



ENGLISH 212  
AGE OF SHAKESPEARE  
FINAL EXAM

January 27, 2005/Prof. Myers

Please write your name and student # in the exam booklet before you begin. Write legibly, leave sufficient space for comments and corrections, and punctuate your text appropriately. Although this is not a composition exam, you should take care to spell correctly and to avoid simple grammar mistakes such as incorrect verb agreement (e.g. "they go," NOT "they goes"). Remember, narrate events in the plays in present tense: i.e. "Hamlet looks at the ghost of his father. Horatio draws his sword." The exam should take approximately one hour and a half. If you need, you may use the entire two hours. When you are finished, you are welcome to leave. PLEASE TURN THIS PAGE IN WITH YOUR EXAM.

- I. IDENTIFICATION: CHOOSE 2 OF THE 3 PASSAGES. (50 minutes)
- Identify the play in which the passage appears. If you recall the act and scene, include this information. If not, locate the passage within the play. Is it at the beginning, in the middle, at the end? What happens just before and just after the passage?
  - What is the relationship between this passage and the rest of the play? Which issues, themes and formal elements do you notice in the scene? For example, briefly mention elements such as power, love, names, the carnivalesque, metatheatre that are obvious in this scene.
  - Briefly describe the kind of language used in this scene. Point out at least two figures of speech (symbol, metaphor, personification, pun) or other formal elements. Why are they used in this passage?
  - Briefly compare this scene to another scene in another play by Shakespeare. What do the scenes share? How do they differ?
- II. ESSAY: CHOOSE 1 OF 2. (40 minutes)
- In all of the plays by Shakespeare we have read this semester the complexity of language used by the characters requires readers (and viewers) to engage in interpretation to ascertain various meanings of the scenes and characters. At various moments in most of Shakespeare's plays, language itself becomes an overt subject. Discuss at least four instances in at least four of the plays we have read in which language is a theme or subject of the play. Some elements you may wish to discuss are: names, language versus action, language as magic, language and social position, language and the ideas of Machiavelli. You will almost certainly want to include a discussion of the relationship between the form of language used in the scenes you choose (for example: prose, verse, bawdy language, rhymed ballads) and the content.



b. One of Shakespeare's most notable achievements in his plays is his ability to erase or re-define boundaries. Discuss at least four instances in at least four of the plays we have read in which Shakespeare's plays transcend or re-shape existing boundaries. Some of the elements you may choose to discuss are: genre (tragedy, comedy, etc.), social class and the carnivalesque ("high" and "low"), the role of monarchs, illusion (dreams vs. reality; appearance vs. inner truth), direct address to the audience (aside and soliloquy), dramatic irony and metatheatre.

HAMLET

Nay, but to live

In the rank sweat of an enseamed<sup>4</sup> bed,

Stewed in corruption, honeying and making love  
Over the nasty sty—

QUEEN GERTRUDE O, speak to me no more!

85 These words like daggers enter in mine ears.  
No more, sweet Hamlet.

HAMLET A murderer and a villain,

A slave that is not twenti'th part the tithe<sup>4</sup>  
Of your precedent<sup>4</sup> lord, a vice<sup>4</sup> of kings,  
A cutpurse<sup>4</sup> of the empire and the rule,

90 That from a shelf the precious diadem stole  
And put it in his pocket—

QUEEN GERTRUDE No more.

HAMLET A king of shreds and patches<sup>5</sup>—

Enter GHOST in his nightgown<sup>6</sup>

Save me and hover o'er me with your wings,

95 You heavenly guards! [To GHOST] What would you, gracious figure?

QUEEN GERTRUDE Alas, he's mad.

HAMLET [to GHOST] Do you not come your tardy son to chide,

That, lapsed in time and passion,<sup>7</sup> lets go by

Th'important<sup>7</sup> acting of your dread command?

O, say!

100 GHOST Do not forget. This visitation

Is but to whet thy almost blunted purpose.

But look, amazement on thy mother sits.

O, step between her and her fighting soul.

Conceit<sup>8</sup> in weakest bodies strongest works.

105 Speak to her, Hamlet.

HAMLET How is it with you, lady?

QUEEN GERTRUDE Alas, how is't with you,

That you do bend your eye on vacancy,

And with th'incorporal<sup>9</sup> air do hold discourse?

110 Forth at your eyes your spirits wildly peep,

And, as the sleeping soldiers in th'alarm,<sup>9</sup>

Your bedded hair, like life in excrements,<sup>8</sup>

Start up and stand on end. O gentle son,

Upon the heat and flame of thy distemper<sup>9</sup>

115 Sprinkle cool patience! Whereon do you look?

HAMLET On him, on him. Look you how pale he glares.

His form and cause conjoined,<sup>9</sup> preaching to stones,

Would make them capable. [To GHOST] Do not look

upon me,

Lest with this piteous action you convert<sup>9</sup>

120 My stern effects.<sup>9</sup> Then what I have to do

Will want true colour<sup>1</sup>—tears perchance<sup>9</sup> for blood.

QUEEN GERTRUDE To whom do you speak this?

HAMLET Do you see nothing there?

QUEEN GERTRUDE Nothing at all, yet all that is I see.

HAMLET Nor did you nothing hear?

QUEEN GERTRUDE No, nothing but ourselves.

a greasy

one-ten  
pre-  
pickpocket

urgent

Imagination

bodiless

call to arms

unbalanced mind

change (to mercy)

intended acts

perhaps

125 HAMLET Why, look you there. Look how it steals away.  
My father, in his habit<sup>2</sup> as<sup>9</sup> he lived.  
Look where he goes even now out at the portal.

when; as if

Exit GHOST

QUEEN GERTRUDE This is the very coinage of your brain.

This bodiless creation ecstasy  
Is very cunning in.<sup>3</sup>

130 HAMLET Ecstasy?

My pulse as yours doth temperately keep time,  
And makes as healthful music. It is not madness

That I have uttered. Bring me to the test,  
And I the matter will reword,<sup>4</sup> which madness

135 Would gambol<sup>4</sup> from. Mother, for love of grace  
Lay not a flattering unction<sup>4</sup> to your soul  
That not your trespass but my madness speaks.

repeat exactly  
skitter away

It will but skin<sup>4</sup> and film the ulcerous place  
Whilst rank corruption, mining<sup>4</sup> all within,

140 Infects unseen. Confess yourself to heaven;  
Repent what's past, avoid what is to come,  
And do not spread the compost o'er the weeds

To make them ranker. Forgive me this my virtue,<sup>5</sup>  
For in the fatness<sup>5</sup> of these pursy<sup>5</sup> times

cover  
undermining

145 Virtue itself of vice must pardon beg,  
Yea, curb<sup>5</sup> and woo for leave<sup>5</sup> to do him good.

bow / permission

QUEEN GERTRUDE O Hamlet, thou hast cleft my heart in twain!

HAMLET O, throw away the worser part of it,  
And live the purer with the other half!

150 Good night—but go not to mine uncle's bed.  
Assume<sup>6</sup> a virtue if you have it not.<sup>5</sup>

Put on (actions of)

2. Dress and bearing.

3. *This bodiless . . . in*: This type of hallucination is a particular skill ("cunning") of madness.

4. Do not apply an ointment that relieves pain but does not heal (contrasted to a sacramental unction that blesses the soul).

5. Q2 has the following longer version (151.1–151.10) of lines 152–54 (*Refrain . . . abstinence*).

6. Emended from Q2's "devil," apparently in compressed opposition to "angel."

7. Heaven's agent of punishment.

8. Will take responsibility for.

4. In morality plays, the buffoon who personified evil.

5. *shreds and patches*: motley, the costume of a jester.

6. The nightgown is specified only in Q1; Q2 and F leave open the possibility that the Ghost is appearing again in his armor.

7. *lapsed . . . passion*: having allowed time to pass and

passionate dedication (to revenge) to fade.

8. In insensate outgrowths (used of nails and hair), *bedded*: (formerly) flat and inert.

9. His appearance joined with his reason for appearing.

1. Will not be as it should (since he cries colorless tears instead of shedding red blood).

OTHELLO By the world,<sup>5</sup>  
I think my wife be honest, and think she is not.  
390 I think that thou art just, and think thou art not.  
I'll have some proof. My name, that was as fresh  
As Dian's<sup>7</sup> visage, is now begrimed and black  
As mine own face. If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
395 I'll not endure it. Would I were satisfied!  
IAGO I see, sir, you are eaten up with passion.  
I do repent me that I put it to you.  
You would be satisfied?

OTHELLO Would? Nay, and I will.  
IAGO And may. But how, how satisfied, my lord?  
400 Would you, the supervisor,<sup>6</sup> grossly gape on,  
Behold her topped?

*observer*

OTHELLO Death and damnation! O!  
IAGO It were a tedious<sup>8</sup> difficulty, I think,  
To bring them to that prospect. Damn them then  
If ever mortal eyes do see them bolster<sup>9</sup>  
405 More<sup>9</sup> than their own!<sup>9</sup> What then, how then?  
What shall I say? Where's satisfaction?  
It is impossible you should see this,  
Were they as prime<sup>9</sup> as goats, as hot as monkeys,  
As salt as wolves in pride,<sup>8</sup> and fools as gross  
410 As ignorance made drunk. But yet I say,  
If imputation, and strong circumstances<sup>9</sup>  
Which lead directly to the door of truth,  
Will give you satisfaction, you might ha't.

*painful*

*share a pillow  
Other / own eyes*

*lustful*

OTHELLO Give me a living reason she's disloyal.

415 IAGO I do not like the office,  
But sith I am entered in this cause so far,  
Pricked to't<sup>9</sup> by foolish honesty and love,  
I will go on. I lay with Cassio lately,  
And being troubled with a raging tooth,  
420 I could not sleep. There are a kind of men  
So loose of soul that in their sleeps  
Will mutter their affairs. One of this kind is Cassio.  
In sleep I heard him say 'Sweet Desdemona,  
Let us be wary, let us hide our loves',  
425 And then, sir, would he grip and wring my hand,

*Prodded on*

Cry 'O, sweet creature!', then kiss me hard,  
As if he plucked up kisses by the roots,  
That grew upon my lips, lay his leg o'er my thigh,  
And sigh, and kiss, and then cry 'Cursèd fate,  
That gave thee to the Moor!'

430 OTHELLO O, monstrous, monstrous!

IAGO Nay, this was but his dream.

OTHELLO But this denoted a foregone conclusion.<sup>9</sup>

IAGO 'Tis a shrewd doubt,<sup>9</sup> though it be but a dream,  
435 And this may help to thicken other proofs  
That do demonstrate thinly.

*an earlier event  
reasonable fear*

OTHELLO I'll tear her all to pieces.

5. Goodbye, I resign my official position (ensign).

6. Othello's speech (lines 388-95) does not appear in Q.

7. Diana, goddess of chastity and of the (pale) moon. The Second Quarto (1630) replaces "My" (line 391) with

"Her," a plausible but arguably less powerful reading that lacks textual authority.

8. As lecherous as wolves in heat.

9. If inference and strong circumstantial evidence.

CALIBAN I thank my noble lord. Wilt thou be pleased  
To hearken once again to the suit I made to thee?<sup>7</sup>

STEFANO Marry, will I. Kneel and repeat it. I will stand, and so  
shall Trinculo.<sup>8</sup>

[CALIBAN kneels.]

Enter ARIEL, invisible

40 CALIBAN As I told thee before, I am subject to a tyrant, a sor-  
cerer, that by his cunning hath cheated me of the island.

ARIEL Thou liest.

CALIBAN [to TRINCULO] Thou liest, thou jesting monkey, thou.

I would my valiant master would destroy thee.

55 I do not lie.

STEFANO Trinculo, if you trouble him any more in's tale, by this  
hand, I will supplant<sup>9</sup> some of your teeth.

TRINCULO Why, I said nothing.

STEFANO Mum, then, and no more. [To CALIBAN] Proceed.

60 CALIBAN I say by sorcery he got this isle;

From me he got it. If thy greatness will

Revenge it on him—for I know thou dar'st,

But this thing<sup>9</sup> dare not—

STEFANO That's most certain.

65 CALIBAN Thou shalt be lord of it, and I'll serve thee.

STEFANO How now shall this be compassed?<sup>9</sup> Canst thou bring  
me to the party?<sup>9</sup>

CALIBAN Yea, yea, my lord. I'll yield him thee asleep

Where thou mayst knock a nail into his head.<sup>1</sup>

60 ARIEL Thou liest, thou canst not.

4. Standard-bearer, but in Trinculo's reply "one who can stand up."

5. Lie (down); tell lies; excrete.

6. An idiot, punning on the idea that monsters were unnatural.

7. Caliban's prose here seems to take on the rhythm of verse.

8. This and most of the remainder of Stefano's speeches in 3.2 are set up as very approximate verse in F; most but not all of these lines are unmetrical.

9. Trinculo; or perhaps Caliban himself.

1. As Jael murdered sleeping Sisera in Judges 4:21 and 5:26.

CALIBAN What a pied ninny!<sup>9</sup> this! [To TRINCULO] Thou scurvy  
patch!<sup>9</sup>

[To STEFANO] I do beseech thy greatness give him blows,

And take his bottle from him. When that's gone

He shall drink naught but brine, for I'll not show him

65 Where the quick freshes<sup>9</sup> are.

STEFANO Trinculo, run into no further danger. Interrupt the  
monster one word further, and, by this hand, I'll turn my mercy  
out o'doors and make a stockfish of thee.<sup>2</sup>

TRINCULO Why, what did I? did nothing. I'll go farther off.

70 STEFANO Didst thou not say he lied?

ARIEL Thou liest.

STEFANO Do I so? [Striking TRINCULO] Take thou that. As you  
like this, give me the lie<sup>9</sup> another time.

TRINCULO I did not give the lie. Out o'your wits and hearing

75 too? A pox o'your bottle! This can sack and drinking do. A  
muntain<sup>9</sup> on your monster, and the devil take your fingers.

CALIBAN Ha, ha, ha!

STEFANO Now forward with your tale. [To TRINCULO] Prithee,  
stand further off.

80 CALIBAN Beat him enough; ater a little time

I'll beat him too.

STEFANO [to TRINCULO]

Stand farther. [To CALIBAN] Come, proceed.

CALIBAN Why, as I told thee, 'tis a custom with him

I'th' afternoon to sleep. There<sup>9</sup> thou mayst brain him,

Having first seized his books or with a log

85 Batter his skull, or paunch<sup>9</sup> him with a stake,

Or cut his weasand<sup>9</sup> with thy knife. Remember

First to possess his books, for without them

He's but a sot<sup>9</sup> as I am, nor lath not

One spirit to command—they all do hate him

90 As rootedly as I. Burn but his books.

He has brave utensils,<sup>3</sup> for so he calls them,

Which when he has a house he'll deck withal.

And that most deeply to consider is

The beauty of his daughter. He himself

95 Calls her a nonpareil.<sup>9</sup> I never saw a woman

But only Sycorax my dam and she,

But she as far surpasseth Sycorax

As great'st does least.

2. Proverbial allusion to the beating of dried fish before cooking it.

3. Perhaps confusing implements for magic and house-

hold goods. Word is accented on the first and third syllables.

fool in motley  
jester; idiot

fast-flowing springs

call me a liar

plague

Then

disembowel  
windpipe

stupid fool

one without equal