

ENGLISH



PRACTICE QUESTIONS

ANTONY AND CLEOPATRA: 25 PRACTICE QUESTIONS

SCORE

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PERCENTAGE

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STEMUP

Drama: Antony and Cleopatra

Read this passage from Act 1 Scene 1 of *Antony and Cleopatra*, and then answer the question that follows it.

PHILO

Nay, but this dotage of our general's
O'erflows the measure: those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars, now bend, now turn,
The office and devotion of their view
Upon a tawny front: his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneges all temper,
And is become the bellows and the fan
To cool a gipsy's lust.

[Flourish. Enter ANTONY, CLEOPATRA, her Ladies, the Train, with Eunuchs fanning her]

Look, where they come:

Take but good note, and you shall see in him.

The triple pillar of the world transform'd

Into a strumpet's fool: behold and see.

CLEOPATRA

If it be love indeed, tell me how much.

ANTONY

There's beggary in the love that can be reckon'd.

Explore how Shakespeare vividly presents Antony as a great soldier weakened by his passion for Cleopatra at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

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ANTONY

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Explore how Shakespeare dramatically presents love versus duty in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 1 Scene 5 of *Antony and Cleopatra*, and then answer the question that follows it.

CLEOPATRA

O Charmian,
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse! for wot'st thou whom thou movest?
The demi-Atlas of this earth, the arm
And burgonet of men. He's speaking now,
Or murmuring 'Where's my serpent of old Nile?'
For so he calls me: now I feed myself
With most delicious poison. Think on me,
That am with Phoebus' amorous pinches black,
And wrinkled deep in time? Broad-fronted Caesar,
When thou wast here above the ground, I was
A morsel for a monarch: and great Pompey
Would stand and make his eyes grow in my brow;
There would he anchor his aspect and die
With looking on his life.

Explore how Shakespeare vividly presents Cleopatra as passionate and consumed by desire at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

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Would stand and make his eyes grow in my brow;
There would he anchor his aspect and die
With looking on his life.

Explore how Shakespeare dramatically presents love and longing in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 2 Scene 2 of *Antony and Cleopatra*, and then answer the question that follows it.

ENOBARBUS

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion - cloth-of-gold of tissue -
O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Explore how Shakespeare vividly presents Enobarbus as a witty and observant realist, charmed by Cleopatra at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
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Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Explore how Shakespeare dramatically presents the power of Cleopatra and Egypt in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 3 Scene 13 of *Antony and Cleopatra*, and then answer the question that follows it.

ANTONY

I am satisfied.

Caesar sits down in Alexandria; where

I will oppose his fate. Our force by land

Hath nobly held; our sever'd navy too

Have knit again, and fleet, threatening most sea-like.

Where hast thou been, my heart? Dost thou hear, lady?

If from the field I shall return once more

To kiss these lips, I will appear in blood;

I and my sword will earn our chronicle:

There's hope in't yet.

CLEOPATRA

That's my brave lord!

ANTONY

I will be treble-sinew'd, hearted, breathed,

And fight maliciously: for when mine hours

Were nice and lucky, men did ransom lives

Of me for jests; but now I'll set my teeth,

And send to darkness all that stop me. Come,

Let's have one other gaudy night: call to me

All my sad captains; fill our bowls once more;

Let's mock the midnight bell.

Explore how Shakespeare vividly presents Antony as defiant but desperate at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

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Of me for jests; but now I'll set my teeth,

And send to darkness all that stop me. Come,

Let's have one other gaudy night: call to me

All my sad captains; fill our bowls once more;

Let's mock the midnight bell.

Explore how Shakespeare dramatically presents honour, pride and decline in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 4 Scene 14 of *Antony and Cleopatra*, and then answer the question that follows it.

ANTONY

Sometimes we see a cloud that's dragonish;
A vapour sometime like a bear or lion,
A tower'd citadel, a pendent rock,
A forked mountain, or blue promontory
With trees upon't, that nod unto the world,
And mock our eyes with air: thou hast seen
these signs;
They are black vesper's pageants.

EROS

Ay, my lord,

ANTONY

That which is now a horse, even with a thought
The rack dislimns, and makes it indistinct,
As water is in water.

EROS

It does, my lord.

ANTONY

My good knave Eros, now thy captain is
Even such a body: here I am Antony:
Yet cannot hold this visible shape, my knave.

Explore how Shakespeare vividly presents Antony as a fallen hero who feels his identity dissolving at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
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EROS

It does, my lord.

ANTONY

My good knave Eros, now thy captain is
Even such a body: here I am Antony:
Yet cannot hold this visible shape, my knave.

Explore how Shakespeare dramatically presents identity and loss in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 4 Scene 15 of *Antony and Cleopatra*, and then answer the question that follows it.

CLEOPATRA

O sun,
Burn the great sphere thou movest in!
darkling stand
The varying shore o' the world. O Antony,
Antony, Antony! Help, Charmian, help, Iras, help;
Help, friends below; let's draw him hither.

ANTONY

Peace!
Not Caesar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.

CLEOPATRA

So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!

ANTONY

I am dying, Egypt, dying; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay up thy lips.

Explore how Shakespeare vividly presents Cleopatra as grief-stricken and devoted at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

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But Antony's hath triumph'd on itself.

CLEOPATRA

So it should be, that none but Antony
Should conquer Antony; but woe 'tis so!

ANTONY

I am dying, Egypt, dying; only
I here importune death awhile, until
Of many thousand kisses the poor last
I lay up thy lips.

Explore how Shakespeare dramatically presents love, death and loss in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 5 Scene 2 of *Antony and Cleopatra*, and then answer the question that follows it.

CLEOPATRA

His face was as the heavens; and therein stuck
A sun and moon, which kept their course,
and lighted
The little O, the earth.

DOLABELLA

Most sovereign creature, -

CLEOPATRA

His legs bestrid the ocean: his rear'd arm
Crested the world: his voice was propertyed
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping: his delights
Were dolphin-like; they show'd his back above
The element they lived in: in his livery
Walk'd crowns and crownets; realms and islands were
As plates dropp'd from his pocket.

Explore how Shakespeare vividly presents Cleopatra as someone who idealises and mythologises Antony at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

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The element they lived in: in his livery
Walk'd crowns and crownets; realms and islands were
As plates dropp'd from his pocket.

Explore how Shakespeare dramatically presents memory and the nature of greatness in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

[25]

Drama: Antony and Cleopatra

Read this passage from Act 5 Scene 2 of *Antony and Cleopatra*, and then answer the question that follows it.

CLEOPATRA

Give me my robe, put on my crown; I have
Immortal longings in me: now no more
The juice of Egypt's grape shall moist this lip:
Yare, yare, good Iras; quick. Methinks I hear
Antony call; I see him rouse himself
To praise my noble act; I hear him mock
The luck of Caesar, which the gods give men
To excuse their after wrath: husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. So; have you done?
Come then, and take the last warmth of my lips.
Farewell, kind Charmian; Iras, long farewell.
[Kisses them. IRAS falls and dies]
Have I the aspic in my lips? Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desired. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

Explore how Shakespeare vividly presents Cleopatra as a queen who chooses her own death at this moment in the play.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
- how the passage fits into the play as a whole

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Explore how Shakespeare dramatically presents death, honour and love in this passage.

To help you answer this question, you might consider:

- how Shakespeare uses the language of the speakers
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Drama: Antony and Cleopatra (essay question)

How does Shakespeare memorably portray Antony in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

How does Shakespeare memorably portray Cleopatra in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

How does Shakespeare memorably portray Enobarbus in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present love versus duty in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present love and longing in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present the power of Cleopatra and Egypt in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present honour, pride and decline in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present identity and loss in *Antony and Cleopatra*?

[25]

Drama: Antony and Cleopatra (essay question)

In what ways does Shakespeare vividly present love, death and loss in *Antony and Cleopatra*?

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