**Final Exam – Interpretation of Literature Spring 2014**

Answer all questions in your test booklet. For multiple-choice section, write the letter of the **best** answer clearly. For all other questions, be as specific as possible in your responses**. *\*Note: Because one of the test questions addresses this, I have intentionally not formatted any titles in questions.***

**PART 1: MULTIPLE CHOICE – 30 pts (2 pts each)**

1. This type of poem has 14 lines, is written iambic pentameter, follows a rhyme scheme of ABAB CDCD EFEF GG.

a.) Haiku

b.) Italian (Petrarchan) sonnet

c.) English (Shakespearean) sonnet

d.) Juvenalian sonnet

1. Which of the following is correct parenthetical citation according to MLA guidelines?
2. “\_\_\_\_\_\_\_\_\_\_\_”. (Miller 27)
3. “\_\_\_\_\_\_\_\_\_\_” (Miller 27).
4. “\_\_\_\_\_\_\_\_\_\_\_\_”. (Miller, p.27)
5. “\_\_\_\_\_\_\_\_\_\_\_” (Miller, 27).
6. When writing an essay, the title of a novel should be in \_\_\_\_\_\_\_\_\_\_\_\_.
7. quotation marks
8. italics
9. parenthesis
10. plain text (no special font or punctuation)
11. When using MLA citation, what is in parenthesis should always
12. be the title of the work
13. be the year it was published
14. be the author’s last name
15. match the first word/phrase in the works cited entry for that source; often last name of author, but could be title of the work
16. A paragraph hook is a technique in which:
17. a writer creates a catchy and witty opening to hook the reader
18. a writer uses an idea or phrase from a previous paragraph in the first sentence of the next paragraph.
19. in the final sentence of each paragraph, a writer tells the reader what they will prove in the next one
20. a writer repeats the same phrase at the beginning of every paragraph in the essay to tie them all together
21. This term refers to a hybrid “in-between” space, often portrayed in postcolonial texts. In Brief Wondrous Life, it could describe the position of the immigrant characters and the world that the author creates for the reader through the hybrid use of Spanish/English.
22. liminal b.) irony c.) diaspora d.) ideology
23. This type of satire has a more caustic tone and is intended to evoke strong moral indignation. Swift’s “A Modest Proposal” is an example.
24. Juvenalian
25. direct
26. Petrarchan
27. Elizabethan

Critical Approaches:

1. New Criticism (Formalist)
2. Feminist
3. Psychoanalytical
4. Marxist
5. Deconstruction
6. Reader-Response
7. Postcolonial
8. New Historicism
9. This approach focuses on theories of the unconscious, especially repressed wounds, fears, unresolved conflicts from childhood. Critics in this school often see literature as a kind of dream filled with symbolic elements that mask their real meaning.
10. This approach often focuses on “interpretive communities” and assumes that texts do not come alive and do not mean anything until someone engages with them.
11. This approach is concerned with how the text deals with class issues, especially in the way ideology and power work in social structures.
12. This approach focuses on the ways a dominant culture becomes the norm and those without power are portrayed as inferior. These critics often look for stereotypes in texts and how characters’ self-images have been damaged as a result. They are especially interested in subjects caught between two cultures—one dominant and privileged, the other marginalized. Concerned with imperialism and its far-reaching effects.
13. This approach is concerned with the social context of the text and its relationship to historical discourses. Theorists using this approach treat history not as something objective, but subject to change due to the authors’ experience. They are concerned with the discourses and forces that shape people’s experience and texts.
14. This approach is especially concerned with language. Critics in this school interrogate the ways that binary opposites function; they believe language is not stable or reliable and thus work to explore the instability of language and assumed meanings in a text.
15. This approach focuses purely on the literary elements of the “text itself” and prizes close reading as its main mode of analysis. It is not interested in the social context of the text.
16. This approach examines the way that issues of gender are treated in the text, especially concerned with revealing and critiquing patriarchy.

**PART 2: PASSAGE IDENTIFICATION– 36 pts (6 pts each)**

1. Identify **title and author** (2 pts)
2. **Explain what the passage is about.** Be sure **to include who is involved** (who is speaking, who is being spoken to, and/or who is the subject of the quote). Then, **analyze the passage explaining its significance to the text as a whole**. (4 pts)
3. “I wish you’d seen [her] when she wore a white dress with blue ribbons and stood up there in the choir and sang. Oh I wish I’d come over here once in a while! That was a crime! That was a crime! Who’s going to punish that?”
4. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, … but she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.
5. And yet, by heaven, I think my love as rare / As any she belied with false compare
6. [We] stand, arms around each other, laughing and wiping the tears from each other’s eyes. The flash of the Polaroid goes of and my father hands me the snapshot. …The gray-green surface changes to the bright colors of our three images, sharpening and deepening all at once. And although we don’t speak, I know we all see it: Together we look like our mother. Her same eyes, her same mouth, open in surprise to see us, at last, her long-cherished wish.
7. And that’s how our year ended. Him vacated of hope and tapping at the computer, me being asked in the hall how I liked dorming with Mr. Crazyman, and me asking back how their ass would like dorming with my foot? A lame couple of weeks.
8. “Take one of two of the others,” I said to [her].

But she turned without a word and went out to Hakim-a-barber.

“You just don’t understand,” she said as Maggie and I came out to the car.

“What don’t I understand?” I wanted to know.

“Your heritage,” she said.

Author bank:

Junot Diaz; Henry Constable; Kate Chopin; Susan Glaspell; Amy Tan; William Shakespeare; Alice Walker; Billy Collins; Guy de Maupassant

(Titles of texts we read this semester are found under the essay prompt on next page)

**PART 3: MINI-ESSAY (34 pts)**

**Prompt:** We have often discussed the complexity of identities in literature this semester. For this essay, you will explore the complexity of characters’ identities in at least two pieces of literature we have read this semester. **Choose two characters (each from a different text) that you feel exhibit particularly complex identities, analyze what makes each character complex, and then make a claim for which of the two character is more complex.**

**Write an essay that has the following components:**

* A brief introduction that defines what constitutes a “complex” identity in your opinion, introduces the two characters you will discuss, and presents your thesis.
* A section that analyzes the first character and what makes he/she complex
* A section that analyzes the second character and what makes he/she complex
* A final section that makes a claim for which of the two characters is MORE complex and proves why that is the case. (This will involve a bit of comparison/contrast of the two characters and your logic reasoning for what makes one more complex than the other).

Your essay should have **at least three** well-developed paragraphs, but may have more depending on how you choose to break up your points.

You may choose characters from any of the following:

Superman and Me

The Things They Carried

The Lottery

Me Talk Pretty One Day selections

Death of a Salesman

My Papa’s Waltz

Digging

Gentle Communion

In Memoriam

Their Eyes Were Watching God

The Birthmark

Trifles

Story of an Hour

The Necklace

Everyday Use

A Pair of Tickets

Brief Wondrous Life of Oscar Wao

My Lady’s Presence

Sonnet 130: My Mistress Eyes

Sonnet 29: When in Disgrace

Sonnet

Facebook Sonnet

Keep the following in mind as you plan and write:

* Consider what you learned about effective paragraphs (thesis/claim statements, working with evidence, and conclusion/impact statement) as you craft your essay.
* **Be sure to include extensive examples from the literature to back up your claims**. Although you will not be able to use specific quotes, you should still be as specific as possible in your examples. Refrain from vague references to the text.
* For examples you use, be sure to offer sufficient explanation/commentary that connects to your thesis.

**Essay General Rubric (out of 34 pts**)

|  |  |
| --- | --- |
| 31-34 | Insightful analysis, thorough and specific evidence, exceptional organization, little to no mechanics errors. Effectively addresses two characters from different texts. |
| 28-30 | Good analysis, solid and specific evidence, good organization, few mechanical errors. Effectively addresses two characters from different texts. |
| 24-27 | Fairly solid analysis, some evidence, fairly organized, some mechanical errors. Addresses two characters from different texts. |
| 21-23 | Attempt at analysis, little evidence, attempt at organization, mechanical errors interfere with meaning. Attempts to address two characters from different texts. |
| 0-20 | Little to no attempt at analysis, evidence, or organization. Frequent mechanical errors make it difficult to read. May fail to answer prompt or may fail to address two characters from different texts.  |