## Examination Period 3: 2018/19

### LIT302719N

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Romanticism</th>
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<tbody>
<tr>
<td>Level</td>
<td>Six</td>
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<tr>
<td>Time Allowed</td>
<td>Two hours</td>
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**Instructions to students:**

- Enter your student number **not** your name on all answer books.
- Answer **two** questions: the **compulsory** question in **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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<th>No. of Pages</th>
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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.

**P.B. Shelley: ‘To a Skylark’ (Extract: 11-35)**

In the golden lightning  
Of the sunken sun  
O’er which clouds are brightening.  
Thou dost float and run  
Like an unbodied joy whose race is just begun.

The pale purple even  
Melts around thy flight;  
Like a star of heaven  
In the broad daylight  
Thou art unseen – but yet I hear thy shrill delight.

Keen as are the arrows  
Of that silver sphere,  
Whose intense lamp narrows  
In the white dawn clear,  
Until we hardly see – we feel that it is there.

All the earth and air  
With thy voice is loud,  
As when night is bare  
From one lonely cloud  
The moon rains out her beams – and heaven is overflowed.
What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody.

John Clare: 'To the Snipe’ (Extract: 21-49)

And here may hap
When summer suns hath drest
The moors rude desolate and spungy lap
May hide the mystic nest

Mystic indeed
For isles that ocean make
Are scarcely more secure for birds to build
Then this flag-hidden lake

Boys thread the woods
To their remotest shade
But in these marshy flats these stagnant floods
Security pervades

From year to year
Places untrodden lye
Where man nor boy nor stock hath ventured near
- Nought gazed on but the sky

And fowl that dread
The very breath of man
Hiding in spots that never knew his tread
A wild and timid clan

Wigeon and teal
And wild duck – restless lot
That from mans dreaded sight will ever steal
To the most dreary spot

Here tempest howl
Around each flaggy plot
Where they who dread mans sight the water fowl
Hide and are frightened not
Section B

Answer one out of seven questions.

Question 2

William Wordsworth described poetry as ‘the spontaneous overflow of powerful feelings’. Discuss this statement with reference to at least two Romantic poets.

Question 3

‘She heard the doleful tidings of his death/ And never smiled again’ (Cowper, ‘Crazy Kate’). Discuss the ‘distressed self’ with reference to at least two Romantic poets and their work.

Question 4

‘That in whatever region I should close/ My mortal life I would remember you,/ Fair scenes, that dying I would think on you,” (Wordsworth, ‘The Two-Part Prelude’). Discuss the relationship with nature in at least two poems we have studied on the module.

Question 5

‘Awake, thou mountain form! Rise like a cloud!’ (Coleridge, ‘Chamouny’). With reference to two or more Romantic poets, discuss the role of the sublime in their poems.

Question 6

‘Where are the songs of spring? Aye, where are they?’ (Keats, ‘To Autumn’). Discuss how the seasons create a sense of time with reference to two or more Romantic poets.

Question 7

‘Marianne could never love by halves’ (Austen, Sense and Sensibility). Compare the nature and representation of love as examined by Austen in Sense and Sensibility and one other writer studied on the module.

Question 8

With reference to Mary Shelley’s Frankenstein and Polidori’s ‘The Vampyre’ consider how both writers employ the Gothic mode to interrogate Romantic ideals and concerns.

End of Section B
End of Paper