

i Information page for ENG2307 written exam

ENG2307 Late 20th-Century Literature in English
Spring 2019

This written exam consists of **two parts**.

You must respond to both parts (**two out of three choices in the first part, and one out of two choices in the second part**).

All questions must be answered in English.

What you write will be stored automatically every 15 seconds. You may, at any time, switch back and forth between exam modules in order to check what you have done in each; however, the modules are numbered and you must do each module as a separate unit.

You have access to the Macmillan digital dictionary.

Good luck!

1 Exam Part I: Identification and Close Reading

Part I: Identification and Close Reading

(recommended: 50 minutes; 25 minutes per response)

Choose **two** of the following selections. Identify the text (title and full name of author, spelled correctly) from which it is taken. Provide a close reading of the selection, noting key elements, including those that have been discussed in class. Explain how the selection is connected to the rest of the text (from which it is taken) in terms of plot, characters, and themes. Explain what is significant about the selection in terms of how it is written and how it relates to the narrative form of the text as a whole. Indicate how it might relate to broader historical and cultural contexts.

A.

The comparison I have just drawn between myself and Kafka's ape might be taken as such a lighthearted remark, meant to set you at ease, meant to say I am just an ordinary person, neither a god nor a beast. Even those among you who read Kafka's story of the ape who performs before human beings as an allegory of Kafka the Jew performing for Gentiles¹ may nevertheless—in view of the fact that I am not a Jew—have done me the kindness of taking the comparison at face value, that is to say, ironically.

I want to say at the outset that that was not how my remark—the remark that I feel like Red Peter—was intended. I did not intend it ironically. It means what it says. I say what I mean. I am an old woman. I do not have the time any longer to say things I do not mean.

¹Cf. Frederick R. Karl, *Franz Kafka* (New York: Ticknor & Fields, 1991), 557-58.

B.











It was not as it had been, everything was entirely new now, she could tell Mommy everything now, Mommy could not be shocked or horrified or fearful, there was nothing freakish about Sam now, if you were deaf you didn't have to be a mongrel. You could be accepted as human, when you were deaf that's usually what happened, that's always what happened if it was clear that you could learn to communicate. He could be a lovable human, deaf but lovable. And *human*.

C.

The morning of the day he left Central, they had let loose the whole creechie work-force. Made a big noble speech in pidgin, opened the compound gates, and let out every single tame creechie, carriers, diggers, cooks, dustmen, houseboys, maids, the lot. Not one had stayed. Some of them had been with their masters ever since the start of the colony, four E-years ago. But they had no loyalty. A dog, a chimp would have hung around. These things weren't even that highly developed, they were just about like snakes or rats, just smart enough to

turn around and bite you as soon as you let 'em out of the cage. Ding Dong was spla, letting all those creechies loose right in the vicinity. Dumping them on Dump Island and letting them starve would have been actually the best final solution.

Fill in your answer here

Format | **B** | *I* | U | x_2 | x^2 | I_x |  |  |  |  |  |  |  |  |  | Σ | ABC | 

Words: 0

Maximum marks: 0

2 Exam Part II: Essay

Part II: Essay

(recommended: 50 minutes)

Choose **one** of the following selections. Identify the text (title and full name of author, spelled correctly) from which it is taken. Write an essay in which you indicate how the selection relates to critiques or advocacy the text appears to offer related to animals, animality, environment, race, class, gender, sexuality, and/or disability. Explain how the selection (and the text as a whole) could itself be critiqued from the perspective of other forms of cultural and/or animality studies. Be sure to note key elements in the selection, including those that have been discussed in class.

A.













I had started my year as a documentarian. I wanted to tell the truth, to effect change, to make a difference. And up to a point, I had succeeded: I got a small but critical piece of information about the corruption of meats in America out to the world, and possibly even saved a little girl's life in the process. And maybe that is the most important part of the story, but the truth is so much more complex.

I am haunted by all the things—big things and little things, Splendid Things and Squalid Things—that threaten to slip through the cracks, untold, out of history.

B.

One by one, Willy talked out these problems with Mr. Bones, asked for his opinions, solicited his advice, and begged his indulgence to serve as guinea pig for the numerous trials and errors that followed. The dog had rarely felt so honored, so implicated in the throb of human affairs. Not only did Willy need him, but that need had been inspired by Mr. Bones himself. From his humble origins as a mutt of no particular worth or distinction, he had been turned into the dog of dogs, an exemplar of the whole canine race. Of course he was happy to do his bit, to play along with whatever Willy asked of him. What difference did it make if he didn't fully understand? He was a dog, wasn't he?, and why should he object to sniffing a pile of urine-soaked rags, to pushing his body through a narrow trapdoor, or to crawling through a tunnel whose walls had been smeared with the traces of a meatball-and-spaghetti dinner? It might not have served any purpose, but the truth was that it was fun.

Fill in your answer here

Format | **B** | *I* | U | x_2 | x^2 | I_x |  |  |  |  |  |  |  |  |  |  |  | 

Words: 0

Maximum marks: 0