



EXAMINATION PAPER

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| Examination Session: May/June | Year: 2013 | Exam Code: <table border="1"><tr><td></td><td>4</td><td>2</td><td>3</td><td>0</td><td>6</td><td>1</td><td>/</td><td>0</td><td>1</td></tr></table> | | 4 | 2 | 3 | 0 | 6 | 1 | / | 0 | 1 |
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| Title: Literature of the Romantic Period – Level 3 |
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| Time Allowed: | 3 hours |
| Examination Material Provided: | THIS IS A CLOSED BOOK EXAMINATION. YOU ARE NOT PERMITTED TO BRING ANY TEXTS INTO THIS EXAMINATION |
| Additional Materials Permitted: | None |
| Instructions: | Answer THREE questions, ONE from Section A, ONE from Section B, and ONE from EITHER Section. Reference must be made to AT LEAST FOUR authors overall. DO NOT use substantially the same material in different answers, or in any other Final Honours papers or equivalents |

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| Revision: | |
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SECTION A

(Questions 1-13 are open questions to be answered with reference to any appropriate writers.)

- 1 'Romanticism may be considered, not a monolithic phenomenon, yet a more unified and coherent movement and period than many recent scholars have claimed' (Beth Lau). Consider this statement with reference to AT LEAST TWO writers of the Romantic period.
- 2 'Tis to create, and in creating live / A being more intense, that we endow / With form our fancy, gaining as we give / The life we image -- even as I do now' (Byron, *Childe Harold's Pilgrimage*). Use this quotation as a starting point for an essay on the imagination AND/OR self-awareness in the work of AT LEAST TWO writers of the Romantic period.
- 3 'Far from being indifferent to such matters, Romantic writers bring great subtlety and originality to bear on questions of literary form.' Discuss with reference to the work of AT LEAST TWO writers of the Romantic period.
- 4 'Much of what is new about Romantic literature derives from its commitment to the potential, the emergent, that which is coming into being.' Discuss with reference to the work of AT LEAST TWO writers of the Romantic period.
- 5 '[T]he master theme of the epoch in which we live – the French Revolution' (P. B. Shelley). With this quotation in mind, explore ways in which AT LEAST TWO writers of the period respond to the French Revolution.
- 6 'The fragment is vital to an understanding of Romantic literature, the flipside of its preoccupation with a quest for unity.' Discuss with reference to the work of AT LEAST TWO writers of the Romantic period. You may focus on 'the fragment' AND/OR the 'quest for unity'.
- 7 'It is not, however, the beautiful and magnificent alone that we admire in Nature; the most insignificant and rudest objects are often found connected with the strongest emotions' (William Hazlitt). In the light of this quotation, discuss the treatment of 'Nature' in the work of AT LEAST TWO writers of the period.
- 8 Examine the treatment and significance of fame AND/OR posterity in the work of AT LEAST TWO writers of the period.
- 9 'Aye, in the very temple of Delight / Veiled Melancholy has her sovran shrine' (John Keats, 'Ode on Melancholy'). Explore the relationship between 'Delight' and 'Melancholy' in the work of AT LEAST TWO writers of the period.
- 10 'Too wary of wedding them [women writers] erroneously to the romantic movement, we may stray too far in the other direction and forget their complex interactions with romantic discourse' (Marlon Ross). Consider this statement with reference to AT LEAST TWO writers of the period.

CONTINUED

- 11 'In depicting family relationships, writers of the period engage with wider socio-historical issues.' Discuss with reference to the work of AT LEAST TWO writers of the period.
- 12 Explore some of the ways in which ONE OR MORE writers of the Romantic period allude to the work of another Romantic writer OR are alluded to by ONE OR MORE writers from 1830 to the present day.
- 13 Discuss the role of the teller in relation to the tale in the work of AT LEAST TWO writers of the Romantic period.

SECTION B

(Questions 14-24 are on individual writers.)

14 EITHER

- (a) 'In every voice: in every ban, / The mind-forg'd manacles I hear' (Blake, 'London'). Explore the significance of voice AND/OR vision in Blake's *Songs of Innocence and of Experience* AND/OR his other works. You may refer to Blake's illustrations if you wish.

OR

- (b) 'Blake's creations shape an assault on conventional modes of thought and perception.' Discuss with reference to Blake's *Songs of Innocence and of Experience* AND/OR his other works. You may refer to Blake's illustrations if you wish.

15 EITHER

- (a) Explore the way in which the 'growth of mental power / And love of Nature's works' (Wordsworth, *Two-Part Prelude*) are presented in Wordsworth's poetry. You may concentrate on *The Prelude*, or you may range more widely.

OR

- (b) 'In Wordsworth's narrative and lyric poetry alike, his dominant concern is always with the individual exploration of "elementary feelings" (Wordsworth, Preface to *Lyrical Ballads*).' Discuss with reference to Wordsworth's 'narrative' poetry AND/OR his 'lyric' poetry.

16 EITHER

- (a) '[We] receive but what we give' (Coleridge, 'Dejection: An Ode').

'[L]ost in inward vision' (Coleridge, 'The Foster-Mother's Tale')

Discuss the concerns and workings of Coleridge's poetry in the light of EITHER OR BOTH of these quotations.

OR

- (b) 'Behold! her bosom and half her side - / A sight to dream of, not to tell!' (Coleridge, 'Christabel'). Taking this quotation as a point of departure, explore the representation of the uncanny AND/OR communication in Coleridge's poetry.

17 EITHER

- (a) 'The simpler the surface of the poem, the more likely it is that a second and more difficult poem will exist beneath it' (Isobel Armstrong on the poetry of Letitia Landon and Felicia Hemans). Consider this statement in relation to the work of ONE OR MORE women poets of the Romantic period.

OR

- (b) Explore the thematic and formal range of ONE OR MORE women poets of the Romantic period.

18 EITHER

- (a) 'To read Clare's work often seems to mean confirming a preconception of it, whether the reader is intent on celebrating "a peasant poet" or setting him up as a norm of ecological correctness.' Do you agree with this view?

OR

- (b) 'The seeming incoherence or disorder of elements of Clare's poetry results from its attempt to articulate values that had barely been verbalised or even recognised before.' Discuss.

19 EITHER

- (a) Examine the treatment and significance of taboo subjects in the Gothic fiction of the Romantic period.

OR

- (b) 'The Gothic is [...] not an escape from the real but a deconstruction and dismemberment of it' (David Punter). To what extent is this statement true of Gothic fiction in the Romantic period?

20 EITHER

- (a) 'Austen's goal is to make propriety and romantic desire absolutely congruent' (Mary Poovey). Do you agree?

OR

- (b) Comment on the treatment and significance of ONE OR MORE of the following in Austen's fiction: duty; quotation; memory; age; narrative technique.

21 EITHER

- (a) 'So perish monuments of mortal birth' (Byron, *Childe Harold's Pilgrimage*). In the light of this quotation, explore Byron's representation of time AND/OR history.

OR

- (b) 'This liberty is a poetic licence, / Which some irregularity may make / In the design' (Byron, *Don Juan*). Discuss 'liberty' AND/OR 'poetic licence' AND/OR 'design' in Byron's poetry in the light of this quotation. You may confine your answer to *Don Juan*, or you may range more widely.

22 EITHER

- (a) 'The insatiate hope which it awakened stung / His brain even like despair' (Shelley, *Alastor*). Take this quotation as a starting point to examine the relationship between EITHER 'hope' and 'despair' OR idealism and scepticism in Shelley's poetry.

OR

- (b) '[A] voice / Is wanting, the deep truth is imageless' (Shelley, *Prometheus Unbound*). Discuss the implications of this statement for a reading of Shelley's poetic vision and technique.

CONTINUED

23 EITHER

- (a) Explore the depiction of dreams and dreaming in Keats's poetry.

OR

- (b) 'The thing to be seized is, that Keats had flint and iron in him, that he had character' (Matthew Arnold). In what ways, if any, does Keats's poetry display 'flint and iron'?

24 EITHER

- (a) Consider the ways in which Hazlitt's criticism amplifies our understanding of Romantic literature.

OR

- (b) How would you characterise Hazlitt's style?

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