

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

English B5: Narrative Texts

COURSE CODE : **ENGLB005**

UNIT VALUE : **1.00**

DATE : **07-MAY-02**

TIME : **10.00**

TIME ALLOWED : **3 hours**

02-C0415-3-30

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TURN OVER

Answer three questions: Question 1 and two of the nine subsections of Question 2.

Candidates must not present substantially the same material in any two answers, whether on this paper or in other parts of the examination.

1. Compare and discuss the pair of extracts in either A or B.

A (i)

Yet not the more
Cease I to wander where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee Sion and the flowery brooks beneath 5
That wash thy hallowed feet, and warbling flow,
Nightly I visit: nor sometimes forget
Those other two equalled with me in fate,
So were I equalled with them in renown, 10
Blind Thamyras, and blind Maeonides,
And Tiresias and Phineus prophets old.
Then feed on thoughts, that voluntary move
Harmonious numbers; as the wakeful bird
Sings darkling, and in shadiest covert hid
Tunes her nocturnal note. Thus with the year 15
Seasons return, but not to me returns
Day, or the sweet approach of even or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud in stead, and ever-during dark 20
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with a universal blank
Of nature's works to me expunged and razed,
And wisdom at one entrance quite shut out. 25

(ii)

Was it for this
That one, the fairest of all rivers, loved
To blend his murmurs with my nurse's song,
And from his alder shades and rocky falls,
And from his fords and shallows, sent a voice 5
That flowed along my dreams? For this didst thou,
O Derwent, travelling over the green plains
Near my 'sweet birthplace', didst thou, beauteous stream,
Make ceaseless music through the night and day,
Which with its steady cadence tempering 10
Our human waywardness, composed my thoughts
To more than infant softness, giving me
Among the fretful dwellings of mankind,
A knowledge, a dim earnest, of the calm
Which Nature breathes among the hills and groves? 15
When, having left his mountains, to the towers
Of Cockermouth that beauteous river came,
Behind my father's house he passed, close by,
Along the margin of our terrace walk.
He was a playmate whom we dearly loved: 20
Oh, many a time have I, a five years' child,
A naked boy, in one delightful rill,
A little mill-race severed from his stream,
Made one long bathing of a summer's day,
Basked in the sun, and plunged, and basked again, 25
Alternate, all a summer's day, or coursed
Over the sandy fields, leaping through groves
Of yellow grunsel; or, when crag and hill,
The woods, and distant Skiddaw's lofty height,
Were bronzed with a deep radiance, stood alone 30
Beneath the sky, as if I had been born
On Indian plains, and from my mother's hut
Had run abroad in wantonness to sport,
A naked savage, in the thunder-shower.

CONTINUED

B (i)

And now, unveil'd, the *Toilet* stands display'd,
Each Silver Vase in mystic Order laid.
First, rob'd in White, the Nymph intent adores
With Head uncover'd, the *Cosmetic* Pow'rs. 5
A heav'nly Image in the Glass appears,
To that she bends, to that her Eyes she rears;
Th'inferior Priestess, at her Altar's side,
Trembling, begins the sacred Rites of Pride.
Unnumber'd Treasures ope at once, and here 10
The various Off'rings of the World appear;
From each she nicely culls with curious Toil,
And decks the Goddess with the glitt'ring Spoil.
This Casket *India's* glowing Gems unlocks,
And all *Arabia* breathes from yonder Box. 15
The Tortoise here and Elephant unite,
Transform'd to *Combs*, the speckled and the white.
Here Files of Pins extend their shining Rows,
Puffs, Powders, Patches, Bibles, Billet-doux.
Now awful Beauty puts on all its Arms; 20
The Fair each moment rises in her Charms,
Repairs her Smiles, awakens ev'ry Grace,
And calls forth all the Wonders of her Face;
Sees by Degrees a purer Blush arise,
And keener Lightnings quicken in her Eyes.
The busy *Sylphs* surround their darling Care; 25
These set the Head, and those divide the Hair,
Some fold the Sleeve, whilst others plait the Gown;
And *Betty's* prais'd for Labours not her own.

(ii)

The Chair she sat in, like a burnished throne,
Glowed on the marble, where the glass
Held up by standards wrought with fruited vines
From which a golden Cupidon peeped out
(Another hid his eyes behind his wing) 5
Doubled the flames of sevenbranched candelabra
Reflecting light upon the table as
The glitter of her jewels rose to meet it,
From satin cases poured in rich profusion. 10
In vials of ivory and coloured glass
Unstoppered, lurked her strange synthetic perfumes,
Unguent, powdered, or liquid—troubled, confused
And drowned the sense in odours; stirred by the air
That freshened from the window, these ascended 15
In fattening the prolonged candle-flames,
Flung their smoke into the laquearia,
Stirring the pattern on the coffered ceiling.
Huge sea-wood fed with copper
Burned green and orange, framed by the coloured stone,
In which sad light a carved dolphin swam. 20
Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice 25
And still she cried, and still the world pursues,
'Jug Jug' to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed. 30
Footsteps shuffled on the stair.
Under the firelight, under the brush, her hair
Spread out in fiery points
Glowed into words, then would be savagely still.

TURN OVER

2. Answer two of the following questions. You should refer to two or more of the Narrative Texts in each answer.
- (i) Write about the idea of home as expressed in two or more Narrative Texts.
 - (ii) How do two or more Narrative Texts represent acts of cruelty, or kindness, or both?
 - (iii) Discuss the uses of surprise in two or more Narrative Texts.
 - (iv) 'I look into past time as the prophet does into futurity' (Wordsworth). Discuss the representation of past, or future, or both, in two or more Narrative Texts.
 - (v) What is the function of the erotic in two or more Narrative Texts?
 - (vi) Discuss the strategy in two or more Narrative Texts of direct address to the reader.
 - (vii) What is the function of names, or naming, or both, in two or more Narrative Texts?
 - (viii) Consider representations of the human and the animal in two or more Narrative Texts.
 - (ix) Consider representations of the human and the divine in two or more Narrative Texts.

END OF PAPER