

ENG 302 MIDTERM STUDY GUIDE – PROF. MOY

Authors and Titles we have studied

Immanuel Kant, “What is Enlightenment?”

John Milton, *Paradise Lost*

Phyllis Wheatley, 3 poems and a letter:

- “On being brought from AFRICA to AMERICA”
- “To the Right Honorable William, Earl of Dartmouth, His Majesty’s Principal Secretary of State for North-America, &c”
- “To a Lady on the Death of her Husband”
- Letter to His Excellency George Washington

Aphra Behn, *Oroonoko*

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself*

William Congreve, *The Way of the World*

John Addison & Richard Steele, 3 essays from *The Spectator*

- [The Aims of the Spectator]
- [Wit: True, False, Mixed]
- [Paradise Lost: General Critical Remarks]

John Dryden, definitions from “An Essay of Dramatic Poesy”

- [The Wit of the Ancients: The Universal]
- [Wit as “Propriety”]
- [“The Art of Satire”]

Alexander Pope, “An Essay on Criticism”

Alexander Pope, *The Rape of the Lock*

Samuel Richardson, *Pamela*

Henry Fielding, *Joseph Andrews*

Henry Fielding, *Shamela*

A good method of exam practice would be to fill out a chart below on your own for each of our texts, first using the syllabus and your class notes, and then trying to do it again by heart.

Author	Title	Genre	Formal Features	Memorable Passages	Significance

ENG 302 Midterm Exam Practice

I will first ask you to sign the Honor Code at the top of the exam.
There will be two sections to the exam, **Short Answer Questions** and **Passage IDs**.

PART ONE

10 Short Answer Questions: These questions are meant to prompt you to present information from class lectures and discussions. Anything written in your notes or mentioned in class is fair game. The format will be just like what you've been encountering in our weekly quizzes. For this section, don't feel the need to come up with any creative or original readings. Simply regurgitating interesting facts or interpretations that we've discussed in class is fine! This is your opportunity to use key words, drop important names, and to show that you have been paying attention in class. Learn some basic dates and have all our author/text names ready and on the tip of your tongue.

Concepts you should be able to explain / write intelligently about:

Wit and its relationship to Nature
True wit vs. False wit
Satire vs. Name-calling
High People and Low People
The purpose / intended audience of *The Spectator* and other periodical essays
An increased reading public
Changes to theater history seen in Restoration Drama
The rakish court of Charles II

Terms you should be able to discuss and define

Epic	Blank verse	Invocation of the muse	In media res
Mock-epic	Heroic couplets	Satire	Wit
Restoration drama	Comedy of manners	Rake	Madcaps
Couch scene	Rape scene	Periodical essay	Virtue

PART TWO

Passage IDs: Choose only **five** of the following below. You needn't write a lengthy paragraph; bullet points are fine.

1. Identify the author and text. Give some quick context for this work.
2. Circle the few most important phrases and give one **close reading point** related to what you've marked. Try to deal with the **formal aspects** of something in the passage. You may choose to comment on the meter or rhyme scheme of the passage, or a simile or metaphor.
3. **Zoom out** and explain the thematic significance of this passage. (Why was it on the syllabus? How does it link to other theories or other poems?)

A) For enlightenment of this kind, all that is needed is freedom. And the freedom in question is the most innocuous form of all--freedom to make public use of one's reason in all matters. But I hear on all sides the cry: Don't argue! The officer says: Don't argue, get on parade! The tax-official: Don't argue, pay! The clergyman: Don't argue, believe! (Only one ruler in the world says: Argue as much as you like and about whatever you like, but obey!). All this means restrictions on freedom everywhere.

B) This neglect then of rhyme so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem from the troublesome and modern bondage of rhyming.

C)
The mind is its own place, and in itself
Can make a heaven of hell, a hell of heaven.
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater?

D)
MILLAMANT O, I hate a lover that can dare to think he draws a moment's air, independent on the bounty of his mistress. There is not so impudent a thing in nature as the saucy look of an assured man, confident of success. The pedantic arrogance of a very husband has not so pragmatical an air. Ah! I'll never marry, unless I am first made sure of my will and pleasure.
MIRABELL Would you have 'em both before marriage? Or will you be contended with the first now, and stay for the other till after grace?
MILLAMANT Ah, don't be impertinent.—My dear liberty, shall I leave thee?...Positively, Mirabell, I'll lie abed in a morning as long as I please.

E)
Possessed with a thousand thoughts of past joys with this fair young person, and a thousand griefs for her eternal loss, he endured a tedious voyage, and at last arrived at the mouth of the river of Surinam, a colony belonging to the King of England, and where they were to deliver some part of the slaves...The captain who had given the word, ordered his men to bring up those noble slaves in fetters whom I have spoken of...

F)
And now, unveiled, the toilet stands displayed,
Each silver vase in mystic order laid...
From each she nicely culls with curious toil,
And decks the goddess with the glittering spoil.
This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box.
The tortoise here and elephant unite,
Transformed to combs, the speckled and the white.
Here files of pins extend their shining rows,
Puffs, powders, patches, Bibles, billet-doux.