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SECOND PUBLIC EXAMINATION

**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2009
COURSE I AND COURSE II
PAPER 2 AND B9 SHAKESPEARE**

**HONOUR SCHOOL OF ENGLISH AND MODERN LANGUAGES 2009
PART II, PAPER 5 SHAKESPEARE**

**HONOUR SCHOOL OF CLASSICS AND ENGLISH 2009
PART A, PAPER 2(b) SHAKESPEARE**

**HONOUR SCHOOL OF MODERN HISTORY AND ENGLISH 2009
PAPER (iv) AND (v) SHAKESPEARE**

TRINITY TERM 2009

Monday 18 May 2009, 9.30 a.m. – 12.30 p.m.

Time allowed – Three hours

Answer *three* questions. At least two of your answers must deal with more than one work by Shakespeare. You should pay careful attention in your answers to the precise terms of the quotations and questions.

Do not turn over until told that you may do so

1. But mine is made the prologue to their play;
For thousands more, that yet suspect no peril,
Will not conclude their plotted tragedy.
(2 *Henry VI*)

Then all too late I bring this fatal writ,
The complot of this timeless tragedy;
And wonder greatly that man's face can fold
In pleasing smiles such murderous tyranny.
(*Titus Andronicus*)

When does a play become tragic?

2. 'The leanness that afflicts us, the object of our misery, is as an inventory to particularise their abundance; our sufferance is a gain to them' (*Coriolanus*).

What role do ordinary people play in politics for Shakespeare?

3. Come on, you cowards! you were got in fear,
Though you were born in Rome.
(*Coriolanus*)

My gentle babe, Marina, whom
For she was born at sea
I have named so.
(*Pericles*)

What connections are there, if any, between place and the self OR between language and identity?

4. All replication prompt and reason strong,
For his advantage still did wake and sleep.
To make the weeper laugh, the laughter weep,
He had the dialect and different skill,
Catching all passions in his craft of will.
(*A Lover's Complaint*)

Discuss laughter and weeping in Shakespeare.

5. 'It is meat and drink to me to see a clown. By my troth, we that have good wits have much to answer for; we shall be flouting; we cannot hold' (*As You Like It*).

Discuss stagecraft in Shakespeare.

6. 'Tragedy is all about choice; it is also all about compulsion' (MICHAEL SILK). Consider this comment in relation to tragedy OR comedy OR history.

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7. MAMILLIUS: A sad tale's best for winter: I have one
Of sprites and goblins.
HERMIONE: Let's have that, good sir.
Come on, sit down: come on, and do your best
To fright me with your sprites; you're powerful at it.
(*The Winter's Tale*)

Discuss the place of EITHER the supernatural OR storytelling in Shakespeare.

8. MORE: I prithee, if thou beest a gentleman,
Get but a copy of my inventory.
That part of poet that was given me
Made me a very unthrift;
For this is the disease attends us all,
Poets were never thrifty, never shall.
(*Sir Thomas More*)

MORE: 'O, I could speak / Now like a poet' (*Sir Thomas More*).

What does it mean for a dramatist to 'speak . . . like a poet' in a history play?

9. 'Histories, when read by a later generation, tell us more about the time in which they were written than about the past' (C. DAVID BENSON). Discuss.
10. 'It is astonishing to observe how far [Shakespeare] had pushed the boundaries of blank verse by 1600'. Consider Shakespeare's experimentation with, or development of, blank verse (at any stage of his career).
11. That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs, where late the sweet birds sang.
(Sonnet 73)

Discuss nostalgia AND / OR religion in Shakespeare.

12. Lo! as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe and makes all swift dispatch
In pursuit of the thing she would have stay...
So runn'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind.
(Sonnet 143)

Discuss 'the mother's part' in Shakespeare.

13. For'd to content, but never to obey,
Panting he lies, and breatheth in her face;
She feedeth on the steam, as on a prey,
And calls it heavenly moisture, air of grace.
(*Venus and Adonis*)

What role does violence play in the narrative poems, or elsewhere in Shakespeare?

14. 'Enter Cassandra raving with her hair about her ears' (*Troilus and Cressida*).

Discuss the role of stage directions.

15.
Saucy lictors
Will catch at us, like strumpets; and scald rhymers
Ballad us out o' tune. The quick comedians
Extemporally will stage us, and present
Our Alexandrian revels; Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy my greatness
I' the posture of a whore.
(*Antony and Cleopatra*)

EITHER discuss satire in Shakespeare OR consider why Cleopatra is so scornful of contemporary forms of representation.

16. 'He words me, girls, he words me' (*Antony and Cleopatra*). Trace Shakespeare's treatment of metaphor.
17. 'He had no invention as to stories, none whatever. He took all his plots from old novels, and threw their stories into a dramatic shape, at as little expense of thought as you or I could turn his plays back again into prose tales. That he threw over whatever he did write some flashes of genius, nobody can deny: but this was all' (LORD BYRON). Do you agree?
18. To be or not to be, ay there's the point,
To die, to sleep, is that all? Ay all:
No, to sleep, to dream, ay marry there it goes.
For in that dream of death, when we awake,
And borne before an everlasting judge,
From whence no passenger ever returned,
The undiscovered country, at whose sight
The happy smile, and the accursed damned. . .
(Q1 *Hamlet* 1603)

What use can we possibly make of this kind of text?

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19. '[A]nd here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the duke' (*A Midsummer Night's Dream*).

How important are the conditions of performance (including modern media) to understanding the plays?

20. 'Unwritten words can be read even more variously than written ones' (DANIEL WAKELIN). How does performance offer opportunities for interpreting 'unwritten words'?

21. "'Twas my good Fortune to light on one Expedient to rectifie what was wanting in the Regularity and Probability of the Tale, which was to run through the whole A Love betwixt Edgar and Cordelia, that never chang'd word with each other in the Original' (NAHUM TATE, dedicatory epistle to *King Lear*).

What do we gain EITHER from reading adaptations of Shakespeare OR from researching performance history?

22. '*The Complete Works* (ed. Gary Taylor) now shows us the full range of Middleton's talent for comedy and social drama and, controversially, the full extent of his collaboration with and development of Shakespeare's plays' (KATHLEEN MCLUSKIE). Consider Shakespeare as a collaborator in the light of this statement OR consider the ways in which modern editions (of Shakespeare or of Middleton) present Shakespeare.

23. 'Shakespeare's name, you may depend on it, stands absurdly too high and will go down' (LORD BYRON). Has it?

24. 'Bottom. . . thou art translated!' Consider literal or metaphorical translations in (OR of) Shakespeare.

25. 'If you mark Alexander's life well, Harry of Monmouth's life comes after it indifferent well, for there is figures in all things' (*Henry V*). What kind(s) of criticism has / have most enhanced or challenged or changed your way(s) of reading Shakespeare?

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