

**UNIVERSITY COLLEGE LONDON**

University of London

**EXAMINATION FOR INTERNAL STUDENTS**

For The Following Qualification:-

*B.A.*

**French F2202: The Medieval Period**

**COURSE CODE : FREN2202**

**UNIT VALUE : 0.50**

**DATE : 14-MAY-04**

**TIME : 14.30**

**TIME ALLOWED : 2 Hours**

## **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.**

1. 'Courtly literature aimed not only to entertain, but also to instruct.' How far do you agree that there is a didactic element in courtly literature? Base your answer on TWO or MORE texts studied in Term 1.
2. In your view, should *Le Charroi de Nîmes* be classified as a courtly text? Base your answer on *Le Charroi de Nîmes* and ONE or MORE other texts studied in Term 1.
3. 'Courtly love separates the couple from society, yet courtly texts depict the interactions between the lovers and the court.' Discuss with reference to TWO or MORE texts studied in Term 1.
4. 'Women in courtly texts are depicted as idealised ladies, as temptresses, or as victims, but never as equal partners with men.' Discuss with reference to TWO or MORE texts studied in Term 1.
5. 'Artificial codes operating in a fantasy world.' How far do you agree with this definition of courtly literature? Base your answer on TWO or MORE texts studied in Term 1.

**TURN OVER**

## SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

6. 'Por honte oster et mal covrir / Doit on un poi par bel mentir.' In the light of this comment by the hermit Ogrin, discuss the relationship between deceit and ethics in Bérout's *Tristan*.
7. Examine the relationship between doubles and death in Thomas's *Tristan*.
8. 'Fragmentation is an essential theme of Tristan texts.' Discuss, with reference to EITHER Marie de France's *Chievrefoil* OR *La Folie Tristan de Berne* OR *La Folie Tristan d'Oxford*.
9. What, in your view, distinguishes the *version commune* of Tristan narratives from the *version courtoise*? How adequate are these labels? Base your answer on ONE text generally considered to belong to the *version commune* tradition AND ONE text generally considered to belong to the *version courtoise* tradition.
10. 'The story of Tristan and Iseut is not in the conventional sense a love story.' Discuss with reference to TWO or MORE texts studied in Term 2.

END OF PAPER