

NAME _____.

THE UNIVERSITY OF WESTERN ONTARIO
LONDON

CANADA

Final Examination, April 2010

Time: 3 hours

English 2230G, section 001

Prof. S.J. Adams

INSTRUCTIONS: Answer all three parts. They are of equal value, so allow approximately the same time to each, as you need it. **Please sign the examination paper and turn it in with your booklet, in order to get credit for the objective part of the exam.**

PART A: OBJECTIVE QUIZ

Instructions: Fill in the blanks and scan the numbered lines.

Scan the following lines, marking the “foot” divisions:

- (1) *Now sleeps the crimson petal, now the white;*
- (2) *Nor waves the cypress in the palace walk;*
- (3) *Nor winks the gold fin in the porphyry font.*
- (4) *The fire-fly wakens: waken thou with me.*

- (5) *Now droops the milkwhite peacock like a
ghost,*
- (6) *And like a ghost she glimmers on to me.*

- (7) *Now lies the Earth all Danaë to the stars,*
- (8) *And all thy heart lies open unto me.*

- (9) *Now slides the silent meteor on, and leaves*

(10) *A shining furrow, as thy thoughts in me.*

(11) *Now folds the lily all her sweetness up,*

(12) *And slips into the bosom of the lake:*

(13) *So fold thyself, my dearest, thou, and slip*

(14) *Into my bosom and be lost in me.*

In this poem, the repetition of the word "Now" at the beginning of each stanza is called

(15) _____. Though the poem does not rhyme, the repetition of the phrase "in

me" at the end of each stanza, a device known as (16) _____, gives a sense of form

and closure. In line 1, the petal is said to "sleep," a device called (17) _____.

In line 3, Tennyson refers not to the gold "fish" but to the gold "fin," a device called

(18) _____. Line 4 of the poem pivots on the verb "waken," in reversed syntactic

order, a device called (19) _____. In line 5, the peacock is compared to a ghost

using the word "like," a device called (20) _____. The phrase "like a ghost" at the

end of the line is then repeated at the beginning of the next line, a device called

(21) _____. In line 7, the name of the mythical Danaë is used as a metaphor, a

device called (22) _____. In lines 9 and 10, the meteor is compared

to a plow, but

without mentioning a plow, a form of metaphor known as (23) _____.

In the

sequence of words “slides,” “silent,” and “shining,” the recurrent vowel sounds (not the

consonant sounds) are an example of (24) _____.

Scan the following lines, marking the “foot” divisions:

- (25) *If I were a dead leaf thou mightest bear;*
- (26) *If I were a swift cloud to fly with thee;*
- (27) *A wave to pant beneath thy power, and share*
- (28) *The impulse of thy strength, only less free*
- (29) *Than thou, O uncontrollable! If even*
- (30) *I were as in my boyhood, and could be*
- (31) *The comrade of thy wanderings over Heaven,*
- (32) *As then, when to outstrip thy skyey speed*
- (33) *Scarce seemed a vision; I would ne'er have*
striven
- (34) *As thus with thee in prayer in my sore need.*
- (35) *O lift me as a wave, a leaf, a cloud!*
- (36) *I fall upon the thorns of life! I bleed!*
- (37) *A heavy weight of hours has chained and*
bowed

(38) *One too like thee: tameless, and swift, and proud.*

The fourteen-line sections of this poem would be like sonnets except for their rhyme-

scheme, which is called (39)_____ . In line 27, the phrase "if I were" is

understood but left out, a figure called (40)_____ . The omission of the

connective in line 11 is called (41)_____ ; the repetition of the "and" in line 14

is (42)_____ . The phrase "a heavy weight of hours" in line 13 – the speaker's

roundabout, metaphorical way of referring to his own age – is an example of

(43) _____ .

One of the standard English meters is unrhymed iambic pentameter, commonly called

(44)_____ . Far less common in English are poems

written in lines of iambic hexameter, otherwise known as

(45)_____ . Every

word has a dictionary meaning, but it also has emotional overtones called

(46)_____ . The use of words which even in the poet's lifetime were old-fashioned

is called using (47)_____ diction. A poem cast in the mode of a letter is called

(48)_____. In free verse, special attention is given to line endings, whether they

are end stopped or (49) _____. The following poem illustrates the fixed form

known as (50) _____.

Wine and woman and song,
Three things garnish our way:
Yet is day over long.

Lest we do our youth wrong,
Gather them while we may:
Wine and woman and song.

Three things render us strong,
Vine leaves, kisses and bay;
Yet is day over long.

Unto us they belong,
Us the bitter and gay,
Wine and woman and song.

We, as we pass along,
Are sad that they will not stay;
Yet is day over long.

Fruits and flowers among,
What is better than they:
Wine and woman and song?
Yet is day over long.

Identify the following meters. (Both terms must be correct to receive credit.):

(51) _____
Then the people. First a nanny. Next, your father wearing spats.
Mummy with her pearls at evening, and her three amazing cats.

(52) _____
Now, what 's a smile to you? Poor candle that lights up
The decent household gloom which sends you out to sup.

(53) _____
By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees . . .

(54) _____
I am monarch of all I survey;
My right there is none to dispute;
From the centre all round to the sea
I am lord of the fowl and the brute.

(55) _____
Over the
 seaworthy
cavalry
 arches a
rocketry
 wickerwork.

(56) _____
An evening breeze,
The year in bloom,
Lips quickly met
In the garden's gloom . . .

(57) _____
When the rains of November are dark on the hills, and the pine-trees incessantly roar
To the sound of the wind-beaten crags, and the floods that in foam through their

back-channels pour . . .

(58) _____
Break, break, break,
On thy cold gray stones, O Sea!

(59) _____
Crabbèd Age and Youth
Cannot live together:
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare.

(60) _____
Hope springs eternal in the human breast:
Man never is, but always to be blest.

PART B: ANALYSIS

Instructions: Write an essay analysing the following poem. You should include in your essay remarks on speaker and dramatic situation, argument, figures of speech, form, and meter – not necessarily in this order, nor need you restrict yourself to these topics. Your essay should show idiomatic usage of the vocabulary of this course, particularly with regard to figurative language and prosody. This essay is an exercise in formal and rhetorical criticism, but appropriate references to the readings in Poetics are also welcome.

A Valediction of Weeping

*Let me pour forth
My tears before thy face, whilst I stay here,
For thy face coins them, and thy stamp they bear,
And by this mintage they are something worth.*

For thus they be
Pregnant of thee ;
Fruits of much grief they are, emblems of more ;
When a tear falls, that thou fall'st which it bore ;
So thou and I are nothing then, when on a diverse
shore.

On a round ball
A workman, that hath copies by, can lay
An Europe, Afric, and an Asi-à,
And quickly make that, which was nothing, all.
So doth each tear,
Which thee doth wear,
A globe, yea world, by that impression grow,
Till thy tears mix'd with mine do overflow
This world, by waters sent from thee, my heaven
dissolvèd so.

O ! more than moon,
Draw not up seas to drown me in thy sphere ;
Weep me not dead, in thine arms, but forbear
To teach the sea, what it may do too soon ;
Let not the wind
Example find
To do me more harm than it purposeth :
Since thou and I sigh one another's breath,
Whoe'er sighs most is cruellest, and hastes the other's
death.

PART C: READINGS IN POETICS

Instructions: Printed below is a poem we have studied in class. Without analyzing the poem itself, choose THREE of the following theoretical essays from the Coursepack and explain how each critic might approach a discussion of the poem. What aspects of the poem would he emphasize? What would he minimize or ignore?

The Windhover

To Christ our Lord

*I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn
Falcon, in his riding
Of the rolling level underneath him steady air, and
striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the
hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of, the mastery of the thing!*

*Brute beauty and valour and act, oh, air, pride, plume,
here
Buckle! AND the fire that breaks from thee then, a
billion
Times told lovelier, more dangerous, O my chevalier!*

*No wonder of it. sheer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermillion.*

(A) George Lakoff and Mark Turner, *A Field Guide to Poetic Metaphor*.

- (B) Northrop Frye, "The Archetypes of Literature"
- (C) Anthony Easthope, "Iambic Pentameter"
- (D) Jonathan Culler, "Poetics of the Lyric"
- (E) William Empson, *Seven Types of Ambiguity*
- (F) Harold Bloom, *The Anxiety of Influence*
- (G) Cleanth Brooks, "The Heresy of Paraphrase"

END OF EXAM