

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 monstrosity 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*)

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)