

Week 4

AP English Literature and Composition

Homework bundle for this week

本周作业合集

exercises.lol

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AP English Literature and Composition

Name: _____ Score: _____

1. Select **all** the channels through which characters reveal perspective and bias.

- ☐ the words they use
- ☐ the details they provide
- ☐ the organization of their thinking
- ☐ the poem's date of publication

Tick every correct option.

2. Structural analysis of a poem means...

- ☐ naming its form
- ☐ saying what the relative positions do
- ☐ counting the syllables
- ☐ summarising each stanza

3. Select **all** the sources of contrast the CED names.

- ☐ shifts
- ☐ juxtapositions
- ☐ both together
- ☐ rhyme

Tick every correct option.

4. An antecedent is...

- ☐ a word that follows its referent
- ☐ a word, phrase or clause that precedes its referent
- ☐ any pronoun
- ☐ a repeated word

5. In *her patience was like a rope*, the comparison subject is...

- ☐ her patience
- ☐ a rope
- ☐ the speaker
- ☐ winter

6. The CED says that in a metaphor, the difference between the two things...

- ☐ must be ignored
- ☐ may also be revealing
- ☐ prove the metaphor failed
- ☐ are the poet's mistake

7. A claim that needs five quotations to defend is probably...

- ☐ an excellent claim
- ☐ really two claims that should be split
- ☐ too narrow
- ☐ not a claim

8. What a speaker leaves out cannot be used as evidence.

- ☐ True ☐ False

9. Select **all** the things the CED says contribute to the development of ideas.

- ☐ line breaks
- ☐ stanza breaks
- ☐ the arrangement of lines and stanzas
- ☐ the poem's title page

Tick every correct option.

10. Select **all** the ways a shift may be signalled.

- ☐ a word
- ☐ a structural convention
- ☐ punctuation
- ☐ a footnote

Tick every correct option.

AP English Literature and Composition

1. **the words they use; the details they provide; the organization of their thinking**

Decisions and actions complete the list; the publication date is outside the text.

2. **saying what the relative positions do**

"It is a sonnet" identifies the shape and stops there.

3. **shifts; juxtapositions; both together**

Rhyme is a sound pattern; it is not itself a source of contrast.

4. **a word, phrase or clause that precedes its referent**

And referents may be pronouns, nouns, phrases or clauses — not only *it* and *she*.

5. **a rope**

The thing being compared is the **main subject**; the thing compared to is the comparison subject.

6. **may also be revealing**

The place where the likeness breaks down is often the sharpest thing in the poem.

7. **really two claims that should be split**

A one-paragraph claim should be defensible with two or three quotations.

8. **False**

The obvious detail another speaker would have mentioned is where a bias usually shows.

9. **line breaks; stanza breaks; the arrangement of lines and stanzas**

All three are structural; a title page is not part of the poem's structure.

10. **a word; a structural convention; punctuation**

A dash, a stanza break, or a *but* — all three are on the CED's list.

2.1 What textual details reveal about a character

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS characters reveal their perspectives and biases 视角与偏见 • speaker's perspective 说话人的视角

Objective

Build the skills to read a **speaker's perspective** 说话人的视角 in poetry.

You must be able to:

- name the five things through which characters reveal perspective
- explain why organisation of thinking is on the list
- apply the list to a poem's speaker
- distinguish this from unit 1's channels

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Five revealers

Characters reveal their perspectives and biases through **the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take.**

■ Organisation of thinking

The most useful item for poetry: how a speaker arranges an argument — what comes first, what is postponed, what is never reached — reveals a perspective that no single word does.

■ In a poem

A poem's speaker may take no action at all, so the first three items carry most of the analysis. Word choice, selected detail and arrangement are what a lyric gives you.

■ Against unit 1

1.1 named description, dialogue and behavior — the channels of a narrative. 2.1 names what a speaker does with language, which is what a poem has instead.

2 Practice

2.1 Name the five things through which perspective is revealed. [3]

2.2 Explain why organisation of thinking is useful in poetry. [2]

2.3 A poem's speaker takes no action.

(a) State which items carry the analysis. [2]

(b) State how 2.1 differs from 1.1. [1]

3 Exam-style questions

3.1 "The organization of their thinking" reveals perspective through [1]

- **A** how an argument is arranged
- **B** the poem's date
- **C** the rhyme scheme alone
- **D** the poet's biography

3.2 In a lyric poem the analysis rests mainly on [1]

- **A** actions taken
- **B** word choice, selected detail and arrangement
- **C** dialogue between characters
- **D** stage directions

3.3 A speaker mentions a death only in the last line.

(a) State which of the five items this belongs to. [1]

(b) Explain what the placement reveals.

[2]

Solutions

2.1 the words they use; the details they provide; the organization of their thinking; the decisions they make; the actions they take.

2.2 how a speaker arranges an argument reveals a perspective that no single word does.

2.3 (a) the words used, the details provided and the organization of thinking. (b) 1.1 names narrative channels; 2.1 names what a speaker does with language.

3.1 A. arrangement of an argument.

3.2 B. the three language-based items.

3.3 (a) the organization of the speaker's thinking. (b) the speaker has postponed the subject, which suggests reluctance or a wish to prepare the reader before naming it.

2.2 The function of structure in a text

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS line and stanza breaks 行与诗节的断开 • poetic structure 结构

Objective

Build the skills to explain **poetic structure** 结构.

You must be able to:

- state what line and stanza breaks contribute
- state what the arrangement of lines and stanzas contributes
- explain how structure affects reactions and expectations
- write about a break as a choice

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Breaks

Line and stanza breaks contribute to the development and relationship of ideas in a poem. A break is a place where an idea is interrupted or joined.

■ Arrangement

The arrangement of lines and stanzas contributes to the development and relationship of ideas. Not only where the breaks fall but the shape they make.

■ Reactions and expectations

A text's structure affects readers' reactions and expectations by presenting the relationships among the ideas of the text via their relative positions and their placement within the text as a whole.

■ A break as a choice

Ask what the line would mean without the break, and what the break adds. A break that separates a subject from its verb makes the reader wait, and the waiting is the effect.

2 Practice

2.1 State what line and stanza breaks contribute. [2]

2.2 State how structure affects readers. [2]

2.3 A break is a choice.

(a) State the question to ask about it. [2]

(b) Give one effect a break can produce. [1]

3 Exam-style questions

3.1 Structure presents relationships among ideas via their relative positions and their [1]

- **A** placement within the text as a whole
- **B** alphabetical order
- **C** length
- **D** rhyme only

3.2 A break between a subject and its verb makes the reader [1]

- **A** wait
- **B** stop reading
- **C** skip ahead
- **D** reread the title

3.3 A stanza ends mid-sentence.

(a) State what the reader experiences. [1]

(b) Explain what an analysis should say about it.

[2]

Solutions

2.1 the development and relationship of ideas in a poem.

2.2 it affects readers' reactions and expectations by presenting relationships among ideas through their relative positions and placement in the whole.

2.3 (a) what the line would mean without the break and what the break adds. (b) any defensible effect, e.g. making the reader wait, or joining two ideas across a gap.

3.1 A. placement within the whole.

3.2 A. the delay is the effect.

3.3 (a) an idea suspended across the gap. (b) name the effect of the suspension and relate it to the poem's argument at that point.

1. In Colleen McElroy's poem "Monologue for Saint Louis," published in 1980, the speaker returns to her childhood home in St. Louis, Missouri, after an extended absence and contemplates how she has changed. Read the poem carefully. Then, in a well-written essay, analyze how McElroy uses literary elements and techniques to convey the speaker's complex experience of returning home.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Monologue for Saint Louis

home again and the heart barely there
when choked by clusters of words
thick as the clumps of blue-black
grapes we snatched every summer

Line 5 from the neighbor's arbor¹
succulent pockets of flesh laced
with green staining our lips and fingers

it is summer again and I am home
vowing penance² for all my disappearances
10 since that first summer
when the arbor was clotted
with pockets of grapes latticed on each
interlocking vine

now earthworms have trellised the arbor
15 and that crumbling heap of rotting black
sticks cannot shield us from wind or words
we are the women we whispered about each summer
familiar houses and schoolyards have disappeared
childhood streets are blocked with singular black

20 one-way signs aligned like a lacework
of warnings or accusing fingers
I am home again
and my cousins sit in their cloaks of black
skin dragging me through twisted vines
25 of genetic maps thick with childhood vows

they remember each summer
how each year I vowed to return home
forever but I am lost in a riddle of words
home is a vacant lot its back yard clotted
30 with a stainless-steel arch³ and clusters
of tiny parks sprouting like trelliswork

enclosing some strange summer
resort my cousins have disappeared
into like the shadows of beasts and bad air
35 that infect this flat country and I am home
a stranger in love with words
with tart sweet clusters of poems

“Monologue for Saint Louis” from *Queen of the Ebony Isles* ©1984 by Colleen J. McElroy. Published by Wesleyan University Press.
Used with permission.

1: vining plants trained to grow over a lattice, framework, or trellis

2: an act that demonstrates regret and offers amends through self-sacrifice

3: the Gateway Arch, a 630-foot-tall arch located in a national park

1. In Victor Hernández Cruz's poem "Two Guitars," published in 2001, the speaker imagines that two guitars are alive and engaging in conversation about their musical experiences. Read the poem carefully. Then, in a well-written essay, analyze how Hernández Cruz uses literary elements and techniques to convey a complex portrayal of the guitars' musical world.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Two Guitars

Two guitars were left in a room all alone
They sat on different corners of the parlor
In this solitude they started talking to each other

My strings are tight and full of tears

Line 5 The man who plays me has no heart

I have seen it leave out of his mouth

I have seen it melt out of his eyes

It dives into the pores of the earth

When they squeeze me tight I bring

10 Down the angels who live off the chorus

The trios singing loosen organs

With melodious screwdrivers

Sentiment comes off the hinges

Because a song is a mountain put into

15 Words and landscape is the feeling that

Enters something so big in the harmony

We are always in danger of blowing up

With passion

The other guitar:

- 20 In 1944 New York
When the Trio Los Panchos¹ started
With Mexican & Puerto Rican birds²
I am the one that one of them held
Tight like a woman
- 25 Their throats gardenia³ gardens
An airport for dreams
I've been in theaters and cabarets
I played in an apartment on 102nd street
After a baptism pregnant with women
- 30 The men flirted and were offered
Chicken soup
Echoes came out of hallways as if from caves
Someone is opening the door now
The two guitars hushed and there was a
- 35 Resonance in the air like what is left by
The last chord of a bolero.⁴

Victor Hernández Cruz, "Two Guitars" from *Maraca: New and Selected Poems, 1965-2000*. Copyright © 2001 by Victor Hernández Cruz. Reprinted with the permission of Coffee House Press. www.coffeehousepress.org.

1: a musical group that specializes in boleros and other romantic ballads

2: guitars

3: a type of plant known for its striking flowers

4: a genre of romantic music that originated in Cuba and has been popular throughout the Americas; common themes include unrequited love, betrayal, and abandonment

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In John Rollin Ridge’s poem “To a Star Seen at Twilight,” published in 1868, the speaker admires a solitary star shining at twilight and considers its significance. Read the poem carefully. Then, in a well-written essay, analyze how Ridge uses literary elements and techniques to convey the speaker’s complex reflection on the star.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

To a Star Seen at Twilight

Hail solitary star!
That shinest from thy far blue height,
And overlookest Earth
And Heaven, companionless in light!
The rays around thy brow
Are an eternal wreath for thee;
Yet thou’rt not proud, like man,
Though thy broad mirror is the sea,
And thy calm home eternity!
Shine on, night-bosomed star!
And through its realms thy soul’s eye dart,
And count each age of light,
For their eternal wheel thou art.
Thou dost roll into the past days,
Years, and ages too,
And naught thy giant progress stays.

I love to gaze upon
Thy speaking face, thy calm, fair brow,
And feel my spirit dark
And deep, grow bright and pure as thou.
Like thee it stands alone;
Like thee its native home is night,
But there the likeness ends,—
It beams not with thy steady light.
Its upward path is high,
But not so high as thine—thou’rt far
Above the reach of clouds,
Of storms, of wreck, oh lofty star!
I would all men might look
Upon thy pure sublimity,
And in their bosoms drink
Thy loveliness and light like me;
For who in all the world
Could gaze upon thee thus, and feel
Aught in his nature base,
Or mean, or low, around him steal!

Shine on companionless

As now thou seem'st. Thou art the throne

Of thy own spirit, star!

2 And mighty things must be alone.

Alone the ocean heaves,

Or calms his bosom into sleep;

Alone each mountain stands

Upon its basis broad and deep;

5 Alone through heaven the comets sweep,

Those burning worlds which God has thrown

Upon the universe in wrath,

As if he hated them—their path

No stars, no suns may follow, *none*—

2 'Tis great, 'tis great to be alone!

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In George Moses Horton’s poem “On Summer,” published in 1829, the author describes multiple aspects of summer in a rural area. Read the poem carefully. Then, in a well-written essay, analyze how Horton uses literary elements and techniques to develop a complex portrayal of the setting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

On Summer

Esteville¹ fire begins to burn;
The auburn fields of harvest rise;
The torrid flames again return,
And thunders roll along the skies.

5 Perspiring Cancer² lifts his head,
And roars terrific from on high;
Whose voice the timid creatures dread;
From which they strive with awe to fly.

The night-hawk ventures from his cell,
10 And starts his note in evening air;
He feels the heat his bosom swell,
Which drives away the gloom of fear.

Thou noisy insect, start thy drum;
Rise lamp-like bugs to light the train;
5 And bid sweet Philomela³ come,
And sound in front the nightly strain.

The bee begins her ceaseless hum,
And doth with sweet exertions rise;
And with delight she stores her comb,
10 And well her rising stock supplies.

Let sportive children well beware,
While sprightly frisking o’er the green;
And carefully avoid the snare,
Which lurks beneath the smiling scene.

25 The mistress bird assumes her nest,
And broods in silence on the tree,
Her note to cease, her wings at rest,
She patient waits her young to see.

The farmer hastens from the heat;
30 The weary plough-horse droops his head;
The cattle all at noon retreat;
And ruminates beneath the shade.

The burdened ox with dauntless rage,
Flies heedless to the liquid flood,
35 From which he quaffs,⁴ devoid of gauge,⁵
Regardless of his driver’s rod.

Pomaceous⁶ orchards now expand
Their laden branches o’er the lea;
And with their bounty fill the land,
40 While plenty smiles on every tree.

On fertile borders, near the stream,
Now gaze with pleasure and delight;
See loaded vines with melons teem—
'Tis paradise to human sight.

5 With rapture view the smiling fields,
Adorn the mountain and the plain,
Each, on the eve of Autumn, yields
A large supply of golden grain.

¹ a town in North Carolina

² zodiac constellation associated with midsummer

³ a character in Greek mythology who was transformed
into a nightingale

⁴ drinks

⁵ measure

⁶ of or relating to apples

**Begin your response to this question at the top of a new page in the separate Free Response booklet
and fill in the appropriate circle at the top of each page to indicate the question number.**

ENGLISH LITERATURE AND COMPOSITION

SECTION II

Total time—2 hours

3 Questions

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In Alice Cary's poem "Autumn," published in 1874, the speaker contemplates the onset of autumn. Read the poem carefully. Then, in a well-written essay, analyze how Cary uses literary elements and techniques to convey the speaker's complex response to the changing seasons.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

Autumn

Shorter and shorter now the twilight clips
The days, as though the sunset gates they crowd,
And Summer from her golden collar slips
Line And strays through stubble-fields, and moans aloud,

5 Save when by fits the warmer air deceives,
And, stealing hopeful to some sheltered bower,¹
She lies on pillows of the yellow leaves,
And tries the old tunes over for an hour.

The wind, whose tender whisper in the May
10 Set all the young blooms listening through th' grove,
Sits rustling in the faded boughs to-day
And makes his cold and unsuccessful love.

The rose has taken off her tire² of red—
The mullein-stalk³ its yellow stars have lost,
15 And the proud meadow-pink⁴ hangs down her head
Against earth's chilly bosom, witched with frost.

The robin, that was busy all the June,
Before the sun had kissed the topmost bough,
Catching our hearts up in his golden tune,
20 Has given place to the brown cricket now.

The very cock crows lonesomely at morn—
Each flag⁵ and fern the shrinking stream divides—
Uneasy cattle low,⁶ and lambs forlorn
Creep to their strawy sheds with nettled sides.

- 25 Shut up the door: who loves me must not look
Upon the withered world, but haste to bring
His lighted candle, and his story-book,
And live with me the poetry of Spring.

¹ a spot in a garden shaded by a covering of vines or branches

² attire

³ stem of a woolly-leaved plant

⁴ slender plant with pink flowers

⁵ plant with long tapering leaves

⁶ moo

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

ENGLISH LITERATURE AND COMPOSITION**SECTION II****Total time—2 hours****3 Questions****Question 1**

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In William Ellery Channing’s poem “The Barren Moors,” published in 1843, the speaker addresses moors, open expanses of wild, uncultivated land. Read the poem carefully. Then, in a well-written essay, analyze how Channing uses literary elements and techniques to develop a complex portrayal of the speaker’s experience of this natural setting.

In your response you should do the following:

- Respond to the prompt with a thesis that presents a defensible interpretation.
- Select and use evidence to support your line of reasoning.
- Explain how the evidence supports your line of reasoning.
- Use appropriate grammar and punctuation in communicating your argument.

The Barren Moors

On your bare rocks, O barren moors,
On your bare rocks I love to lie,—
They stand like crags upon the shores,
Or clouds upon a placid sky.

Across those spaces desolate,
The fox pursues his lonely way,
Those solitudes can fairly sate¹
The passage of my loneliest day.

Like desert Islands far at sea
Where not a ship can ever land,
Those dim uncertainties to me,
For something veritable stand.

A serious place distinct from all
Which busy Life delights to feel,
I stand in this deserted hall,
And thus the wounds of time conceal.

No friend’s cold eye, or sad delay,
Shall vex me now where not a sound
Falls on the ear, and every day
20 Is soft as silence most profound.

No more upon these distant wolds²
The agitating world can come,
A single pensive thought upholds
The arches of this dreamy home.

25 Within the sky above, one thought
Replies to you, O barren moors!
Between, I stand, a creature taught
To stand between two silent floors.

¹ fully satisfy

² hills

Begin your response to this question at the top of a new page in the separate Free Response booklet and fill in the appropriate circle at the top of each page to indicate the question number.

2.3 The function of contrasts within a text

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS contrast 对比 • shifts or juxtapositions or both 转换与并置

Objective

Build the skills to explain **contrast** 对比 in a poem.**You must be able to:**

- name the sources through which contrast can be introduced
- state what contrasts result from
- state the three ways a shift may be signalled
- explain why a contrast needs both terms named

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Sources

Contrast can be introduced through **focus; tone; point of view; character, narrator or speaker perspective; dramatic situation or moment; settings or time; or imagery.**

■ What produces them

Contrasts are the result of shifts or juxtapositions or both. A shift is a change over time in the text; a juxtaposition is a placing side by side.

■ Signals

Shifts may be signalled by a word, a structural convention, or punctuation — and they **may emphasise contrasts between particular segments of a text.**

■ Both terms

A contrast is between two things. An answer naming only the second half — “the tone becomes bitter” — has not said what it is bitter *against*.

2 Practice

2.1 Name four sources through which contrast can be introduced. [2]

2.2 State what contrasts result from and define each. [2]

2.3 A shift may be signalled three ways.

(a) Name them. [3]

(b) State the error of naming only one term. [1]

3 Exam-style questions

3.1 A juxtaposition is [1]

- **A** a change over time in the text
- **B** a placing side by side
- **C** a rhyme
- **D** a metre

3.2 Shifts may be signalled by a word, punctuation or [1]

- **A** a structural convention
- **B** the title
- **C** the poet's name
- **D** the page number

3.3 A poem's tone changes at the word "but".

(a) State what the word is doing. [1]

(b) Explain what an analysis must name besides the change.

[2]

Solutions

2.1 any four of: focus; tone; point of view; character, narrator or speaker perspective; dramatic situation or moment; settings or time; imagery.

2.2 shifts or juxtapositions or both; a shift is a change over time in the text and a juxtaposition is a placing side by side.

2.3 (a) a word; a structural convention; punctuation. (b) a contrast is between two things, so naming one leaves the contrast unstated.

3.1 B. side by side.

3.2 A. a structural convention.

3.3 (a) signalling a shift. (b) what the tone was before the shift, since the contrast is between the two states.

2.4 The function of specific words and phrases

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS antecedent 先行词 • alliteration 头韵 • affects interpretation 影响阐释 • words and phrases 词语

Objective

Build the skills to explain **words and phrases** 词语 at work.

You must be able to:

- define an antecedent and a referent
- state what makes a referent ambiguous and why it matters
- state why words or phrases are repeated
- define alliteration and its purpose

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Antecedent and referent

An antecedent is a word, phrase or clause that precedes its referent. Referents may include pronouns, nouns, phrases or clauses — the referent points back, the antecedent is what it points to.

■ Ambiguity

Referents are ambiguous if they can refer to more than one antecedent, which affects interpretation. Ambiguity is not an error here: an unresolvable “it” may be doing work.

■ Repetition

Words or phrases may be repeated to emphasise ideas or associations. The second occurrence is read against the first.

■ Alliteration

The repetition of the same letter sound at the beginning of adjacent or nearby words to emphasise those words and their associations or representations. The point is the emphasis, not the pattern.

2 Practice

2.1 Define an antecedent and a referent. [2]

2.2 State what makes a referent ambiguous and its consequence. [2]

2.3 Define alliteration.

(a) State the definition. [2]

(b) State its purpose in the CED's terms. [1]

3 Exam-style questions

3.1 An ambiguous referent is one that [1]

- **A** can refer to more than one antecedent
- **B** has no antecedent
- **C** is alliterative
- **D** is repeated

3.2 Repetition is used to emphasise ideas or [1]

- **A** associations
- **B** page numbers
- **C** rhyme schemes
- **D** dates

3.3 A poem uses “it” where two nouns could be meant.

(a) State what this creates. [1]

(b) Explain why this is not necessarily a fault.

[2]

Solutions

2.1 an antecedent is a word, phrase or clause that precedes its referent; the referent points back to it.

2.2 it can refer to more than one antecedent, which affects interpretation.

2.3 (a) the repetition of the same letter sound at the beginning of adjacent or nearby words. (b) to emphasise those words and their associations or representations.

3.1 A. more than one possible antecedent.

3.2 A. associations.

3.3 (a) an ambiguous referent. (b) the ambiguity may be doing work, holding two readings together where the poem does not want to choose.

2.5 The function of a simile

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS simile 明喻 • to transfer the traits or qualities of one to the other 性质的转移

Objective

Build the skills to explain a **simile** 明喻.

You must be able to:

- define a simile
- state what a simile does between its two terms
- name the two subjects of a comparison
- write about a simile in terms of transfer

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Definition

A simile uses the words “like” or “as” to liken two objects or concepts to each other. The signal words are part of the definition.

■ Transfer

Similes liken two different things to transfer the traits or qualities of one to the other. The transfer is the function; identifying the simile is not yet analysis.

■ Two subjects

The thing being compared is the main subject; the thing to which it is being compared is the comparison subject. Naming them keeps an answer from reversing the transfer.

■ The form of an answer

“The comparison subject is X, whose quality of Y is transferred to the main subject Z, so the reader now sees Z as...” — state the quality, not just the pair.

2 Practice

2.1 Define a simile. [2]

2.2 State the function of a simile and name the two subjects. [3]

2.3 Identifying a simile is not analysis.

(a) State what an analysis must add. [2]

(b) Give the form of an answer. [1]

3 Exam-style questions

3.1 In “her voice was like gravel”, the comparison subject is [1]

- **A** her voice
- **B** gravel
- **C** the reader
- **D** the poem

3.2 A simile transfers [1]

- **A** traits or qualities
- **B** page numbers
- **C** rhyme
- **D** metre

3.3 A poem likens a city to a furnace.

(a) Name the two subjects. [1]

(b) Explain what quality is transferred and to what effect.

[2]

Solutions

2.1 a comparison using “like” or “as” to liken two objects or concepts to each other.

2.2 it transfers the traits or qualities of one to the other; the main subject is the thing being compared and the comparison subject is the thing it is compared to.

2.3 (a) which quality is transferred and what effect the transfer has on the reader. (b) “the comparison subject is X, whose quality of Y is transferred to the main subject Z”.

3.1 B. gravel is what the voice is compared to.

3.2 A. traits or qualities.

3.3 (a) the city is the main subject and the furnace the comparison subject. (b) heat and containment transfer, so the city reads as something that consumes what it holds.

2.6 The function of a metaphor

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS metaphor 隐喻 • simile 明喻

Objective

Build the skills to explain a **metaphor** 隐喻.

You must be able to:

- define a metaphor in the CED's terms
- state what the differences between the two concepts may do
- state what a comparison draws on
- explain how context determines what is transferred

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Definition

A metaphor implies similarities between two (usually unrelated) concepts or objects in order to reveal or emphasise one or more things about one of them, though the differences between the two may also be revealing. The last clause is the advanced move.

■ Differences

Where a simile transfers qualities, a metaphor's *unlikeness* can also mean something: the ways a city is **not** a furnace may be the point.

■ What it draws on

Comparisons between objects or concepts draw on the experiences and associations readers already have with those objects and concepts. The reader supplies half the meaning.

■ Context

Interpretation of a metaphor may depend on the context of its use; what is happening in a text may determine what is transferred. The same metaphor transfers different qualities in different places.

2 Practice

2.1 Define a metaphor in the CED's terms. [2]

2.2 State what a comparison draws on. [2]

2.3 Context matters to a metaphor.

(a) State the CED's claim. [2]

(b) State what the differences between the two concepts may do. [1]

3 Exam-style questions

3.1 The CED says a metaphor implies similarities between two [1]

- **A** usually unrelated concepts or objects
- **B** identical objects
- **C** synonyms
- **D** rhyming words

3.2 A reader's existing associations are [1]

- **A** irrelevant
- **B** part of what the comparison draws on
- **C** always wrong
- **D** the author's

3.3 The same metaphor appears in two poems and means different things.

(a) State the CED's explanation. [1]

(b) Explain what this requires of an analysis.

[2]

Solutions

2.1 it implies similarities between two usually unrelated concepts or objects to reveal or emphasise something about one of them.

2.2 the experiences and associations readers already have with those objects and concepts.

2.3 (a) interpretation may depend on the context of its use, since what is happening in a text may determine what is transferred. (b) the differences may also be revealing.

3.1 A. usually unrelated.

3.2 B. the reader supplies half the meaning.

3.3 (a) context determines what is transferred. (b) the analysis must show what is happening in the text at that point rather than giving the metaphor a fixed meaning.

2.7 Developing a paragraph with claim and evidence

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS poetry paragraph 诗歌段落

Objective

Build the skills to write a **poetry paragraph** 诗歌段落.

You must be able to:

- state what close reading enables
- explain what makes evidence from a poem different
- name the initial components of a paragraph
- avoid quoting without defending

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Close reading

Writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text. The same standard as 1.7, applied to a poem.

■ Evidence in poetry

A poem's evidence is small — a word, a break, a comparison — so “in combination” carries more weight here. Two or three details supporting one claim is the shape of a strong paragraph.

■ Two components

The claim and textual evidence that defends the claim. Claim first.

■ Quoting is not defending

A quotation placed after a claim proves nothing until the writer says what in the quotation supports it. The words carrying the weight must be identified.

2 Practice

2.1 State what close reading enables a writer to do. [2]

2.2 Explain why “in combination” matters especially in poetry. [2]

2.3 Quoting is not defending.

(a) State what a writer must add after a quotation. [2]

(b) State the components of the paragraph’s opening. [1]

3 Exam-style questions

3.1 A poem’s evidence is typically [1]

- **A** small — a word, a break, a comparison
- **B** a whole chapter
- **C** the poet’s biography
- **D** the publication date

3.2 A quotation supports a claim only when the writer [1]

- **A** identifies what in it carries the weight
- **B** makes it longer
- **C** puts it first
- **D** omits the claim

3.3 Write a claim about a poem you know and name two details that would defend it.[4]

Solutions

2.1 identify details that, in combination, enable a claim that can be made and defended about an aspect of the text.

2.2 a poem's evidence is small, so a claim usually rests on two or three details working together.

2.3 (a) a statement of what in the quotation supports the claim, identifying the words carrying the weight. (b) the claim and the textual evidence that defends it.

3.1 A. small units of text.

3.2 A. identifying the operative words.

3.3 a claim requiring defense; a first detail identified precisely; a second detail identified precisely; the two related to the claim rather than listed.