

UNIVERSITY COLLEGE LONDON

University of London

EXAMINATION FOR INTERNAL STUDENTS

For the following qualifications :-

B.A.

French F2202: The Medieval Period

COURSE CODE : FREN2202

UNIT VALUE : 0.50

DATE : 09-MAY-02

TIME : 14.30

TIME ALLOWED : 2 hours

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TURN OVER

THE MEDIEVAL PERIOD

Answer TWO questions, ONE from EACH section. Use a separate answer book for each question.

You may answer in English or in French, but no special credit will be given for writing in French rather than in English.

DO NOT BASE BOTH ANSWERS IN THIS PAPER, OR AN ANSWER IN THIS PAPER AND ONE IN ANOTHER PAPER, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

SECTION A

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

*Answers in this section must be based on TWO or MORE texts by DIFFERENT authors studied in Term 1, namely: Marie de France, *Equitan*, *Bisclavret*, *Lanval*, *Le Chaitivel* ('*Le Malheureux*'), *Eliduc*; Chrétien de Troyes, *Le Chevalier de la charrette*, *Le Conte du graal*; *La Chastelaine de Vergi*; *Le Lai de l'oiselet*.*

1. 'Depictions of court life should be read less as models than as warnings.' Discuss.
2. 'Courtly texts sought to idealise women, yet provided constant opportunities for depictions of female deceit, ambition and cruelty.' Discuss.
3. 'The natural world – garden, orchard, or forest – is used by medieval authors to represent values opposed to those of the court.' Discuss.
4. Analyse and discuss the relationship between the court and the courtly.
5. 'The courtly world is self-sufficient, closed to outside forces, and even hostile towards them.' Discuss.

CONTINUED

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

6. Analyse the role played by repetition in the Oxford *Chanson de Roland*.
7. 'If Bernier is not the hero of *Raoul de Cambrai*, he should be.' Discuss.
8. 'The comic treatment of the issues raised by the *Pèlerinage de Charlemagne* unfortunately detracts from the true seriousness of those issues.' Discuss.
9. 'The spectre of Roland haunts many *chansons de geste*, including those in which he appears as a character.' Discuss, with reference to TWO texts studied in Term 2.
10. 'Love in *Aucassin et Nicolette* is parodied rather than celebrated; and this is characteristic of the *chantefable*'s approach to other conventional values.' Discuss.
11. 'Adam de la Halle's *Jeu de la feuillée* lacks a coherent structure, and all the issues it raises remain unresolved at the end of the play.' Discuss.
12. 'In the comic vision of the *fabliaux*, humanity inspires neither sympathy nor admiration; the characters are either stupid, or immoral, or both.' Discuss, with reference to AT LEAST TWO *fabliaux*.
13. Compare and contrast the ways in which a picture of thirteenth-century French society is created in TWO of the texts studied in Term 2.

END OF PAPER