

I. Identify the authors and titles of the following works. 20% (2% each).

1. We shall find that the God of Israel is among us, when ten of us shall be able to resist a thousand of our enemies; when He shall make us a praise and glory that men shall say of succeeding plantations, "the Lord make it like that of New England." For we must consider that we shall be as a city upon a hill.
2. Standing on the bare ground,--my head bathed by the blithe air, and uplifted into infinite space,--all mean egotism vanishes. I become a transparent eye-ball. I am nothing. I see all. The currents of the Universal Being circulate through me; I am part or particle of God.
3. Lo! In yon brilliant window-niche / How statue-like I see thee stand, / The agate lamp within thy hand! / Ah, Psyche, from the regions which / Are Holy-land!
4. I seem to have a stronger claim to a residence here on account of this grave, bearded, sable-cloaked, and steeple-crowned progenitor,--who came so early, with his Bible and his sword, and trode the unworn street with such a stately port, and made so large a figure, as a man of war and peace,--a stronger claim than for myself, whose name is seldom heard and my face hardly known.
5. Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward.
6. A child said *What is the grass?* fetching it to me with full hands; / How could I answer the child? I do not know what it is any more than he. / I guess it must be the flag of my disposition, out of hopeful green stuff woven.
7. And I about made up my mind to pray; and see if I couldn't try to quit being the kind of a boy I was, and be better. So I kneeled down. But the words wouldn't come. Why wouldn't they? It warn't no use to try and hide it from Him. Nor from me, neither. I knowed very well why they wouldn't come. It was because my heart warn't right; it was because I warn't square; it was because I was playing double.
8. And I keep hearing from the cellar bin / The rumbling sound / Of load on load of apples coming in. / For I have had too much / Of apple-picking: I am overtired / Of the great harvest I myself desired.
9. I make a pact with you, Walt Whitman— / I have detested you long enough. / I come to you as a grown child / Who has had a pig-headed father; / I am old enough now to make friends.
10. He was a boy, just a boy, when I was a very young girl. When I was sixteen, I made the discovery—love. All at once and much, much too completely. It was like you suddenly turned a blinding light on something that had always been half in shadow, that's how it struck the world for me.

II. Essay Questions. Answer FOUR of the following six questions. 80% (20% each).

1. Name one writer of the early national period (Franklin, Crèvecoeur, Thomas Paine, etc.) and discuss how his or her writing contribute to the formation of a national character.
2. Some critics insist that Nathaniel Hawthorne is a figure “not so much of ambiguity as of paradox and profound contradiction.” Do you agree? Cite Hawthorne’s stories or novels to offer your comments.
3. Compare Walt Whitman and Emily Dickinson. What characterizes their poetry and makes their poetry so different? In what sense can we say that they are very “modern”?
4. Critic Cecelia Tichi thus observes of Willa Cather: “A fiction of the American land evidently represented Cather’s reaction against the male novel of industrial, urban America. The novelist turned instead to the natural landscape as the material from which to fashion an alternative women’s aesthetic.” Discuss Cather or another of her contemporary women writers to comment on Tichi’s observation.
5. Robert Frost is said to be a “culmination of the tradition of plain-spoken poetry in which the natural world is mined for metaphors of spirit.” Use some of his poems to explain how he achieves this.
6. By engaging himself in the representation of racial struggle in the South, William Faulkner is situated in his culture’s “tragic turbulence.” Discuss some of his works and demonstrate how Faulkner weaves stories of the “peculiar institution” (slavery) into the cultural fabric of the South.