



## EXAMINATION PAPER

<b>Examination Session:</b> May/June	<b>Year:</b> 2017	<b>Exam Code:</b> ENGL3061-WE01
---	----------------------	------------------------------------

<b>Title:</b> Literature of the Romantic Period
---

Time Allowed:	3 Hours	
Additional Material provided:	None	
Materials Permitted:	None	
Calculators Permitted:	No	Models Permitted: N/A
Visiting Students may use dictionaries:	Yes, but this is limited to the use of English-Modern Language / Modern Language-English dictionaries.	

<b>Instructions to Candidates:</b>	<p>Answer THREE questions, ONE from Section A, ONE from Section B, and ONE from EITHER Section.</p> <p>Reference must be made to AT LEAST FOUR authors overall.</p> <p>DO NOT use substantially the same material in different answers, or in any other Final Honours papers or equivalents.</p>	
		<b>Revision:</b>

**SECTION A**

**(Questions 1-10 are open questions to be answered with reference to ANY appropriate writers.)**

1. Examine some of the reasons why attempting to define Romanticism is problematic, with reference to AT LEAST TWO writers of the Romantic Period.
2. For Edmund Burke, 'the most important' effect of the French Revolution was 'a revolution in sentiments, manners, and moral opinions.' Comment critically on the ways in which AT LEAST TWO writers of the Romantic Period reflect the importance of emotional AND/OR moral response to revolutionary change.
3. 'Romantic creativity shows itself most prodigally in the use of literary form.' Discuss with reference to AT LEAST TWO writers of the Romantic Period. You may focus on any ONE form or genre, OR range more widely.
4. 'I have lost / Beauties and feeling, such as would have been / Most sweet to my remembrance ...' (Coleridge, 'This Lime Tree Bower My Prison'). Use this quotation as a starting point to consider memory AND/OR loss in the work of AT LEAST TWO writers of the Romantic Period.
5. 'And the gates of this Chapel were shut, / And *Thou shalt not* writ over the door' (Blake, 'The Garden of Love'). Assess the importance of exclusion AND/OR constraint in the work of AT LEAST TWO writers of the Romantic Period.
6. 'What is the tale that I would tell? Not one / Of strange adventure, but a common tale / Of woman's wretchedness' (Letitia Landon, 'Love's Last Lesson'). How does the work of AT LEAST TWO writers of the Romantic Period portray and make 'strange' tales of 'woman's wretchedness'?
7. Consider the ways in which AT LEAST TWO writers of the Romantic Period convey a sense of being at home AND/OR responding to nature AND/OR travelling abroad.
8. 'I see, and sing, by my own eyes inspired' (Keats, 'Ode to Psyche'). Use this quotation as a point of departure for an essay on the treatment of imagination AND/OR inspiration in the work of AT LEAST TWO writers of the Romantic Period.
9. 'Romantic writing alters previous myths with ingenuity and skill, and offers new myths of its own.' Discuss with reference to AT LEAST TWO writers of the Romantic Period. You may concentrate on either part of the statement.
10. Reflect on the literary interaction between AT LEAST TWO writers of the Romantic Period OR a writer of the Romantic Period and ONE OR MORE writers from 1830 to the present day.

**SECTION B****(Questions 11-22 are on individual writers.)**

11. EITHER

- (a) Discuss Blake's *Songs of Innocence and of Experience* AND/OR other work by him in the light of the view articulated by Mary Lynn Johnson and John E. Grant that he presents the reader not with a 'static contrast' but with 'many kinds of shifting tensions'. You may refer to Blake's visual designs if you wish.

OR

- (b) 'Blake's formal inventiveness matches — sometimes by subtly cloaking — the radically transgressive nature of his subject matter.' Discuss Blake's *Songs of Innocence and of Experience* AND/OR other work by him in the light of this statement. You may refer to Blake's visual designs if you wish.

12. EITHER

- (a) 'Wordsworth's greatest poetry wins authenticity and eloquence from bareness, understatement, and careful patterning of phrasing and imagery.' Discuss Wordsworth's 'narrative' AND/OR 'lyric' poetry in the light of this assertion.

OR

- (b) '*The Prelude* ... grips the reader because of the specificity with which experience ... is rendered' (Stephen Gill). Discuss Wordsworth's *The Prelude* in the light of this assertion. You may refer to *The Prelude* in its two-part 1799 form or in its longer 1805 or 1850 versions.

13. EITHER

- (a) 'All melodies the echoes of that voice' (Coleridge, 'Dejection: An Ode'). Discuss issues of 'voice' in Coleridge's poetry.

OR

- (b) Consider the view that 'Coleridge's poetry seeks to heighten rather than resolve uncertainties'.

14. EITHER

- (a) 'The whole sweet circle of the domestic affections, — the hallowed ministries of woman, at the cradle, the hearth-stone, and the death-bed, were its chosen themes' (Lydia Sigourney on the poetry of Felicia Hemans). Does your reading of the work of ONE OR MORE women poets of the Romantic Period lead you to support this view?

OR

- (b) 'Ah! songstress sad! that such my lot might be, / To sigh, and sing at liberty — like thee!' (Charlotte Smith, 'Sonnet III: To a Nightingale'). In the light of this quotation, consider the creative possibilities of self-pity AND/OR self-fashioning in the work of ONE OR MORE women poets of the Romantic Period.

15. EITHER

- (a) 'Ann Radcliffe taught women to empower themselves within patriarchy' (Donna Heiland). How far do you find this statement to be true in relation to the writings of EITHER Ann Radcliffe OR Mary Wollstonecraft?

OR

- (b) '... the horrors of a life built on the lies of conventional sensibility' (Michelle Faubert on Mary Wollstonecraft's *The Wrongs of Woman*). Taking this quotation as a general starting point, critically examine ONE OR MORE of the following in relation to the writings of EITHER Ann Radcliffe OR Mary Wollstonecraft: the 'horrors of a life'; 'lies' and deception; sensibility (conventional or otherwise).

16. EITHER

- (a) Consider the importance of misunderstandings AND/OR silences AND/OR the uses of irony in Austen's fiction.

OR

- (b) 'She [Anne Elliot] had been forced into prudence in her youth, she learned romance as she grew older—the natural sequel of an unnatural beginning' (*Persuasion*). In the light of this quotation, examine the relationship between self-reflection and romance OR beginnings and endings in Austen's fiction.

17. EITHER

- (a) According to William Hazlitt, Scott proved that 'there is no romance like the romance of real life.' To what extent does *Waverley* support this view?

OR

- (b) Consider the effectiveness of Scott's *Waverley* as an exploration of cultural differences.

18. EITHER

- (a) 'A ruin amidst ruins' (Byron, *Childe Harold's Pilgrimage*). In the light of this quotation, examine Byron's representation of 'ruins' AND/OR the past as it relates to the present.

OR

- (b) 'Elastic vitality and ambivalence are central to Byron's poetry.' Discuss. You may focus on *Manfred* OR *Childe Harold's Pilgrimage* OR *Don Juan*, OR you may range more widely.

19. EITHER

- (a) 'No voice from some sublime world hath ever / To sage or poet these responses given ...' (Shelley, 'Hymn to Intellectual Beauty'). Discuss the function of scepticism in Shelley's poetry in the light of these lines.

OR

- (b) 'Shelley's poetry does engage with the real, but only in order to imagine transformation or transcendence of it.' Discuss imaginings of 'transformation' AND/OR 'transcendence' in Shelley's poetry in the light of this remark.

20. EITHER

- (a) 'The feel of not to feel it' (Keats, 'In drear-nighted December'). Take this quotation as a point of departure for an essay on the treatment of the senses in Keats's poetry.

OR

- (b) 'Keats's divided response to fantasy and fulfillment allows opposed meanings to proliferate in his work.' Do you agree?

21. EITHER

- (a) Consider the extent to which Clare's poetry can be sufficiently summed up by the title of his collection, *Poems Descriptive of Rural Life and Scenery*.

OR

- (b) Explore some of the ways in which unstable identities are reflected in Clare's poetry.

22. EITHER

- (a) Adam Phillips has described style in non-fiction as being about 'the kind of pressure the writer wants to put on the reader.' How true is this of the way in which Hazlitt writes?

OR

- (b) Reflect critically on Hazlitt's choice of subject matter (e.g. politicians, boxers, painters, jugglers, poets).

END