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	I IIAID		Course:	Group:	
LUND University	LUND Iniversity				
Department of English			Institutionens anteckningar:		
			Poäng:	Maxpoäng: 75	
			Betyg:		
Ifylles av skri	vvakten	:			
	JA	NEJ			
Legitimation			Skrivningen inlämnad:		
			Vaktens signatur:		
•	not to sp	end too	much time on each ar	points for each question. nswer; there are many questions, so pace	
	d and Mi	ddle Fna			
Ole		daic Ling	lish		
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Name:

- 2) a) Explain in your own words what this Middle English lyric is about. (1)
- b) Comment on the words <u>makeles</u> and <u>ches</u>. (1)

I syng of a maiden That is makeles; Kynge of alle kynges To here Sone sche ches.

He cam also style There his moder was As dew in Aprylle That fallyt on the gras;

He cam also style To his moderes bowr As dew in Aprille That fallyt on the flour;

He cam also style There his moder lay As dew in Aprille That fallyt on the spray;

Moder and maydyn Was never none but sche; Wel may swych a lady Godes moder be.

The Renaissance
3) Explain and exemplify the following (giving the name of a literary work – or quoting a line - or both!). (3)
a) iambic pentameter
b) Cavalier Poets
c) Metaphysical poetry

4) Below, you will find a Renaissance poem: a sonnet by Spenser. In your own words, re-tell the argument of the poem. (2)
One day I wrote her name upon the strand, But came the waves and washed it away: Again I wrote it with a second hand, But came the tide, and made my pains his prey. "Vain man," said she, "that dost in vain assay, A mortal thing so to immortalize; For I myself shall like to this decay, And eke my name be wiped out likewise." "Not so," (quod I) "let baser things devise To die in dust, but you shall live by fame: My verse your vertues rare shall eternize, And in the heavens write your glorious name: Where whenas death shall all the world subdue, Our love shall live, and later life renew."

5) What did an Elizabethan playhouse look li	ke? Describe! (3)
6) Explain – in brief – the following concepts	s. (2)
a) University Witsb) Morality playsc) The First Folio	
d) Patronage	

Shakespeare

7. Who is speaking here, and what is going on? (2)

Scale of dragon, tooth of wolf; Witches' mummy: maw, and gulf, Of the ravined salt-sea shark; Root of hemlock, digged I'th'dark; Liver of blaspheming Jew: Gall of goat, and slips of yew Slivered in the moon's eclipse; Nose of Turk, and Tartar's lips.

8. Who is speaking here, and what is going on?

The raven himself is hoarse That croaks the fatal entrance of Duncan Under my battlements. Come you spirits That tend on mortal thoughts, unsex me here,

And fill me, from the crown to the toe, top-full Of direst cruelty! Make thick my blood, Stop up th'access and passage to remorse; That no compunctious visitings of nature Shake my fell purpose, nor keep peace between Th'effect and it!

(2)

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9. Look again at the extracts in questions 7 and 8.
A) Explain the differences in how these different characters speak! (1 + 1)
B) What are these two types of verse called? (1 + 1)

10. Macbeth and Lady Macbeth are both characters that change and develop all the way through the play; the events affect them in different ways, and in the end they are very different from what they thought they were in the beginning. Trace this development in these two characters. (3)

 		
The Commonwealth and the Restorati	on	
11) What was		
 a) The Commonwealth?	b) The Restoration? (2)	

 12) Here is a short extract from a famous poem from this time. Name the <u>writer</u> , the <u>work</u> and the <u>subject matter</u> . (3)
Methinks already from this chymic flame I see a city of more precious mould, Rich as the town which gives the Indies name, With silver paved and all divine with gold.
Already, labouring with a mighty fate, She shakes the rubbish from her mounting brow, And seems to have renewed her charter's date, Which Heaven will to the death of time allow.
More great than human now and more August, New deified she from her fires does rise: Hew widening streets on new foundations trust, And, opening, into larger parts she flies.

The Eighteenth Century

13) Below, you will find the beginning of a longish prose work from this period. Name the <u>writer</u>, the <u>work</u>, the <u>subject matter (that is, the surface message)</u>, and the <u>purpose (the real message)</u> of this text! (3)

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. These mothers, instead of being able to work for their honest livelihood, are forced to employ all their time in strolling to beg sustenance for their helpless infants: who as they grow up either turn thieves for want of work, or leave their dear native country to fight for the Pretender in Spain, or sell themselves to the Barbadoes.

I think it is agreed by all parties that this prodigious number of children in the arms, or on the backs, or at the heels of their mothers, and frequently of their fathers, is in the present deplorable state of the kingdom a very great additional grievance; and, therefore, whoever could find out a fair, cheap, and easy method of making these children sound, useful members of the commonwealth, would deserve so well of the public as to have his statue set up for a preserver of the nation.

14) An important new genre that grew to promine	nce in the 18 th century	was the novel. Name a	ı few novels
and/or novelists from this earliest period (i.e. not 1	9 th -century novels like	e Pride and Prejudice or	the like). Why
14) An important new genre that grew to promine and/or novelists <u>from this earliest period</u> (i.e. not 1 was there a need and a place for the novel at this time.	me? (2)		

Pride and Prejudice	
15) Write a short but full description of the following characters: (12)	
A) Jane Bennet	
B) Charlotte Lucas	
C) Mr Bennet D) Mr Wickham	
E) Georgiana Darcy	
F) Lady Catherine de Bourgh, and her daughter Anne	

	
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Romanticism	
16) The Romantic poets were (most of them anyway!) often very radical, and criti towards their contemporary society. Give as many examples as you can remember such radical ideas and criticism, in or outside the poems we read. (3)	cal of

	poem by a well-known Romantic poet. Name the poet, and the type of verse.
ow can we s	ee traces of this poet's personal history in the poem? (2)
	WHEN I have fears that I may cease to be
	Before my pen has glean'd my teeming brain, Before high pil`d books, in charact'ry,
	Hold like rich garners the full-ripen'd grain;
	When I behold, upon the night's starr'd face,
	Huge cloudy symbols of a high romance, And feel that I may never live to trace
	Their shadows, with the magic hand of chance;
	And when I feel, fair creature of an hour!
	That I shall never look upon thee more, Never have relish in the faery power
	Of unreflecting love;—then on the shore
	Of the wide world I stand alone, and think,
	Till Love and Fame to nothingness do sink.
Great Expecta	

18) Give a brief but full description of the following characters in the novel: (12)
a) Joe Gargery b) Herbert Pocket c) Abel Magwitch d) Pip e) Estella f) Bentley Drummle

The Victorian Period

- 19) Explain the following names or concepts: (3)
 a) dramatic monologue b) portmanteau word c) Currer, Ellis and Acton Bell

20) Identify the poet, the title of the poem, and the subject matter. (2)	
Does the road wind uphill all the way? Yes, to the very end. Will the day's journey take the whole long day? From morn to night, my friend.	
But is there for the night a resting-place? A roof for when the slow, dark hours begin. May not the darkness hide it from my face? You cannot miss that inn.	
Shall I meet other wayfarers at night? Those who have gone before. Then must I knock, or call when just in sight? They will not keep you waiting at that door.	
Shall I find comfort, travel-sore and weak? Of labour you shall find the sum. Will there be beds for me and all who seek? Yea, beds for all who come.	

21) Below, you will find the full text of two famous twentieth-century poems – one with many modernist traits, one which is distinctly non-modernist. Compare and discuss. Also, identify the poems and the writers. (5)

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam;
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:

They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Brueghel's *Icarus*, for instance: how everything turns away Quite leisurely from the disaster; the ploughman may Have heard the splash, the forsaken cry, But for him it was not an important failure; the sun shone As it had to on the white legs disappearing into the green Water; and the expensive delicate ship that must have seen Something amazing, a boy falling out of the sky, had somewhere to get to and sailed calmly on.

