

Thursday 2 June – Friday 3 June

12:00pm – 12:00pm

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**Part IB, Paper 4**

**ENGLISH LITERATURE AND ITS CONTEXTS, 1300-1550**

*Answer **Section A** and **two** questions from **Section B**.*

**Section A** counts for **one third of the total marks**. *The two questions answered in **Section A** (translation and commentary) are equally weighted. Each question from **Section B** counts for one third of the total marks.*

*In Section A, candidates are required to translate from the set text (Q1); and to answer questions on a passage from **one** of the prescribed texts for commentary (Q2a **or** b). Candidates are **not** permitted to write again on their chosen commentary text in Section B, though they may write on the set text for translation if they wish.*

**Do not present the same material twice, either in this paper or in the examination as a whole.** *Irrelevant answers, or answers only tenuously related to the question, will be penalised. In the case of handwritten scripts, illegible handwriting may place candidates at a disadvantage. Include your **number**, **not** your name, on submitted scripts.*

All papers that would usually have been sat as three-hour 'closed-book' and invigilated exams will now be sat online as 'open-book open-web' exams within a 24-hour window. There will be no restrictions on referring during the assessment to books and other materials, whether on paper, online, or in computer files. There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (e.g. Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .pdf format).

## SECTION A

1. Answer *a)* **and** *b)* **or** *c)*.

*a)*

(i) Translate lines 4-9 into good, modern English prose and comment briefly on any difficulties facing a translator of these lines;

(ii) Give the different meanings of 'wonder' (l.1) and explain your choice of word/s in translating it;

(iii) One translator renders lines 1-3 as:

'And although King Arthur was awestruck at heart  
no sign of it shewed. Instead he spoke  
to his queen of queens with courteous words.'

Discuss the strengths and weaknesses of this translation, suggesting alternative wording where relevant.

Thagh Arthur the hende kyng at hert hade wonder,  
He let no semblaunt be sene, bot sayde ful highe  
To the comlyche quene with cortayse speche:  
"Dere dame, today dismay you never:  
Wel becomes such craft upon Cristmasse --  
Laykyng of enterludes, to laghe and to synge,  
Among these kynde caroles of knightes and ladies.  
Neverthelesse to my mete, I may me wel dresse,  
For I have sene a selly, I may not forsake."

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b) Read the passage from *Troilus & Criseyde* given below and answer **all three** questions.

- (i) What is unusual about the syntax in lines 15-18 and what is the effect?
- (ii) What are the implications of the simile in l.35?
- (iii) Comment on the different aspects of 'Joves daughter' presented here and in relation to the rest of the poem.

O blisful light of which the bemes clere  
 Adorneth al the thridde heven faire!  
 O sonnes lief, O Joves doughter deere,  
 Plesance of love, O goodly debonaire,  
 In gentil hertes ay redy to repaire! 5  
 O veray cause of heele and of gladnesse,  
 Iheryed be thy myght and thi goodnesse!

In heven and helle, in erthe and salte see  
 Is felt thy myght, if that I wel descerne  
 As man, brid, best, fissh, herbe, and grene tree 10  
 Thee fele in tymes with vapour eterne.  
 God loveth, and to love wol nought werne,  
 And in this world no lyves creature  
 Withouten love is worth, or may endure.

Ye Joves first to thilke effectes glade, 15  
 Thorough which that thynges lyven alle and be,  
 Comeveden, and amorous him made  
 On mortal thyng, and as yow list, ay ye  
 Yeve hym in love ese or adversitee,  
 And in a thousand formes down hym sente 20  
 For love in erthe, and whom yow liste he hente.

Ye fierse Mars apaisen of his ire,  
 And as yow list, ye maken hertes digne;  
 Algates hem that ye wol sette a-fyre,  
 They dreden shame, and vices they resygne; 25  
 Ye do hem corteys be, fresshe and benigne;  
 And heighe or lowe, after a wight entendeth,  
 The joies that he hath, youre myght it sendeth.

Ye holden regne and hous in unitee;  
 Ye sothfast cause of frendship ben also; 30  
 Ye knowe al thilke covered qualitee  
 Of thynges, which that folk on wondren so,  
 Whan they kan nought construe how it may jo  
 She loveth hym, or whi he loveth here,  
 As whi this fissh, and naught that, comth to were. 35

c) Read the passage from *Piers Plowman* given below and answer **all three** questions.

- (i) What texts or tales does Sloth know and what are these contrasted with?
- (ii) Comment on the effect of the negative constructions in lines 10-24;
- (iii) Comment on Langland's exploration of misspent time in this passage and elsewhere in *Piers Plowman*.

Thenne cam Sleuthe al byslobered with two slimed yes:  
"Y moste sitte to be shryve or elles sholde Y nappe;  
Y may not stande ne stoupe ne withoute stoel knele.  
Were Y brouhte in my bed, but yf my tayl-ende hit made,  
Sholde no ryngyng do me ryse til Y were rype to dyne." 5  
A bigan *benedicite* with a bolc and his breste knokkede,  
Raxlede and remede and rotte at the laste.  
"What! awake, renke!" quod Repentaunce, "and rape the to shryfte!"  
"Yf Y sholde deye be this day Y drede me sore;  
Y can nat parfitly my *pater-noster* as the prest hit syngeth. 10  
Y can rymes of Robyn Hode and of Randolf erle of Chestre  
Ac of oure lord ne of oure lady the leste that euere was maked.  
Y have voued voues fourty and foryeten hem a-morwen.  
Y parfourmede neuere penaunce that the prest me hihte  
Ne ryht sorry for my synnes – Y sehy neuere the tyme – 15  
And yf Y bidde eny bedes, but yf hit be in wrath,  
That Y telle with my tonge is ten myle fro myn herte.  
Y am occuepied vch a day, haliday and othere,  
With ydele tales at the ale and other-while in chirches;  
Goddes payne and his passioun is puyre selde in my thouhte. 20  
Y visitede neuere feble man ne fetered man in prisone;  
Y hadde leuere here an harlotrye or a lesyng to lauhene of  
Or lacke men or likene hem in vnlikyng manere  
Than al that euere Mark made, Matheu, Iohn or Lucas.  
Vigilies and fastyng-dayes Y can foryeten hem alle 25  
And ligge abedde in lente and my lemman in myn armes  
Til matyngs and masse be ydo; thenne haue Y a memorie at the freres.  
Y am nat shryue som tyme, but yf seknesse hit make,  
Nat twies in ten yer and thenne telle Y nat the haluende." 30

## SECTION B

1. '...any response to a work is formed by a host of prior expectations, many of which are dependent, in turn, upon earlier reactions to other works.'

(ARDIS BUTTERFIELD)

Using the above quotation as a starting point, discuss the ways in which readers' expectations are shaped and subverted in literature of this period.

2. 'But nathelees I recche noght a bene  
Thogh I come after hym with hawe bake;  
I speke in prose and lat hym rymes make.'

*baked hawberries* (a poor dish)

(CHAUCER, 'Man of Law's Tale')

Consider the effect of form in any text or texts.

3. 'I have used myself proudly against Thee, doing wickedly, and ceasing not.'

(KATHERINE PARR, *Psalms or Prayers*)

Discuss self-knowledge in literature of this period.

4. 'The shrine thus poses an interpretative problem, for it does not necessarily signify an authentic relic and may, in fact, hide what the object really is (in this case, a fake).'

(ROBYN MALO)

Discuss authenticity **and/or** fraud in literature of this period.

5. Discuss the imaginative engagement with philosophy in literature of this period.

6. 'Than for hire frowardnes and hire unbeleve owre Lord drow fro hire alle good thowtys and alle good mendys of holy spechys and dalyawns and the hy contemplaycone wech sche had ben usyd to beforetyme.'

(*The Book of Margery Kempe*)

Discuss the relationship between suffering and reform in literature of this period.

7. '...when he [the priest] reprevyth and offendyth tho that he lovyth and to whom he awyht [owes] moost, then offryth he to God the fruture [fritter], al hote sprenggyd with the oyle of love and fryed in the charytable panne of his ryghtwysnesse'.

(ELEANOR HULL, A Commentary on the Penitential)

Beginning with these lines, discuss the use of unexpected imagery in literature of this period.

8. 'Whatever sympathy for the poor and downtrodden the fable arouses in the reader, this sympathy has nowhere to go.'

(JILL MANN)

How is sympathy evoked and to what end(s) in literature of this period?

9. 'Ande anone hym thowght sche profryde a honeycombe, owte of a veselle that sche hadde, to alle the sustrene in the qweere whiche come to here.'

(MECHTILD OF HACKEBORN, *The Book of Ghostly Grace*)

Discuss how community is created **and/or** denied in literature of this period.

10. 'If women's language had been so blameworthy and of such small authority, as some men argue, our Lord Jesus Christ would never have deigned to wish that...His most gracious Resurrection be first announced by a woman.'

(CHRISTINE DE PISAN, *City of Ladies*)

Discuss the representation of speech in literature of this period.

11. 'Penne and papere may not me suffice Him to describe.'

(*The Libel of English Policy*)

How do writers in this period confront the limitations of textual description **and/or** transmission?

12. 'This booke is begunne be Gods gift and his grace, but it is not yet performid, as to my syte.'

(JULIAN OF NORWICH, *Revelations of Divine Love*)

Discuss the performance of literature of this period.

13. 'Boyhood (not childhood) is a crucial element in the imagistic world of the antisemitic narrative...the little boy resounds with the sacramental and affective image of the vulnerable Christ-child.'

(ANTHONY BALE)

Discuss exploitation **and/or** anti-semitism in literature of this period.

14. '... "socializing" of literature is the work of *memoria*...*Memoria* refers not to how something is communicated, but to what happens once one has received it, to the interactive process of familiarizing – or textualizing – which occurs between oneself and others' words in memory.'

(MARY CARRUTHERS)

In response to this quotation, discuss the relationship between the "'socialising" of literature' and the recollection of books in literature of this period.

15. 'Normative female sexual behaviour is a contested territory.'

(CAROLYN DINSHAW)

Discuss contestation **and/or** resistance in literature of this period.

16. 'We can only infer or imagine the leper woman's desires.'

(JONATHAN HSY)

Consider the representation of those with impairment **and/or** physical illness in literature of this period in light of Hsy's statement.

17. 'Thus they tugged and rugged till it was nere night;  
All the wives of Tottenham come to see that sight...'

(*Tournament of Tottenham*)

Discuss attitudes towards violence in literature of this period.

18. 'Be my conseyle dypose zoureselfe as myche as ze may to have lesse to do in the worlde.'

(AGNES PASTON)

Discuss the giving of counsel in literature of this period.

19. Only one manuscript survives of *Sir Gawain and the Green Knight*. Why should it be studied if it was read by so few?

20. 'And in the watter outhir twyis or thryis  
He dowkit him, and till him can he sayne:  
"Ga doun Schir Kid, cum up Schir Salmond agane!"  
Quhill he wes deid; syne to the land him drewch,  
And off that new-maid salmond eit anewch.'

*saying to him*

*As soon as*

(ROBERT HENRYSON, *Moral Fabillis*)

Discuss feasting **and/or** fasting in literature of this period.



21. *'Januar* By this fire I warme my handes;  
*Februar* And with my spade I delve my landes.  
*Marche* Here I sette my thinge to springe...' *seeds to grow*

(ANON)

Consider the importance of time in literature of this period.

22. 'In secreit place this hyndir nycht  
I hard ane beyrne say till ane bricht...' *boy, lady*

(ANON)

Discuss secrecy **and/or** secret places in literature of this period.

23. 'Now thow art frosty cold now fyry hoot  
And right as that a ship or barge or boot,  
Amonge the wawes dryveth steerelees,  
So doost thow, woful womman, confortless.'

(THOMAS HOCCLEVE, 'Conpleynte Paramont')

Beginning with these lines, discuss conflicted emotions in literature of this period.

**END OF PAPER**