

UNIT 3 EXAM PREPARATION

To the Teacher

The following suggestions are to direct your student in reviewing for the Unit 3 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 3 as he prepares for this exam. We also recommend that you refer to the most recently updated versions of "Medieval Frameworks," "Renaissance Frameworks," and "Age of Reason Frameworks" (all available on the *Loom*) for him to use as he studies. We suggest that you administer the exam either at the end of Week 27 only if he seems truly prepared. Since the student will still be finishing *Paradise Lost* during that week, we strongly recommend that you wait to administer this exam until the end of the next week (or even the week after that) in order to give your student more preparation time.

To the Student

- Vocabulary Section: 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.
- Short Answer Section
 - You should look up each of the following authors in the Author Index as you review for the exam: Cervantes, Bunyan, Milton, Donne, Jonson, Herbert, Herrick, Suckling, Lovelace, Carew, Marvell, Crashaw, Vaughan. From the Author Index entries, for each the *first four only* (Cervantes, Bunyan, Milton, and Donne), be sure that you know their life and death dates, a few facts about their lives, and the name and genre of at least one of their famous works.
 - Be prepared to describe the differences between prose and poetry (see Week 20, Teacher's Notes, Class-Opening Question).
 - Be prepared to describe the techniques of symbol and personification, and to explain the difference between them. (see Week 21, Topic 3)
 - Be ready to define and describe the genre of allegory, including its purpose and essential elements (see Week 21, Topic 4).
 - Be prepared to name and describe the characteristics of three genres (either classical genres that were revived during the Age of Reason or genres that were ongoing from the Renaissance) in about a paragraph each. Also be prepared to define "dactyl," "spondee," and "iamb," tell which one of these was most commonly used in English seventeenth century poetry, and explain why. Your best resources for these are the section entitled "The Classical: Ongoing Influences of Greek and Roman Poetry" in "Age of Reason Frameworks" on the *Loom*, as well as the "Literary Vocabulary Terms Index" on the *Loom* (for definitions of "dactyl," "spondee," and "iamb").
 - Be ready to *briefly* name the major changes that occurred in the areas of patronage, literacy, and publishing in England between 1603 and 1715. What was each like before 1603? How had each changed by 1715? Your best resource for this is the section entitled "The Curious Affair of Literacy, Patronage, and Censorship in England: 800-1710" in "Age of Reason Frameworks" on the *Loom*, and also Week 24, Teacher's Notes, Topic 5.
 - Be prepared to explain what a "metaphysical" style and a "metaphysical" poet are, as well as a "cavalier style" and a "cavalier poet," and be ready to name two seventeenth century poets who fall into each of the two categories (metaphysical and cavalier). Also be prepared to explain the difference between the two terms (metaphysical and cavalier), and to define the term "metaphysical conceit." The best resources for this information are the sections entitled "The 'Metaphysicals': Donne and Marvell," and "The Cavaliers: Jonson, Herrick, Lovelace, Carew, and Suckling" and, for the term "metaphysical conceit," the "Literary Vocabulary Terms Index" on the *Loom*.
- Short Essay Section
 - Be ready to explain how it is that *Don Quixote* is a romance *in genre*, but realistic *in mode* (see Week 20, Teacher's Notes, Topic 2, and also review the section on romantic and realistic modes, and the romance genre, in "Medieval Frameworks" on the *Loom*: Parts IV and V). Be prepared to argue *from episodes and details in the story* that Cervantes was purposefully mocking the conventional romances of his era through *Don Quixote* (see Week 20, Teacher's Notes, Topic 2).

- Be prepared to name three of the most overarching themes in *Paradise Lost*, and to explain how these are artistically supported by many of the poem's characters and details (see Week 27, Topic 4).
- Long Essay Section: This exam will contain a choice between TWO long essays, of which you must write ONE. Since you have a lot to review from Unit 3, we are not going to require you to prepare for both essays. Instead, we are giving you the exact essay thesis statements which you will be asked to defend or oppose (see below) and asking you to prepare to write on ONE of them:
 - Thesis Option No. 1: "The content and form of imaginative literature changed a great deal between the beginning of the Middle Ages and the end of the Age of Reason. Write an essay that defends or opposes this statement, considering European authors' portrayal of reality (especially with regard to the supernatural world), their expressed values, and the artistic forms that they used."
 - Option No 1 Tips for Preparation: The three points to consider are the three points of your essay, and you must defend or oppose the importance of each. To best prepare, see Week 24, Teacher's Notes, Topics 2-4, and also the sections on portrayal of reality in imaginative literature, values in imaginative literature, and artistry and the spirit of the age, in Part III of each of the following Frameworks documents: "Medieval Frameworks," "Renaissance Frameworks," and "Age of Reason Frameworks" (all on the *Loom*).
 - Thesis Option No. 2: "In the class plans on Milton's *Paradise Lost*, one preeminent value discussed was the hierarchical dance of beings, which is centered on the throne of God. This glad hierarchy is beautifully displayed in all unfallen beings, both created and uncreated (shown most perfectly in the uncreated Son); it is shown to be fragile because of the free choice that God gives His creatures; and in the lives of Satan, Adam, and Eve, Milton shows us that he believes the sin of pride to be its worst enemy. Write an essay that defends or opposes this interpretation of the natural hierarchy."
 - Option No 2 Tips for Preparation: The three points which you must defend or oppose are that the hierarchy is displayed as beautiful in all unfallen beings, that Milton portrays it as fragile and breakable because in the story God gives His creatures free choice, and that he shows through the fall of Satan and of Adam and Eve (especially Eve), how pride is the worst enemy of this hierarchy. To prepare best for this essay, see Weeks 25-27, Teacher's Notes, and your own literary analysis of *Paradise Lost* from those weeks. You will have to look around a little bit, but the information is all there for you to find.