

## Closed-Book Midterm Exam (20 pts): Bring both 100-question blue book & blue book

- Part 1 / 60-min. essay (12 pts): stdnts respond to one of three prompts in (roughly) 400-500 word essay
- Part 2 / 20-min. objective portion (8 pts): upon turning in essay, students respond to 40 true/false and multiple choice questions concerning assigned materials, short lectures, and assigned YouTube videos.

**Part 1 / Your essay, complete with narrowly defined and debatable thesis, should open with an introduction (3 pts) which provides a sociocultural and/or ideological context for the argument to follow [I invite you to pull from lectures this quarter, including those concerning narrative modalities] , and contain three separate sections (1-2 paragraphs each) which each address one of the chosen prompt's three required texts (3 pts for each of these three sections). No conclusion required. *You needn't reach the same conclusion about each text discussed, nor do you need to approach them in the order given. Remember to organize your thoughts, and to narrow your focus: provide ample evidence to buttress whatever specific claims you choose to make.***

### **THREE OF THESE OPTIONS WILL APPEAR ON THE EXAM; YOU WILL RESPOND TO ONE . . .**

1. To what end do our authors employ complex, variegated tones in their work? Discuss Conrad's *The Secret Agent*, Varda's *Le Bonheur*, and either Sassoon's "Everyone Sang" or Joyce's "Eveline."
2. With the arrival of Modernism, does the western imagination appear to grow more stoic in its response to the loss of loved ones, or less so? Discuss Conrad's *The Secret Agent*, Varda's *Le Bonheur*, H.D.'s "Loss," and Yeats's "The Stolen Child."
3. Do our disenfranchised characters gain significant agency in their respective tales? Discuss Baraka's "The Invention of Comics," Green's *Baby Face*, and either Chesnutt's *The Marrow Tradition* or Conrad's *The Secret Agent*.
4. Does the prospect of a romantic connection offer a reliable escape from mundane--or distressing--circumstances? Discuss Chesnutt's *The Marrow of Tradition*, either story by Joyce, and Varda's *Le Bonheur*.
5. Does artistry improve the lives of both its practitioners and observers? Discuss Stevie's drawings in *The Secret Agent*, Lily's use of her constantly modified appearance in *Baby Face*, and either WBY's "Adam's Curse" or "Sailing to Byzantium," and Auden's "Musée des Beaux Arts."
6. Does vengeance provide an effective, viable response to injury? Discuss Bennett's "Hatred," Chesnutt's *The Marrow of Tradition*, and *The Secret Agent*.
7. The narrator of Dunbar's "The Scapegoat" notes that "political virtue is always in a minority." Is this cynical observation about humanity's dearth of virtue generalizable to apolitical as well as political behavior in our characters? Discuss Green's *Baby Face*, Chesnutt's *The Marrow of Tradition*, and either Sassoon's "Glory of Women" or Dunbar's "The Scapegoat."
- ~~8. Do our authors configure religious faith and hope as viable and life-giving or elusive and empty? Discuss Eliot's "The Hollow Men," Joyce's "Eveline," and Conrad's *The Secret Agent*.~~
9. Do the narrators we encounter allow us to sympathize with the characters they describe? Examine narrative voice (not mere narration) in *The Secret Agent*, Joyce's "Araby," and Owen's "Disabled."
10. Does Nature prove hostile, nurturing, or distant in our assigned works? Consider Chesnutt's *The Marrow of Tradition*, Varda's *Le Bonheur*, and either H.D.'s "Sea Poppies" or Yeats's "The Stolen Child."

11. Does violence constitute an intrinsic evil in our course readings? Consider Chesnut's *The Marrow of Tradition*, Conrad's *The Secret Agent*, and Brooke's "The Soldier."