

T1166 – Text & Performance 2

Exam 2018.

Part 1

Seen component

Read the following speech and answer all the questions below in full.

1. O Brave peers of England, pillars of the state,
2. To you Duke Humphrey must unload his grief,
3. Your grief, the common grief of all the land.
4. What! did my brother Henry spend his youth,
5. His valour, coin and people, in the wars?
6. Did he so often lodge in open field,
7. In winter's cold and summer's parching heat,
8. To conquer France, his true inheritance?
9. And did my brother Bedford toil his wits,
10. To keep by policy what Henry got?
11. Have you yourselves, Somerset, Buckingham,
12. Brave York, Salisbury, and victorious Warwick,
13. Received deep scars in France and Normandy?
14. Or hath mine uncle Beaufort and myself,
15. With all the learned council of the realm,
16. Studied so long, sat in the council-house
17. Early and late, debating to and fro
18. How France and Frenchmen might be kept in awe,
19. And had his highness in his infancy
20. Crowned in Paris in despite of foes?
21. And shall these labours and these honours die?
22. Shall Henry's conquest, Bedford's vigilance,
23. Your deeds of war and all our counsel die?
24. O peers of England, shameful is this league!
25. Fatal this marriage, cancelling your fame,
26. Blotting your names from books of memory,
27. Razing the characters of your renown,
28. Defacing monuments of conquer'd France,
29. Undoing all, as all had never been!

1. Discuss the effect of the speaker's repetition of specific words throughout the speech. (10)
2. In lines 11 and 12 the metre breaks from iambic pentameter while maintaining a 10 syllable line. Offer a consideration as to why Shakespeare has chosen to name Somerset, Buckingham, York, Salisbury and Warwick amongst all the lords present and what connection this has to the disruption in the meter. (5)
3. Lines 16, 17 and 20 all start with a trochee followed by an iamb. What effect might the rhythm change have on the listener if applied by the performer? (5)
4. The meter in lines 24 – 27 can be characterised as having an irregular first foot. One line begins with a spondee (24) and the others with a trochee. What effect do these disruptions have on the listener and what does it reflect about the speaker's intentions? (5)
5. Why do you think the speaker reverts to a classic iambic pentameter in the final line of the speech? (5)
6. Discuss the wider metrical, semantic and syntactic choices made by the speaker and offer a consideration of what it says to an audience about his character and point of view. (20)