

English 201 Fall 2008 Midterm Examination

Student Name: _____

*1-4: Pick four of the following five passages. In these passages, identify the source by (1) listing the author, (2) listing 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 "Never, O Queen, will I deny you merit
Whatever you have strength to claim; I will not
Regret remembering [you], while I have
Breath in my body, or consciousness of spirit.
. . . If I had fate's permission
To live my life my way, to settle my troubles
At my own will, I would be watching over
The city of Troy, and caring for my people.
. . . But now
It is Italy I must seek, great Italy,
Apollo orders, and his oracles
Call me to Italy. There is my love,
There is my country."

B ". . . And if any one tried to loose another and lead him up to the light, let them [the prisoners] only catch the offender, and they would put him to death."

C. " "Men know me for my many stratagems.
My fame has reached the heavens. And my home
is Ithaca, an island bright with sun."

D. "In that sixteenth year of my flesh, when the madness of lust held full sway in me--that madness which grants indulgence to human shamelessness, even though it is forbidden by thy laws--and I gave myself entirely to it. Meanwhile my family took no care to save me from ruin by marriage, for their sole care was that I should learn how to make a powerful speech and become a persuasive orator."

E. "I remember the time, as we were taking mead / in the banqueting hall,
when we bound ourselves to the gracious lord who granted us arms, / that we would
make return for these trappings of war / these helms and hard swords, if such as this
/ should ever chance for him. . . / That day has now come / when he stands in need
of the strength of good fighters, our lord and liege. Let us go to him / help our leader
for as long as it requires . . ."

5-7. Identify three of the following four characters, gods, or monsters 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. Creüsa

G. Teiresias

H. Calypso

I. Wiglaf

Match the terms by letter to their appropriate definitions. You should have some terms left over that do not match any definition.

A. allegoresis	M. epithet	Y. motif
B. <i>anagnorisis</i>	N. epistrophe	Z. mythology
C. anaphora	O. firmament	AA. omen
D. antistrophe	P. <i>hamartia</i>	BB. parable
E. biography	Q. imagery	CC. parallelism
F. catachresis	R. implied audience	DD. <i>peripeteia</i>
G. catastrophe	S. <i>in medias res</i>	EE. personification
H. catharsis	T. invocation of the muse	FF. philosophy
I. choragos	U. <i>kenning</i>	GG. platonic form
J. <i>comitatus</i>	V. laws of hospitality	HH. riddle
K. <i>dramatis personae</i>	W. lyrics	II. <i>thegn</i>
L. epic simile	X. <i>moira</i>	JJ. <i>wyrd</i>

____ 8. A moment of emotional "purgation" in which the audience watching a tragedy feels cleansed by experiencing deep pity and fear.

____ 9. An individual who paid for the production of a play in ancient Athens earned the right to take this part in the chorus.

____ 10. Literally, "In the middle(s) of things," this phrase indicates that an epic narrative commences not in the chronological beginning of the story, but rather half-way through.

____ 11. The Anglo-Saxon idea of fate as something rooted in the past rather than the future.

____ 12. The term in ancient Greek philosophy for certain abstract concepts (like "justice" or "truth" or "beauty") that can exist eternally on a level of reality even more "real" than the physical world, and that human thoughts and physical objects are but vague imitations of these perfect ideas.

____ 13. A poetic nickname, such as calling Odysseus "the man of many-wiles" or calling Athena "grey-eyed."

Short Answer (1-2 sentences--2 points each)

14. Why does Anchises want to show Aeneas the unborn souls of folks like Fabius Maximus Cuncator, Julius Caesar, Brutus, and Scipio Africanus?

15. Provide an example of dramatic irony in the final books of *The Odyssey*.

16. Briefly explain the social organization of Anglo-Saxon society.

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 textbook.

Bonus Question of Fiendish Difficulty (+2 points): What's the answer to the following Anglo-Saxon riddle?

*My insides overflow with holy words,
And sacred volumes lie in my vital parts,
But from them I can never learn a single fact--
Unhappy creature, through the grim Fates robbed
of such a gift, denied the light of books.*

Essay Prompts for Mid-Term Examination (2-3 handwritten, single-spaced pages or 1-2 typed, double-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 proving your point. You may bring with you a 3X5 inch index card with notes, MLA format, sample passages, lists of characters' names, correct spellings, etc.

A. Individual Journeys: In several of the narrative poems we have read this term, the hero ends up in a very different place from where he began. Sometimes, this journey is a literal movement through geographic space, and in some cases the journey is a figurative or spiritual one. To what degree does such a journey change the heroic character? Does he become someone different as a

result of that journey? To what degree does that heroic character's nature remain constant or unchanged throughout his troubles and trials? Fashion an argument exploring this issue in several texts from at least two different literary periods.

B. Of Monsters and Men: Both the ancient Greco-Roman epics and the Anglo-Saxon narrative poem of *Beowulf* have heroes facing monsters. Compare and contrast the monsters in either Greek or Roman sources with the monsters in *Beowulf*. In what ways are the monsters similar or different? Could they be interchangeable in the narratives, or are they historically and culturally distinct? Fashion an argument pointing to specific examples in each text.