

English 9
Review for final

As with the midterm, the final exam will feature three sections: vocabulary, short answer (quotation identification), and essay.

I. Vocabulary (15 minutes) Since we have not completed vast amounts of vocabulary this year, you are responsible for nearly all of it:

Iliad

sumptuous
poised
*insolent

Odyssey

harangued
*exulted
*reproach
wary
*insolent (on two lists for the *Odyssey*)
*mortified
portents
pernicious
nonchalantly
*redolent
*assail
blithe
beguiled
retinue
lithe
*exultant
suppliants
*appalling
ravenous
flouting
hallowed
seethed

Frankenstein

literary terms:
epistolary style
tone
mood
foil
allusion
paraphrase
Romanticism
metaphor
simile

image
symbol
Bildungsroman
narrative distance
doppelganger
syntax
objective correlative
pathetic fallacy
bricolage
apostrophe
oxymoron
dramatic irony
ethos
pathos
logos
diction

Frankenstein

*disposition
*caprice
*predilection
chapel
arduous/ardor
pedantry
*proficiency
*amiable
*cursory
rankling
paroxysms
docile
emulation
*lexicon
sacrilege
*reprobated
*physiognomy
cultivated
irksome

Macbeth

harbinger
beguile
purveyor
*surmise
*parricide
*corporal
deign
minions
*equivocator
cleave

*palpable
*benison
*recompense
wanton
*oracles
naught

II. Short answer (20 minutes) Quotation identification will come from texts we have read in the second half of the year: *Frankenstein*, Sophocles' *Antigone*, Anouilh's *Antigone*, and *Macbeth*.

To prepare for this portion of the text, re-familiarize yourself with the characters' names, the settings, the themes, and the sequence of events in the plot. There are some key ways you can differentiate between the versions of *Antigone*; the most apparent is the difference between a play in verse and a play in prose.

III. Essay. (40 minutes)

Works we have studied this year: *The Iliad*, *Agamemnon*, *The Odyssey*, *Frankenstein*, Sophocles' *Antigone*, Anouilh's *Antigone*, *Macbeth*.

Prepare one of these two essays so that you can write efficiently on the test. You won't be allowed to bring notes in, so prepare and memorize your thesis ideas and main points.

This essay is more straightforward; to earn an A on this essay, you must show mastery of the tenets from Aristotle as well as of the texts you discuss.

1. Tragedy. We have talked a lot about tragedy this year. Which of the texts we have read is the most tragic? Consider not popular notions of catastrophe in your thinking, but rather Aristotle's description in *Poetics*, including the effect on the audience, the necessary catharsis, along with the much discussed hamartia, peripeteia, and anagnorisis. Feel free to take a chance and argue strongly for a less likely work. As you argue, compare and contrast with other texts, showing your mastery of the body of work we have read. While you need not memorize passages from the texts, you should make specific points that show your understanding of both the main points and the details (the forest *and* the trees).

This second topic is more challenging; essays on this topic will be graded more sympathetically. Still, you must show mastery of the texts we have read and a reasonable conversance with the ideas below along with logical argumentation (i.e., thesis and development).

2. The feminine genius. Consider the included excerpt of St. Pope John Paul II's Letter to Women. How does the presence or absence of an understanding of this feminine genius ("genius" is a quality, not a person) affect the way a woman lives and the actions she takes? Consider two of the women characters we have studied—Penelope, Antigone, Lady Macbeth, Clytemnestra, or others—from two different texts and discuss the role of the qualities extolled in the letter: receptivity, emphasis on the person, empathy, obedience and dependency (interrelationship, a *fiat* mentality), guidance of man, protection of life, sanctity and modesty.