Reg. No.:				
-10g: -1011				

G. VENKATASWAMY NAIDU COLLEGE (AUTONOMOUS), KOVILPATTI - 628 502.



PG DEGREE END SEMESTER EXAMINATIONS - NOVEMBER 2024.

(For those admitted in June 2023 and later)

PROGRAMME AND BRANCH: M.A., ENGLISH

SEM	CATEGORY	COMPONENT	COURSE CODE	COURSE TITLE
II	PART - III	CORE - 5	P23EN205	SHAKESPEARE STUDIES

Date: 12.11.2024 / FN Time: 3 hours Maximum: 75 Marks Outcome Bloom's Course K-level Q. $\underline{SECTION - A (10 X 1 = 10 Marks)}$ No. Answer ALL Questions. CO1 K1 In what year William Shakespeare was born? 1. a) 1564 b) 1616 1566 d) 1628 Which of the following was not a theatre during the Elizabethan Era? K2 2. CO₁ a) The Theatre b) The Rose Theatre c) The Globe Theatre d) The Swan Theatre CO₂ **K**1 3. Who refuses to marry in the beginning of the play Much Ado About Nothing? b) Hero and Claudia a) Hero c) Actress d) Benedick and Beatrice CO₂ K2 4. At the beginning of the play, Much Ado About Nothing what is Beatrice's relationship to Benedick? a) Wife b) Enemy c) Cousin d) Lover What pattern is embroidered on the handkerchief in the play *Othello*? CO3 **K**1 5. a) Strawberries b) Dots c) Dagger d) Leaves K2 What rank does Cassio hold before Othello strips it from him? CO₃ 6. a) Corporal b) Private c) Lieutenant d) Soldier 7. CO4 K1 At what tavern do Falstaff and friends congregate in the play *Henry IV*? b) The Ford of Sevens a) The Boar's Head c) The Pearl & Swine d) The Sow's Ear CO4 K2 Where does the final battle of the play take place? 8. a) Falkirk b) Yorktown c) Shrewsbury d) Shropshire K1 Who said, "Shakespeare has no heroes, but heroines?" CO₅ b) Ruskin a) Bradley c) Elton d) De Quincey CO₅ K2 10. "Invisible Bullets" is an essay written by a) Bradley b) Baker c) Greenblatt d) Swinburne Bloom's K-level Outcome SECTION – B (5 \times 5 = 25 Marks) Q. No. Answer ALL Questions choosing either (a) or (b) CO₁ K2 Explain how audience members experience Shakespeare's plays. 11a. (OR) CO1 K2 11b. Discuss some rhetorical devices that Shakespeare used in his plays. CO₂ K2 12a. Explain how the use of imagery in Shakespeare's "Sonnet 12" convey the theme of mortality. K2 12b. Comment on the role of gender in Much Ado About Nothing. CO₂

CO3	КЗ	13a.	Explore the theme of race in <i>Othello</i> . (OR)
CO3	КЗ	13b.	Elucidate how Shakespeare portrays jealousy as a destructive force in <i>Othello</i> .
CO4	К3	14a.	Elaborate the concept of honour in <i>Henry IV</i> , <i>Part I</i> . (OR)
CO4	КЗ	14b.	Critique Prince Hal's character development throughout the play.
CO5	K4	15a.	Enumerate how <i>Othello</i> or <i>Macbeth</i> fits this model of the tragic hero. (OR)
CO5	K4	15b.	Analyse whether the characters' tragic outcomes result from personal choices or forces beyond their control, as Bradley suggests.

Course Outcome	Bloom's K-level	Q. No	$\frac{\text{SECTION} - C \text{ (5 X 8 = 40 Marks)}}{\text{Answer } \frac{\text{ALL}}{\text{Questions choosing either (a) or (b)}}$
CO1	K4	16a.	Analyse the structure and design of Elizabethan theatres, which shape the relationship between the actors and the audience. (OR)
CO1	K4	16b.	Examine how Shakespeare used specific theatrical conventions, such as soliloquies, asides, and the use of disguise, to develop characters and advance the plot.
CO2	K5	17a.	Provide a detailed study on the Shakespeare's use of deception as a key theme in the play <i>Much Ado About Nothing</i> . (OR)
CO2	K5	17b.	Explore the expectations placed on men and women in society, particularly in terms of marriage and honour in <i>Much Ado About Nothing</i> .
CO3	K5	18a.	Study the roles and treatment of women in <i>Othello</i> . (OR)
CO3	K5	18b.	Analyse Othello's character through the lens of classical tragedy.
CO4	K5	19a.	Assess the theme of kingship in <i>Henry IV</i> , <i>Part I</i> . (OR)
CO4	K5	19b.	Shakespeare used comedy to explore serious issues such as loyalty, war, and honour through Falstaff's character – Evaluate.
CO5	К6	20a.	Evaluate how New Historicism helps us understand the social and political themes in plays like <i>Richard III</i> or <i>The Tempest</i> . (OR)
CO5	К6	20b.	Assess how Shakespeare's soliloquies and inner dialogues support Greenblatt's views.