

Name: \_\_\_\_\_

BRIT LIT  
Old English Test  
Volume 1

MEMORIZATION: (30 pts)

Orally deliver to your instructor the following selections:

First four lines of *Beowulf* in Anglo-Saxon \_\_\_\_\_ / 15

Selection from *Beowulf* in modern English \_\_\_\_\_ / 15

POETRY: (15 pts)

For the following lines, place a star over the caesura, underline the stressed syllables, and highlight or circle the alliteration. Then determine if it is correct Anglo-Saxon form.

1. The ruckus in the duck pond \* kept everyone worried

Correct? No.

If not, why not? Too many accented syllables.

2. Before we reached \* the roadside phone

Correct? Yes.

If not, why not? \_\_\_\_\_

3. The case of butterflies \* kept falling out of the truck.

Correct? No.

If not, why not? Two alliterating words in the second half and one in the

first. This is the opposite. Also too many accented words.

ESSAY 1: (40 pts)

*On a separate sheet of paper, write an essay of **300-400 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Discuss the Finnsburg Episode. For instance, who is the center of the story? What are we, the readers, meant to focus on? Why do you think the poet placed the Finnsburg Episode at that particular place in the story? How do the surrounding events contribute to the meaning? How does that work into a larger theme of the poem?

*Answers will vary. Students should touch on the themes covered in Questions 1 & 2 from Reading 6, demonstrating engagement with the text and original thoughts, of course.*

ESSAY 2: (15 pts)

*On a separate sheet of paper, write an essay of **100-200 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

How do you see Tolkien treating the subject of greed in *The Hobbit*, and how does that relate to *Beowulf*?

*Answers will vary. Students should at least touch on the themes covered in Question 4 from Reading 12, demonstrating engagement with the text and original thoughts, of course.*

Name: \_\_\_\_\_

BRIT LIT  
Middle English Test  
Volume 2

MEMORIZATION: (45 pts)

*Orally deliver to your instructor the following selections:*

First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 15

Selection from *Beowulf* in modern English \_\_\_\_\_ / 15

Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 15

POETRY: (15 pts)

*In the following line, place a star over the caesura, underline the stressed syllables, and highlight or circle the alliteration. Then determine if it is correct Anglo Saxon form.*

1. Until the lightning \* lit the night

Correct? Yes

If not, why not? \_\_\_\_\_

*Are the following lines iambic pentameter? Circle the correct answer*

2. The handle on the car was awfully rackety

yes  no

3. Because the cat decided to get sick

yes no

*Reading "to" as unstressed and "get sick" as a double-stress is possible—but since you can read it correctly here without trouble, you should.*

4. Endless streams of honking, angry geese

yes  no

5. I just can't decide whether to eat that

yes  no

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Discuss the character of Merlin in the different stories you have read, comparing the Merlin in *That Hideous Strength* to some of the earlier legends. What are some of the similarities between Lewis and the other stories and what are some differences? What about his magic? How does that compare to both Geoffrey and Malory?

*Answers will vary. Alongside a detailed discussion of his skills being engineering or being magical, students should touch on the themes covered in Reading 10 Question 3 and Reading 14 Question 3, demonstrating engagement with the text and original thoughts, of course.*

Name: \_\_\_\_\_

BRIT LIT  
Golden Age Test I  
Volume 3 - Sidney & Spenser

MEMORIZATION: (45 pts)

Orally deliver to your instructor the following selections:

First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 15

Selection from *Beowulf* in modern English \_\_\_\_\_ / 15

Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 15

POETRY: (15 pts)

Who is the author of this poem? Sir Philip Sidney (Sonnet XXIV)

Does the poem contain an apostrophe? If so, list it. No (no direct address of abstract thing, although Fortune is anthropomorphized)

Down the left side of the poem, mark the rhyme scheme. Highlight all the alliteration. Underline and quickly explain all the repetition of important words, ideas, or themes. Mark the turn.

Answer key circles alliteration in place of highlighting.

- A Rich fools there be, whose base and filthy heart  
B Lies hatching still the goods wherein they flow:  
A And damning their own selves to furtal's smatt  
B Wealth breeding want, more blest more wretched grow.  
A Yet to those fools heav'n such wit doth impart  
B As what their hands do hold, their heads do know,  
A And knowing love, and loving, lay apart,  
B As sacred things, far from all danger's show.  
C But that rich fool who by blind fortune's lot  
D The richest gem of love and life enjoys,  
C And can with foul abuse such beauties blot;  
D Let him, depriv'd of sweet but unfelt joys,  
E (Exil'd for aye from those high treasures, which  
Turn → E He knows not) grow in only folly rich.

Answers may vary. But make sure your student really gets into it and doesn't just pick the easy stuff.

Underline and quickly explain repeated words having to do with: money (especially 'rich'), wisdom ('fool'), happiness ('joy', 'enjoys'), dirtiness ('filthy', 'foul'), and anything else you notice!

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Discuss in detail all similarities and contrasts between the House of Holiness and the House of Pride.

*Answers will vary. Students should unpack the specifics covered in Reading 16 Question 1 and the marginalia through Canto X, but they should also come up with some parallels/opposites of their own.*

Name: \_\_\_\_\_

BRIT LIT  
Golden Age Test II  
Volume 3 - Shakespeare

MEMORIZATION: (45 pts)

Orally deliver to your instructor the following selections:

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 15  
Selection from *Beowulf* in modern English \_\_\_\_\_ / 15  
Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 15

POETRY: (15 pts)

Who is the author of this poem? William Shakespeare (Sonnet XVIII)

Does the poem contain an apostrophe? No (no direct address of abstract thing, although Death is anthropomorphized)

Down the left side of the poem, mark the rhyme scheme. Highlight all the alliteration. Underline and quickly explain all the repetition of important words, ideas, or themes. Mark the turn.

Answer key circles alliteration in place of highlighting.

Answers may vary. But make sure your student really gets into it and doesn't just pick the easy stuff.

Underline and quickly explain repeated words having to do with: beauty (especially 'fair'), plants ('grow', 'buds', 'untrimmed'), heat/coolness ('summer', 'temperate', 'hot', 'shade'), faces ('eye', 'complexion'), duration ('fade', 'short', 'declines', 'untrimmed', 'long'), and anything else you notice!

- A Shall I compare thee to a summer's day?  
B Thou art more lovely and more temperate:  
A Rough winds do shake the darling buds of May,  
B And summer's lease hath all too short a date:  
C Sometime too hot the eye of heaven shines,  
D And often is his gold complexion dimm'd;  
C And every fair from fair sometime declines,  
D By chance or nature's changing course untrimm'd;  
E But thy eternal summer shall not fade  
F Nor lose possession of that fair thou owest;  
E Nor shall Death brag thou wander'st in his shade,  
F When in eternal lines to time thou growest:  
G So long as men can breathe or eyes can see,  
G So long lives this and this gives life to thee.

Turn →

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Pick one theme that shows up in both *Beowulf* and in *Hamlet*, and compare the two, discussing how that theme shows up in each work.

*Answers will vary. Kin-killing and revenge are the two most obvious similarities between the two (Reading 19 Question 4), but reward original ideas that show thoughtful engagement with the material.*



Name: \_\_\_\_\_

BRIT LIT  
First Semester Final Exam  
*Volumes 1-3*

MEMORIZATION: (20 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 5
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 5
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 5
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 5

SHAKESPEARE QUOTES: (20 pts)

*Fill in the missing portion of the following quotes:*

How weary, stale, flat and unprofitable seems to me all the uses of this world.

---

When sorrows come, they come not single spies, but in battalions.

---

To die, to sleep; To sleep, perchance to dream. Ay, there's the rub.

---

Silence is the perfectest herald of joy: I were but little happy, if I could say how much.

---

Now divine air! Now is his soul ravished! Is it not strange that sheep's guts should  
hale souls out of men's bodies?

---

CLOSE READ: (20 pts)

Who is the author of the following sonnet? Sir Philip Sidney (Sonnet XXXVII)

What form of sonnet is it? English Sonnet (the initial octet copies the Italian rhyming pattern abbaabba, but since it concludes with a quatrain and couplet with turn, it's English)

Mark up this sonnet, with rhyme scheme down the left side, highlight alliterations, underline repetitions of thoughts, words, or images, mark the turn, and then in the area off to the right, summarize what each piece of the sonnet is saying.

Answer key circles alliteration in place of highlighting.

- A My mouth doth water, and my breast doth swell,  
B My tongue doth itch, my thoughts in labour be:  
B Listen then, Lordsings, with good ear to me,  
A For of my life I must a riddle tell.  
A Toward Aurora's court a nymph doth dwell,  
B Rich in all beauties which man's eye can see:  
B Beauties so far from reach of words, that we  
A Abase her praise, saying she doth excel:  
C Rich in the treasure of deserv'd renown,  
D Rich in the riches of a royal heart,  
C Rich in those gifts which give th'eternal crown;  
D Who though most rich in these and every part,  
G Which make the patents of true worldly bliss,  
Turn → G Hath no misfortune, but that Rich she is.

Underline repeated words having to do with the word 'rich.' Students who are up on their classics may notice that Aurora is the goddess of dawn, and that heaven/dawn/eternity get a few repetitions as well.

Answers may vary. But make sure your student really gets into it and doesn't just pick the easy stuff. Your student must pick up on the fact that the entire sonnet plays off the adjective 'rich' and the last name 'Rich.' The first quatrain introduces us to the problem: this sonnet is a riddle. The second introduces us to the girl. The third quatrain describes how rich Penelope Devereaux is in good qualities. The turn in the final couplet (unhappily) resolves the sonnet by making it clear that her sole bad quality is that she is also 'Rich' in married name.

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **800-1,000 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Discuss both Chaucer and Spenser's treatment of abuses within the Catholic Church, and compare their approaches, making sure to give specific examples from both texts which support your point. What are similarities between them and what are the differences? Which approach do you think is more effective in convincing the audience, and why?

*Answers will vary, but make sure the answer mentions some of the plethora of specifics and also demonstrates original thoughts.*

*Volume 2: Students should touch on Volume 2 Reading 18 introduction & marginalia as characters are introduced (e.g., Summoner, Pardoner, Friar, Nun's Priest), Reading 18 Question 2 and Reading 22 Questions 1-2.*

*Volume 3: Students should also consider Volume 3 Reading 1 Question 2 & Reading 8 Question 1. Remember that Duessa is in some ways the Roman Catholic Church, and that other bad men and monsters have papal/Catholic flavor (c.f. marginalia for Archimago, Error, Kirkrapine & Abessa & Corceca, Ignaro).*

Name: \_\_\_\_\_

BRIT LIT  
Paradise Lost Test  
Volume 4

MEMORIZATION: (50 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10

POETRY: (10 pts)

Who is the author of the poem below? George Herbert ("Easter Wings")

Which school of poetry does this poet represent? Metaphysical School of Poetry

Lord, Who createdst man in wealth and store,  
Though foolishly he lost the same,  
Decaying more and more,  
Till he became  
Most poore:

With Thee  
O let me rise,  
As larks, harmoniously,  
And sing this day Thy victories:  
Then shall the fall further the flight in me.

My tender age in sorrow did beginne;  
And still with sicknesses and shame  
Thou didst so punish sinne,  
That I became  
Most thinne.

With Thee  
Let me combine,  
And feel this day Thy victorie;  
For, if I imp my wing on Thine,  
Affliction shall advance the flight in me.

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

What are some ways in which Milton's version of the story differs from that of Genesis? Give some examples of instances in which you think Milton's changes / additions are positive or helpful to the story and some which you think are negative. Explain your answers.

*Answers will vary. Make sure that the answer gives specific instances that are positive and also some that are negative, with explanations of each. The marginalia flags the most obvious examples, but also see the Introduction (p. 13ff) and the detailed answer to Reading 7 Question 1. Be sure to reward original ideas that show thoughtful engagement with the material.*

Name: \_\_\_\_\_

BRIT LIT  
Poetry Workbook Quiz I: Satire  
*Volume 10*

ESSAY: (50 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Do you think that Swift's *Modest Proposal* is an effective use of satire? What do you think would be the effect on the audience? Do you think Juvenalian and Horatian satire are a valuable tools in pointing out an evil in society? Why or why not?

*Answers will vary. The student's answer should touch on the historical events, of course, as the Irish were horribly mistreated for centuries, and it should have made the audience very uncomfortable. As far as whether satire is valuable, a student may think to look to the Bible, where Jesus was bitingly sarcastic to the Pharisees, and the Apostle Paul was brutal to Judaizers, etc.*

BRIT LIT  
Poetry Workbook Quiz II: Romantic Poets  
Volume 10

POETRY & ESSAY: (20 pts & 40 pts)

First, do a **close read** of the following poem, and then, on a separate sheet of paper, **write an essay of 300-400 words** discussing how the poem exemplifies the principles of the Romantic Movement. Make sure to include who wrote it and how this is an example of his worldview.

- A An old, mad, blind, despised, and dying King;
- B Princes, the dregs of their dull race, who flow
- A Through public scorn,—mud from a muddy spring;
- B Rulers who neither see nor feel nor know,
- A But leechlike to their fainting country cling
- B Till they drop, blind in blood, without a blow.
- C A people starved and stabbed in th' untilled field;
- D An army, whom liberticide and prey
- C Makes as a two-edged sword to all who wield;
- D Golden and sanguine laws which tempt and slay;
- C Religion Christless, Godless—a book sealed;
- C A senate, Time's worst statute, unrepealed—
- D Are graves from which a glorious Phantom may
- Turn → D Burst, to illumine our tempestuous day.

“England in 1819”  
by Percy Bysshe Shelley

Answers for the close read may vary. Your student should notice this is a sonnet with a slightly unorthodox rhyme scheme, just one main verb, and a turn which moves from “old-school” death and violence to “new” Romantic resurrection and glory by harnessing the energy of the strong verb “burst.” Also, there are two alliterating words in almost every line.

Answers for the essay will also vary, of course, but should touch on the themes introduced in the Romantic Poets' short introduction and Shelley's biography (Vol. X, pp. 150; 174-176). They should notice from this poem that Shelley hates rules and condemns religion and any “respected” leaders as hypocritical and dead. This closely mirrors his own life in which he stole a sixteen-year-old from school, married her, and abandoned her while pregnant with their second child (for another sixteen-year-old). Etc, etc, etc.

Name: \_\_\_\_\_

BRIT LIT  
Jane Austen Test  
*Volume 5*

MEMORIZATION: (50 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10

ESSAY: (50 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Choose one of the couples in the book who were not suited for one another and who are therefore unhappy in some way. Explain what Austen wants us to see about them, and then agree or disagree with her assessment.

*Answers will vary. There are really three to pick from: Wickhams, Bennets, or Collinses. See the answers to Reading 10 Question 2, but reward original ideas that show thoughtful engagement with the material (for example, for the Wickhams, Austen's quote on p. 374 about "their passions being stronger than their virtues" is fantastic.)*



Name: \_\_\_\_\_

BRIT LIT  
Charles Dickens Test  
Volume 6

MEMORIZATION: (70 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10
- Shelley's *Ozymandias* \_\_\_\_\_ / 10
- Hopkins's *Pied Beauty* \_\_\_\_\_ / 10

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **400-500 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

What is Dickens's opinion of the French Revolution, and how do you think that compares with Shelley's view of revolution in general? Do you see any similarities with regard to their worldview and also their choices of metaphor when discussing it?

*Answers will vary. The student's answer should accurately summarize Dickens's simplistic caricature of the Revolution as covered in the introductory author note (pp. 13-15) and the answers to Reading 1 Question 3, Reading 9 Question 1, Reading 10 Question 3. The metaphor of a "storm" is used throughout the book (e.g., the second paragraph on p. 294 & the name of Book the Third, "The Track of the Storm"), and other character-specific metaphors are flagged in the marginalia on pp. 50, 80, 100, 110, 126, & 147. As far as Shelley goes, students should be able to summarize the themes introduced in the Romantic Poets' short introduction and Shelley's biography (Vol. X, pp. 150; 174-176), and compare specific wording from his poetry with Dickens's. "England in 1819" is great for this (especially since each student did a close read on this for the last test). Shelley and Dickens both use wine words ("dregs" and the "blood" scene), starving poor people, horrible rulers, dying peasants, and of course lots of graves. The biggest one, though, is Carton's final speech prophesying the wonderful France that will rise from the ashes of the revolution...which is identical to the end of "England in 1819."*

Name: \_\_\_\_\_

BRIT LIT  
Comic Theater Test  
Volume 7

MEMORIZATION: (70 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10
- Shelley's *Ozymandias* \_\_\_\_\_ / 10
- Hopkins's *Pied Beauty* \_\_\_\_\_ / 10

ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of **300-400 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

Compare and contrast the satire of Wilde, Gilbert & Sullivan, Austen, and Swift. Which are Juvenalian and which are Horatian? What targets are they attacking with satire, and who do you think was the most effective?

*Answers will vary. Students should still be familiar with the two kinds of satire (Vol. X p. 132) and Vol. VII p. 14-16 and the answer to Reading 5 Question 2. They all are Horatian except for Swift. Jane Austen has the sharpest "edge" of the Horatian satires. The targets of each of should also be straightforward, but you can reference the answers to Reading 2 Question 2 and Reading 3 Question 1. The student should aim to demonstrate thoughtfulness in their answer to the question of "effect" since that's a harder one to answer definitively.*

BRIT LIT  
Crime Test  
Volume 8

## MEMORIZATION: (70 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10  
 Selection from *Beowulf* in modern English \_\_\_\_\_ / 10  
 Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10  
 Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10  
 Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10  
 Shelley's *Ozymandias* \_\_\_\_\_ / 10  
 Hopkins's *Pied Beauty* \_\_\_\_\_ / 10

## ESSAY: (40 pts)

*On a separate sheet of paper, write an essay of 400-500 words discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

What is the general purpose of the very specific prohibitions in “The 10 Commandments of Detective Fiction”? Now, evaluate the stories you read by Conan Doyle, Sayers, Chesterton, and Christie on the grounds of those ten rules. Take special note of any place where a rule was broken, and then explain why that is acceptable or why it wasn't. Just to be kind, here's Ronald Knox's complete list for reference:

1. *The criminal must be mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to know.*
2. *All supernatural or preternatural agencies are ruled out as a matter of course.*
3. *Not more than one secret room or passage is allowable.*
4. *No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.*
5. *No Chinaman must figure in the story.*
6. *No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.*
7. *The detective himself must not commit the crime.*
8. *The detective is bound to declare any clues which he may discover.*
9. *The “sidekick” of the detective, the Watson, must not conceal from the reader any thoughts which pass through his mind: his intelligence must be slightly, but very slightly, below that of the average reader.*
10. *Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.*

*Answers will vary. General purpose of the rules is explained on pp. 14-15. For rule-following, start with the answers to Reading 1 Question 1, Reading 7 Question 2, Reading 8 Question 1, & Reading 12 Question 1. Of course there's much more than that for your student to discuss. Kudos for students who notice that Sayers and Christie BOTH mentioned China—but only in reference to tea.*

Name: \_\_\_\_\_

BRIT LIT  
P.G. Wodehouse Test  
*Volume 9*

MEMORIZATION: (70 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10
- Shelley's *Ozymandias* \_\_\_\_\_ / 10
- Hopkins's *Pied Beauty* \_\_\_\_\_ / 10

ESSAY: (30 pts)

*On a separate sheet of paper, write an essay of **200-300 words** discussing the following question. Make sure that you include specific details from the text and demonstrate engagement with the material and original thought.*

How does Wodehouse use the poetic classics (i.e., what you've been reading all year in the Poetry Workbook) in *Right Ho, Jeeves*? Do these allusions "damage" the original poems by not taking them seriously, or do they improve Wodehouse's novel? Lastly, mention a specific reference you recognized and tell me whether knowing some of the references increased your enjoyment of Vol. IX.

*As far as what Wodehouse does with allusions, that's described well on p. 14. The remaining questions are more open to differing opinions and will vary, but all the allusions tie the novel into the broader cultural framework in a way that's impressive and hilarious, and are more a homage to the greatness of the poets referenced than a mockery of them.*

Name: \_\_\_\_\_

BRIT LIT  
Second Semester Comprehensive Final Exam  
*Volumes 1-10*

MEMORIZATION: (70 pts)

*Orally deliver to your instructor the following selections:*

- First four lines of *Beowulf* in Anglo Saxon \_\_\_\_\_ / 10
- Selection from *Beowulf* in modern English \_\_\_\_\_ / 10
- Beginning of *The Canterbury Tales* in Middle English \_\_\_\_\_ / 10
- Shakespeare's *Sonnet 116* \_\_\_\_\_ / 10
- Donne's *Holy Sonnet 14* \_\_\_\_\_ / 10
- Shelley's *Ozymandias* \_\_\_\_\_ / 10
- Hopkins's *Pied Beauty* \_\_\_\_\_ / 10

SHAKESPEARE QUOTES: (20 pts)

*Fill in the missing portion of the following quotes:*

Brevity is the soul of wit. (Polonius)

---

There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.  
(Hamlet)

---

If it prove so, then loving goes by haps. Some Cupid kills with arrows, some with traps. (Hero)

---

O villain! thou wilt be condemned into everlasting redemption for this. (Dogberry)

---

Man is a giddy thing. (Benedick)

---

## INTEGRATION QUESTION 1: POETRY (40 pts)

Do a close read on the two following poems, looking for alliteration, rhyme, imagery, meaning, and metric form. Then go on to compare and contrast them, focusing on similarities in form, content, images, and anything else there might be. Don't forget to mention the poets themselves. Use a separate sheet if you need to.

### CAEDMON'S HYMN

Now we must praise the Protector of the heavenly kingdom,  
the might of the Measurer and His mind's purpose,  
the work of the Father of Glory, as He for each of the wonders,  
the eternal Lord, established a beginning.  
He shaped first for the sons of the earth,  
heaven as a roof, the Holy Maker;  
then the middle earth, mankind's Guardian,  
the eternal Lord, made afterwards,  
solid ground for men, the almighty Lord.

This is, of course, written by Caedmon. Answers will vary, but should start with this at the very least: It's Anglo-Saxon, displaying the caesura with two (-ish) stresses in each half and alliteration in every line (remember that two initial vowels "count" as alliterating with each other). Much of the imagery is imagery of craftsmanship -- the Anglo-Saxons especially praised God as Creator.

### THE WINDHOVER: TO CHRIST OUR LORD

- A I caught this morning morning's minion, king-  
B dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
B Of the rolling level underneath him steady air, and striding  
A High there, how he rung upon the rein of a wimpling wing  
A In his ecstasy! then off, off forth on swing,  
B As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
B Rebuffed the big wind. My heart in hiding  
A Stirred for a bird,—the achieve of, the mastery of the thing!  
A Brute beauty and valour and act, oh, air, pride, plume, here  
B Buckle! AND the fire that breaks from thee then, a billion  
A Times told lovelier, more dangerous, O my chevalier!  
Turn → B No wonder of it: sheer plod makes plough down sillion  
A Shine, and blue-bleak embers, ah my dear,  
B Fall, gall themselves, and gash gold-vermilion.

This is Gerard Manley Hopkins's best poem (according to himself). Answers will vary, but should start with these elements at least. Remember that Hopkins wrote in "sprung rhythm," where the same number of accented syllables occurred per line, but a varying number of unaccented syllables. There is also alliteration in every line. Most lines also have some sort of break (caesura) as well. All these things are very Anglo-Saxon. And it also rhymes very, very intricately, and seems to function very much like an Italian sonnet.

As far as images go, praising an element of God's creation is Anglo-Saxon also. The student should know that this poem is describing a hawk of some sort, praising God as the hawk's Creator and also using the hawk as an extended metaphor for Christ Himself, except Christ is a "billion times told lovelier."

Compare and contrast all the instances of light and fire and motion to see what Hopkins sees.

## INTEGRATION QUESTION 2: PROSE (40 pts)

*On a separate sheet of paper, write an essay of 400-500 words discussing the following integrative question. Make sure that you include specific details from all texts and demonstrate engagement with the material and original thought.*

First, compare and contrast Sir Julian Freke from *Whose Body?* and Professor Frost from *That Hideous Strength*. What are Sayers's and Lewis's goals with those two characters? Then, (going a bit further afield here, and understanding that Sayers and Lewis wrote many years after the Romantics), integrate with Romanticism: Would the Romantic poets (Blake, etc.) like or dislike Freke & Frost? Why or why not? Would the Romantics like Sayers & Lewis? Use specifics in part of the question.

*Answers will vary, but make sure the answer mentions some of the plethora of specifics and also demonstrates original thoughts. This is the time to integrate Romanticism and the Industrial Revolution with modernity (a rash goal for 500 words, I know).*

*The first half: Sayers & Lewis are both making a literary argument that godless science turns into pure evil when carried out to its logical end. Basically, Frost and Freke are two sides of the same coin: believing that matter is all that there is, and so morality doesn't really "matter." See Volume 8, Reading 4 Question 1.*

*The second part of the question requires a bit more: The main thing to note is that the Romantics were reacting to the "pure science" of the Industrial Revolution and the Industrial Revolution. Similarly, Sayers & Lewis were reacting to the "pure science" of the atheistic moderns. Both S&L and the Romantics would insist that there is more than pure science, but similarities don't go too far beyond that. This is because the Romantics would have seen S&L as agents of traditional morality, the kind that took advantage of the poor and repressed people.*

*Answers must tie in specifics, or they're wrong. Opinion alone never proved a thesis statement. For example, Shelley's "England in 1819" shows that the Romantics hated the Industrial Revolution and (for the second half of the question) their hatred of the church. His "Ode to the West Wind" shows Romantic belief in the divine Wild Spirit of the world or nature, a view which is quite opposed to the mechanism of the Industrial Revolution. Of course, the Romantics' own lives are further examples of how they would further dislike Sayers & Lewis's opinions, if we went beyond a critique of pure science.*

*That's perhaps the general direction answers should take.*