Examination for ENG1303

Academic contact during examination: Hanna Musiol & Kristin Weibye
Phone: Hanna Musiol: 404 79 674
Email: hanna.musiol@ntnu.no

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Date            Signature
EXAM INSTRUCTIONS
The exam will consist of **THREE SECTIONS** outlined below. You must complete all of them. **Section 1** is a quiz (worth 20% of the whole), while Sections 2-3 are essay questions (worth 40% each). Budget your time accordingly. You may find it useful to draft your responses to prompts in **Sections 2-3** but you should spend a few minutes drafting outlines only, not entire essays, to save time.

**SECTION 1: QUIZ (20%).** Below is a list of passages from our course books and short stories. Your job is to identify the source (i.e. full name of the author & title) of a sample quotation. This is a quiz, not an essay; **provide only the name and full title** (e.g. Jennifer Egan, “Black Box”) in order to score points for your answer. **Please write your answers on your exam sheet (not this one), and make sure you have numbered them clearly.**

1. Some things you forget. Other things you never do. But it's not. Places, places are still there. If a house burns down, it's gone, but the place—the picture of it—stays, and not just in my rememory, but out there, in the world. What I remember is a picture floating around out there outside my head. I mean, even if I don't think if, even if I die, the picture of what I did, or knew, or saw is still out there. Right in the place where it happened. “The murdered do haunt their murderers. I believe—I know that ghosts have wandered on earth. Be with me always—take any form—drive me mad! only do not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I cannot live without my life! I cannot live without my soul!”

2. You need not identify or comprehend the language your subject is using. Your job is proximity: if you are near your Designated Mate, recording his private speech, you are succeeding. Profanity sounds the same in every language.
   An angry subject will guard his words less carefully.

3. We live close together, and we live far apart. We all go through the same things — it’s all just a different kind of the same thing! If it weren’t — why do you and I understand? Why do we know — what we know this minute?

4. Our country itself was cursed, bastardized, partitioned into north and south, and if it could be said of us that we chose division and death in our uncivil war, that was also only partially true.

5. It is therefore, I confess, not a little hazardous in a private and obscure individual, and a stranger too, thus to solicit the indulgent attention of the public; especially when I own offer here the history of neither a saint, a hero, nor a tyrant. I believe there are few events in my life, which have not happened to many: it is true the incidents of it are numerous; and, did I consider myself an European, I might say my sufferings were great: but when I compare my lot with that of most of my countrymen, I regard myself as a particular favourite of Heaven, and acknowledge the mercies of Providence in every occurrence of my life. If then the following narrative does not appear sufficiently interesting to engage general attention, let my motive be some excuse for its publication.
6. A local girl won’t need stories about the neighborhood but the others might. Supply the story about the loco who’s been storing canisters of tear gas in his basement for years, how one day the canisters cracked and the whole neighborhood got a dose of military-strength stuff. Don’t tell her that your moms knew right away what it was, that she recognized its smell from the year the United States invaded your island.

7. At the black market I saw several times a nice woman, what I made a little friends with her.

8. Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed, and I have been desired to employ my thoughts what course may be taken to ease the nation of so grievous an encumbrance. But I am not in the least pain upon that matter, because it is very well known that they are every day dying and rotting by cold and famine, and filth and vermin, as fast as can be reasonably expected. And as to the young laborers, they are now in as hopeful a condition; they cannot get work, and consequently pine away for want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.

9. 'Hateful day when I received life!' I exclaimed in agony. 'Cursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God in pity made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid from its very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and detested.'

10. He waited outside the drawing-room door until the waltz should finish, listening to the skirts that swept against it and to the shuffling of feet. He was still discomposed by the girl’s bitter and sudden retort. It had cast a gloom over him which he tried to dispel by arranging his cuffs and the bows of his tie. He then took from his waistcoat pocket a little paper and glanced at the headings he had made for his speech. He was undecided about the lines from Robert Browning, for he feared they would be above the heads of his hearers. Some quotation that they would recognise from Shakespeare or from the Melodies would be better.
SECTION 2: SHORT ESSAY QUESTION (40%)

Choose only ONE of the following questions. The questions in this section are to be answered using the texts from the first part of the course, namely the ones by Glaspell, Swift, Equiano, Shelley, Brontë, Woolf, and Joyce. For your answer, you should draw on two or more of these texts (one of your sources must be a longer text, and you should not use more than three texts to save time. You can use two longer texts, if you prefer.). The best answers will address the question directly, make compelling connections between texts, and will engage with specific examples. Remember that we are interested in how you interpret select literary texts!

1. **Masculinity in literature.** We discussed the place of women within specific narratives and within Anglophone literature in great detail last semester. This time, write an essay in which you consider the different positions that men occupy as narrators, protagonists or objects in two early texts (from Swift, Equiano, Shelley, Brontë, Galspell, through Woolf, and Joyce).

2. **Art and technology in fiction.** Write an essay in which you examine how two text of your choice narrate the advances in technology and reflect on the role of art (e.g. Swift, Equiano, Shelley, Brontë, Glaspell).

3. **Readers and Literacy.** We have reflected on how literary text produce new audiences, new readers, and how they teach us to how to read anew. Write an essay in which you compare how two early texts approach, accommodate, intimidate, imagine, or mock their readers. What kind of a relationship do these texts create, or hope to create, with their intended readers? What new ways of reading have you learned from these texts?

4. **Things and Nonhuman Subjects.** Literary texts often center on the lives of human subjects but the world of material things and nonhumans is vital to their narratives, too. Using specific examples from two texts, explore how material objects or nonhuman subjects influence the narrative.
SECTION 3: SHORT ESSAY QUESTION (40%)

Please choose ONE prompt from the list below. Note that in your essay answer, you must reference two more contemporary texts by Morrison, Díaz, Egan, Nguyen, Spiegelman, Bourdain, Ehrlich and support your claims with specific evidence. For your answer, you should draw on two or more of these texts (one of your sources must be a longer text, but you can use two longer texts only). You can add additional texts but please do not work with more than three altogether. You may run out of time. The best answers will address the question directly, make compelling connections between texts, and will engage with specific examples. Remember that we are interested in how you interpret select literary texts!

1. *Miscommunication, mistranslation.* Several texts we read last term explore the difficulties of sharing stories across the borders of class, gender, ethnicity, culture, language, time, technology, and so on. Reflect on how two different texts narrate successful or failed attempts at communication. What causes miscommunication, mistranslation, misinterpretation in your chosen texts? Do the misunderstood literary characters find good interlocutors, readers, interpreters? What aids understanding and communication?

2. *Fiction and History.* Several of the texts we have read this term meditate on how to represent person and collective historical events in a literary form. Using specific textual examples, explore how the notions of truth, history, reality, evidence, and witnessing are narrated (and problematized) in two texts of your choice.

3. *Mixmedia experiments.* Some of the writers we have encountered this term experiment with nontextual narrative traditions and with oral (Morrison), digital (Egan), or visual (Egan, Spiegelman) forms of storytelling. Write an essay in which you compare how and why two texts of your choice engage nontextual narrative strategies to tell their stories. (Make sure to describe 1-2 multimedia experiments in each text in sufficient detail for your readers to follow your argument). What do these texts aim to achieve, communicate through their mixmedia forms?

4. *Trauma and remembering.* Several texts we have read this term narrate trauma (Nguyen, Morrison, Spiegelman, but even Egan and Díaz), struggling against the untrustworthiness of memory and individual or collective forgetting, and, often, resisting, questioning the storytelling process altogether. How does memory function in two texts of your choice? Reflect on how different texts remember, “rememory” the past, and how they narrate, retell, suppress (or even inflict) painful experiences.