

414/01

ENGLISH LITERATURE

ELit4: Poetry pre-1900

P.M. THURSDAY, 19 January 2006

(1¼ Hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a copy of the text you have studied;
- an 8 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **one** question only.

INFORMATION FOR CANDIDATES

All questions carry equal marks.

In this unit you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings;
- articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.

Remember that marking will take into account the quality of written communication used in your answer.

Answer **one** question only.

Chaucer: The Nun's Priest's Prologue and Tale

Either,

1. “For all its jesting, *The Nun's Priest's Tale* is also a grave sermon.” To what extent would you agree with this view of the Tale? In support of your argument, you should make close reference to Chaucer's poetic methods.

Or,

2. “Chaucer's comic methods are most successful when they are based on close observation of animals or humans.” To what extent would you apply this statement to *The Nun's Priest's Prologue and Tale*?

Graham (ed): A Selection of Metaphysical Poets

(Donne, Herbert and Vaughan)

Or,

3. “By aiming to delight the mind, Donne's love poetry fails to engage the heart.” How far would you agree with this view? In your response, you should refer in detail to Donne's language and techniques in at least **three** of the selected poems.

Or,

4. To what extent would you agree that in this selection of metaphysical poetry : “religious love is as passionate as non-religious love, and conveyed with equal force”? In your response, you should give careful consideration to the style of at least **three** poems, making sure that your chosen poems represent the work of **more than one** poet.

Keats: Selected Poems

Or,

5. How far would you agree that Keats's greatest achievement in *Lamia* lies in his ambiguous presentation of Lamia herself?

Or,

6. Both *Ode on a Grecian Urn* and *Ode to a Nightingale* have been described as “highly successful explorations of immortality”. Giving careful consideration to Keats's techniques in each poem, discuss how far you would agree with this judgement.

Milton: Paradise Lost, Books 1 and 2

Or,

7. “In presenting Satan with some appeal as a character, Milton has undermined the moral and religious meaning of the first two books of *Paradise Lost*.” How far would you agree with this criticism of Milton’s presentation of character and themes?

Or,

8. “Milton’s presentation of Hell is more memorable and impressive than his portrayal of the fallen angels.” Give your response to this view of *Paradise Lost, Books 1 and 2*, paying close attention to Milton’s style.

Christina Rossetti: Selected Poems

Or,

9. To what extent would you accept that Rossetti’s poetry is depressing? In support of your argument, you should comment precisely on how Rossetti achieves her effects, by referring to the style and presentation of at least **three** of the selected poems.

Or,

10. “Rossetti’s success as a poet lies chiefly in her ability to combine the spiritual with the sensual.” Discuss this view, giving careful consideration to the style of *Goblin Market* **or** of **three** other poems.