

# English 201 Spring 2007 Final Examination

Student Name: \_\_\_\_\_

*1-4: Pick four of the following five passages. In these passages, identify the source by (1) naming the author, (2) naming the work, **and** (3) then explaining in one or two sentences who is speaking, who or what is described, or why the passage is important. If a work is anonymous, list the author as "anonymous." **Place an X through the passage you skip so I don't count it wrong.***

A. No, no, no, no! Come, let's away to prison:  
We two alone will sing like birds i' the cage:  
When thou dost ask me blessing, I'll kneel down,  
And ask of thee forgiveness: so we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies, and hear poor rogues  
Talk of court news; and we'll talk with them too,  
Who loses and who wins; who's in, who's out;  
And take upon's the mystery of things,  
As if we were God's spies: and we'll wear out,  
In a wall'd prison, packs and sects of great ones,  
That ebb and flow by the moon. . . . Upon such sacrifices, my [daughter],  
The gods themselves throw incense.

B. She'd been respectable throughout her life,  
With five churched husbands bringing joy and strife,  
Not counting other company in youth,  
But thereof there's no need to speak, in truth.  
.....  
In company well could she laugh her slurs.  
The remedies of love she knew, perchance,  
For of that art she'd learned the old, old, dance.

C. " . . . I went  
To Delphi, and Apollo sent me back  
Balked of the knowledge that I came to seek.  
But other grievous things he prophesied,  
Woes, lamentations, mournings, portents dire;  
To wit I should defile my mother's bed  
And raise up seed too loathsome to behold,  
And slay the father from whose loins I sprang."

D. Of man's first disobedience, and the fruit / Of that forbidden tree, whose mortal  
taste / Brought death into the world, and all our woe, / With loss of Eden, til one  
greater Man / Restore us, and regain the blissful seat, / Sing heavenly Muse.  
. . . What in me is dark / Illumine, what is low raise and support; / That to the height  
of this great argument / I may assert eternal providence, / And justify the ways of  
God to men.

E. "Who is this that darkneth counsel by words without knowledge? / Gird up now  
thy loins like a man; for I will demand of thee, and answer thou me. / Where wast  
thou when I laid the foundations of the earth? Declare, if thou hast understanding. /  
Who hath laid the measures thereof, if thou knowest? / Or who hath stretched the  
line upon it? / Whereupon are the foundations thereof fastened? Or who laid the  
corner stone thereof?"

5-8. Identify four of the following five entries by explaining who they are and in what work they appear. **Place an X through the one you skip so I don't count it wrong.**

F. "Mad Tom"

G. Sir Bercilak

H. The Twenty-Four Dancing Maidens

I. Hrothgar

J. Athena

9-14. Match the term by letter to its appropriate definition. You should have some terms left over that do not match any definition.

- |                       |                           |                             |
|-----------------------|---------------------------|-----------------------------|
| A. allegory           | M. epithet                | Y. metaphysical conceit     |
| B. <i>anagnorisis</i> | N. epistrophe             | Z. neologism                |
| C. anchoress          | O. frame narrative        | AA. omen                    |
| D. antistrophe        | P. <i>hamartia</i>        | BB. purgatory               |
| E. biography          | Q. <i>hlaford</i>         | CC. parallelism             |
| F. catachresis        | R. implied audience       | DD. petrarchan sonnet       |
| G. contrapasso        | S. <i>in medias res</i>   | EE. personification         |
| H. <i>catharsis</i>   | T. invocation of the muse | FF. philosophy              |
| I. chorus             | U. kenning                | GG. platonic form           |
| J. <i>cyning</i>      | V. laws of hospitality    | HH. propaganda              |
| K. <i>comitatus</i>   | W. lyrics                 | II. spiritual autobiography |
| L. epic               | X. <i>moira</i>           | JJ. temptation motif        |

\_\_\_\_ 9. In late Renaissance poetry, an unusual or bizarre comparison--one so strange that the poet has to explain the comparison over the course of the poem. An example would be comparing sex to a flea-bite.

\_\_\_\_ 10. This was a medieval woman who underwent funeral rites while still alive and then spent the rest of her life sealed in the wall of a church as an act of ascetic faith.

\_\_\_\_ 11. Often translated as "tragic flaw," this term refers to a mistake or misperception on the part of a hero that results ironically from the traits we normally find admirable or positive. Literally, it means "missing the mark."

\_\_\_\_ 12. An example of this sort of narrative would be St. Augustine's *Confessions* or Margery Kempe's *Book of Margery Kempe*.

\_\_\_\_ 13. In Anglo-Saxon poetry, a compounded word such as "ring-giver" for king or "whale-road" for ocean.

\_\_\_\_ 14. An emotional cleansing or purging of negative emotions like pity and fear that an audience experiences while witnessing a tragedy on stage.

15. Arrange the following historical periods in the correct chronological order from oldest to the most recent:

- (A) Tutor Period of the Renaissance
- (B) Caroline Period of the Renaissance,
- (C) Classical Greek Period,
- (D) Patristic Period,
- (E) Classical Roman Period,
- (F) Homeric or Heroic Age of Greece,
- (G) Elizabethan Period of the Renaissance,
- (H) Commonwealth/Puritan Interregnum
- (I) High Middle Ages/Middle English Period,
- (J) Jacobean Period of the Renaissance
- (K) Low Middle Ages/Anglo-Saxon Period

Simply write out the appropriate letters (A-K) in the correct chronological order from left to right.

**Short Answer** (1-2 sentences)

16. Consider The *Aeneid* for a moment and its historical context. Why would a Roman audience be horrified to find Aeneas falling in love with a Carthaginian or Punic queen?

17. List **three** examples of how the number three plays a part in Dante's *Inferno* within *The Divine Comedy*. Explain in general why it would be important.

18. Explain one use of dramatic irony or situational irony in *Oedipus Rex*.

**Bonus Question of Fiendish Difficulty:** At the end of *Oedipus Rex*, upon what does Oedipus gaze before plucking out his eyes? Why?

**When you finish this portion of the examination, you may claim the second half of the test with the essay question from your teacher. You may consult a dictionary on the essay portion of the examination, but you may not surf the web or consult your books.**

**Longer Essay** (2-3 typed, single-spaced pages): Pick one of the following two options as the basis of a longer essay. Allow yourself time when you are finished to proofread your essay to eliminate grammatical mistakes. If you turn in the section of your test with the vocabulary questions, you may consult a dictionary during this part of the examination to eliminate spelling errors. You will, of course, impress your teacher if you use appropriate literary terminology in your argument or quote passages from memory excluding those that appear in the earlier sheet as identification questions.

**Tips:** Take the time to make a brief outline on scratch paper to help you organize your thoughts! Create a thesis statement and underline it to make sure you are staying on topic!

**A. Blind Minds:** Both *Oedipus Rex* and *King Lear* focus on the motif of blindness. Both *Oedipus Rex* and *King Lear* are also tragedies. What is the connection between blindness and tragedy in each play? Discuss, using specific examples and connecting those examples with the traditional requirements of the genre. Fashion an argument concerning this issue.

**B. The Worst Temptation:** We have read a number of works this term focusing on the temptation motif, the recurring situation in which the hero faces an ethical challenge in which the hero must reject an attractive (but unethical) option or risk losing that all-important moral compass. Contrast how two different literary works deal with that motif in two different time periods. For instance, you might focus on (1) a classical work and a medieval work, or you might focus on (2) a medieval work and a Renaissance work, or (3) a classical work and a Renaissance work. In each work, what does the author depict as the worst or most dangerous temptation? How does his or her cultural background influence that depiction? Fashion an argument concerning this issue.