

UNIVERSITY OF CALGARY :: FACULTY OF ARTS

ENGLISH 205_01 :: FINAL EXAM

Prof. Michael Ullyot

December 2011

Time: 2 hours

OPEN BOOK

(Arden *As You Like It*; Norton *Hamlet*; Oxford *Cymbeline*; and course reader)

This exam is worth 25% of your grade in this course.

Instructions

The exam has two sections (A, B) and a bonus question (C). [*There is no bonus question in this sample document*]

Read the entire exam before beginning. Plan your time carefully.

Quality is better than **quantity**. Write both **thoughtfully** and **legibly**. Always **double-space** your writing.

Write **all answers** in the **exam booklets** (i.e. **not** on these question sheets).

Citations from the plays should be in **3.1.12-17** format (for Act 3, scene 1, lines 12-17).

Section A: Identifications (30%) [*These will be different on the actual exam, and without repetitions*]

Time: 45 minutes (15 minutes per response)

Read the following eight passages from the three plays that we have studied.

Then choose **three** passages to discuss in **three separate responses**.

Each response should be **about 2 double-spaced pages** long.

Start by identifying which passage you are identifying.

For full marks (3 x 10%), each of your responses must do the following:

- [1] Identify the **source** of the passage.
- [2] Identify its **context**. Who is the speaker, what is the setting, and what is the surrounding action or meaning?
- [3] Explain the **significance** of the passage in relation to the text's major themes. How does this passage reflect themes and ideas that appear elsewhere in the text? (Your response will be stronger if you can specify or even quote some other instances.)

PASSAGE 1

Speak you so gently? Pardon me, I pray you.
I thought that all things had been savage here,
And therefore put I on the countenance
Of stern commandment. But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time,
If ever you have looked on better days,
If ever been where bells have knolled to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear,
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be,
In the which hope I blush, and hide my sword.

PASSAGE 2

Speak you so gently? Pardon me, I pray you.
I thought that all things had been savage here,
And therefore put I on the countenance
Of stern commandment. But whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time,
If ever you have looked on better days,
If ever been where bells have knolled to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear,
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be,
In the which hope I blush, and hide my sword.

PASSAGE 3

Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it,
And nothing is at a like goodness still,
For goodness, growing to a plurisy,
Dies in his own too much. That we would do
We should do when we would, for this 'would' changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this 'should' is like a spendthrift's sigh,
That hurts by easing.

PASSAGE 4

Thou tell'st me there is murder in mine eye.
'Tis pretty, sure, and very probable
That eyes, that are the frail'st and softest things,
Who shut their coward gates on atomies,
Should be called tyrants, butchers, murderers.
Now I do frown on thee with all my heart,
And if mine eyes can wound, now let them kill thee.
Now counterfeit to swoon, why now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers.

PASSAGE 5

O thou goddess,
Thou divine Nature, thou thyself thou blazonst
In these two princely boys: they are as gentle
As zephyrs blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchafed, as the rudest wind
That by the top doth take the mountain pine
And make him stoop to th' vale. 'Tis wonder
That an invisible instinct should frame them
To royalty unlearned, honor untaught,
Civility not seen from other, valor
That wildly grows in them but yields a crop
As if it had been sowed.

PASSAGE 6

To die, to sleep.
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come[?]

PASSAGE 7

To die, to sleep.
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come[?]

PASSAGE 8

To die, to sleep.
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come[?]

Section B: Longer Essay (70%) [*3 of these 6 questions will be on the actual exam*]

Time: 75 minutes (10 minutes to read and plan; 65 minutes to write and revise)

Answer one of the following questions in an essay of **at least 6 double-spaced pages**.

Start by identifying which question you are answering.

For full marks, your essay must do these three things:

- Support your argument with detailed **close readings** of ample **textual evidence**.
- Take your evidence from the **particular texts** listed in your chosen question.
- Begin with an underlined thesis statement, answering the question with an **argument** someone could oppose, not just a topic for description.

QUESTIONS

- [1] Before people can live in the present or imagine the future, they must deal with the legacy of the past. In some cases it literally returns to haunt them. How do characters in *As You Like It*, *Hamlet*, and *Cymbeline* deal with the past, or try to ignore or overcome it? What are the consequences of the past for the present, and the present for the future?
- [2] In order to learn things about those around them, characters in *As You Like It*, *Hamlet*, and *Cymbeline* must conceal or disguise themselves: their appearances, their intentions, their thoughts or mental states. What forms of disguise exist in each of these plays? Are some forms more justified than others? How do they relate to other deceptions in these plays?
- [3] *As You Like It*, *Hamlet*, and *Cymbeline* are stories about the tensions between good and bad authorities, between young and old people, and between present and absent parents (or parental figures). Their conclusions resolve these tensions in different ways. Discuss.
- [4] Shakespeare's characters often judge each other based on physical characteristics and behaviour. Are outward appearances reliable guides to inward selves? Discuss with reference to *As You Like It*, *Hamlet*, and *Cymbeline*.
- [5] Discuss how knowledge of Shakespeare's biography influences your interpretation of any **two** of the three plays we have studied: *As You Like It*, *Hamlet*, and *Cymbeline*. Quote **both** Bate **and** Greenblatt in your discussion of **each** play.
- [6] There are as many different forms of power and authority as there are people who exert it: the strong over the weak, the beloved over the lover, the king or duke over the subject, the wise or sophisticated over the foolish or ignorant. Discuss these or other forms, and how positions of power can change, with reference to *As You Like It*, *Hamlet*, and *Cymbeline*.