

EXAMINATION

Course code: SFE11518	Course: English: Critical Analysis 2
Date: 05.May 2020	Duration: 6 hours + 15 minutes to submit your exam in Inspera
Permitted aids: All, except communication between candidates	Lecturer: Melanie Duckworth
The examination: <p>The examination papers consist of 8 pages including this page. Please check that the examination papers are complete before you start answering the questions.</p> <p>All aids, except communication between candidates, are allowed in this exam. The exam should be an independent work. During the exam it is not allowed to communicate with other persons about the assignment, nor is it allowed to share any drafts concerning this exam. Such communication will be considered cheating. Submitted assignments will be subject to control of plagiarism.</p> <p>Writing the assignment On each page of your exam you will write your candidate number (not your name) and page number (for example: page 4 of 5).</p> <p>Submitting your assignment in Inspera You will write your assignment in Word or other word processing programme. Please remember to save your whole assignment as a safety copy before submitting in Inspera. When you submit your assignment, you will save it as a PDF-file. Next, upload the PDF-file to Inspera. You will be able to see your assignment under “ARKIV” after the examination has finished.</p> <p>Support Please contact Eksamen-halden@hiof.no in need of support.</p>	
Date of announcement of the examination results: 27.05.2020 <p>Due to the COVID-19-situation the date of the announcement might be postponed. If so, the students will be informed.</p> <p>The examination results are available in Studentweb.</p>	



The examination:

The exam comprises three parts, explained below:

Question 1 Close Reading (20%)

Question 2 Close Reading (20%)

Question 3 Essay (60%)

There is also an appendix containing the texts for questions 1 and 2.

In the PDF that you hand in, please use size 12 font and 1,5 cm spacing.

Questions 1 and 2: Close Reading or Explication, 40%

Question 1 and 2 are each worth 20% of the exam, while the essay (question 3) is worth 60%. Divide your time accordingly. The answers to questions 1 and 2 should be **1-2 paragraphs** each (you can write more if you want but this is enough). There is no need to use additional sources to help you analyze these texts, but if you do use any, you must cite them.

Janet E. Gardner and Joanne Diaz explain **close reading** or explication in *Reading and Writing About Literature: A Portable Guide*:

When you write this sort of paper, you will examine a piece of literature very closely, paying special attention to such elements of the language as sentence structure, style, imagery, figurative language (such as similes and metaphors), word choice, and perhaps even grammar and punctuation. The job of an explication is twofold: **to point out** particular, salient elements of style and **to explain the purpose and effect** of these elements in the text.

When assigned an explication or a close-reading, you might be tempted to simply walk through a text line by line, pointing out interesting features of style as they occur. A paper written this way, though, can devolve into little more than summary or restatement of the literature in more prosaic language. **A better idea is to isolate the various features of the literature on which you will focus and then deal separately with the specifics and implications of each.**

Keep this advice in mind when answering questions 1 and 2:

Question 1. (20%)

Perform a close reading of either

1. "Bat's Ultrasound"

OR

2. "Episode in a Library".

(You can find both poems and publication details in the appendix of this exam.) Remember to use MLA style in-text references and provide a Works Cited.

Question 2. (20%)

1. Read the paragraph, provided in the appendix, from Serenella Iovino's "Material Ecocriticism and the Creativity of Storied Matter". Identify what the author's main argument is (in this paragraph), and discuss the techniques she uses to introduce her ideas. As her writing style is particularly difficult, it is ok to criticize her style, and to comment on the processes you use to try to understand it, and even to admit that you don't understand quite all of it. Remember to use MLA style in text references and provide a Works Cited.

OR

2. Read the provided extract from Julia Donaldson's *The Snail and the Whale*. Comment on the literary techniques displayed in this extract, and on how they relate to the rest of the story.

Question 3: Essay 60%

Answer **ONE** essay question

The essay needs to have a title, an introduction including a thesis statement, and a conclusion. Also include a They Say I Say statement, either in the introduction or somewhere else in your essay. It needs to make a convincing argument, and quote directly from the novel. Remember to introduce each quotation and integrate it correctly into your paragraph. Remember to use MLA in-text references. Provide a Works Cited in which you correctly refer to the novel itself, and any other material that you use. The essay should be at least five paragraphs long. It can be longer, but does not need to be – I am more interested in quality than quantity.

1. In *Ghost Wall*, the past is a constant presence. Write an essay in which you discuss the role of the past in the novel. Aspects you might consider include the ways in which different characters relate to the past, the physical presence of the past in the bogs, and the structure of the novel itself.

Or

2. According to Serenella Iovino, “material ecocriticism claims that matter is endowed with meanings and is thick with stories, manifesting as “storied matter.” In other words, there are multiple stories of cosmology, geology, history, ecology, and life embodied in every form of materiality” (5).

Bearing this in mind, write an essay in which you discuss the question: how do physical objects matter in *Ghost Wall*? You might choose to consider aspects such as: the bog bodies and other objects found in the bog; reconstructed baskets; plants, animals and the natural world; and the ghost wall itself.

To recap: there are three parts to the exam: questions 1 (20%), 2 (20%), and 3 (60%). Within each question you can choose between 2 options – make sure you answer only three questions, not six!

Appendix: Poems and Extracts

Poems for question 1

Poem 1:

Bat's Ultrasound

Sleeping-bagged in a duplex wing
with fleas, in rock-cleft or building
radar bats are darkness in miniature,
their whole face one tufty crinkled ear
with weak eyes, fine teeth bared to sing.

Few are vampires. None flit through the mirror.
Where they flutter at evening's a queer
tonal hunting zone above highest C.
Insect prey at the peak of our hearing
drone re to their detailing tee:

*ah, eyrie-ire; aero hour, eh?
O'er our ur-area (our era aye
ere your raw row) we air our array
err, yaw, row wry—aura our orrery,
our eerie ü our ray, our arrow.*

A rare ear, our aery Yahweh.

Publication information (use the information you need to make correct MLA Works Cited and in-text references:

Author: Les Murray

Date: 2002

Book title: Collected Poems

Page number: 355

Publisher: Black Inc.

Poem 2.

Episode in a Library

A blonde girl is bent over a poem. With a pencil sharp as a lancet she transfers the words to a blank page and changes them into strokes, accents, caesuras. The lament of a fallen poet now looks like a salamander eaten away by ants.

When we carried him away under machine-gun fire, I believed that his still warm body would be resurrected in the word. Now as I watch the death of the words, I know there is no limit to decay. All that will be left after us in the black earth will be scattered syllables. Accents over nothingness and dust.

Author: Zbigniew Herbert

Book title: Selected Poems

Translators: Czeslaw Milosz and Peter Dale Scott

Date: 1985

Publisher: Carcanet

Page number: 64

Texts for question 2

Material Ecocriticism and the Creativity of Storied Matter

Serenella Iovino

Material ecocriticism is the study of the expressive dynamics of nature's constituents, or narrative agencies of storied matter at every scale of being in their mutual entanglements. It seeks to explore the narrative dimension of the material world in terms of the stories embodied in material formations. The phrase "narrative agency" means that we are surrounded by stories, which are not limited to historical narratives, archeological and architectural signs, cultural and literary texts. There are also geological, biological, and cosmic stories that compel us to envision the physical world as storied matter teeming with countless narrative agencies that infiltrate every imaginable space and make the world intelligible. Taking matter as "a corporeal palimpsest in which stories are inscribed" (Iovino, "Stories from" 451), material ecocriticism posits that all constituents of nature from the subatomic to the higher levels of existence possess agency, creativity, expression, and enduring connections that can be interpreted as a *mélange* of stories. From atomic particles to stellar formations, the storied matter encompasses the whole of material ecological relationships that produce meanings interlaced with human destiny. These meanings are performatively enacted by both turbulent and placid encounters of myriads of material forms enmeshed in what Donna Haraway calls "semiotic materiality" (163) configuring the world in immense creativity (Iovino 57).

Author: Serenella Iovino

Title: Material Ecocriticism and the Creativity of Storied Matter

Journal: *Frame – A Journal of Literary Studies*

Volume: 26.2

Date: November 2013

Page range: 55-69

Julia Donaldson *The Snail and the Whale*

This is the tide slipping away
and this is the whale lying beached in the bay.
"Quick, off the sand, back to sea," cried the snail.
"I can't move on land. I'm too big," moaned the whale.
The snail felt helpless and terribly small.
Then, "I've got it!" she cried. And started to crawl.
"I must not fail," said the tiny snail.
This is the bell on the school in the bay
ringing the children in from their play.
This is the teacher holding her chalk, telling the class,
"Sit straight, don't talk."
This is the board, as black as soot.
And this is the snail with the itchy foot.
"A snail! A snail!" the teacher turns pale.
"Look!" say the children, "It's leaving a trail."
This is the trail of the tiny snail.
A silvery trail saying, *Save the whale*.
These are the children running from school,
fetching the firemen, digging a pool,
squirting and spraying to keep the whale cool.

Author: Julia Donaldson

Title: The Snail and the Whale

Publisher: Pan Macmillan

Date: 2016

Page numbers: There are no page numbers in the book so it is ok to write (unpaginated) in your in-text references.