

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 2013

Monday, 13 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. Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire, and child, and happy mother,
Who all in one, one pleasing note do sing.
(Sonnet VIII)
2. QUINCE: You, Pyramus' father; myself, Thisbe's father; Snug the joiner,
you the lion's part. And I hope here is a play fitted.
SNUG: Have you the lion's part written? Pray you, if it be, give it me;
for I am slow of study.
(*A Midsummer Night's Dream*)
3. JOAN: Because you want the grace that others have,
You judge it straight a thing impossible
To compass wonders but by help of devils.
(*King Henry VI Part 1*)
4. 'Nay then,' quoth Adon, 'you will fall again
Into your idle over-handled theme.'
(*Venus and Adonis*)
5. TROILUS: Fear me not, sweet lord.
I will not be myself.
(*Troilus and Cressida*)
6. IAGO: Do it not with poison, strangle her in her bed – even the bed she
hath contaminated.
OTHELLO: Good, good, the justice of it pleases; very good!
(*Othello*)
7. All's obliquy: [divergence; slander]
There's nothing level in our cursed natures
But direct villainy.
(*Timon of Athens*)
8. I come no more to make you laugh; things now
That bear a weighty and a serious brow,
Sad, high, and working, full of state and woe;
Such noble scenes as draw the eye to flow.
(*King Henry VIII*)
9. *Rome* now of *Rome* is the'onely funeral,
And onely *Rome* of *Rome* hath victorie;
Ne ought save *Tyber* hastning to his fall
Remaines of all: O worlds inconstancie.
(EDMUND SPENSER, *Ruines of Rome*)
10. 'Those who accuse [Shakespeare] to have wanted learning give him the
greater commendation. He was naturally learned. He needed not the spectacles
of books to read nature. He looked inwards, and found her there' (JOHN
DRYDEN, *An Essay of Dramatic Poesy*).

11. 'Written originally by *W. SHAKESPEARE*; And now Revised and Adapted to the Stage/By Mr THEOBALD, the Author of *Shakespeare Restor'd*' (LEWIS THEOBALD, *Double Falsehood*).

Consider the adaptation AND/OR revision AND/OR editing of Shakespeare's plays.

12. 'My method is to regard the plays as they stand in the order to which modern scholarship has assigned them; to refuse to regard "sources" as exerting any limit to the significance of the completed work of art' (G. WILSON KNIGHT).
13. 'My critical scepticism, then, is directed not at certain celebrated works produced in old age but rather at the overarching metaphysical category said to tie them together' (GORDON MCMULLAN).
14. 'My goal was not to understand the theology behind the ghost; still less, to determine whether it was "Catholic" or "Protestant." My only goal was to immerse myself in the tragedy's magical intensity' (STEPHEN GREENBLATT).
15. 'A more careful analysis of the political opinions open to Shakespeare, and his use of them in his plays and poetry, will reveal a highly politicized and radical thinker' (ANDREW HADFIELD).
16. 'The multiple marriages that conventionally end comedies operate as symbols for full participation in life' (SUSAN SNYDER).
17. 'Shakespeare's female characters have been repeatedly updated to make them comprehensible [...] this has tended to occlude their own historicity as they served, and continue to serve, in ever-changing guises, as models of unchanging universal female nature' (PHYLLIS RACKIN).
18. 'Time corrupts, infects, contaminates, disfigures' (PAOLA PUGLIATTI).

Time, thou must untangle this, not I.
(*Twelfth Night*)

Consider BOTH quotations in your answer.

19. 'Why was Shakespeare – a man who had no direct stake in colonization – the first writer of fiction to portray New World inhabitants?' (MEREDITH ANNE SKURA).

Use this quotation to address ANY aspects of race in Shakespeare's work.

20. 'Performance is three-dimensional literary criticism' (SIMON RUSSELL BEALE).