

Lingua e letteratura angloamericana MAGISTRALE A 2019/20 – SEPTEMBER 2020

- You have to write your answers in English. Make sure that your answers contain no spelling or grammar errors;
- Submit **Word** documents;
- On top of your exam write your name, student number, the course name, and the number of credits you need (**if you only need 6 credits write “6-CFU exam”; if you need 12 credits write “12-CFU exam/module A”**);
- Use **400-600** words per question and indicate the word count for each answer;
- Read the questions carefully and try to answer them in a precise, nuanced, and complete way. You will be assessed on **your ability to read primary texts carefully and to clearly explain your analysis**. Be **thoughtful, critical, and articulate**;
- The answer should have a clear, logical structure, with smooth transitions between sentences and/or paragraphs;
- If you write an introduction and/or a conclusion, keep these short (no more than 20% of the word count for introduction and conclusion together) and make sure each part is relevant; quotations too may not comprise more than 20% per answer – preferably less;
- **Originality is important: find your own references and quotes and formulate your own explanations and arguments. THERE WILL BE AN AUTOMATIC PLAGIARISM CHECK.**

1. Migration and migrants play a fundamental role in *Sister Carrie*, the novel reflecting and questioning the role that, at the time, migrants had in the construction of modern America. Discuss the topic referring to relevant chapters or episodes, and focusing on the historical and cultural background of the United States of the time.
2. Is *Sister Carrie* a feminist novel? Discuss the chapters or the passages that either explicitly address or only hint at the topic.
3. *Sister Carrie* repeatedly addresses the role of art and culture in shaping American society. Analyze the sections of the novel in which the social role of arts is addressed, and compare them with the ideas about art and culture expressed by Bob Ames.
4. Write a comment for the following passage, highlighting its general meaning and its significance within the novel:

On the second trip of the afternoon he ran into a crowd about half-way along the line, which blocked the car's progress with an old telegraph pole.

"Get that thing off the track!" shouted the two policemen. "Yah, yah, yah!" yelled the crowd. "Get it off yourself!"

The two policemen got down and Hurstwood started to follow.

"You stay there," one called. "Some one will run away with your car." Amid the babel of voices, Hurstwood heard one close beside him.

"Come down, partner, and be a man. Don't fight the poor. Leave that to the corporations."

He saw the same individual who had called to him from the corner. Now as before he pretended not to hear.

"Come down," the man repeated gently. "You don't want to fight poor men. Don't fight at all." It was a most philosophic and jesuitical motorman.

A third policeman joined the other two from somewhere, and someone ran to telephone for more officers. Hurstwood gazed about, determined but fearful.

A man grabbed him by the coat.

"Come off of that!" he exclaimed, jerking at him and trying to pull him over the railing. "Let go!" said Hurstwood savagely.

"I'll show you—you scab!" cried a young Irishman, jumping up on the coupler and aiming a blow at Hurstwood. The latter ducked and caught it on the shoulder instead of the jaw.

"Away from here!" shouted an officer, hastening to the rescue and adding, of course, the usual oaths.

Hurstwood recovered himself, pale and trembling in the hands. It was becoming serious with him now. People were looking up and jeering at him. One girl was making faces.

"Ah, ya! ya!" she cried. It was the hissing, jeering mob of Christ's time.

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Lingua e letteratura angloamericana MAGISTRALE B 2019/20 – SEPTEMBER 2020

- You have to write your answers in English. Make sure that your answers contain no spelling or grammar errors;
- Submit **Word** documents;
- On top of your exam write your name, student number, the course name, and the number of credits you need (**if you only need 6 credits write "6-CFU exam"; if you need 12 credits write "12-CFU exam/module A"**);
- Use **400-600** words per question and indicate the word count for each answer;
- Read the questions carefully and try to answer them in a precise, nuanced, and complete way. You will be assessed on **your ability to read primary texts carefully and to clearly explain your analysis**. Be **thoughtful, critical, and articulate**;
- The answer should have a clear, logical structure, with smooth transitions between sentences and/or paragraphs;
- If you write an introduction and/or a conclusion, keep these short (no more than 20% of the word count for introduction and conclusion together) and make sure each part is relevant; quotations too may not comprise more than 20% per answer – preferably less;
- **Originality is important: find your own references and quotes and formulate your own explanations and arguments. THERE WILL BE AN AUTOMATIC PLAGIARISM CHECK.**

1. Isabel Archer's behavior reveals the impossibility of freedom, her (and everybody's) social and psychic life being always conditioned by drives and rules that she is not necessarily aware of. Discuss this sentence referring to relevant chapters or episodes.
2. Lord Warburton and Caspar Goodwood embody two radically different models of masculinity. Write a paragraph about these two characters, making references to specific passages or episodes.
3. *The Portrait of a Lady* is also a novel about fantasized geographies. Discuss the role that the idealized images of foreign and distant lands play in the novel, referring to relevant chapters or episodes.
4. Write a comment for the following passage, highlighting its general meaning and its significance within the novel:

"Is she beautiful, clever, rich, splendid, universally intelligent and unprecedentedly virtuous? It's only on those conditions that I care to make her acquaintance. You know I asked you some time ago never to speak to me of a creature who shouldn't correspond to that description. I know plenty of dingy people; I don't want to know any more."

"Miss Archer isn't dingy; she's as bright as the morning. She corresponds to your description; it's for that I wish you to know her. She fills all your requirements."

"More or less, of course."

"No; quite literally. She's beautiful, accomplished, generous and, for an American, well-born. She's also very clever and very amiable, and she has a handsome fortune."

Mr. Osmond listened to this in silence, appearing to turn it over in his mind with his eyes on his informant. "What do you want to do with her?" he asked at last.

"What you see. Put her in your way."

"Isn't she meant for something better than that?"

"I don't pretend to know what people are meant for," said Madame

Merle. "I only know what I can do with them."

"I'm sorry for Miss Archer!" Osmond declared.

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