

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

Shakespeare

COURSE CODE : ENGLN02

DATE : 29-APR-02

TIME : 10.00

TIME ALLOWED : 6 hours

02-N0097-3-130

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TURN OVER

Answer three questions, one from Section A and two from Section B.
Answers in Section B may make reference to the set plays but must not be based on them. Unless otherwise specified, answers in Section B should make reference to at least two works.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

A plain text of Shakespeare (Alexander's edition) is provided.

Between 1.00 pm and 1.45 pm candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4.00 pm.

Candidates should not discuss the paper during the lunch break.

SECTION A

1. Jean E. Howard and Phyllis Rackin have written of the tension in *I Henry IV* between a 'state centred on the body of the monarch' and a 'focus on the land and people of England, including the city of London, as defining the nation'. How significant do you think this tension is to the play?
2. Discuss the importance of reputation in *I Henry IV*.
3. 'She'll not match above her degree, neither in estate, years, nor wit; I have heard her swear't' (*Twelfth Night*, I.iii.101-4). Write on the dramatic interest of 'degree' in *Twelfth Night*.
4. 'They that dally nicely with words may quickly make them wanton' (*Twelfth Night*, III.i.13-15). How reliable is language in Illyria?
5. I am in this earthly world, where to do harm
Is often laudable, to do good sometime
Accounted dangerous folly.

(*Macbeth*, IV.ii.74-6)

What kinds of justice, if any, do you find in *Macbeth*?

6. Was the hope drunk
Wherein you dress'd yourself? Hath it slept since?

(*Macbeth*, I.vii.35-6)

What forms does hope take in *Macbeth*?

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7. What of her ensues
I list not prophesy; but let Time's news
Be known when 'tis brought forth.

(The Winter's Tale, IV.i.25-7)

Write about the agency of time in *The Winter's Tale*.

8. Go play, boy, play; thy mother plays, and I
Play too; but so disgrac'd a part, whose issue
Will hiss me to my grave.

(The Winter's Tale, I.ii.187-9)

Discuss playing and players in *The Winter's Tale*.

9. Compare the dramatic uses of trickery in *1 Henry IV* and *Twelfth Night*.
10. Compare Shakespeare's depiction of remorse in *The Winter's Tale* and *Macbeth*.

CONTINUED

11. Comment on what you find of literary and dramatic interest in one or two of the following passages.

(a)

Mort. This is the deadly spite that angers me :
My wife can speak no English, I no Welsh.
Glend. My daughter weeps : she'll not part with you ;
She'll be a soldier too, she'll to the wars.
Mort. Good father, tell her that she and my aunt Percy
Shall follow in your conduct speedily. 5
[Glendower speaks to her in Welsh, and she answers him in the same.
Glend. She is desperate here ; a peevish, self-will'd harlotry, one that no persuasion can do good upon.
[The Lady speaks in Welsh.
Mort. I understand thy looks : that pretty Welsh 10
Which thou pourest down from these swelling heavens
I am too perfect in ; and, but for shame, In such a parley should I answer thee.
[The Lady speaks again in Welsh.
I understand thy kisses, and thou mine, 15
And that's a feeling disputation ;
But I will never be a truant, love,
Till I have learnt thy language ; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bow'r, 20
With ravishing division, to her lute.
Glend. Nay, if you melt, then will she run mad.
[The Lady speaks again in Welsh.
Mort. O, I am ignorance itself in this !
Glend. She bids you on the wanton rushes lay you down,
And rest your gentle head upon her lap, 25
And she will sing the song that pleaseth you,
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness,
Making such difference 'twixt wake and sleep
As is the difference betwixt day and night
The hour before the heavenly-harness'd team 30
Begins his golden progress in the east.
Mort. With all my heart I'll sit and hear her sing ;
By that time will our book, I think, be drawn.

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(b)

Duke.

Come hither, boy. If ever thou shalt love,
In the sweet pangs of it remember me ;
For such as I am all true lovers are,
Unstaid and skittish in all motions else
Save in the constant image of the creature
That is belov'd. How dost thou like this
tune ?

Vio. It gives a very echo to the seat
Where Love is thron'd.

Duke. Thou dost speak masterly.
My life upon't, young though thou art,
thine eye

Hath stay'd upon some favour that it loves;
Hath it not, boy ?

Vio. A little, by your favour.

Duke. What kind of woman is't ?

Vio. Of your complexion.

Duke. She is not worth thee, then. What
years, i' faith ?

Vio. About your years, my lord.

Duke. Too old, by heaven! Let still the
woman take

An elder than herself ; so wears she to him,
So sways she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and
won,

Than women's are.

Vio. I think it well, my lord.

Duke. Then let thy love be younger than
thyself,

Or thy affection cannot hold the bent ;
For women are as roses, whose fair flow'r
Being once display'd doth fall that very
hour.

Vio. And so they are ; alas, that they
are so !

To die, even when they to perfection grow !

Re-enter CURIO and Clown.

Duke. O, fellow, come, the song we had
last night.

Mark it, Cesario ; it is old and plain ;
The spinsters and the knitters in the sun,
And the free maids that weave their thread
with bones,

Do use to chant it ; it is silly sooth,
And dallies with the innocence of love,

Like the old age.

Clo. Are you ready, sir ?

Duke. Ay ; prithee, sing.

[Music. 35

Feste's Song.

Come away, come away, death ;
And in sad cypress let me be laid ;

Fly away, fly away, breath,
I am slain by a fair cruel maid.

My shroud of white, stuck all with yew, 40
O, prepare it !

My part of death no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown ; 45

Not a friend, not a friend greet
My poor corpse where my bones shall be
thrown ;

A thousand thousand sighs to save,
Lay me, O, where

Sad true lover never find my grave, 50
To weep there !

CONTINUED

(c)

Macb. Methought I heard a voice cry
‘ Sleep no more ;
Macbeth does murder sleep ’—the innocent
sleep,
Sleep that knits up the ravell’d sleave of
care,
The death of each day’s life, sore labour’s
bath,
Balm of hurt minds, great nature’s second
course,
Chief nourisher in life’s feast. 5

Lady M. What do you mean ?

Macb. Still it cried ‘ Sleep no more ’ to
all the house ;
‘ Glamis hath murder’d sleep ; and there-
fore Cawdor
Shall sleep no more—Macbeth shall sleep
no more ’.

Lady M. Who was it that thus cried ?
Why, worthy Thane, 10
You do unbend your noble strength to
think
So brainsickly of things. Go get some
water
And wash this filthy witness from your
hand.
Why did you bring these daggers from the
place ?
They must lie there. Go carry them, and
smear 15
The sleepy grooms with blood.

Macb. I’ll go no more :
I am afraid to think what I have done ;
Look on’t again I dare not.

Lady M. Infirm of purpose !
Give me the daggers. The sleeping and the
dead
Are but as pictures ; ’tis the eye of
childhood 20
That fears a painted devil. If he do bleed,
I’ll gild the faces of the grooms withal,
For it must seem their guilt.

[*Exit. Knocking within.*]

Macb. Whence is that knocking ?
How is’t with me, when every noise appals
me ?
What hands are here ? Ha ! they pluck 25
out mine eyes.
Will all great Neptune’s ocean wash this
blood
Clean from my hand ? No ; this my hand
will rather
The multitudinous seas incarnadine,
Making the green one red.

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(d)

Paul. The good
Queen,
For she is good, hath brought you forth a
daughter ;

Here 'tis ; commends it to your blessing.
[Laying down the child.]

Leon. Out !
A mankind witch ! Hence with her, out o'
door !

A most intelligencing bawd !
Paul. Not so.

I am as ignorant in that as you
In so entitling me ; and no less honest
Than you are mad ; which is enough, I'll
warrant,

As this world goes, to pass for honest.
Leon. Traitors !

Will you not push her out ? Give her the
bastard. 10

[To *Antigonus*] Thou dotard, thou art
woman-tir'd, unroosted
By thy Dame Partlet here. Take up the
bastard ;

Take't up, I say ; give't to thy crone.
Paul. For ever

Unvenerable be thy hands, if thou
Tak'st up the Princess by that forced
baseness 15

Which he has put upon't !
Leon. He dreads his wife.

Paul. So I would you did ; then 'twere
past all doubt

You'd call your children yours.
Leon. A nest of traitors !

Ant. I am none, by this good light.
Paul. Nor I ; nor any

But one that's here ; and that's himself ;
for he 20

The sacred honour of himself, his Queen's,
His hopeful son's, his babe's, betrays to
slander,

Whose sting is sharper than the sword's ;
and will not—

For, as the case now stands, it is a curse
He cannot be compell'd to 't—once remove 25

The root of his opinion, which is rotten
As ever oak or stone was sound.

Leon. A callat
Of boundless tongue, who late hath beat
her husband,

And now baits me ! This brat is none of
mine ;

It is the issue of Polixenes. 30
Hence with it, and together with the dam
Commit them to the fire.

Paul. It is yours.
And, might we lay th' old proverb to your
charge,

So like you 'tis the worse. Behold, my
lords,

Although the print be little, the whole
matter 35

And copy of the father—eye, nose, lip,
The trick of's frown, his forehead ; nay,

the valley,
The pretty dimples of his chin and cheek ;
his smiles ;

The very mould and frame of hand, nail,
finger.

And thou, good goddess Nature, which hast
made it 40

So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all
colours

No yellow in't, lest she suspect, as he
does,

Her children not her husband's !

SECTION B

12. Either: (a) Compare either *Titus Andronicus* or *Romeo and Juliet* with one of Shakespeare's later tragedies. What consistencies and differences do you find between the early and the late work?
- Or: (b) Tragedy is clean, it is restful ... In tragedy nothing is in doubt and everyone's destiny is known. That makes for tranquillity.

(Jean Anouilh)

Does this description fit Shakespearean tragedy?

13. How diverse are the dramatic and literary uses to which Shakespeare puts the device of soliloquy?
14. 'Two of both kinds makes up four' (*A Midsummer Night's Dream*, III.ii.438). How does Shakespeare deploy symmetries and asymmetries in his romantic comedies, or his poems, or both?
15. 'Our wooing doth not end like an old play' (*Love's Labour's Lost*, V.ii.862). How subversive do you find Shakespeare's depictions of courtship and marriage in his early comedies? Your answer should refer to at least two of the following plays: *The Comedy of Errors*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Love's Labour's Lost*.
16. Discuss the balance between artifice and naturalism in Shakespeare's comedies.
17. Discuss class conflict, or class privilege, or both, in Shakespeare's Roman plays.
18. What are the pros and cons of using historical knowledge as a tool for interpreting Shakespeare's works?
19. Much has been written about Shakespeare's view of kingship. Is it possible to discern from his works a model of the ideal female ruler?
20. Either: (a) Explore the relations between location and identity in Shakespeare's works.
- Or: (b) Why are so many of Shakespeare's plays set in Italy?
21. 'Shakespeare loves loose ends ... Shakespeare also loves red herrings' (Stephen Orgel). Write on Shakespeare's 'loose ends', or his 'red herrings', or both.
22. Consider the view that in the 'problem plays' Shakespeare is more interested in ideas than in people.

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23. In *A Midsummer Night's Dream* the inset play of *Pyramus and Thisbe* is described as a 'most Lamentable Comedy' of 'very tragical mirth' (I.ii.10-11, V.i.57). Compare any two or more of Shakespeare's works to which these paradoxical descriptions could aptly be applied.
24. Shakespeare was only in his late forties when he wrote the plays which we customarily label 'late'. Is this label helpful to interpretation, or not?
25. In Sonnet 23 the speaker compares himself to

an unperfect actor on the stage
Who with his fear is put besides his part.

What marks of Shakespeare's dramatic profession do you find in his poems? You may confine your answer to the Sonnets if you wish.

26. Shakespeare adopts female voices not only in his plays but also in his poems, such as *The Rape of Lucrece* and *A Lover's Complaint*. How feminist do you find these voices? You may answer with reference to the plays, or the poems, or both.
27. How can study of Shakespeare's sources help us to define the distinctive characteristics of his work?
28. Is there such a thing as a Shakespeare text? If we mean by this a single, unchallengeable, authoritative document that we could consult in a library somewhere, the answer has to be no.

(Ann Thompson and Neil Taylor)

What are the implications of this assertion for our study of Shakespeare?

29. Jonathan Bate objects to more extreme versions of post-colonial criticism according to which, he claims, '*The Tempest* must bear the blame for the Atlantic slave trade'. How important are the politics of race to the interpretation of Shakespeare's works?
30. Mark Rylance, the actor and Artistic Director of the Globe Theatre, has written:

My firm belief is that Shakespeare intended meaning to be found in the imaginary space between audience and actor, hence the absolute necessity to explore the architecture available to Shakespeare to define that space.

Do you share this view?

CONTINUED

31. Film, like theatre, has the capacity to reinforce or subvert inherited cultural assumptions about Shakespeare, but the technological devices of film and its tenuous relationship with the cultural phenomenon of Shakespeare enhance its potential as a 'liberating' medium.

(Stephen Regan)

Do you agree? You should refer to at least one film adaptation and at least one theatrical production in your answer, but you may confine your answer to one Shakespearean work.

32. Write about the functions of visionary experiences in Shakespeare's works.
33. Give an account of how shifts in cultural fashion have affected the status, or interpretation, or both, of any single Shakespearean work.
34. Make a case for the interest of one or more of the following works: *Henry VI Part 1*, *Henry VI Part 2*, *Henry VI Part 3*, *King John*, *The Merry Wives of Windsor*, *Troilus and Cressida*, *Venus and Adonis*.

END OF PAPER