

## UNIT 2 EXAM PREPARATION

### To the Teacher

The following suggestions are to direct your student in reviewing for the Unit 2 exam. We hope that you will have him review these topics at least a few days (ideally a week) before giving the exam. If at all possible, please give your student access to your Teacher's Notes for all weeks of Year 2, Unit 2 as he prepares for this exam. We also recommend that you print a fresh copy of "Renaissance Frameworks" for him to use as he studies. We suggest that you administer the exam either at the end of Week 19 or, to give your student more preparation time, at the end of Week 20.

### To the Student

- If you have been making vocabulary cards this year, review them and be prepared to define each of them as you would for a vocabulary quiz.
- Review the Author Index information for the following authors: Petrarch, Thomas Wyatt, Henry Howard, Christopher Marlowe, Philip Sidney, Edmund Spenser, and William Shakespeare. Be able to name birth and death dates for each of them, as well as one or two important details about their lives and the important contribution(s) that they made to Western literature (which may mean their important literary works, or important new styles or techniques that they introduced or invented).
- Review the following and be able to define each. Also be able to name a few important characteristics for each, and be ready to compare:
  - Genres: Petrarchan sonnet, Shakespearean sonnet, mystery plays, miracle plays, morality plays, history plays, tragedies.
  - Dramatic styles: liturgical drama, popular drama, academic drama
  - For the sonnets, look in your teacher's class plan for Week 11; for information on liturgical drama and mystery, miracle, and morality plays, see the class plan for Week 14; for information about academic drama versus the "popular" drama of the Middle Ages, see the Week 15 class plan; and for information on tragedy, see Appendix A of "Drama Analysis" on the *Loom*.
- Be ready to explain how drama was "lost," for about how long was it "lost," and how was it revived in Roman Catholic Europe. For information, see the class-opening question and the first topic in the literature class plan for Week 14.
- Be ready to describe and compare popular and scholarly, academic drama, and to tell who was the first to combine them, along with the blank verse line, in England.
- Be prepared to compare the different kinds of stages used for drama in medieval and Renaissance England (pageant wagons vs. Elizabethan stages, etc.). See the lecture in the literature class plan in Week 15 for information.
- Be familiar with the Italian romance genre (see the Week 13 class plan and Part II of "Renaissance Frameworks") and the blank verse meter (see the Week 15 class plan). Be able to define your chosen topic, explain its characteristics, and name authors who used it, as well as the titles of the works in which they used it, and whatever modifications they made to it (if any).
- Know the characters, content, and diction information from each of the Shakespeare plays we studied (see class plans 16-19). Be prepared to compare these plays in terms of characters, content, and diction. For example, does Shakespeare use more poetry in *The Tempest* than in *Much Ado About Nothing* (diction)? How would you compare Beatrice and Cordelia (characters from *Much Ado About Nothing* and *King Lear*)? What are the differences between the themes of *Henry V* and those of *King Lear* (content)? You don't have to know *everything* in each of the three categories for each of the four plays, but you should plan to have to compare the plays in terms of at least one thing from each category.