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**Faculty of Arts**  
**English Department**

**نموذج الإجابة الخاص**  
**بمادة تاريخ الأدب**  
**الفرقة الثانية**  
**قسم اللغة الإنجليزية**  
**كلية الآداب**

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**A Guiding Model Answer for**

**Second Grade**

**History of English Literature Exam**

**Faculty of Arts**

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**HISTORY OF LITERATURE EXAM (DECEMBER 26, 2013)**

**Answer the following questions:**

**A. Complete the following:** (Note: Time length for this part is 35 minutes and the grade is 4.5 marks)

1. The use of allegory was pervasive in medieval literature. Middle Ages men turned to the devices of ..... not only because of ....., or ....., but also because of .....
2. The "first passus" of *The Vision of William Concerning Piers the Plowman* begins with .....
3. Sir Thomas Malory's purpose, in his book, *Le Morte Darthur*, was to .....
4. The Renaissance movement first received definite direction from ....., which brought .....
5. John Lyly's style is called ..... and is characterized by .....
6. The subjects of Edmund Spenser's *The Shepherd's Calendar* are various such as ....., The significance of *The Calendar* lies in ....., Spenser's remarkable innovation was .....
7. The Elizabethan lyrics are distinguished by ....., Their subjects were various such as ....., Their stanza forms were .....
8. Francis Bacon's greatness was not as much in ..... as in ....., particularly ..... His method relies on ....., This is recorded in a work called *The Great Renewal of Knowledge*. The first part is characterized by ....., while the second part is ....., His classification of the ..... is interesting. He finds 4 sorts: .....
9. John Donne's poetry is distinguished by 1. .... 2. ....  
3. .... 4. ....

**B. Answer the two following questions:**

(Note: Time length for this part is 25 minutes and the grade is 3 marks)

10. Mention the characteristics of the true English and Scottish "popular" ballads of the 15th century?
11. Summarize the nature and success of Sir Thomas Wyatt's poetic innovation?

GOOD LUCK  
MOHAMMAD AL-HUSSINI ARAB

## ANSWERS

### A. Complete the following:

1. The use of allegory was pervasive in medieval literature. Middle Ages men turned to the devices of ..... not only because of ....., or ....., but also because of .....
2. The "first passus" of *The Vision of William Concerning Piers the Plowman* begins with .....
3. Sir Thomas Malory's purpose, in his book, *Le Morte Darthur*, was to .....
4. The Renaissance movement first received definite direction from ....., which brought .....
5. John Lyly's style is called ..... and is characterized by .....
6. The subjects of Edmund Spenser's *The Shepherd's Calendar* are various such as ....., The significance of *The Calendar* lies in ....., Spenser's remarkable innovation was .....
7. The Elizabethan lyrics are distinguished by ....., Their subjects were various such as ....., Their stanza forms were .....
8. Francis Bacon's greatness was not as much in ..... as in ....., particularly ..... His method relies on ....., This is recorded in a work called *The Great Renewal of Knowledge*. The first part is characterized by ....., while the second part is ....., His classification of the ..... is interesting. He finds 4 sorts: .....
9. John Donne's poetry is distinguished by 1. .... 2. ....  
3. .... 4. ....

### Answer:

1. The use of allegory was pervasive in medieval literature. Middle Ages men turned to the devices of abstract personification and veiled meanings not only because of their dissatisfaction with their actual life, or their inability to address the deeper issues without the aid of mechanical imagery, but also because of their medieval passion for translating into elaborate and fantastic symbolism all the details of the Bible narratives.
2. The "first passus" of *The Vision of William Concerning Piers the Plowman* begins with the sleeping author's vision of "a field full of folk" (the world), bounded on one side by a cliff with the tower of Truth, and on the other by a deep vale wherein glares the prison of Wrong.
3. Sir Thomas Malory's purpose, in his book, *Le Morte Darthur*, was to collect in one work the great body of the Arthurian romance and to arrange it in the form of a continuous history of King Arthur and his knights. The title shows that these Arthurian romances dealt only with Arthur's later years and death, and sometimes with the entire story of Arthur's life.

4. The Renaissance movement first received definite direction from the rediscovery and study of Greek literature, which brought the inspiration they longed for as it was the literature of a great and brilliant people who had aimed to "see life bit by bit and see it whole," who had found in pleasure and beauty some of the most essential constructive forces, and had embodied beauty in works of literature and art where they marvelously suggested the significance of the whole spiritual life more than any other period.
5. John Lyly's style is called "Euphuism" and is characterized by excessive use of devices such as alliteration, antithesis, rhetorical allusion, and simile.
6. The subjects of Edmund Spenser's *The Shepherd's Calendar* are various such as the conventional love of the poet for Rosalind; current religious controversies; moral questions; the state of poetry in England; and the typical praises of Queen Elizabeth. The significance of *The Calendar* lies in its genuine sense for external Nature, its vigor, originality, beauty of language and varied verse which contrast strongly with the hollow conventional phrases of the preceding poetry. Spenser's remarkable innovation was the use of rustic and archaic words, especially of the Northern dialect, because of their suitability for the imaginary characters, for the sake of freshness of expression.
7. The Elizabethan lyrics are distinguished by their fluency, sweetness, melody, and passionate joy in spontaneous, direct, and lovely life. Their subjects were various such as delight in Nature poems, love poems, pastoral poems, patriotic poems, and religious poems. Their stanza forms were also curiously diverse but share in common the short, musing, lines.
8. Francis Bacon's greatness was not as much in the field of pure literature as in the general advancement of knowledge, particularly knowledge of natural science. His method relies on surveying all the learning of his time, in all lines of thought, natural science, morals, politics, and the rest, to overthrow the current method of a priori deduction, a deduction, which rests on insufficient and obsolete bases of observation, and to substitute it with the method of the future, which relies on fresh observation, experiment, and inductive reasoning. This is recorded in a work called *The Great Renewal of Knowledge*. The first part is characterized by its extensive list of the branches of thought and knowledge, while the second part is more important. His classification of the "idols" is interesting. He finds **4** sorts: idols of the tribe, which are inherent in human nature; idols of the cave, the errors of the individual; idols of the market-place, due to mistaken reliance on words; and idols of the theater, resulting from false reasoning.
9. John Donne's poetry is distinguished by **1.** Presenting flashes of wit, through excessive exaggeration and little elaboration of the Elizabethan conceits which prove his constant use of

intellect and logic. 2. Drawing the material of his figures of speech from the activities of everyday life, science, and school-knowledge of the time, and succeeds in concretizing these abstract materials. 3. Following clever rhythmical ideas, of his own, which make his verse condensed and harsh, but he balances this irregularity by experimenting with a large number of stanza forms for every poem. 4. Emphasizing the English favorite theme of the inconceivable inconsistency of woman, in his love poems.

## **B.**

### **Question 10:**

**Mention the characteristics of the true English and Scottish "popular" ballads of the 15th century?**

### **Answer**

The characteristics of the true English and Scottish "popular" ballads of the fifteenth century are:

1. The "popular" ballads are the simple and spontaneous expression of the central genuine and natural emotion of the people. Phrases are repeated in the ballads for emphasis. The plot or characterization is simple and straightforward. The emotion and morals of the ballads are pagan, not Christian. It is characterized by vengeance, cowardice and treachery in war or love; and the love is often uncontrolled.
2. From first to last the treatment of themes is objective, dramatic, and charming. Everything is action, simple feeling, or vivid scenes; and much of the story is implied rather than directly stated.
3. The subjects of the ballads characterize this spirit and treatment. They attract the basic human instincts such as the brave heroic acts in individual fighting or in organized war, the romance and suffering and tragedy of love and of the other moving situations of simple life. It is worth noting here that the nature of many of the "popular" ballads is not restricted to boundaries of race or nation, but spread in various versions throughout the world. Out of these are those which deal with Robin Hood and his "happy men," and the idealized imaginary heroes of the Saxon common people in their long firm struggle against their oppressive feudal lords.
4. The characters of the ballads are generally typical or traditional. We have the brave champion, whether noble or common man, who conquers or falls against tempting advantages or handicaps; the faithful lover of either sex; the loyal woman, whose loyalty in love finally wins back her lover; the faithless old woman (victim of the blind and cruel prejudice); the loyal little child; and some few others.

5. The style, like their spirit, is lively, simple, unsophisticated, and dramatically suggestive. The usual poetic form is the 4-lined stanza in lines alternately of 4 and 3 stresses and rhyming only in the second and 4th lines. Besides the refrains which are the old custom of communal composition and the conventional descriptions, there are many traditional ballad expressions which poets use only to complete the rhyme or meter.

**Question 11:**

Summarize the nature and success of Sir Thomas Wyatt's poetic innovation?

**Answer**

The nature and success of Sir Thomas Wyatt's innovation can be summarized in the following:

1. In imitating Petrarch, Wyatt limits himself to the treatment of the artificial love-theme, lamenting the unkindness of imaginary ladies who never existed.
2. The introduction of the sonnet, which became the most popular form among English lyric poets for 2 generations. However, Wyatt made changes to the Petrarchan rhyme scheme. Instead of Petrarch's rhyme which is either *abba abba cdc dcd* or *abba abba cde cde*, Wyatt's is usually *abba abba cdd cee*.
3. In reforming the metrical irregularity of English, Wyatt ensures equal number of syllables in each line, in his sonnets, and often aggressively forces the rhymes, while attains delightful fluency and melody, in his songs.
4. Wyatt introduced the conceit, a characteristic of the conventional Italian lyric, to English verse. The "conceit," a prolonged metaphor, dominated English poetry in the 17th century.
5. Wyatt also introduced to English verse of the Horatian "satire" (moral poem, reflecting on current follies) in the form of 3 metrical letters to friends. In these the meter is the *terza rima* of Dante.