

- 1. THIS PAPER COMPRISES TWO SECTIONS: SECTION A AND SECTION B. YOU MUST ANSWER TWO QUESTIONS: ONE QUESTION FROM SECTION A AND ONE QUESTION FROM SECTION B. EACH QUESTION IS WORTH 100 MARKS.**
- 2. DO NOT REPEAT MATERIAL THAT YOU HAVE COVERED IN YOUR CLASS PRESENTATIONS OR ESSAYS.**
- 3. PLEASE ANSWER EACH QUESTION IN A SEPARATE EXAM BOOKLET, AND WRITE THE NUMBER OF THE QUESTION ON THE FRONT OF THE BOOKLET.**

SECTION A: SHAKESPEAREAN DRAMA

Answer any ONE of the following questions.

QUESTION 1:

William Shakespeare, *Henry V*

Foucault articulates the theory that a king (or ruler) effectively has ‘two bodies,’ one which represents his private self and the other which is symbolic and represents the emblematic rituals and political responsibilities of monarchy.

Using this statement as a point of reference, provide an analysis of King Henry’s development in the play from inexperienced new king to hardened, masculine, militarised monarch. It is suggested that you refer to three of his soliloquys in support of your argument:

- (i) Act 3, sc. 1, ll. 3–36, “Once more unto the breach, dear friends, once more [...]”;
- (ii) Act 4, sc. 1, ll. 178–194, “O God of battles! steel my soldiers’ hearts”;
- (iii) Act 4, sc. 3, ll. 23–72, The St. Crispin’s Day speech.

(100)

QUESTION 2:

William Shakespeare, *Othello, the Moor of Venice*

Answer either Question 2(a) or Question 2(b).

- 2(a) Using these extracts from the play as your starting point, discuss the ambivalent and often contradictory status of Othello both as a character and in the way he is seen as the ‘Moor of Venice’ in the play.

Othello:

I pray you in your letters,
When you shall these unlucky deeds relate,

Speak of me as I am; nothing extenuate,
 Nor set down aught in malice; then you must speak
 Of one that lov'd not wisely but too well;
 Of one not easily jealous, but, being wrought,
 Like the base Indian, threw a pearl away,
 Richer than all his tribe:

(Act 5, sc. 2, ll. 344-349/399-408)

Set you down all this,
 And say besides, that in Aleppo once,
 Where a malignant and turban'd Turk,
 Beat a Venetian, and traduc'd the state,
 I took by the throat the circumcised dog,
 And smote him thus. *[Stabs himself]*

(Act 5, Sc. 2. ll. 352-357/411-416)

(100)

OR

2(b) Using this quotation as a starting point, discuss the nature and cause of Othello's tragic fall as a conjunction of racial otherness and the generic rules of tragic literary form.

Lodovico:

Is this the noble Moor, whom our full Senate
 Call all in all sufficient? Is this the nature
 Whom passion could not shake? Whose solid virtue
 The shot of accident nor dart of chance
 Could neither graze nor piece?

(Act IV. Sc.I. ll. 257-259)

(100)

QUESTION 3:**William Shakespeare, *The Merchant of Venice***

The Merchant of Venice depicts two contrasting approaches to money and mercantilism: one premised on aristocratic disdain and excess, the other on pragmatic thrift and self-denial. The former, personified by Antonio and Bassanio, is characterised as prodigal, wasteful, irresponsible; the latter, personified by Shylock, is shown to be joyless, constrictive, barren. In the confrontation between the human representatives of these two approaches, Bassanio and Antonio triumph over Shylock, but we are left intensely aware of the underlying shortcomings of Venetian society.

Write an essay in which you critically discuss the above statement.

(100)

QUESTION 4:**William Shakespeare, *A Midsummer Night's Dream***

To what extent are the patriarchal attitudes of Theseus, Oberon and Egeus moderated by the feminism of Hermia and Helena and the magic of Puck during the course of the play? Your answer should deal with those sections of the play in which each of these characters feature. In addition, you may also refer to David Kerr's 2016 production of the play for the BBC to support your point of view.

(100)

SECTION B: RENAISSANCE POETRY

Answer ONE of the following questions.

QUESTION 1:

Philip Sidney

Taking the statement below into account, examine the ways in which the aesthetic tension between constancy and change in Philip Sidney's "With how sad steps, OH MOON, thou climb'st the skies" can also be read historically as the tension between classical consciousness and the consciousness of modern selfhood in Renaissance poetry.

The Renaissance in England was not so much the rebirth of classical consciousness, as the term Renaissance has traditionally been conceived, as the time for what Cristina Malcolmson has called "the production of early modern and modern versions of selfhood, or what is termed 'subjectivity'"

(Malcolmson, *Renaissance Poetry* 1998: 2).

(100)

QUESTION 2:

William Shakespeare, Selected Sonnets

Michael Schoenfeldt observes that the Shakespearean sonnet is characterised by a tension "between 'wit' and 'will,' between form and content, between idea and emotion [...]" (2010: 66).

Write an essay in which you critically analyse the ways in which this tension is manifest in any one of the following poems:

- No. 54: "O how much more doth beauty beauteous seem"
- No. 60: "Like as the waves do make towards the pebbled shore"
- No. 65: "Since brass, nor stone, nor earth, nor boundless sea"
- No. 73: "That time of year thou mayst in me behold"
- No. 87: "Farewell—thou art too dear for my possessing"
- No. 94: "They that have the power to hurt and will do none"

(100)

QUESTION 3:

Edmund Spenser

Using Sidney's statement below as your starting point, provide a critical analysis of the ways in which Spenser's "One day I wrote her name" dramatizes Sidney's idea of the autonomy of the poet and of poetry.

For Philip Sidney, "[o]nly the poet [...] goeth hand in hand with nature, not enclosed within the narrow warrant of her gifts, but freely ranging only within the zodiac of his own wit."

("An Apology for Poetry," *The Norton Anthology of Theory and Criticism*. 2005: 330).

(100)

END OF PAPER