

Part I: Multiple-choice questions. Choose the best answer for the following questions. 40%

Questions 1-2 refer to the following quote:

The mind is its own place, and in itself / Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same, / And what I should be, all but less than he
Whom thunder hath made greater? / . . . in my choice,
To reign is worth ambition, though in Hell

1. From what text does this quote come from?
A. Goethe's *Faust* B. Dante's *The Divine Comedy*
C. Milton's *Paradise Lost* D. Byron's *Don Juan*
2. Which of the following does Not describe the above quote?
A. The speaker asserts a "mind over matter" philosophy.
B. The speaker believes his mind is immutable and immortal and that even a fall from Heaven will not change his essential attributes.
C. The speaker has defeated the ruler of Hell, so he happily announces that hell now becomes his territory.
D. Both A and B.

Questions 3-4 refer to the following quote:

And why, said he, my dear Friends, and Fellow-sufferers, shou'd we be slaves to an unknown People?
Have they vanquish'd us Nobly in Fight? Have they Won us in Honourable Battle? And are we, by the chance
of War, become their Slaves? This wou'd not anger a Noble Heart, this wou'd not animate a Shouldier's Soul;
no, but we are Bought and Sold like Apes, or Monkeys, to be the Sport of Women, Fools and Cowards.

3. From what text does this quote come from?
A. Frederick Douglass' *Narrative of the Life of Frederick Douglass*
B. Aphra Behn's *Oroonoko*
C. Mark Twain's *The Adventures of Huckleberry Finn*
D. *The Life of Gustavus Vassa* by Olaudah Equiano
4. Which of the following best summarizes the quote?
A. The speaker is delivering an anti-war speech.
B. The speaker is arguing that slavery is morally, psychologically, and legally wrong.
C. Only women, fools, and cowards are allowed to own slaves.
D. The speaker implies that slaves may be part of the tribute paid by the defeated.

Questions 5-7 refer to the following quote from "To His Coy Mistress":

But at my back I always hear / Time's winged chariot hurrying near;
And yonder all before us lie / Deserts of vast eternity.
Thy beauty shall no more be found, / Nor, in thy marble vault, shall sound
My echoing song

5. Who wrote "To His Coy Mistress"?
A. Andrew Marvell B. William Shakespeare C. Alexander Pope D. Lord Byron

6. The most prominent thematic motif(s) of the poem is/are
A. the sky and the dark cloud B. the Wars of the Roses and King Willia's War
C. the space/time metaphors and sexuality D. both A and B
7. The key theme(s) of the poem is/are
A. carpe diem B. memento mori C. holy matrimony D. both A and B

Questions 8-10 refer to the following critical discussion of a play by Shakespeare:

Yes, 'heavenly true.' But truth is not the only good in the world, nor is the obligation to tell the truth the only obligation. The matter here was to keep it inviolate, but also to preserve a father. And even if truth were the only obligation, to tell much less than the truth is not to tell it. And Cordelia's speech not only tells much less than the truth about her love, it actually prevents the truth when it implies that to give love to a husband is to take from a father. There surely never was a more unhappy speech.

8. Which Shakespearian play does the critic refer to?
A. *King Lear* B. *Othello* C. *Macbeth* D. *Hamlet*
9. Which of the following best summarizes the critic's argument?
A. Honesty is the best policy.
B. Cordelia's speech does not fulfill her obligation as a daughter.
C. Cordelia should tell lies in order to make her father happy.
D. The father should divide his kingdom among his daughters according to how much they love him.
10. Which of the following is Not true about this Shakespearian play?
A. The play also contains the subplot of Gloucester, Edmund, and Edgar.
B. Cordelia reconciles with her sisters.
C. However imperfectly, order is restored at the end of play.
D. Both A and B.

Questions 11-13 refer to the following critical discussion of a fictional work:

Amiri Baraka has described the tradition of leadership in the African American community in terms of a call-and-response pattern analogous to that of work songs composed during slavery. In this pattern, a leader's call invites a popular response, which then alters or becomes the next call. As a result, the leading voice always reflects both individual and community. Jody's big voice never issues a real call and will never evoke a response because of his implicit elitism, which the community recognizes immediately on his arrival in Eatonville:

Jody: "Ain't got no Mayor! Well, who tells y'all what to do?"

Hicks: "Nobody. Everybody's grown."

Jody's patriarchal, child-adult or superior-inferior system finds only limited acceptance because it seeks obedience instead of collaboration. The sharing of knowledge essential to a community's preservation of its history and its continued growth relies on participatory forms. In *Their Eyes Were Watching God*, stories or beginnings of stories "call" for adventure, for response, for mutual creations.

11. The passage argues that work songs arose from
A. patriarchalism B. political repression C. communal interaction D. elitism
12. As a leader, Jody is represented as
A. progressive B. resourceful C. energetic D. authoritarian

13. The author of *Their Eyes Were Watching God* is

- A. Alice Walker B. Tony Morrison C. Ishmael Reed D. Zora Neale Hurston

Questions 14-15 refer to the following stanza:

Sweet is the lore which nature brings;
Our meddling intellect
Mis-shapes the beauteous forms of things:—
We murder to dissect.

14. The author is

- A. an Elizabethan poet B. a metaphysical poet C. a neoclassical poet D. a Romantic poet

15. Which of the following best summarizes the speaker's position?

- A. Nature is incomplete without a human witness to attest to its beauty.
B. Nature is consistently complicating human affairs and occupations.
C. The flaws inherent in human nature are also evident in the natural world.
D. Nature yields a pleasure superior to that derived from intrusive human inquiry.

Questions 16-17 refer to the following quote:

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair—
[They will say: "How his hair is growing thin!"]
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
[They will say: "But how his arms and legs are thin!"]

16. The speaker of this quote is

- A. Hamlet B. J. Alfred Profruck C. John Donne D. Tom Sawyer

17. Which of the following does NOT describe the poem?

- A. The speaker is highly conscious of his appearance.
B. This is a modernistic poem in the form of inner monologue.
C. The speaker's voice reflects the fragmentary nature of modern life.
D. The speaker finally summons up his courage and asks his dream woman out for a date.

Questions 18-19 refer to the following quote:

Beginning around 1900, modernism celebrated or mourned the end of all that was certain, orderly, and purposeful. In literature, modernism turned against the naturalism and realism that dominated the fiction of the 19th century. It taught us to look with suspicion on the idea that a straightforward narrative can tell the truth about human life; it began to favor complexity, parody, ambiguity, and ironic self-awareness. In this new atmosphere, the unreliable narrator emerged, the storyteller for the age of relativism, the age of doubt and incredulity. The modern temperament quickens to stories that are splintered in this way: when we read the words of unreliable narrators, we stare into the cracked mirror of modernity.

18. Which of the following writer is **Not** a modernist writer?
A. Virginia Wolf B. James Joyce C. Ezra Pound D. Charles Dickens
19. Which of the following **best** describes characteristics of modernism?
A. Modernist writers are preoccupied with objective description of the details of contemporary life
B. A notable characteristic of modernism is its detailed exploration of interiority, which often led to experiments with form.
C. Modernist literature seeks an authentic relationship to the real world.
D. Both A and C.
20. In Kate Chopin's *The Awakening*, what way(s) is Edna dissatisfied with her life?
A. She feels as though her family and society limit her personal growth and exploration.
B. She feels as though it is unfair that her husband will not let her get a job.
C. She feels as though her husband does not really love her.
D. Both B and C.

Part II. Identify or define the following items and give an example for each term. Three sentences should suffice for any item. 30%

American transcendentalism
Chivalric romance
Civil Disobedience
Dramatic monologue
Harlem Renaissance
Theater of absurd

Part III. Essay questions. Choose **TWO** of the following questions. Begin each response with an introduction in which you state your general answer to the question; then support that answer with a detailed discussion of literary texts as called for in the question. Be sure to include **titles, author's names, periods, characters, etc.** wherever appropriate. 30%

1. The term *Bildungsroman*, or "novel of formation," was a mainstay of the 19th-century novelists, Dickens's *David Copperfield* being one obvious example. Compose a thesis and discuss what you deem important qualities in the "bildungsroman" and how they are employed in two novels—one by a British writer and one by an American writer.
2. Meyer Abrams divides the "Greater Romantic Lyric" into three stages—a) description of the scene; b) analysis of the scene's significance with regard to the problem that troubles the poet; and c) affective resolution of the problem that has been articulated. Choose two Romantic poems—one by a British writer and one by an American writer—and discuss whether or not they fit Abrams' description of Romantic poetry.
3. In a classic passage from *The Souls of Black Folk*, W.E.B. DuBois gives the following account of the African American experience: "One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder." Choose one novel by an African American writer and discuss how the novel illustrates or refutes DuBois's account.