EN-160, generell informasjon

Emnekode: EN-160
Emnenavn: Amerikansk og britisk kultur og historie
Dato: 06.12.2019
Lengde: 2 t

Tillatte hjelpemidler:

Merknader:

Det forekommer av og til spørsmål om bruk av eksamensbesvarelser til undervisnings- og læringsformål. Universitetet trenger kandidatens tillatelse til at besvarelsen kan benyttes til dette. Besvarelsen vil være anonym.

Tillater du at din eksamensbesvarelse blir brukt til slikt formål?

Velg et alternativ

- Ja
- Nei

1 Choose FOUR questions

EN-160
Final Written Examination
Dec. 6, 2019

Provide answers for four (4) of the eight (8) prompts below. Write complete sentences and paragraphs in your best English. Be sure to label each of your responses with the corresponding title of the prompt (Complicated Monsters, etc.), and to address the specific aspects of the question, or questions. Expect your answers to range between 400 to 500 words.

You are allowed a standard English/English dictionary for the exam.

1. Transitional Age in *Oroonoko*

In what ways do you think one could see Aphra Behn's *Oroonoko* (1688) as representing a transitional age in which old assumptions were challenged and new certainties had not been found?

2. Dear Jane

Jane Eyre is a novel about a "short and plain" governess. That doesn't sound promising on the surface, but it was in its own day, and remains, a popular novel. Examine some of the features of *Jane Eyre*—the novel by Charlotte Brontë—that you think help to explain its lasting popularity. Consider whatever you can: formal features, qualities of characterization, narrative technique, subject matter, style, and so on.

3. Complicated Monsters

In William Shakespeare's *The Tempest*, Caliban is presented as a monstrous figure, yet he speaks some of the most beautiful lines in the play. (See below.) Mary Shelley's creature in *Frankenstein* is also very well-spoken. His speech, and his reading habits too, are not what you expect from a monster!

For this writing task, discuss how or why the eloquence of these 'monsters' is important for the stories in which they figure. What do you think Shakespeare and Shelley mean, respectively, in presenting us with these fascinating and well-spoken characters?

Caliban in Act III, scene II:

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and
hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices,
That, if then had wak'd after long sleep,
Will make me sleep again: and then, in dreaming,

The clouds methought would open, and show
riches
Ready to drop upon me; that, when I wak'd,
I cried to dream again.

4. Sold Down the River

Both Eliza in *Uncle Tom's Cabin* and Roxana in *Pudd'nhead Wilson* go to extraordinary lengths to prevent their respective sons, Harry and Valet de Chambre (Tom), from being "sold down the river." What does this unusual expression mean? Who benefits from selling down the river? Who is harmed? Describe what Eliza and Roxana do to prevent their son being sold down the river. How does it work out for mother and son? How do the two texts treat the bonds of slavery vs. the bonds of family?

5. The Gothic

Much popular literature of the early to middle nineteenth century was Gothic. Identify some of the chief characteristics of Gothic literature, and explain whatever you can about its literary history. Next, focus on Edgar Allan Poe and Nathaniel Hawthorne and discuss their respective uses of Gothic in "The Fall of the House of Usher" and "My Kinsman, Major Molineux."

6. Getting Romantic

What are the important, specific traits of Romantic literature? Your response should make reference to at least one British and one American Romantic text.
You might, or might not, consider writing about Wordsworth's *Lines – Composed a Few Miles above Tintern Abbey*. Here are the opening lines:

Five years have past; five summers, with the length
Of five long winters! And again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.—Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
Those plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
The hedge-rows, hardly hedge-rows . . .

7. Threats and Promises of the New World

Both soldier-turned-colonist John Smith and Boston clerical worthy Cotton Mather write descriptions of New England, even though it appears they are describing different places. Describe their respective works, “A Description of New England” and “The Wonders of the Invisible World.” For what purposes were the respective works written? How do they picture life in New England? Relate these texts to Mary Rowlandson’s “Captivity and Release”. How did *her* experiences illustrate the benefits and hazards of life in America in the seventeenth century?

8. Captains and Others

In our “Captains of Industry” selection from *Past and Present*, Thomas Carlyle tries to offer solutions to contemporary early-Victorian problems. Identify the problem(s) and assess the solution(s) Carlyle offers. Try to put Carlyle’s writing in dialogue with at least one other pensum text.

Skriv ditt svar her...

Format

Words: 0