

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 : 11-MAY-06

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. 'The courtly world perceived opponents both inside and outside the court, and the former were the more dangerous.' Discuss, with reference to TWO or MORE texts studied in Term 1.
2. 'In medieval literature, the court is presented less as a place than as a value-system.' Discuss, with reference to TWO or MORE texts studied in Term 1.
3. Analyse and discuss the relationship between love and suffering in TWO or MORE texts studied in Term 1.
4. 'Writers on courtly love always reveal the lovers' failure to achieve the ideal union of hearts and wills, in which neither partner acts against the wishes of the other.' Discuss, with reference to TWO or MORE texts studied in Term 1.
5. '*Courtoisie* can be seen as a polite mask covering the enmity and cruelties of court life.' Discuss, with reference to TWO or MORE texts studied in Term 1.

TURN OVER

SECTION B

PLEASE USE A SEPARATE ANSWER BOOK FOR EACH QUESTION.

6. 'Le texte de *Chievrefoil* "met en abîme" les circonstances de sa propre création en les problématisant.' Discuss.
7. 'Thomas in his *Roman de Tristan* is less interested in an idealising portrait of *fin'amour* than in engendering a debate about love: what it was, the problems it brings, the moral questions it poses, whether it was possible in the real world.' Discuss.
8. 'The *Folie Tristan* poems express the impasse reached by a passion that is madness in its very essence and that can only be realized as an insane fantasy. Here poetry becomes pure escape – and compensation.' Discuss with reference to EITHER *La Folie Tristan de Berne* OR *La Folie Tristan d'Oxford* OR BOTH.
9. 'To efface shame and conceal evil through the skilful lie, so that they may continue to enjoy their illicit *amours*, is a perennial concern of Bérroul's lovers; the variety of stratagems they employ, and their success, are a principal source of enjoyment for the audience.' Discuss Bérroul's *Roman de Tristan* in the light of this remark.
10. Analyse and discuss the theme of disguise in ANY TWO of the Tristan poems you have studied for this course.
11. Is *Aucassin et Nicolette*, in your opinion, anything more than a love story told from a humorous point of view? Give reasons for your answer.
12. 'Adam himself is present in one form or another throughout the play, and seldom without mockery.' Analyse and discuss Adam de la Halle's self-presentation in *Le Jeu de la feuillée* in the light of this comment.
13. How far do you agree that 'the comedy of the *fabliaux* relies essentially on the functions and misfortunes of the human body'? Answer with reference to TWO or MORE *fabliaux*.
14. Examine and compare the comic treatment of priests AND / OR religion in ANY TWO of the following: *Aucassin et Nicolette*; *Le Jeu de la feuillée*; a *fabliau*.

END OF PAPER