Eksamensoppgave i ENG1302 (Drama og Lyrikk)

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Eksamensdato: 07/12/2017
Eksamenstid (fra-til): 09.00-13.00
Hjelpemiddelkode/Tillatte hjelpemidler: Collins Cobuild Dictionary

Annen informasjon:
Ingen

Målform/språk: Engelsk
Antall sider (uten forside): 3
Antall sider vedlegg: 3

Informasjon om trykking av eksamensoppgave
Originalen er:
1-sidig □ 2-sidig □
sort/hvit □ farger □
skal ha flervalgskjema □
Answer both sections
Section A = 40% of your final grade (20% for each question).
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 each question in this section does not need to be longer than about two pages.

Question 1.
Below you will find a dialogue between Othello and Iago in *Othello* (Act 4, Scene 1). Discuss this speech, including in your discussion the following:

- Why Othello is a ‘tragic hero’ and how this speech demonstrates his ‘tragic flaw’.

- The verse-forms that Shakespeare uses for this dialogue (if you wish, you may comment on how this verse-form contrasts with other forms of language, and other speeches in the play), and what the verse-form in this section reveals about the characters.

- The way in which this dialogue relates to the action and themes of the play more broadly.

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IAGO: Faith, that he did – I know not what he did.

OTHELLO: What, what?

IAGO: Lie –

OTHELLO: With her?

IAGO: With her, on her, what you will.

OTHELLO: Lie with her? Lie on her? We say lie on her when they belie her. Lie with her! Zounds, that’s fulsome! Handkerchief – confessions – handkerchief! To confess and be hang’d for his labour. First to be hanged and then to confess. I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shakes me thus. Pish! Noses, ears, and lips. Is’t possible? – Confess? Handkerchief? O devil!

*He* falls in a trance.

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Question 2.
With reference to the conventions of a ‘comedy of manners’, argue whether or not Aphra Behn’s *The Rover* and Oscar Wilde’s *The Importance of Being Earnest* present a moral, or a satirical message.
Section B (essay section)

Write a close critical analysis of ONE of the following 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 your chosen passage in your introduction, and then (in subsequent sections of your essay) to trace the ways in which the formal elements of the text (metre, rhyme, rhetoric, language, structure etc.) advance its theme(s). You should quote specific lines and words in your analysis to illustrate and demonstrate your argument.

1. Samuel Taylor Coleridge, *An Extract from ‘Rime of the Ancient Mariner’* (1802)

   Down dropped the breeze, the sails dropped down,
   “Twas sad as sad could be;
   And we did speak only to break
   The silence of the sea!

   All in a hot and copper sky,
   The bloody Sun, at noon,
   Right up above the mast did stand,
   No bigger than the Moon.

   Day after day, day after day,
   We stuck, nor breath nor motion
   As idle as a painted ship
   Upon a painted ocean.

   Water, water, everywhere,
   And all the boards did shrink;
   Water, water,
   everywhere,
   Nor any drop to drink.

2. Christina Rossetti ‘In an Artist’s Studio’ (1896)

   One face looks out from all his canvases,
   One selfsame figure sits or walks or leans:
   We found her hidden just behind those screens,
   That mirror gave back all her loveliness.

   A queen in opal or in ruby dress,
   A nameless girl in freshest summer-greens,
   A saint, an angel – every canvas means
   The same one meaning, neither more nor less.

   He feeds upon her face by day and night,
   And she with true kind eyes looks back on him,
   Fair as the moon and joyful as the light:
   Not wan with waiting, not with sorrow dim;
   Not as she is, but was when hope shone bright;
   Not as she is, but as she fills his dream.
3. W.B. Yeats, 'The Second Coming' (1919, published 1921)

Turning and turning in the widening gyre
The falcon cannot hear the falconer;¹
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand:
The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi ²
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,³
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle, ⁴
And what rough beast, its hour come round at last,
Slouches towards Bethlehem⁵ to be born.

1. The gyre (Yeats’s term, pronounced with a hard ɠ) is a conical shape based on the geometrical figure of interpenetrating cones.
2. Or Anima Mundi, the Great Memory (Latin)
3. A Sphinx
4. That of the infant Christ.
5. Christ’s birthplace.