Summer Examinations 2016

LIT302516N

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.

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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: individual selfhood, exaggeration, conventional devices, language-use, courtiership, erotic desire, gendered identity, liveliness, re-writing, energy, autonomy, sexual politics, spontaneity, national feeling, class, race. In your answer, refer closely to **at least three** lyric poems.

2. ‘The oddity of metaphysical imagery inevitably undermines the effectiveness with which they can approach their themes.’ Discuss, referring closely to **at least three** Metaphysical poems.

3. Consider the view that it is the combination of realist and non-realist styles of representation in Renaissance literary texts that constitutes their most distinctive feature. In your answer, refer closely to a) **one or two** longer texts or b) **at least three** lyric poems or c) **one** longer text and **any number** of lyric poems.

4. ‘Renaissance epic poems are doomed to failure from the outset, and what is more, they know it.’ How far would you agree with this statement? In your answer, refer closely to The Faerie Queene and/or Paradise Lost.

5. How far do Renaissance literary texts imagine ‘something rich and strange’ (Shakespeare, The Tempest, 1.2.402) and how far are they trying to cement existing relations and perceptions? In your answer, refer closely to a) **one or two** longer texts or b) **at least three** lyric poems or c) **one** longer text and **any number** of lyric poems.

6. Explore the role of individual selfhood in Renaissance literary texts. In your answer, refer closely to a) **one or two** longer texts or b) **at least three** lyric poems or c) **one** longer text and **any number** of lyric poems.

7. Evaluate the achievement of Renaissance literary texts in combining ‘teaching’ and ‘delight’. In your answer, refer closely to a) **one or two** longer texts or b) **at least three** lyric poems or c) **one** longer text and **any number** of lyric poems.
8. Discuss the view that Shakespearian comedy is more violent or coercive than utopian or redemptive. In your answer, refer closely to Twelfth Night and/or The Tempest.

9. Analyse the exploration of power and/or subversion in Renaissance tragedy, referring closely to King Lear and/or The Duchess of Malfi.

10. Discuss the role of one of the following in Renaissance literary texts: talk, authority, the poetic speaker, nation, desire, politics, sign systems, learning, mourning, horror, evil, justice, enjoyment. In your answer, refer closely to a) one or two longer texts or b) at least three lyric poems or c) one longer text and any number of lyric poems.

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