

English 2000 Midterm Review

Date: March 20, 2013

Time: 1:00-2:15 p.m.

Texts you should review:

(author, title, thesis, major themes, major characters, important scenes)

1. "Age, Race, Class, and Sex: Women Redefining Difference" Audre Lorde
2. "I, too, Sing America" Langston Hughes
3. "The Story of an Hour" Kate Chopin
4. *Giovanni's Room* James Baldwin
5. *On the Road* Jack Kerouac
6. "A Supermarket in California" Allen Ginsberg
7. "Crossing Brooklyn Ferry" Walt Whitman
8. "La Güera" Cherríe Moraga
9. "White Privilege: Unpacking the Invisible Knapsack" Peggy McIntosh
10. *The House on Mango Street* (excerpts) Sandra Cisneros

Terms/Concepts you should know:

The Elements of Fiction

1. Plot
2. Character
3. Setting
4. Point of View
5. Style
6. Voice
7. Tone
8. Symbol
9. Allegory
10. Theme

Intersectionality and Identity

11. Micro/Meso/Macro Levels of Identity
12. Social Location

Literary Terms

13. Autobiography
14. Stream of Consciousness
15. Roman á Clef
16. Bildungsroman
17. Prose Poetry

Poetry Terms

18. Tone
19. Allusion
20. Image
21. Simile
22. Metaphor
23. Symbol
24. Denotation
25. Connotation
26. Syntax
27. Persona

Be prepared to respond to two of the following questions with short essay answers that include:

- A clear, arguable claim (thesis statement)
- Textual evidence (specific examples, direct quotes) that supports your claim
- A clear explanation as to *how* each example supports your claim

“Age, Race, Class, and Sex: Women Redefining Difference” by Audre Lorde (1980)

1. Lorde notes, “I am constantly being encouraged to pluck out some one aspect of myself and present this as a meaningful whole, eclipsing and denying the other parts of the self” (120). She argues that we must integrate all the parts of identity in order to fully acknowledge human complexity and the intersecting modes of oppression that people must deal with in life. What greater insight does this intersectional analysis of his identity give us?
2. In her essay, Lorde writes, “For in order to survive, those of us for whom oppression is as american as apple pie have always had to be watchers, to become familiar with the language and manners of the oppressor, even sometimes adopting them for some illusion of protection” (114). What do you think she means by this?

***Giovanni’s Room* by James Baldwin (1956)**

3. Examine the theme of entrapment and flight in *Giovanni’s Room*.
4. What role does race play in this text? Considering Baldwin’s role in the struggle for Civil Rights and racial equality in the United States, speculate about the purpose behind his racial choices.
5. How does the text approach the controversial subject of homosexuality? Is it clearly advocating for the acceptance of homosexuality? Is there some underlying homophobia within the text? Explain.
6. Look at Jacques’ conversation with David on pages 54-58 (the morning after David and Giovanni first meet and Jacques asks David about how he feels). How does this conversation relate to the theme(s) of the novel?

7. What does Giovanni's room represent in the text?

***On the Road* by Jack Kerouac (1957)**

8. Some people argue that Dean Moriarty is the center of this novel. Do you agree? Why or why not?
9. What does "the road" represent in this novel? Analyze "the road" as a symbol, and explain what it means at various points in the text.
10. What role does race play in this text? Specifically, analyze the way the text treats jazz and jazz musicians.
11. Discuss the way the characters in *On the Road* approach masculinity. What do you think were the masculine conventions of their time? How do they conform to these conventions and how do they challenge them?
12. Discuss the sexuality of several characters in *On the Road*. How does their sexuality align with traditional standards of sexuality and how do they reject those standards?
13. How does the concept of "home" function in the novel? Specifically, discuss the "home" that Sal and Terry make together.
14. Look at the beginning of Part III: Chapter 1, where Sal walks through the "Denver colored section, wishing I were a Negro." Analyze Sal's assumptions about race and class in this moment.

***The House on Mango Street* by Sandra Cisneros (1984)**

15. In *The House on Mango Street*, Cisneros writes about the dream of a "real house." How does the concept of "home" function in this novel?
16. Describe the various aspects of the narrator's identity (race, class, gender, sexuality, etc.)? How do these elements contribute to our understanding of the text's theme(s)?
17. Discuss the way *The House on Mango Street* deals with class in relation to the American Dream. Does the narrator's class status enable or block her ability to achieve the American Dream? Explain.
18. Look at the stories about Sally ("Sally," "What Sally Said," and "Linoleum Roses"). How do these stories contribute to our understanding of sexuality and gender roles? What do you think is the text's position on the role of women in our culture?

"White Privilege: Unpacking the Invisible Knapsack" by Peggy McIntosh (1989)

19. In McIntosh's essay, she writes "I was taught to see racism only in individual acts of meanness, not invisible systems conferring dominance on my group" (1). What does she mean by this statement?

"La Güera" by Cherríe Moraga (1979)

20. What are the various aspects of identity at work in this essay? How do you think they work together to impact Moraga's sense of self? How do they work together to impact Moraga's ability to be traditionally "successful" in American society?