



Queen Margaret University
EDINBURGH

SCHOOL OF ARTS, SOCIAL SCIENCES AND MANAGEMENT

**DIVISION OF MEDIA, COMMUNICATION & PERFORMING
ARTS**

LEVEL 1 DIET 1

MODULE CODE: T1166

MODULE TITLE: Text & Performance 2

<u>DATE: 04/05/2017</u>	<u>TIME: 9.30AM</u>
<u>WRITING TIME: 90 minutes</u>	<u>READING TIME: none</u>

INSTRUCTIONS:

This is a seen exam. Students should download and prepare the examination 24 hours prior to writing. No research material is permitted in the examination hall.

Please do not write answers on the question paper.

Full instructions precede both sections of the exam paper.

PAPER SETTER: K Nelson

Please do not make use of on-line study guides, the answers to these questions should be your own work.

Write in the yellow booklet provided. Make sure that you pay attention to the marks awarded, which is noted in brackets at the end of each question, and adjust your responses accordingly.

Marks will be deducted for poor expression and inaccurate spelling.

Part 1.

Answer the questions set, on the following extract.

1. What chance is this that suddenly hath cross'd us?
2. Speak, Salisbury; at least, if thou canst speak:
3. How farest thou, mirror of all martial men?
4. One of thy eyes and thy cheek's side struck off!
5. Accursed tower! accursed fatal hand
6. That hath contrived this woful tragedy!
7. In thirteen battles Salisbury o'ercame;
8. Henry the Fifth he first train'd to the wars;
9. Whilst any trump did sound, or drum struck up,
10. His sword did ne'er leave striking in the field.
11. Yet livest thou, Salisbury? though thy speech doth fail,
12. One eye thou hast, to look to heaven for grace:
13. The sun with one eye vieweth all the world.
14. Heaven, be thou gracious to none alive,
15. If Salisbury wants mercy at thy hands!
16. Bear hence his body; I will help to bury it.
18. Sir Thomas Gargrave, hast thou any life?
19. Speak unto Talbot; nay, look up to him.
20. Salisbury, cheer thy spirit with this comfort;

21. Thou shalt not die whiles--
22. He beckons with his hand and smiles on me.
23. As who should say 'When I am dead and gone,
24. Remember to avenge me on the French.'
25. Plantagenet, I will; and like thee, Nero,
26. Play on the lute, beholding the towns burn:
27. Wretched shall France be only in my name.

Questions

1. The meter in line 1 concludes with an anapest, followed by a spondee. Line 2 opens with a single stressed “speak” followed by a trochee before the last 3 feet return to iambs. Line 3 comprises 2 iambs, a trochee, two more iambs and an unstressed feminine ending. Consider why Shakespeare may have disrupted the iambic on these lines. (7)
2. Why does the speaker refer to Salisbury as “mirror of all martial men”? (3)
3. Offer an explanation as to why the speaker offers the information presented in lines 7 – 10. (5)
4. Discuss the figurative language in line 13. (7)

5. Consider the references and offer an explanation for lines 14 & 15. (5)
6. Offer an explanation as to why the metre is broken in line 20. (5)
7. Why does the speaker say he will be like Nero? What does this imply about his intentions in the last four lines of the speech? (5)
8. During the speech, the name Salisbury is said as both a bi-syllabic and a tri-syllabic word. Identify in which lines it is said as a bi-syllabic word and which lines tri-syllabic. (4)
9. Discuss the character's state of mind throughout the speech and his relationship to other characters mentioned. Ensure that you refer to the speech to justify your discussion. (9).

Part 2.

Answer the questions set, on the following extract.

It is noon. In the Underwoods' dining-room a bright fire is burning. On one side of the fireplace are double-doors leading to the drawing-room, on the other side a door leading to the hall. In the centre of the room a long dining-table without a cloth is set out as a Board table. At the head of it, in the Chairman's seat, sits JOHN ANTHONY, an old man, big, clean-shaven, and high-coloured, with thick white hair, and thick dark eyebrows. His movements are rather slow and feeble, but his eyes are very much alive. There is a glass of water by his side. On his right sits his son EDGAR, an earnest-looking man of thirty, reading a newspaper. Next him WANKLIN, a man with jutting eyebrows, and silver-streaked light hair, is bending over transfer papers. TENCH, the Secretary, a short and rather humble, nervous man, with side whiskers, stands helping him. On WANKLIN'S right sits UNDERWOOD, the Manager, a quiet man, with along, stiff jaw, and steady eyes. Back to the fire is SCANTLEBURY, a very large, pale, sleepy man, with grey hair, rather bald. Between him and the Chairman are two empty chairs.

WILDER. [Who is lean, cadaverous, and complaining, with drooping grey moustaches, stands before the fire.] I say, this fire's the devil! Can I have a screen, Tench?

SCANTLEBURY. A screen, ah!

TENCH. Certainly, Mr. Wilder. [He looks at UNDERWOOD.] That is-- perhaps the Manager--perhaps Mr. Underwood----

SCANTLEBURY. These fireplaces of yours, Underwood----

UNDERWOOD. [Roused from studying some papers.] A screen? Rather! I'm sorry. [He goes to the door with a little smile.] We're not accustomed to complaints of too much fire down here just now.

[He speaks as though he holds a pipe between his teeth, slowly, ironically.]

WILDER. [In an injured voice.] You mean the men. H'm!

[UNDERWOOD goes out.]

SCANTLEBURY. Poor devils!

WILDER. It's their own fault, Scantlebury.

EDGAR. [Holding out his paper.] There's great distress among them, according to the Trenartha News.

WILDER. Oh, that rag! Give it to Wanklin. Suit his Radical views. They call us monsters, I suppose. The editor of that rubbish ought to be shot.

EDGAR. [Reading.] "If the Board of worthy gentlemen who control the Trenartha Tin Plate Works from their arm-chairs in London would condescend to come and see for themselves the conditions prevailing amongst their work-people during this strike----"

WILDER. Well, we have come.

EDGAR. [Continuing.] "We cannot believe that even their leg-of-mutton hearts would remain untouched."

[WANKLIN takes the paper from him.]

WILDER. Ruffian! I remember that fellow when he had n't a penny to his name; little snivel of a chap that's made his way by black-guarding everybody who takes a different view to himself.

[ANTHONY says something that is not heard.]

WILDER. What does your father say?

EDGAR. He says "The kettle and the pot."

WILDER. H'm!

[He sits down next to SCANTLEBURY.]

SCANTLEBURY. [Blowing out his cheeks.] I shall boil if I don't get that screen.

[UNDERWOOD and ENID enter with a screen, which they place before the fire. ENID is tall; she has a small, decided face, and is twenty-eight years old.]

ENID. Put it closer, Frank. Will that do, Mr. Wilder? It's the highest we've got.

WILDER. Thanks, capitally.

SCANTLEBURY. [Turning, with a sigh of pleasure.] Ah! Merci, Madame!

ENID. Is there anything else you want, Father? [ANTHONY shakes his head.] Edgar--anything?

EDGAR. You might give me a "J" nib, old girl.

ENID. There are some down there by Mr. Scantlebury.

SCANTLEBURY. [Handing a little box of nibs.] Ah! your brother uses "J's." What does the manager use? [With expansive politeness.] What does your husband use, Mrs. Underwood?

UNDERWOOD. A quill!

SCANTLEBURY. The homely product of the goose. [He holds out

quills.]

UNDERWOOD. [Drily.] Thanks, if you can spare me one. [He takes a quill.] What about lunch, Enid?

ENID. [Stopping at the double-doors and looking back.] We're going to have lunch here, in the drawing-room, so you need n't hurry with your meeting.

[WANKLIN and WILDER bow, and she goes out.]

SCANTLEBURY. [Rousing himself, suddenly.] Ah! Lunch! That hotel-- Dreadful! Did you try the whitebait last night? Fried fat!

WILDER. Past twelve! Are n't you going to read the minutes, Tench?

Questions

1. Use your reading of the scene as a basis for some simple research, which you may carry out using the internet. When you answer the following, relate your answer back to the text and to the research you have done.

- Offer a year for the play to be set in and explain your choice in relation to information in the text.
- With justification from your research and the text offer a consideration of the style and type of house and household where the play is set.
- Describe the socio-economic status of the Underwoods and offer an outline of how they might live day-to-day.

(20) (600 words max)

2. Break the script up into a maximum of 5 units of action. Give each unit a title and roughly outline why you have selected to the

title & why you have created the units you have. (10) (250 words in total maximum)

3. Select two of the characters in the scene and offer a description of their character and their relationship to each other. Offer close reference to the text to support your reasoning. (20) (600 words maximum)

End of Paper