Summer Examinations 2015

LIT302515N

Module Title: Renaissance Literature
Level: Six
Time Allowed: Two hours

Instructions to students:

- Enter your student number not your name on all answer books.
- Answer two questions. At least one of your answers must be wholly on non-dramatic poetry.
- All questions are equally weighted.
- Begin each answer in a separate answer book; label each answer book clearly with the number of the question you are answering.
- Do not discuss the same text in more than one answer.
- Do not repeat points made, or texts discussed, in earlier assessed work.
- Neither books nor notes may be taken into the examination.

<table>
<thead>
<tr>
<th>No. of Pages</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Questions</td>
<td>10</td>
</tr>
</tbody>
</table>
Answer two questions from the following. At least one of your answers must be wholly on non-dramatic poetry.

Note


1. Analyse one of the following in Renaissance lyric poetry: speech, authority, sex, *sprezzatura*, tradition, translation. In your answer, refer closely to at least three lyric poems.

2. In what ways do the Metaphysical poets use their style of wit, with its ‘far-fetched’ conceits, to explore serious themes, and why? In your answer, refer closely to at least three Metaphysical poems.

3. ‘Its extensive use of non-realist modes and devices, such as allegory and emblem, shows that Renaissance literature is primarily moral and symbolic.’

   Discuss, referring closely to at least two longer texts or at least three lyric poems.

4. ‘Renaissance epic poems warn their readers about the prevalence of deceiving voices (social, religious or moral), but ultimately they are deceiving themselves.’

   In what ways is this true, and why? In your answer, refer closely to *The Faerie Queene* and *Paradise Lost*.

5. To what extent could it be said that there is a ‘utopian’ or ‘redemptive’ dimension to Renaissance literature? In your answer, refer closely to at least two longer texts or at least three lyric poems.

6. ‘Renaissance literature shows us not the “birth of the modern individual”, but the fragility of the constructed self.’

   Discuss, referring closely to at least two longer texts or at least three lyric poems.
7. Explore the role of pretending and/or imitation in Renaissance literature. In your answer, refer closely to at least two longer texts or at least three lyric poems.

8. ‘The central impulse of Shakespearian comedy is towards the unification of society and the reconciliation of conflicts.’

Discuss, referring closely to *Twelfth Night* and *The Tempest*.

9. ‘Allow not nature more than nature needs, Man’s life’s as cheap as beast’s’ (*King Lear*, 2.4.64-5).

Analyse the exploration of suffering and/or responsibility in Renaissance tragedy, referring closely to *King Lear* and *The Duchess of Malfi*.

10. Discuss the role of one of the following in Renaissance literature: speech, power, the addressee, Britishness, the erotic body, government, communication, education, death, fear, sin, punishment, play. In your answer, refer closely to at least two longer texts or at least three lyric poems.

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