

Newman Myth Practice Test (Sample)

Study Guide



Everything you need from our exam experts!

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 - 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. Who killed Medusa?**
 - A. Theseus**
 - B. Hercules**
 - C. Orpheus**
 - D. Perseus**

- 2. Which deity is the Primordial Urge for Love/Romance?**
 - A. Eros**
 - B. Aphrodite**
 - C. Hymen**
 - D. Anteros**

- 3. Which statement best captures the role of symbols and motifs in myth analysis and cross-cultural tracking?**
 - A. Symbols convey complex meanings; motifs recur to reveal shared human concerns; analysts compare across myths to identify patterns and divergences.**
 - B. Motifs are decorative and hold no significance; symbols do not travel across cultures.**
 - C. Symbols are universal and identical across cultures; motifs show no patterns.**
 - D. Symbols function only in ritual contexts; motifs only in epics.**

- 4. What is myth retelling?**
 - A. It is the replacement of myths with new myths with no core motifs.**
 - B. It is the strict transcription of a myth as-is.**
 - C. It is the creation of new myths entirely unrelated.**
 - D. It is reinterpretation or updating of a traditional myth in a new setting; preserves core motifs while reframing for contemporary concerns.**

- 5. Which statement best summarizes common themes in flood myths?**
- A. They always portray floods as purely beneficial without warning.**
 - B. They focus on urban planning and architecture.**
 - C. They attribute the flood to human curiosity and natural disaster only.**
 - D. They reset humanity, test obedience, and promise renewal; common themes include divine warning, a flood event, and a new covenant or order.**
- 6. In Yoruba creation myth, which pairing is central to the creation of the world and humans?**
- A. Obatala alone shapes the world.**
 - B. Shango and Oshun.**
 - C. Olodumare and Obatala.**
 - D. Olorun and Ifa.**
- 7. Which term describes a system where men hold primary power?**
- A. Patriarchal**
 - B. Matriarchal**
 - C. Egalitarian**
 - D. Oligarchic**
- 8. How are mythic motifs used in contemporary media? Example.**
- A. Modern media reuse myths for structure and meaning; example: Star Wars uses the Hero's Journey and archetypes to craft its saga.**
 - B. They are discarded as irrelevant for modern audiences.**
 - C. They are copied without any archetypes or patterns.**
 - D. They are used only for background decor.**

9. The first being of creation, slain and made into the Earth is known as what?

- A. Odin**
- B. Ymir**
- C. Ask & Embla**
- D. Ragnarok**

10. What is Mythopoesis?

- A. Mythopoesis is the study of ancient myths.**
- B. Mythopoesis is the creation or crafting of myth-like narratives.**
- C. Mythopoesis is the destruction of myths.**
- D. Mythopoesis is the reproduction of myths in modern media.**

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Answers

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1. D
2. A
3. A
4. D
5. D
6. C
7. A
8. A
9. B
10. B

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Explanations

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1. Who killed Medusa?

- A. Theseus
- B. Hercules
- C. Orpheus
- D. Perseus**

This question tests knowledge of who killed Medusa in Greek myth. Medusa was a Gorgon whose gaze could turn people to stone. Perseus, with help from Athena and Hermes, killed her by using a reflective shield to view Medusa without looking directly at her and a sword to sever her head. He then carried Medusa's head as a weapon. The other figures are linked to different myths: Theseus with the Minotaur, Hercules with his many labors, and Orpheus with a journey to the underworld to retrieve Eurydice. So Perseus is the correct answer.

2. Which deity is the Primordial Urge for Love/Romance?

- A. Eros**
- B. Aphrodite
- C. Hymen
- D. Anteros

The main idea here is the primal force that sparks love and attraction in Greek myth. Eros is that fundamental impulse, often described as a primordial or early cosmic power that draws beings together and drives creation. That makes him the best fit for a "Primordial Urge for Love/Romance," since he stands as the underlying motive behind romantic desire rather than a specific goddess who personifies love or a ceremonial role. Aphrodite, while goddess of love and beauty, represents love as an object of appeal and emotion, not the original urge itself. Hymen is associated with weddings and the formal bond of marriage, not the initial spark of attraction. Anteros governs reciprocal or returned love and counters unrequited desire, which is a different aspect of love altogether. So Eros best captures the idea of the primal impulse that starts love and romance.

3. Which statement best captures the role of symbols and motifs in myth analysis and cross-cultural tracking?

A. Symbols convey complex meanings; motifs recur to reveal shared human concerns; analysts compare across myths to identify patterns and divergences.

B. Motifs are decorative and hold no significance; symbols do not travel across cultures.

C. Symbols are universal and identical across cultures; motifs show no patterns.

D. Symbols function only in ritual contexts; motifs only in epics.

Symbols carry layered meanings in myths, acting as vehicles for ideas like transformation, fate, or rebirth, whose interpretation can shift with context. Motifs are recurring narrative elements—such as a hero’s journey, a flood, or a test—that appear across many myths and point to enduring human concerns like survival, meaning-making, and ethical choice. Together, they let analysts trace how ideas move, adapt, or diverge across cultures, identifying patterns and unique twists rather than treating myths in isolation. This approach acknowledges that symbols often travel and transform across traditions and that motifs reveal consistent threads across varied storytelling. The other options miss this dynamic. Motifs are more than decorative details, and symbols do travel and carry significance across cultures. Symbols are not universal and identical everywhere, nor are motifs devoid of patterns. Limiting symbols to ritual contexts or motifs to epics is overly narrow; myths weave symbols and motifs through many contexts, genres, and media.

4. What is myth retelling?

A. It is the replacement of myths with new myths with no core motifs.

B. It is the strict transcription of a myth as-is.

C. It is the creation of new myths entirely unrelated.

D. It is reinterpretation or updating of a traditional myth in a new setting; preserves core motifs while reframing for contemporary concerns.

Myth retelling involves reimagining a traditional myth in a new setting while preserving its recognizable motifs and themes, reframing the story to speak to contemporary concerns. It keeps core ideas like the quest, the hero, the trickster, or the moral questions, but places them in a different time, culture, or perspective to shed new light on the old tale. For example, a modern novel might retell a classical myth by setting it in today’s city and exploring how present-day issues change the meaning of the characters’ choices. This contrasts with simply transcribing the myth as it was, or creating an entirely new myth unrelated to the original, or replacing myths with new myths that drop those familiar motifs.

5. Which statement best summarizes common themes in flood myths?

- A. They always portray floods as purely beneficial without warning.**
- B. They focus on urban planning and architecture.**
- C. They attribute the flood to human curiosity and natural disaster only.**
- D. They reset humanity, test obedience, and promise renewal; common themes include divine warning, a flood event, and a new covenant or order.**

Flood myths often follow a pattern where the divine warns people of an impending catastrophe, a devastating flood ensues, and afterward there is a renewal of order or a new relationship between humanity and the divine. This combination—warning, the flood event itself, and a fresh covenant or new age—best captures the common threads across different cultures. For example, in some traditions a god or gods alert a chosen person to prepare, the waters rise, and afterward humanity is given a renewed pact or a changed world order. This explains why the statement that mentions divine warning, the flood event, and a new covenant or order is the most fitting summary. The other options miss essential elements. Floods aren't portrayed as purely beneficial; the destruction and the moral or divine testing involved are central. Urban planning and architecture are not the focus of these myths. And attributing the flood solely to human curiosity or to natural disaster without the accompanying divine involvement and post-flood renewal doesn't align with the typical pattern.

6. In Yoruba creation myth, which pairing is central to the creation of the world and humans?

- A. Obatala alone shapes the world.**
- B. Shango and Oshun.**
- C. Olodumare and Obatala.**
- D. Olorun and Ifa.**

The main idea here is who brings the world and humans into being in Yoruba myth. Olodumare, also known as Olorun, is the supreme creator who entrusts the act of creation to Obatala. Obatala acts as the craftsman, shaping the land and fashioning humanity, with Olodumare providing the life force that animates what Obatala forms. This collaboration between the high creator and the shaping deity is what the myth centers on. Shango and Oshun and the other pairing options don't fit the creation story because they represent distinct domains—thunder and lightning for Shango, river and love for Oshun—rather than the act of creation itself. Ifa is a system of divination rather than a creator partner, and while Olodumare and Olorun refer to the same distant creator, pairing them with Ifa isn't how the myth is framed. Obatala alone is not paired with the supreme source of creation in the traditional telling; it's the partnership with Olodumare that underlies the creation of the world and humans. So the central pairing is Olodumare and Obatala.

7. Which term describes a system where men hold primary power?

- A. Patriarchal**
- B. Matriarchal**
- C. Egalitarian**
- D. Oligarchic**

This question tests how power is distributed along gender lines. In a patriarchal system, men hold primary power in political leadership, moral authority, social privilege, and control of property. This is different from matriarchal, where women would hold central power; egalitarian, which seeks equal power for all genders; and oligarchic, where power rests with a small group regardless of gender. So the term describing a system where men hold primary power is patriarchal.

8. How are mythic motifs used in contemporary media?
Example.

- A. Modern media reuse myths for structure and meaning; example: Star Wars uses the Hero's Journey and archetypes to craft its saga.**
- B. They are discarded as irrelevant for modern audiences.**
- C. They are copied without any archetypes or patterns.**
- D. They are used only for background decor.**

Mythic motifs provide universal storytelling templates that modern media often rebuild to give stories structure and depth. The idea is that timeless patterns—like a hero's journey, archetypal characters, and familiar trials—help audiences quickly recognize a narrative arc and connect with deeper meanings. The best answer shows how these motifs are reused not just for surface flavor but to organize the story and convey themes. Star Wars, for example, follows the Hero's Journey: a call to adventure, mentors and allies, tests and temptations, a transformation, and a return. It also uses archetypes—the mentor, the trickster, the loyal companion—across its characters. This combination gives the saga a sense of inevitability and resonance, even though it's set in a futuristic galaxy. The structure helps pace the tale and the archetypes help audiences understand characters' roles and growth, while the evolving themes—identity, responsibility, power, and sacrifice—give meaning beyond the action. Other choices miss the mark because they ignore how enduring patterns shape contemporary storytelling. Saying myths are irrelevant discounts why familiar arcs feel satisfying and emotionally meaningful. Claiming myths are copied without any archetypes ignores the clear, recognizable figures and plot developments that recur across stories. Saying myths are used only as background decor reduces their role to visuals, neglecting how they guide character motivation and thematic depth.

9. The first being of creation, slain and made into the Earth is known as what?

- A. Odin**
- B. Ymir**
- C. Ask & Embla**
- D. Ragnarok**

In Norse myth, the world is formed from the body of a primordial frost giant who is slain by the first gods. The body becomes the earth, the blood becomes the seas, the bones become the mountains, the skull becomes the sky, and the brains become the clouds. This makes the description “the first being of creation, slain and made into the Earth” match Ymir. The other figures fit different roles: Odin is a chief god, not the being slain to shape the world; Ask and Embla are the first humans created from trees; Ragnarok is the foretold end of the world. So Ymir is the being described.

10. What is Mythopoesis?

- A. Mythopoesis is the study of ancient myths.**
- B. Mythopoesis is the creation or crafting of myth-like narratives.**
- C. Mythopoesis is the destruction of myths.**
- D. Mythopoesis is the reproduction of myths in modern media.**

Mythopoesis is the creation or crafting of myth-like narratives. It focuses on inventing new myths—building worlds, gods or heroes, origin stories, and symbolic systems that express meaning or explore cultural questions. It’s about the act of making myths, not studying existing ones. So when a writer fashions a brand-new mythos to probe contemporary themes, they’re engaging in mythopoesis. This differs from analyzing or recording ancient myths (mythology or mythography), from erasing or demythologizing myths, or from simply retelling myths in modern media (adaptation) rather than creating something new.

Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://newmanmyth.examzify.com>

We wish you the very best on your exam journey. You've got this!

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