Eksamensoppgave i ENG1302 (Drama og Lyrikk)

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Eksamensdato: 07/12/2016
Eksamenstid (fra-til): 7/12/16 09.00- 9/12/16 15.00
Hjelpemiddelkode/Tillatte hjelpemidler: ingen

Annen informasjon:
Ingen

Målform/språk: Engelsk
Antall sider (uten forside): 4
Antall sider vedlegg: 4

Informasjon om trykking av eksamensoppgave
Originalen er:  
1-sidig □ 2-sidig □
sort/hvit □ farger □
skal ha flervalgskjema □

Kontrollert av:
20/11/2016 R.Davies

Answer both sections  
Section A = 40% of your final grade.  
Section B = 60% of your final grade.

Section A (short answer section)

Answer both question 1 and question 2. Write your answers in full sentences. An answer to a question in this section does not need to be longer than about two pages.

Question 1

Below you will find a speech delivered by Iago in Othello (Act 1, Scene 3). Discuss this speech, including in your discussion the following:

- The technical term for this sort of speech, delivered by a character alone on the stage.
- The conventions associated with such speeches, especially in Shakespeare’s plays.
- The verse-form that Shakespeare uses for this speech (if you wish, you may comment on Shakespeare’s use of this verse-form elsewhere in the play; you may also, if you wish, point out how this verse-form contrasts with other forms of language used in the play).
- The way in which the speech by Iago relates to the action and themes of the play more broadly.

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IAGO: Thus do I ever make my fool my purse;  
For I mine own gained knowledge should profane  
If I would time expend with such a snipe  
But for my sport and profit. I hate the Moor,  
And it is thought abroad that ‘twixt my sheets  
He’s done my office. I know not if’t be true  
Yet I, for mere suspicion in that kind,  
Will do as if for surety. He holds me well:  
The better shall my purpose work on him.  
Cassio’s a proper man: let me see now;  
To get his place and to plume up my will  
After some time, to abuse Othello’s ear  
That he is too familiar with his wife;  
He hath a person and a smooth dispose  
To be suspected, framed to make women false.  
The Moor is of a free and open nature,  
That thinks men honest that but seem to be so,  
And will as tenderly be led by the nose  
As asses are.  
I have’t. It is engendered. Hell and night  
Must bring this monstrous birth to the world’s light.

Question 2

Write a brief description of how we can define a play as fitting the genre ‘Comedy of Manners’. Explain whether, and to what ends, Aphra Behn’s The Rover (1677) and Oscar Wilde’s The Importance of Being Earnest (1895) employ these aspects of the genre. You can refer to context if you wish. You should refer to specific examples in your answer.
Section B (essay section)

Write a critical analysis of ONE of the following extracts of poems. Your discussion should identify its genre, language, structure, and theme; you may also choose to discuss context.

Make sure you have a clear line of argument running through your answer. For example, it would be helpful to outline the central theme(s) or interpretation of the extract in your introduction, and then trace the ways in which the formal elements of the text (metre, rhyme, rhetoric, language, structure, etc.) advance the theme(s) as you develop the rest of your essay. Be sure to use examples of specific lines and words in your analysis to illustrate and demonstrate your argument.

This answer should be between 4-8 pages long and should be presented correctly with accurate and full referencing.


Who will teach us a history of which we too are capable?
The red double-decker’s view of the Bloody Tower.¹
When are our brood, like the sparrows, a public nuisance?

When they screech at the sinuous swans on the Serpentine.³
The swans are royally protected,² but in whose hands
are the black crusts of our children? In the pointing sign
under the harps of the willows, to the litter of Margate Sands.⁴
What has all this to do with the price of fish, our salary
tidally scanned with the bank-rate by waxworks tellers?⁵

Where is the light of the world?²⁶ In the National Gallery.
In Palladian Wren. In the City⁷ that can buy and sell us
the packets of tea stirred with our crystals of sweat.

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1. From the upper deck of a London bus one can see the Bloody Tower (reputedly the site of the murder of the little princes, Edward V and Richard, duke of York) in the larger complex of the Tower of London
2. Lake in London’s Hyde Park.
3. Swans in England are, by tradition, owned by the Crown.
4. Popular seaside resort on the Thames Estuary, or lower end, where it meets the North Sea.
5. I.e., bank clerks working mechanically.
7. London’s financial district. *Palladian Wren*: Sir Christopher Wren (1632-1723), architect of St. Paul’s Cathedral and many lesser London churches, was a leading exponent of the neoclassical style inaugurated by the Italian architect Andrea Palladio (1508-1580).
2. William Wordsworth, *Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798.*

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man’s eye;
But oft, in lonely rooms, and ‘mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even to my purer mind,
With tranquil restoration – feelings too
Of unremembered pleasure; such, perhaps,
On that best portion of a good man’s life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened – that serene and blessed mood,
In which the affections gently lead us on –
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul;
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress,\(^1\) start a scene or two,
Advise the prince; no doubt, an easy tool,
Defential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence,\(^o\) but a bit obtuse;
At times, indeed, almost ridiculous –
Almost, at times, the Fool.

I grow old… I grow old…
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

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1. Journey made by a royal court, often depicted in Elizabethan drama, in which the Fool was also a fixture