

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For The Following Qualification:-

B.A.

Shakespeare

COURSE CODE : ENGLN02

DATE : 01-MAY-03

TIME : 10.00

TIME ALLOWED : 6 Hours

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.

Between 1.00pm and 1.45pm. candidates will be able, if they wish, to leave their desks to have lunch. The examination will finish at 4pm.

Candidates should not discuss the paper during the lunch-break.

SECTION A

1. With reference to *1 Henry IV*, discuss the proposition that nothing succeeds like succession.
2. What a devil hast thou do to with the time of the day? Unless hours were cups of sack, and minutes capons, and clocks the tongues of bawds, and dials the signs of leaping-houses, and the blessed sun himself a fair hot wench in flame-coloured taffeta, I see no reason why thou shouldst be so superfluous to demand the time of the day.

(*1 Henry IV*, 1.2.6-11)

How does Shakespeare treat time in *1 Henry IV*?

3. Discuss the portrayal of self-love in *Twelfth Night*.
4. How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

(*Twelfth Night*, 5.1.214-16)

Write on division in *Twelfth Night*.

5. Write an essay on repetition in *Macbeth*.
6. MALCOLM Dispute it like a man.
MACDUFF I shall do so;
But I must also feel it as a man.

(*Macbeth*, 4.3.220-1)

What is 'man' in *Macbeth*?

TURN OVER

7. Consider the use Shakespeare makes of doubles and doubling in *The Winter's Tale*.
8. What is the role of Autolycus in *The Winter's Tale*?
9. Compare the use of dreams in *Macbeth* and *The Winter's Tale*.
10. Write an essay on misrule in *1 Henry IV* and *Twelfth Night*.

CONTINUED

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

(a)

Prince. I know you all, and will awhile
uphold
The unyok'd humour of your idleness ;
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds 5
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wond' red at
By breaking through the foul and ugly
mists
Of vapours that did seem to strangle him.
If all the year were playing holidays, 10
To sport would be as tedious as to work ;
But when they seldom come, they wish'd-
for come,
And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off
And pay the debt I never promised, 15
By how much better than my word I am,
By so much shall I falsify men's hopes ;
And, like bright metal on a sullen ground,
My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more
eyes 20
Than that which hath no foil to set it off.
I'll so offend to make offence a skill,
Redeeming time when men think least I
will. [Exit.

TURN OVER

(b)

Enter VIOLA.

Vio. The honourable lady of the house,
which is she ?

Oli. Speak to me ; I shall answer for her.
Your will ?

Vio. Most radiant, exquisite, and un- 5
matchable beauty—I pray you tell me if
this be the lady of the house, for I never
saw her. I would be loath to cast away my
speech ; for, besides that it is excellently
well penn'd, I have taken great pains to 10
con it. Good beauties, let me sustain no
scorn ; I am very comptible, even to the
least sinister usage.

Oli. Whence came you, sir ?

Vio. I can say little more than I have 15
studied, and that question's out of my
part. Good gentle one, give me modest
assurance if you be the lady of the house,
that I may proceed in my speech.

Oli. Are you a comedian ? 20

Vio. No, my profound heart ; and yet,
by the very fangs of malice I swear, I am
not that I play. Are you the lady of the
house ?

Oli. If I do not usurp myself, I am. 25

Vio. Most certain, if you are she, you do
usurp yourself ; for what is yours to bestow
is not yours to reserve. But this is from
my commission. I will on with my speech
in your praise, and then show you the heart 30
of my message.

Oli. Come to what is important in't. I
forgive you the praise.

Vio. Alas, I took great pains to study it,
and 'tis poetical. 35

Oli. It is the more like to be feigned ; I
pray you keep it in. I heard you were saucy
at my gates, and allow'd your approach
rather to wonder at you than to hear you.
If you be not mad, be gone ; if you have 40
reason, be brief ; 'tis not that time of
moon with me to make one in so skipping a
dialogue.

Mar. Will you hoist sail, sir ? Here lies
your way. 45

Vio. No, good swabber, I am to hull
here a little longer. Some mollification for
your giant, sweet lady.

Oli. Tell me your mind.

Vio. I am a messenger. 50

Oli. Sure, you have some hideous matter
to deliver, when the courtesy of it is so
fearful. Speak your office.

Vio. It alone concerns your ear. I bring
no overture of war, no taxation of homage : 55
I hold the olive in my hand ; my words are
as full of peace as matter.

CONTINUED

(c)

SCENE III. *Inverness. Macbeth's castle.*

Knocking within. Enter a Porter.

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knock*] Knock, knock, knock! Who's there, i' th' name of Beelzebub? Here's a farmer that hang'd himself on th' expectation of plenty. Come in time; have napkins enow about you; here you'll sweat for't. [*Knock*] Knock, knock! Who's there, i' th' other devil's name? Faith, here's an equivocator, that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven. O, come in, equivocator. [*Knock*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither for stealing out of a French hose. Come in, tailor, here you may roast your goose. [*Knock*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further. I had thought to have let in some of all professions that go the primrose way to th' everlasting bonfire. [*Knock*] Anon, anon! [*Opens the gate*] I pray you remember the porter.

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TURN OVER

(d)

Ant. Come, poor babe.
I have heard, but not believ'd, the spirits
o' th' dead
May walk again. If such thing be, thy
mother
Appear'd to me last night ; for ne'er was
dream
So like a waking. To me comes a creature, 5
Sometimes her head on one side some
another—
I never saw a vessel of like sorrow,
So fill'd and so becoming ; in pure white
robes,
Like very sanctity, she did approach
My cabin where I lay ; thrice bow'd before
me ; 10
And, gasping to begin some speech, her eyes
Became two spouts ; the fury spent, anon
Did this break from her : ' Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-
out 15
Of my poor babe, according to thine oath,
Places remote enough are in Bohemia,
There weep, and leave it crying ; and, for
the babe
Is counted lost for ever, Perdita
I prithee call't. For this ungentle business, 20
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina more'. And so, with
shrieks,
She melted into air. Affrighted much,
I did in time collect myself, and thought
This was so and no slumber. Dreams are
toys ; 25
Yet, for this once, yea, superstitiously,
I will be squar'd by this. I do believe
Hermione hath suffer'd death, and that
Apollo would, this being indeed the issue
Of King Polixenes, it should here be laid, 30
Either for life or death, upon the earth
Of its right father. Blossom, speed thee
well ! [Laying down the child.
There lie, and there thy character ; there
these [Laying down a bundle.
Which may, if fortune please, both breed
thee, pretty,
And still rest thine. The storm begins. 35
Poor wretch,
That for thy mother's fault art thus expos'd
To loss and what may follow ! Weep I
cannot,
But my heart bleeds ; and most accurs'd
am I
To be by oath enjoin'd to this. Farewell !
The day frowns more and more. Thou'rt
like to have 40
A lullaby too rough ; I never saw
The heavens so dim by day. [Noise of
hunt within] A savage clamour !
Well may I get aboard ! This is the chase ;
I am gone for ever. [Exit, pursued by a bear.

CONTINUED

SECTION B

12. Write an essay on sexual desire and revulsion in Shakespeare's poems. You may confine yourself to one work.
13. How important are the plots to Shakespeare's comedies?
14. 'History moves to one great goal, the manifestation of God' (Mr Deasy); 'History is a nightmare from which I am trying to awake' (Stephen Dedalus). Do you find anything of these views from James Joyce's *Ulysses* in Shakespeare's history plays?
15. H.A. Kelly has written of the history play that 'Shakespeare's great contribution was ... to unmoralize [the] moralizations of his contemporaries', and to create a kind of characterization that 'eliminates simplistic evaluations of complex moral situations'. Do you agree?
16. 'Kinges are like lightning, they never hurt but where they finde resistance' (Daniel Tuvill, *Vade Mecum*, 1629). Discuss this view in relation either to the history plays or to the tragedies.
17. Why should the private pleasure of some one
Become the public plague of many moe?

(*The Rape of Lucrece*, 1478-9)

Consider Lucrece's question in relation to the problem plays or any other plays.

18. 'A tale / Told by an idiot, full of sound and fury, / Signifying nothing' (*Macbeth*, 5.5.26-8). How prevalent is this view of human existence in the tragedies?
19. To what extent are the last plays concerned with wish-fulfilment?
20. Keats wrote that:

the excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty and Truth – Examine *King Lear* and you will find this exemplified throughout.

Do you agree? You may confine your answer to any two plays.

TURN OVER

21. Consider Hazlitt's contention that Shakespeare's plays are better read than performed.
22. Though Shakespeare never ceased to be a poetic dramatist, in certain plays written towards the end of his career he seems to cultivate a linguistic austerity that avoids sensuousness and charm while cultivating intensity and functionality. I think especially of *King Lear* and *Coriolanus*, plays from which it would be hard to draw extracts suitable for anthologies of poetic beauties.

(Stanley Wells)

Discuss. You may answer on *King Lear* and *Coriolanus* or on any other works that seem relevant.

23. When dealing with famous or legendary lovers, does Shakespeare tend to celebrate or to debunk them?
24. Ben Jonson wrote about Shakespeare that 'He was not of an age, but for all time'. Why might one think that Shakespeare's work shows him to be a man very much of his time?
25. Either: (a) What evidence, if any, do you find that Shakespeare revised his works?
- Or: (b) With reference to one or two modern editions (Arden 3, Oxford, Cambridge, Riverside, Norton or others) explain how they have enhanced your understanding of Shakespeare's poems or plays.
26. Now I want
Spirits to enforce, art to enchant;
And my ending is despair
Unless I be reliev'd by prayer,
Which pierces so that it assaults
Mercy itself, and frees all faults.

(Prospero in the Epilogue to *The Tempest*)

How important is religious belief in Shakespeare's plays?

CONTINUED

27. That you were made of is metal to make virgins. Virginity by being once lost may be ten times found; by being ever kept, it is ever lost. 'Tis too cold a companion; away with't!

(Parolles to Helena, *All's Well That Ends Well*, 1.2.120-5)

Consider Shakespeare's treatment of virginity.

28. What arguments would you deploy for or against Shakespeare's authorship of the following lines (2.1.101-28) from *Edward III*, a play now often attributed to him?

KING EDWARD

Of such estate, that hers is as a throne,
And my estate the footstool where she treads:
Then mayst thou judge what her condition is
By the proportion of her mightiness.
Write on, while I peruse her in my thoughts: 5
Her voice to music or the nightingale –
To music every summer-leaping swain
Compares his sunburnt lover, when she speaks;
And why should I speak of the nightingale?
The nightingale sings of adulterate wrong, 10
And that compared is too satirical:
For sin, though sin, would not be so esteemed,
But, rather, virtue sin, sin virtue deemed.
Her hair far softer than the silkworm's twist,
Like to a flattering glass, doth make more fair 15
The yellow amber. – 'Like a flattering glass'
Comes in too soon; for writing of her eyes
I'll say, that like a glass they catch the sun,
And thence the hot reflection doth rebound
Against my breast, and burns my heart within. 20
Ah, what a world of descant makes my soul
Upon this voluntary ground of love. –
Come, Lodwick, hast thou turned thy ink to gold?
If not, write but in letters capital
My mistress' name, and it will gild thy paper. 25
Read, [Lodowick], read:
Fill thou the empty hollows of mine ears
With the sweet hearing of thy poetry.

TURN OVER

29. Mistaken identity is not only what the craft of acting is all about; it is what much drama is all about. An actor is a man who pretends to be someone who is usually pretending to be someone else.

(Kenneth Tynan)

Discuss in relation to Shakespeare's plays.

30. Discuss the exercise of power in Shakespeare's plays.
31. Consider different ways in which Shakespeare explores the concept of nature.
32. The grave-digger thinks that in England Hamlet's madness will not be noticed: "Twill not be seen in him there: there the men are as mad as he."

Either: (a) Write on Shakespeare's uses of madness.

Or: (b) How important is place in Shakespeare?

33. Is it important to be aware of genre when studying Shakespeare?

34. she looks like sleep,
As she would catch another Antony
In her strong toil of grace.

(*Antony and Cleopatra*, 5.2.343-5)

Write on romantic love in Shakespeare.

35. Of course Shakespeare could have invented everything, but he never liked to do that, preferring always to remake suitable existing material.

(Geoffrey Bullough)

Discuss either Shakespeare's invention or his remaking.

36. A recent book on Shakespeare is called *Shakespeare After Theory*. Would you want to make a case for Shakespeare-with-theory?

37. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I lov'd Caesar less, but that I lov'd Rome more.

(*Julius Caesar*, 3.2.18-23)

Consider Shakespeare's Rome in at least two works.

CONTINUED

38. **Shakespeare's plays have turned out to be very successful cinema scripts. Why? Discuss with reference to one or two films of his works that strike you as particularly interesting.**
39. **Write an essay on material objects in Shakespeare's plays.**
40. **Describe and analyse some of the different uses Shakespeare makes of entrances and exits.**
41. **Write an essay on one of the following in Shakespeare: family; forests; islands; magic; money; race; travel; classical literature; the Bible; prophecies.**

END OF PAPER