#### SECOND PUBLIC EXAMINATION

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

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

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

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

#### **TRINITY TERM 2011**

Monday, 23 May, 9.30am - 12.30pm

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. Thus ended is the rape of fayre Lucrece
  Rebuke and shame hath Tarkin, Rome hath peace;
  But though some men commend this Act Lucretian
  She shewd her self in't (for all that) no good Christian.
  (THOMAS HEYWOOD, Rape of Lucrece, 1608)
- 2. DUKE OF YORK: Give place: by heaven, thou shalt rule no more O'er him whom heaven created for thy ruler.

(2 Henry 6)

3. KING: Now, at the latest minute of the hour,

Grant us your loves.

PRINCESS: A time, methinks, too short

To make a world-without-end bargain in.

(Love's Labour's Lost)

4. LADY CAPULET: So shall you share all that he doth possess,

By having him, making yourself no less.

NURSE: No less, nay bigger. Women grow by men.

(Romeo and Juliet)

5. PYRAMUS: Thus die I, thus, thus, thus.

Now am I dead, Now am I fled,

My soul is in the sky, Tongue, lose thy light, Moon, take thy flight. Now die, die, die, die, die.

(Midsummer Night's Dream)

6. TROILUS: This is the monstruosity in love, lady, that the will is infinite

and the execution confined; that the desire is boundless and the

act a slave to limit.

(Troilus and Cressida)

7. LEAR: A man may see how this world goes with no eyes.

Look with thine ears.

(King Lear)

8. LENNOX: The night has been unruly. Where we lay
Our chimneys were blown down, and (as they say)
Lamentings heard i'th' air; strange screams of death,
And prophecying, with accents terrible,
Of dire combustion, and confus'd events,
New hatch'd to th' woeful time.

(Macbeth)

9. DUKE: In our remove, be thou at full ourself. (Measure for Measure)

- 10. Why is my verse so barren of new pride,
  So far from variation or quick change?
  Why with the time do I not glance aside
  To new-found methods and to compounds strange?
  (Sonnet 76)
- 11. '[Cleopatra] was layed under a pavillion of cloth of gold of tissue, apparelled and attired like the goddesse Venus, commonly drawen in picture: and hard by her, on either hand of her, pretie faire boyes apparelled as painters doe set forth god Cupide' (SIR THOMAS NORTH's translation of *Plutarch's Parallel Lives of the Greeks and Romans*, 1579).
- 12. FERDINAND: (sings)
  Love, gentle love, now fill my breast,
  The storms of life are o'er;
  In thee, my dear Miranda, blest,
  What can I wish for more.

  (MR SMITH, The Tempest: an Opera, 1756)
- 13. JOHNSON: 'Many of Shakespeare's plays are the worse for being acted: *Macbeth*, for instance.' BOSWELL: 'What, Sir, is nothing gained by decoration and action?' (JAMES BOSWELL, *The Life of Samuel Johnson*)
- 14. 'The meaning of a Shakespeare play is always contingent upon the technologies that produce it.'
- 15. 'The mature Shakespeare divides language from speaker, or at least the connection between style and character has been attenuated.' (RUSS MCDONALD)
- 16. 'The most original, and also the most controversial, feature of this edition is its acceptance of the hypothesis that Shakespeare revised some of his plays ... and that a revised, theatrical version ... has more authority than a longer, unrevised version that is closer to Shakespeare's original conception.' (STANLEY WELLS)

2302 TURN OVER

- 17. 'Shakespeare is particularly drawn to those moments in the Roman past which brought the internal order of the city to a point of critical change, when one kind of city was giving way to another.' (GAIL PASTER)
- 18. 'Accounts of Shakespearean comedy have been prone in the past to flatten the distinguishing features of individual plays to make them fit a generic formula, neglecting the things that are innovative or eccentric about them in their keenness to determine what they have in common.' (KIERNAN RYAN)
- 19. 'We need to keep thinking with Shakespeare today because he continues to put [...] the most intimate sympathies and antipathies of his audiences and readers on trial.' (RICHARD SCHOLAR)
- 20. 'The dramatist assigns his play to a scene, designated by language or by objects in space, without troubling to think how radically he has shifted the ground and conditions of our perception of the world. In a stroke he has altered our customary orientation to time and space.' (BERT O. STATES)

2302 LAST PAGE