

DENA 2305
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SECOND PUBLIC EXAMINATION

**HONOUR SCHOOL OF ENGLISH LANGUAGE AND LITERATURE 2007
COURSE I AND COURSE II
PAPER 4 AND B8 ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF ENGLISH AND MODERN LANGUAGES 2007
PART 1, PAPER 6(ii) AND 7(ii) ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF CLASSICS AND ENGLISH 2007
PART A, PAPER 1(b) ENGLISH LITERATURE FROM 1509 TO 1642**

**HONOUR SCHOOL OF MODERN HISTORY AND ENGLISH 2007
PAPER (iv) AND (v) ENGLISH LITERATURE FROM 1509 TO 1642**

TRINITY TERM 2007

Thursday 17 May 2007, 9.30 a.m. – 12.30 p.m.

Time allowed – Three hours

Answer *three* questions. You should pay careful attention in your answers to the precise terms of the quotations and questions. Course II candidates are reminded that they must not duplicate work used on Paper A2. You may not write answers exclusively or primarily on Shakespeare in this paper.

Do not turn over until told that you may do so

Answer three questions. You should pay careful attention in your answers to the precise terms of the quotations and questions. Course II candidates are reminded that they must not duplicate work used on Paper A2. You may not write answers exclusively or primarily on Shakespeare in this paper.

1. 'In a rising, mercantile, politically conscious, comparatively affluent society, there was a need for new visions of the good life, new paradises, new golden worlds, even new hells'. Discuss some of the ways in which any **one or more** writers or playwrights of the period satisfied some of these expectations.
2. 'Religiously and politically he was consistent' (C. S. LEWIS). Do some of More's other writings help us to interpret *Utopia*?
3. 'The vernacular energy of his poetry generates the particular power of Skelton's lines' (ROBERT KINSMAN). Is this too limited a view of Skelton's verse?
4. 'W[yatt] resteth here, that quick could never rest' (SURREY's elegy on Wyatt). Is restlessness what strikes you about Wyatt's poetry?
5. 'All Sidney's works are permeated with the problem of authority and submission'. Do you agree?
6. 'One of the distinctive features of Petrarchan poetry is its encouragement to readers to decode it in a variety of ways - as erotic self-evaluation, philosophical meditation, or moral debate' (GARY WALLER). Discuss, with reference to **at least two** writers of the period.
7. 'It is not sufficient for poets to be superficial humanists: but they must be exquisite artists, & curious universal schollers' (GABRIEL HARVEY). Discuss, with reference to **one or more** poets of the period.
8. **EITHER** (a) 'One of Marlowe's assets as a playwright was that he profoundly and urgently concerned himself with religion, not as a theologian, but as an intellectual and artist in pursuit of truths' (PARK HONAN). Discuss.

OR (b) Analyse Marlowe's use of humour, melodrama **AND/OR** hyperbole in his writings.
9. **EITHER** (a) How helpful is it to see Spenser as a writer 'who makes writing out of loss and who makes something new by emphasising the pastness of the past'?

OR (b) 'He is a Cambridge poet, a Kent poet and a Cork poet, a strolling bard or wandering minstrel of the Celtic fringe and the English Pale, a poet of the provinces, scribbling on the sidelines of English society' (WILLY MALEY). Is this your view of Spenser?

10. 'The whole sequence is a sustained dramatic illusion' (MICHAEL SPILLER). Compare the 'sustained dramatic illusion' of any **two** sonnet sequences.
11. 'It is futile to look in Nashe for consistent points of view or characteristic themes; in fact, we can discard the notion of content altogether' (NEIL RHODES). Discuss, with reference to Nashe **OR** any other prose writer of the period.
12. 'Raleigh's perspective on literary theft was conditioned not only by Renaissance theories of imitation but also by the fact that he was an occasional poet actively engaged in literary dialogues with his contemporaries that depended on a high degree of verbal mimicry' (JAMES BEDNARZ). Write on Raleigh's 'thievery' **AND/OR** that of any other writer of the period.
13. 'Dekker's imagination made him one with the outcasts and scum of the earth'. Discuss, with reference to Dekker **OR** any other writer of the period.
14. **EITHER** (a) 'It isn't a poetry of soft flesh - it's a poetry of the puzzling head - but it's powerful and erotic' (A. S. BYATT). Apply this statement to Donne **AND/OR** any other poet from the period.

OR (b) Do you agree that a good deal of Donne's writing is self-advertisement?
15. William Empson described Herbert's poetry as 'saintly impertinence'. Do you agree?
16. **EITHER** (a) 'The most striking quality of the Jonsonian dramatic world is not its order but its swirling profusion, its density, its noisiness and busyness' (ALVIN KERNAN). Do you agree? **OR** discuss these qualities in the work of any other writer of the period.

OR (b) 'Full of ethics and politics rather than private feelings'. Does this seem to you an apt description of Jonson's poetry?
17. **EITHER** (a) 'Rhetoric is the greatest barrier between us and our ancestors' (C. S. LEWIS). Apply this comment to **one or more** writers of the period.

OR (b) Compare the work of any **two** writers who seem to you to have made plainness of style or plain speaking a virtue.
18. To what extent has 'our seemingly insatiable desire to locate a real, authentic, unmasked, untextualised female voice in Renaissance women's writing' limited our ability to read it? (You may confine your answer to **one** writer.)

19. 'As the staple interest of the comedies is dirt, so the staple interest of the tragedies is crime'. Is this fair to comedy **AND/OR** tragedy in the period?
20. Ben Jonson said that a tragic writer should aim at 'truth of Argument, Dignity of Persons, gravity and height of Elocution, fulnesse and frequence of sentence'. Apply this comment to **one or more** tragic writers from the period.
21. Write on the artificiality of comedy, discussing **at least two** comedies from the period.
22. Write an essay on **at least three** plays from the period, based on **one or more** of the following quotations:
 - (a) 'You can deceive men, but you cannot deceive worms.'
 - (b) 'Is not the whole world included in myself?'
 - (c) 'We are merely the stars' tennis-balls, struck and banded / Which way please them.'
 - (d) 'Who seem most crafty prove oftentimes most fooles.'
 - (e) "'Tis time to die, when we are our selves our foes.'
23. Write an essay on collaboration between dramatists, discussing **at least two** plays of composite authorship.
24. 'Today's taste tends to scorn the poetry of compliment: we are still conditioned by Romantic values of sincerity, and feel that admiration and flattery allow too much play to false sentiment and are probably tainted with self-interest' (GRAHAM PARRY). Make a case for the poetry of compliment, with reference to **one or two** writers.
25. 'All texts involve some sense of place, whether geographical or psychological'. Discuss, with reference to **at least two** writers of the period.
26. 'If women were seen as either Eve or Mary, whore or chaste, there was no equally powerful binary for men' (HELEN CARR). Suggest some male binaries that seem to you to emerge from your reading of the literature of the period.
27. Examine some of the ways in which practices of manuscript culture and print culture 'overlapped and influenced each other' (ARTHUR MAROTTI).
28. Examine some of the literary consequences of 'that busy mart of bargain and exchange that constituted the sixteenth-century patronage system' (CATHERINE BATES).
29. 'The association between travel and misfortune has the character of a literary convention. The traveller, like the lover, is a generic figure of woe' (PETER WOMACK). Do you agree? (You may confine your answer to **two** travel narratives of the period.)

30. '[Uncanonical texts] are bare and unaccommodated, without the accretion of scholarship and criticism through the ages that so largely determines how we understand and value literary work' (BARBARA LEWALSKI). What 'unaccommodated' texts have you discovered from this period?
31. 'Elizabeth I by her very existence constituted a challenge to the essentialist patriarchal sign system, a challenge vigorously met by her male contemporaries' efforts to stabilise that system'. Discuss the implications of this for the literature of the period.
32. How successfully does Milton reconcile the demands of poetry, prophecy and philosophy in his *Poems 1645*?
33. 'We should remind ourselves just how much the choice of a particular genre influences ... decisions about content, tone and form' (HEATHER DUBROW). Choose **one** of the following forms, and discuss this comment with reference to works by **one or more** writers of the period: pastoral; the sermon; the epyllion; the masque; satire; translation; histories; biography or autobiography; meditations.
34. Examine the treatment of **one** of the following topics in the literature of the period: melancholy; magic; ecstasy; time; gardens; the great and the small; metamorphosis; the world turned upside-down; the Apocalypse; writing the nation.