

Name:

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SECTION I: BRITISH LITERARY AND CULTURAL STUDIES / NORTH AMERICAN LITERARY AND CULTURAL STUDIES (15 POINTS)

Multiple Choice: Please answer the questions below by marking the appropriate boxes (sometimes more than one answer is correct).

- 1) John Donne's "The Sun Rising" is an instance of one of the following genres (1 point):
- epithalamion
 - aubade
 - pastoral
 - elegy
- 2) In the first act of *The School for Scandal*, the characters discuss (1 point) ...
- Lady Sneerwell's latest project of spreading rumours and calumny and the dysfunctional marriage of Sir Peter Teazle.
 - Lady Sneerwell's latest project of spreading rumours and calumny and the latest French fashions adopted by fashion-conscious Londoners.
 - Lady Sneerwell's financial problems and the dysfunctional marriage of Sir Peter Teazle.
 - Lady Sneerwell's financial problems and the latest French fashions adopted by fashion-conscious Londoners.
- 3) In Jane Austen's *Pride and Prejudice*, the characters of George Wickham, William Collins and Catherine de Bourgh each represent one specific (social) institution criticised in the novel. These institutions are (in order of the characters' previous listing) (1 point) ...
- the working class, the church, the aspiring middle class.
 - the military, the legal profession, the aspiring middle class.
 - the military, the church, the aristocracy.
 - the working class, the military, the aristocracy.

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4) Which of the following writers has been associated with the graveyard school of poetry?
(1 point)

- William Wordsworth
- Thomas Gray
- William Blake
- George Gordon, Lord Byron

5) Which poem begins with the following lines (1 point):

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has wither'd from the lake
And no birds sing.

- "The Rime of the Ancient Mariner"
- "I Wandered Lonely as a Cloud"
- "La Belle Dame Sans Merci"
- "The Lady of Shalott"

6) The sisters in Christina Rossetti's "Goblin Market" are called (1 point) ...

- Lily and Lizzie.
- Lily and Laura.
- Laura and Lizzie.
- Lizzie and Lydia.

7) The speaker in Louise Bennett's poem "Colonization in Reverse" envisions England facing a massive influx of people from the following place(s) (1 point):

- India and Pakistan
- South Africa
- Kenya and Nigeria
- Jamaica

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- 8) The first-person narrator of Kazuo Ishiguro's novel *Never Let Me Go* is (1) and will be (2) (1 point) ...
- a teacher (1) and a carer (2).
 - a teacher (1) and a donor (2).
 - a carer (1) and a donor (2).
 - a doctor (1) and a carer (2).
- 9) Who is the narrator of F. Scott Fitzgerald's *The Great Gatsby*? (1 point)
- Daisy Buchanan
 - Nick Carraway
 - Jay Gatsby
 - an unnamed omniscient narrator
- 10) Which author from your reading list asked "What is an American?" (1 point)
- J. Hector St. John Crèvecoeur
 - Thomas Jefferson
 - James Madison
 - George Washington
- 11) T.S. Eliot's poem *The Waste Land* is seen as representative for which literary movement? (1 point)
- Modernism
 - Naturalism
 - Realism
 - Romanticism
- 12) Which of these texts from your reading list is set in the American South? (1 point)
- Benjamin Franklin's *Autobiography*
 - Washington Irving's "Rip van Winkle"
 - Tennessee Williams' *A Streetcar Named Desire*
 - Walt Whitman's "Song of Myself"

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13) The eponymous white heron in Sarah Orne Jewett's short story is a (1 point) ...

- bird.
- deer.
- moose.
- squirrel.

14) Which poem from your reading list begins with the following lines? (1 point)

My swirling wants. Your frozen lips.
The grammar turned and attacked me.
Themes, written under duress.
Emptiness of the notations.

- Emily Dickinson's "Wild Nights – Wild Nights!"
- June Jordan's "Poem about My Rights"
- Sylvia Plath's "Daddy"
- Adrienne Rich's "A Valediction Forbidding Mourning"

15) Who was part of the committee which drafted the *Declaration of Independence*? (1 point)

- William Bradford
- Ulysses S. Grant
- Thomas Jefferson
- Abraham Lincoln

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SECTION II: NORTH AMERICAN LITERARY AND CULTURAL STUDIES (15 POINTS)

Please provide SHORT answers to ALL the questions below.

1) Briefly describe the narrative situation of *The Scarlet Letter* by Nathaniel Hawthorne. (3 points)

2) Please sketch three episodes from the voyage downriver in Mark Twain's *The Adventures of Huckleberry Finn* (appr. 2 sentences each). (3 points)

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- 3) From which novel on your reading list is the following passage taken? Please identify the title of the novel and the full name of the author (1 point):

And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all. Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens — finally when it reached the house drifting up the side in bright vines as though from the momentum of its run.

- 4) Name two characters from Lorraine Hansberry's play *A Raisin in the Sun* and briefly explain their relevance for the plot. Additionally, please choose two important themes/motifs from the play and explain their relevance in connection to the time the play was written/first performed. (4 points)

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5) Please give the names of two protagonists from Margaret Atwood's *The Handmaid's Tale*. (1 point)

6) Which text on your reading list can be identified as feminist literature? Please give the title, the name of the author and briefly explain why the text can be read as feminist text. (3 points)

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SECTION III: BRITISH LITERARY AND CULTURAL STUDIES (15 POINTS)

Please, write an essay on ONE of the questions below. Please make sure that you cover ALL the sub-questions of the respective main question. Please use the separate sheet(s) of paper provided, add your name to it and leave ample margins left and right.

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1)

Chapter V
The Keynote

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next.

[...]

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there—as the members of eighteen religious persuasions had done—they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; a stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial.

(Charles Dickens, *Hard Times*)

- 1) Give a brief synopsis (**no more** than 4 sentences) of the work in question. (2 points)
- 2) State in which literary period Dickens's text was written. (1 point)
- 3) Discuss to which extent Dickens's text critically engages with the historical, economic, and social contexts in which the novel was written. For your discussion, you should take into account **both the excerpt given above and the novel in its entirety**. Substantiate your discussion with quotes from the excerpt and with examples taken from the rest of the text. (12 points)

Please write complete sentences and paragraphs.

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2)

Tir'd with all these, for restful death I cry,
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And guiled honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly (doctor-like) controlling skill,
And simple truth miscall'd simplicity,
And captive good attending captain ill:
Tired with all these, from these would I be gone,
Save that, to die, I leave my love alone.

(William Shakespeare, Sonnet 66)

- 1) Explain in your own words (and in **no more** than 4 sentences) which state of mind the speaker of the poem is in and which argument s/he makes. (2 points)
- 2) The poem is a sonnet. Briefly explain the generic conventions of the English sonnet, both in terms of **form and content**. (3 points)
- 3) Identify the sonnet's rhyme scheme using letters a, b, c, etc. **and** give the appropriate term for this particular rhyme scheme. (2 points)
- 4) Identify at least four stylistic and/or figurative devices used in the poem and discuss how they enhance the speaker's argument. **Give quotes** from the text proper to substantiate your points! (8 points)

Please write complete sentences and paragraphs.