitifully.	
Mrs. Ford	Nay, by th'mass, that he did not; he beat him most unpitifully me- thought.	
Mrs. Page	I'll have the cudgel hallow'd and hung o'er the altar; it hath done meritorious service.	15
Mrs. Ford	What think you? May we, with the warrant of womanhood and the	
	witness of a good conscience, pursue him with any further revenge?	
Mrs. Page	The spirit of wantonness is sure scar'd out of him; if the devil have	
	him not in fee-simple, with fine and recovery, he will never, I think,	
	in the way of waste, attempt us again.	20
Mrs. Ford	Shall we tell our husbands how we have serv'd him?	
Mrs. Page	Yes, by all means; if it be but to scrape the figures out of your husband's brains. If they can find in their hearts the poor unvirtuous	
	fat knight shall be any further afflicted, we two will still be the	
	ministers.	25
Mrs. Ford	I'll warrant they'll have him publicly sham'd; and methinks there	
1115.1010	would be no period to the jest, should he not be publicly sham'd.	
Mrs. Page	Come, to the forge with it then; shape it. I would not have things	
111 5. 1 uge	cool.	
	(Act 4 Scene 2)	

(*Act 4*, *Scene 2*)

(b) How far do you agree with the view that "*The Merry Wives of Windsor* presents a harsh society intent on punishment and revenge"?

#### Shakespeare: Richard II

Or,

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

Duchess Gaunt Duchess	Where then, alas, may I complain myself? To God, the widow's champion and defence. Why then I will. Farewell, old Gaunt. Thou goest to Coventry, there to behold Our cousin Hereford and fell Mowbray fight. O, sit my husband's wrongs on Hereford's spear, That it may enter butcher Mowbray's breast! Or, if misfortune miss the first career,	5
	Be Mowbray's sins so heavy in his bosom That they may break his foaming courser's back And throw the rider headlong in the lists, A caitiff recreant to my cousin Hereford! Farewell, old Gaunt; thy sometimes brother's wife With her companion, Grief, must end her life.	10
Gaunt	Sister, farewell; I must to Coventry. As much good stay with thee as go with me!	15
Duchess	Yet one word more – grief boundeth where it falls, Not with the empty hollowness, but weight. I take my leave before I have begun, For sorrow ends not when it seemeth done. Commend me to thy brother, Edmund York. Lo, this is all – nay, yet depart not so; Though this be all, do not so quickly go;	20
	I shall remember more. Bid him – ah, what? – With all good speed at Plashy visit me. Alack, and what shall good old York there see But empty lodgings and unfurnish'd walls, Unpeopled offices, untrodden stones?	25
	And what hear there for welcome but my groans? Therefore commend me; let him not come there To seek out sorrow that dwells every where. Desolate, desolate, will I hence and die; The last leave of thee takes my weeping eye.	30

(Act 1, Scene 2)

(b) "It is lack of power that most sharply defines the female characters in *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.

Northumberland	My lord –	
King Richard	No lord of thine, thou haught insulting man,	
0	Nor no man's lord; I have no name, no title –	
	No, not that name was given me at the font –	
	But 'tis usurp'd. Alack the heavy day,	5
	That I have worn so many winters out,	
	And know not now what name to call myself!	
	O that I were a mockery king of snow,	
	Standing before the sun of Bolingbroke	
	To melt myself away in water drops!	10
	Good king, great king, and yet not greatly good,	
	An if my word be sterling yet in England,	
	Let it command a mirror hither straight,	
	That it may show me what a face I have	
	Since it is bankrupt of his majesty.	15
Bolingbroke	Go some of you and fetch a looking-glass.	
0	<i>[Exit an Attendant.]</i>	
Northumberland	Read o'er this paper while the glass doth come.	
King Richard	Fiend, thou torments me ere I come to hell.	
Bolingbroke	Urge it no more, my Lord Northumberland.	20
Northumberland	The commons will not, then, be satisfied.	
King Richard	They shall be satisfied. I'll read enough,	
0	When I do see the very book indeed	
	Where all my sins are writ, and that's myself.	
	Re-enter Attendant with a glass.	25
	Give me that glass, and therein will I read.	
	No deeper wrinkles yet? Hath sorrow struck	
	So many blows upon this face of mine	
	And made no deeper wounds? O flatt'ring glass,	
	Like to my followers in prosperity,	30
	Thou dost beguile me! Was this face the face	
	That every day under his household roof	
	Did keep ten thousand men? Was this the face	
	That like the sun did make beholders wink?	
	Is this the face which fac'd so many follies	35
	That was at last out-fac'd by Bolingbroke?	
	(Act 4, Scene 1)	

How far do you agree with the view that the main dramatic interest of this play lies in the contrasts drawn between King Richard and Henry Bolingbroke?

**(b)**