

1. Identify each passage and briefly discuss its relation to the theme of the entire work. (15%)
 - A. Identify the SPEAKER:
Then think, my dear, that you in me do read
Of lover's ruin some sad tragedy.
I am not I; pity the tale of me.
 - B. Identify the SUBJECT to which this passage refers:
Thou owest the worm no silk, the beast no hide, the sheep no wool, the
cat no perfume. . . . Thou art the thing itself.
 - C. Identify the SPEAKER:
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n.
2. What is the most important relationship for man? Discuss how it evolves in English literature and choose four texts—one in Old English, one in Middle English, one from the sixteenth century, and one from the seventeenth century—to support your argument. (20%)
3. Literature is supposed to provide models for imitation. Who is the paragon portrayed in English literature? Discuss three protagonists—one from the Middle Ages, one from the Renaissance period, and one from the long eighteenth century—and discuss how they fulfill or fail the expectations of their time. Use examples different from your previous answers. (15%)
4. In what sense could the Romantic philosophy of nature be described as a surrogate religion replacing Christianity? Summarize this "religion" by describing in details its core components as well as their connections; be sure to cite Romantic poetry as illustrations. (20%)
5. Explain Victorian medievalism by giving specific examples from poetry and analyze it as a cultural phenomenon by using John Ruskin's comments on Gothic architecture as clue. (15%)
6. Select one English novel of early twentieth century and describe its textual characteristics that can best define the modernist aesthetics, and then briefly comment on its challenges by postmodernism. (15%)