

ENGL 201
Final exam study aid

The final exam will be offered at two times:

Thursday, December 6, 8-11 a.m. (Maybank 210) for the 9:25 class

Saturday, December 8, 8-11 a.m. (Maybank 210) for the 10:50 class

There are a few slots in the room for the Thursday exam if some of you scheduled for Saturday would like to take it a couple of days earlier. If you would, you must email me by **Tuesday, December 4 at 5 p.m.** Slots will be assigned on a first come-first served basis. Once I receive your email I will email you back to confirm that you may take it at the other time. If no space remains, I will let you know.

SECTION A: WYATT THROUGH SWIFT (16c.-18c.) is worth 140 of 200 total points for the final.

Section A: PARTS 1-3 will involve close textual analysis, short answer questions, and essay question – similar to the structure of the midterm. They will cover the following texts and introductions from the second half of the semester:

Sixteenth-century lyric poetry:

Wyatt (pp. 532-535)

Surrey (pp. 541-543)

Elizabethan Sonnet and Lyric (pp. 546-548)

Sidney (654-656 and sonnets 1, 2, 7, 24, 41, 47, 71, 101, 106, 108)

Shakespeare (654-656 and sonnets 1, 12, 18, 20, 30, 35, 55, 116, 129, 130, 138)

Shakespeare, *The Tempest*

Montaigne, "Of Cannibals" (online link through course blog)

Seventeenth-century lyric poetry:

Donne (pp. 824-835; 837; 846-848),

Herbert (pp. 867-869; 875-875; 877)

Wroth (pp. 851-855)

Herrick (pp. 861-866)

Marvell (pp. 878-888)

Phillips (pp. 891-896)

Milton, *Paradise Lost* Books 1, 2, 3, 4, 9

Lanyer, from *Salve Deus Rex Judeorum*

Behn, *Oroonoko*

Swift, *Gulliver's Travels* Book 4

Johnson, from *A Dictionary of the English Language*

You will also be responsible for the material covered in RAPs 7-15 (see course schedule on course blog for details).

The instructions for Section A (Parts 1, 2 & 3) follow:

PART 1: GUIDED RESPONSE (10 points each, 80 points total; suggested time: 60 minutes)

Answer **eight** of the following nine questions.

Step 1: List the author and title of each text included in the question. One of the ten points for each response will be earned for supplying that information. (This will be 1/2 point per passage, in those cases where 2 excerpts are provided in a question; for question number 9, where you are directed to work with only one of the two passages, you need to identify only the one you choose to work with).

Step 2: Write a thorough response to the question, paying attention in your response *to all of the parts of each question*. The more precise you are, the better. I recommend 4-6 sentences per response.

PART 2: SHORT ESSAY RESPONSE (30 points; suggested time: 20 minutes)

Write a one-page response to ONE of the following two prompts (A or B).

PART 3: SHORT ESSAY RESPONSE (30 points; suggested time: 20 minutes)

Write a one-page response to ONE of the following two prompts (C or D).

SECTION B: CUMULATIVE 60 of 200 points total

The last part of the exam, Section B, will cover the entire semester. In addition to the above texts, you should be able to recall *key* issues and *general* literary historical qualities of the medieval period and the following texts:

Wife's Lament

The Wanderer

Beowulf

Dream of the Rood

Marie de France, *Lanval*

Marie de France, *Bisclavret*

"Merlin" from Malory's *Morte Darthur*

Sir Gawain and the Green Knight

Sir Orfeo

Chaucer, "To His Scribe Adam"

Chaucer, *Miller's Tale*

Chaucer, *Wife of Bath's Prologue and Tale*

Julian of Norwich

Margery Kempe

Second Shepherds' Play

The instructions for Section B follow:

SECTION B: CUMULATIVE 60 of 200 points total

LONG ESSAY (60 points; suggested time: 45 minutes)

Write a long essay—I suggest you aim for at the very least two full pages—in response to ONE of the following prompts.

Your goal here is to demonstrate to me your detailed understanding of the various dynamics at play in the different periods that we have studied this semester—medieval, Renaissance (around 1500-1660), and 18th century (that is, the “long 18th century” including the Restoration: 1660-1800). You will accomplish this by focusing your essay on one particular dynamic and explaining its significance in each period by showing *how it affected and/or is reflected by the texts we see produced at a given time*. The more specific you are in your overall claims as well as in your discussion of individual texts, the better.

My understanding of your analysis will of course be influenced at all times by the structure of your argument (so a clear guiding thesis is a must) and the degree to which your sentences successfully convey your ideas. Consider your organization thoroughly BEFORE you begin writing, and proofread very carefully before turning in your exam. Feel free to cross things out, add sentences later, draw arrows to reorder things, and so on. Just be sure that the form in which your essay appears, when you turn it in, best suits your purposes.

To prepare for Section A:

I urge you to go through and, for your own study purposes, make a chronology of these texts, so that you will be able to recall easily which were produced during the Middle Ages, which during the 16th century, which during the 17th, and so on. Then you can correlate that information with a GENERAL awareness of the following periods and events:

- Elizabethan period
- Tudor period
- Stuart Period
- Civil War (a.k.a. Puritan Revolt)
- Glorious Revolution (a.k.a. Bloodless, or Protestant, Revolution)

Be able to define or discuss the following:

- Reformation
- Sixteenth-century lyric
- Italian/Petrarchan sonnet (typical themes, period of popularity, and structure)
- English/Shakespearean sonnet (typical themes, period of popularity, and structure)
- Petrarchan conceit
- Metaphysical conceit
- epic
- epic simile
- satire (its goal and method)

For each of the writers and texts we studied in the second half of the class (covered in depth in Section A), consider the following:

Sixteenth-century poetry

- How does it value artificiality and nature?
- How are Surrey and Shakespeare, for instance, part of the same tradition?
- How does it make use of the Petrarchan courtly love tradition? The Petrarchan courtly love lyric tradition?

Wyatt

- What is the relationship between his verse and the Petrarchan sonnet?
- As demonstrated within his sonnets, consider the role and valuing of imitation within Renaissance poetry.

Shakespeare's sonnets

- Clearly understand the structure of his sonnet sequence (audience and focus of numbers 1-126 and numbers 127-154).
- What particular themes do we see addressed throughout Shakespeare's sonnets?

Shakespeare, *The Tempest*

- Remind yourself of the way that Prospero uses his magic powers differently in different parts of the play, and with different characters. Pay attention to the way his magic structures the events and progression of the play.
- What kind of figure for divine providence is Prospero?
- Consider the tragic-comedy of *The Tempest*, particularly in terms of the type of tragedy we see in *Paradise Lost* as well as in terms of the comedy of the *Second Play of the Shepherds*. How does Shakespeare's play mingle elements of both?
- How is England's position on the global state present in this play -- and in Milton's epic? Consider as well Behn, Montaigne, and Swift in these terms.

Donne

- Consider particularly the way he modifies the love lyric, and Petrarchan ideals.
- Recall his particular conceits, and their use of current scientific interests and tools.
- Describe the love relationship as he represents it in "The Canonization" and "A Valediction: Forbidding Mourning"
- Consider the way he represents the natural world in relation to the human, and the sort of relationship with God he depicts in his Holy Sonnets.

Milton, *Paradise Lost* Be familiar with all of the following, as they play a part in the poem:

- | | |
|---|---|
| • epic qualities, epic tradition | • role of Jesus (especially in relation to Satan) |
| • Christian qualities | • Sin and Death |
| • Satan's mistakes (his "human" as well as even worse errors) | • blindness |
| • Pandemonium | • divine providence |
| • Satan's motives | • Satan's doubt |
| • role of grace | • gender inequality |

Behn, *Oroonoko*

- Recall the generic frames Behn uses for her narrative, and the way she positions herself in terms of that narrative.
- Position her text in relation to events at the time, particularly the slave trade and the ongoing Protestant-Catholic tensions in England (including the beheading of Charles I and the Glorious Revolution)

Swift, *Gulliver's Travels*

- Remind yourself of the ways Houyhnhnms and Yahoos (and their societies) are represented in the text, and what Swift seems to be suggesting about people through these representations.
- What kind of satire is *Gulliver's Travels*? How do you know?
- Think about the role of reason in *Gulliver's Travels*, especially in relation to its role in *Paradise Lost*.
- What does Swift say about imperialism/colonialism? Consider it in terms of *The Tempest* and *Oroonoko*, especially.

To prepare for Section B:

Trace the development of the following from the medieval to 18th century periods:

- The poetic modes associated with a particular period and their relationships to predecessors
- Conceptions of poetry (what it is, what it offers its audiences) at different periods
- The growth of the middle class and the influence of this on literary texts
- The influence of patronage and the influence of the printing press on literature
- The attitudes of writers throughout the periods toward knowledge, reason, and pride. Be sure to consider what each actually tends to *mean* in medieval, early modern, and 18th century literature.
- The changing religious affiliations of the country, and associations of that with and influences of that on the literature.
- The ways England's engagement with other people and cultures around the world were addressed in texts of the 17th and 18th centuries, in terms of how the literature of earlier periods depicted and conceived of "the Other."