

I. Below there are seven passages. Read them and provide short answers to the questions following each of them. 50%

Passage A:

By thee adulterous lust was driven from men
Among the bestial herds to range, by thee
Founded in Reason, Loyal, Just, and Pure,
Relations dear, and all the Charities
Of Father, Son, and Brother first were known.

Question 1:

What is the object that the author apostrophizes? (3 points)

Question 2:

What religious movement's view does this passage represent? (3 points)

Question 3:

List three other important poetic works by the same author. (3 points)

Passage B:

Therewith she spewd out of her filthy maw
A flood of poyson horrible and blacke,
Full of great lumpes of flesh and gobbets raw,
Which stunk so vildly, that it forst him slacke
His grasping hold, and from her turne him backe:
Her vomit full of bookes and papers was,
With loathly frogs and toades, which eyes did lacke,
And creeping sought way in the weedy gras:
Her filthy parbreake all the place defiled has.

Question 4:

Who does the passage describe? (3 points)

Question 5:

What literary mode does this poem use? (3 points)

Question 6:

What is the declared purpose of this poem? (3 points)

Passage C:

The lif so short, the craft so long to lerne,
The' assay so sharp, so hard the conqueringe,
The dredful joye alway that slit so yerne,
Al this mene I by _____, that my feelinge
Astonieth with his wonderful werkinge
So sore, ywis, that whan I on him thinke,
Nat woot I wel wher that I flete or sinke.

Question 7:

What is the title of the poem? (3 points)

Question 8:

What is the "craft" the poet talks about? (3 points)

Question 9:

What generic convention does this poem employ? (3 points)

Passage D:

I have examines, and do find,
Of all that favor me,
There's none I grieve to leave behind
But only, only thee.
To part with thee I needs must die,
Could parting separate thee and I.

But neither chance nor compliment
Did element our love;
'Twas sacred sympathy was lent
Us from the choir above.

That friendship fortune did create,
Which fears a wound from time or fate.

Our changed and mingled souls are grown
To such acquaintance now,
That if each would assume their own,

Alas! We know not how.
We have each other so engrossed,
That each is in the union lost.

Question 10:

Who is the author of the poem? (3 points)

Question 11:

Whose poetic heritage do you find in the imagery and diction of this poem? (3 points)

Passage E:

Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?
Sweet _____, make me immortal with a kiss.
Her lips such forth my soul: see where it flies.
Come, _____, come, give me my soul again.
Here will I dwell, for heaven is in those lips,
And is dross that is not _____.

Question 12:

Who is the speaker? (3 points)

Question 13:

Which literary classic is the speaker alluding to? (3 points)

Passage F:

Nothing can please many, and please long, but just representations of general nature.
Particular manners can be known to few, and therefore few only can judge how nearly they

are copied. The irregular combinations of fanciful invention may delight awhile by that novelty of which the common satiety of life sends us all in quest; but the pleasures of sudden wonder are soon exhausted, and the mind can only repose on the stability of truth.

_____ is, above all writers, at least above all modern writers, the poet of nature, the poet that holds up to his readers a faithful mirror of manners and of life.

Question 14:

Who is the author? (3 points)

Question 15:

Who is the poet being discussed? (3 points)

Passage G:

. . . like the baseless fabric of this vision,
The cloud-capp'd tow'rs, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded
Leave not a rack behind. We are such stuff
As dreams are made on: and our little life
Is rounded with a sleep.

Question 16:

Who is the speaker? (3 points)

Question 17:

In which year was the work first published? (2 points)

II. Make a comparison of the autobiographical voices used in William Wordsworth's *Lines Composed a Few Miles above Tintern Abbey* and John Keats' "Ode to a Nightingale". That is, in light of what is termed "Romantic irony", what does it mean by saying that Wordsworth adopts a strategy of affirmation while Keats that of negation in their uses of such voices? 15%

III. Use a postmodern perspective (feminism, Marxism, postcolonialism, psychoanalysis, etc.) to give a critique of T. S. Eliot's modernism in his poem *The Waste Land*. 20%

IV. What is meant by “mongrel literature”? Answer by discussing, with special reference to the themes of language and identity, two contemporary Anglophone writers of such, one African and one Asian, who are anthologized in the *Norton Anthology of English Literature*. 15%