

Englit 1175: Nineteenth-Century British Literature
Review Guide for Midterm Exam 2
Exam: Mon. 10/30 in class. (Closed book/notes)

Review all our assigned readings to this point: You need to have good recall of the texts we read and discussed in class. **The topics listed below are a guide to help prompt recall—and you should try to flesh these out as you study.** Review your notes and jot down new notes to help refresh your memory of each reading.

Expect to answer questions by writing out your own answers in an exam booklet that I'll provide: For example, I may ask you to explain a concept, and describe an example from a reading we've covered so far. You write out your explanation in a phrase or two, or a couple of sentences, and give your example.

There will be questions on ideas / topics as well as a series of "Passage ID" questions (explained below):

Passage IDs: I present you passages from poems we've read since the previous Midterm, and ONLY passages that we have discussed in class. You do two things:

- 1) Identify the poet, and
- 2) Answer a question about something in the passage that we covered.

Passage IDs could be from any of the authors/texts represented below.

Ballad: what is it/ how structured? (Review English/Scottish ballads we read: themes, imagery, structure: expectations of repetition in sound and language: rhyme/meter patterns?)

How did the **Lyrical Ballads** experiment with the traditional ballad form? Can you list some ways?

"The Haunted Beach" : land and sea context: what's the story here? (How does it resemble/ differ from the Ancient Mariner's?)

Rime of the Ancient Mariner: relationship to sea ballads? Supernatural / Gothic horror elements, psychological issues (Review our Reading Guide to the Rime, posted on Courseweb)

- Framing devices: Ancient Mariner's narration, paratext elements (epigraph and gloss), Voices
- the albatross—meaningless or symbolic or both?
- Supernatural figures / powers in Rime: Polar Spirit, Voices, Life-in-Death and Death and their game of chance
- A moral to the Rime? Issues with this? Coleridge's perspective vs. Barbauld's

"Kubla Khan": persona of the poet-speaker? Relationship to the sublime? What makes this poem seem unfinished? (How does Coleridge describe his writing of it?)

opium: significance in "Kubla Khan" vs. "Pains of Sleep"?

Lyrical Ballads (LB)

Experimental project and collaboration: How did it work out for the project partners? (How did Coleridge's place in the LB book change by 1800?)

Narrators' interactions with individuals: which poems feature this and how?

Social class / aging issues: "Simon Lee"

Compare contrast superstition in "The Thorn" vs. "Rime of the Ancient Mariner"

Representation of nature/ landscape: "The Thorn", "We are seven"

What does anyone really know about Martha Ray ("The Thorn")? What language makes you realize how hard they are TRYING to know? What kinds of investigations did people try?

Representation of lying: "Anecdote for Fathers": what's the lie? Who's lying to whom?

Wordsworth's Preface to *Lyrical Ballads*:

--what was he rejecting in other poetry (what kinds of language / imagery /etc is problematic?)

- definition of a poet?
- explanation of good poetry?
- influxes and refluxes of the mind in a state of agitation...

What poems in LB help reflect ideas in WW's Preface?

Mary Shelley, *Frankenstein*:

Sublime, Gothic, and Science Fiction

Victor as Modern Prometheus: myths of Prometheus and application

Sciences: electricity (how relevant?) voyages: Why is the Arctic Ocean setting relevant to 19th-c Britain?

Victor and Creature, family and power relations

Relevance of Mont Blanc to this story? (and Percy Bysshe Shelley's poem on this mountain?)

Reading, Storytelling and Interpretation within the story: Multi-layered Frame story

--Victor's education: alchemy, modern science...? Combination?

--Creature's education: Milton's Paradise Lost (identifying with Adam and Satan), and the De Laceys

--Monstrosity: where do we locate it in this story? (remember Justine Moritz?)

--Female Creature—issues—what happened?

--Walton, Victor parallels?

Lord Byron

"Darkness" : why was it so dark? (connection with the summer of 1816) – outlook on humanity?

Second-generation Romantics: how different from first generation?

"The Prisoner of Chillon": impact on the mind of imprisonment?

Byron's travels / scandals / popularity...the Byron sensation

verse romance combined with travel narratives

Orientalism: what is it / examples in Byron and other poems? (Coleridge...?)

Beppo: intersection of cultures (which ones?)

Setting? Characters / tensions? Speaker's voice: tone and digressions from narrative?

Venetian Carnivale and Lent

Disguises/ masks— shifting identities: thematic importance?

Byron's satirical voice: what is he mocking?

Perspective on England and English people / English women

cavalier serviente: what is this, and how is it important? Who's the cavalier in this narrative?

Travel guide elements?

Orientalism: where do we see it? (Beppo's return: how is he dressed?)

John Keats

Eroticism, sensuality—fusing physical with dream/imagination

"Eve of St. Agnes": Framed structure: how does it work? (inside/outside imagery, cold and heat, prayer and ritual in the poem (and physical cold vs. warmth), dream/ waking

What is the Eve of St. Agnes supposed to be about in medieval Catholic religious ritual?

Spenserian stanzas: how would you recognize one?

The Hoodwinking of Madeline?

ekphrasis (definition / examples?): (art objects embellished in poetry)—Ex: stained glass: effect?

Porphyro's trajectory/ disruption of the "inner sanctum"

Romantic medievalism

Negative Capability: "when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason"