**English 433 Midterm Test Guide**

-This test scheduled for Thursday, Oct. 21 is worth 9 points. You will have 3 hours to complete the test within a 24 hour period.

-The coverage for the test will include everything dealt with in class from the first discussion of of the novel as a genre to the material on *Joseph Andrews* and William Hogarth on Oct. 19 (see the course outline). To prepare for the test, look over all of the lectures and notes carefully, and if possible skim over the texts that we have covered.

-The test will have 3 parts and within each part, there will be 2-3 questions of which you must answer one. In general, one section will tackle the novel and the question of origins, one section will address the romance and the hybrid *Oroonoko* and the somewhat unorthodox *A Journal of the Plague Year*, and one section will address *Joseph Andrews.* Answers should be very approximately 2-4 paragraphs in length. A selection of the following questions will appear on the test in 3 groupings.

1. What are 4 models/theories of the novel’s origin in the early 18th century? Explain each in some detail, and point out which you find most persuasive and why.

2. What are 4 features of Ian Watt’s “formal realism” and 4 features of late-seventeenth century prose romance?

3. a) In some detail, explain the meaning and significance of framing devices in early 18th-century novels. b) What is the meaning and role of comic catharsis in *Joseph Andrews*?

4. In some detail, introduce the various developments of Eliza Haywood’s life and career(s).

5. a) How does *Love in Excess* Pt 1 both conform to and reverse or undermine some central conventions of 17th-century prose romance? b) For what seemingly opposite reasons are Alovisa and Amena vulnerable, and what does this tell us of the text’s representation of women’s nature and of the role of parental responsibility?

6. Why is *Oroonoko* an unusual candidate for an anti-slavery polemic? How was it made into such a polemic?

7. What are the subgenres of *Oroonoko* and *A Journal of the Plague Year*, and explain how these various subgenres are revealed in the texts’ handling of setting.

8. Discuss the professional woman writer of the early 18th century with specific reference to Eliza Haywood and Aphra Behn, and explain the effects of the Theatre Licensing Act on their careers and also that of Henry Fielding.

9. Discuss the use of style (linguistic expression in prose) in *Love in Excess*, *Oroonoko*, and *A Journal of the Plague Year*. How does this use of style help define the works in terms of genre?

10. Discuss the handling of female chastity in both *Love in Excess* and *Oroonoko*, and what cultural assumptions lie behind the representation **OR** consider the treatment of different kinds of violence in these two texts and its significance. To what extent is such representation empowering?

11. What are 3-4 of the types of verbal humour used in *Joseph Andrews*, and what other types of humour/comedy appear in the novel, making some reference to *Shamela*, the film of *Joseph Andrews*, and also the influence of William Hogarth and his progresses.

12. Discuss the relationship between *Joseph Andrews* as a self-conscious novel and *Joseph Andrews* as a demonstration in narrative form of literary/narrative theory.

13. What are some of the main features of the point of view of *Joseph Andrews* including its extensive use of narratees, **OR** what are 4 of the main formal features of the closure (anagnorisis etc) of *Joseph Andrews*?

14. Briefly justify your opinion about who is the hero/protagonist of *Joseph Andrews*, and who are the other contenders?