Examination Period 3: 2017/18

LIT302718N

Module Title: Romanticism
Level: Six
Time Allowed: Two Hours

Instructions to students:

- Enter your student number **not** your name on all answer books.
- Answer **two** questions: **one** question from **Section A** and **one** question from **Section B**.
- All questions are equally weighted.
- Neither books nor notes may be taken into the examination.
- You should not duplicate material used in other assignments for LIT3027.
- You should not significantly replicate material in both questions.

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Section A

Answer the compulsory question.

Question 1

Compare and contrast the two poems. In your analysis, discuss their language, techniques and poetic devices; the key themes addressed in these poems; their relationship to the collection of poems from which they are extracted; and their relationships to other Romantics texts and the major themes of Romanticism.

Percy Bysshe Shelley: Ozymandias

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear:
`My name is Ozymandias, King of Kings:
Look on my works, ye mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away".

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Question 1 continues overleaf
William Wordsworth: Tintern Abbey (Extract)

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration: — feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened: — that serene and blessed mood,
In which the affections gently lead us on, —
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.
Section B

Answer one of seven questions.

2. “The early Romantic period coincides with what is often called the ‘age of revolutions’, an age of upheavals in political, economic, and social traditions. Revolutionary energy was at the core of Romanticism.”

Discuss this statement with reference to the work of at least two writers studied for this module.

3. And there she lulled me asleep,/ And there I dream’d—Ah! woe betide!/ The latest dream I ever dream’d/ On the cold hill’s side.

John Keats, ‘La Belle Dame Sans Merci’)

With reference to the work of any two writers in this period, consider the ways in which terror, nightmares and hauntings have a positive or ultimately negative value.

4. The little boy lost in the lonely fen,/ Led by the wand’ring light,/ Began to cry, but God ever nigh/ Appeared like his father in white.

(William Blake, ‘The Little Boy Found’)

Discuss the progression from Innocence to Experience with reference to at least four poems studied for this module.

5. And in thy hazels, bending o'er the tide,/ The earliest nightingale delight to sing:/ While kindred spirits, pitying, shall relate/ Thy Otway's sorrows, and lament his fate.

(Charlotte Smith, ‘To the River Arun’)

Consider how poems depict melancholy and suffering and illustrate how these affect human life in the work of at least two writers of the period.

6. I long for scenes where man has never trod;/ A place where woman never smil'd or wept;/ There to abide with my creator, God, And sleep as I in childhood sweetly slept:

(John Clare, ‘I am’)

Discuss how the work of two or more writers we have studied use imagination to transcend their limitations.
7. ‘Most musical, most melancholy’ bird!/ A melancholy bird! Oh! idle thought!/ In nature there is nothing melancholy./ But some night-wandering man, whose heart was pierced/ With the remembrance of a grievous wrong.

(Samuel Taylor Colderidge, ‘Ode to a Nightingale’)

Explore the relationship between birds and the poetic imagination in the work of two or more writers we have studied.

8. Heard melodies are sweet, but those unheard/ Are sweeter; therefore, ye soft pipes, play on;/ Not to the sensual ear, but, more endear’d,/ Pipe to the spirit ditties of no tone:

(John Keats, ‘Ode to a Grecian Urn’)

Compare the depiction and significance of time and place on an individual with reference to the work of two or more Romantic poets.