

Week 14

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. The AP Exam requires you to identify the rhyme scheme and metre.

☐ True ☐ False

2. A word with two possible meanings in a poem is...

- ☐ a problem to solve
- ☐ a resource that adds nuance or complexity
- ☐ an error
- ☐ irrelevant

3. Select **all** the effects the CED gives to exaggerating or minimizing.

- ☐ focuses attention on that trait
- ☐ conveys a perspective about the object
- ☐ hides the trait from the reader
- ☐ shortens the poem

Tick every correct option.

4. An image is always a form of comparison.

☐ True ☐ False

5. Select **all** the conditions for an extended metaphor.

- ☐ the comparison persists through parts or all of a text
- ☐ the comparison is expanded through details, similes and images
- ☐ the metaphor is repeated word for word
- ☐ the metaphor appears in the title

Tick every correct option.

6. The CED's definition of personification ends with the purpose of...

- ☐ decorating the poem
- ☐ characterizing that object, entity or idea
- ☐ shortening the description
- ☐ identifying the speaker

7. Select **all** the categories the CED says allusions can reference.

- ☐ literary works including myths and sacred texts
- ☐ other works of art including paintings and music
- ☐ people, places or events outside the text
- ☐ the poet's private life

Tick every correct option.

8. For a poem, unlike a novel, the danger in a thesis is being too...
- ☐ wide
 - ☐ narrow
 - ☐ literal
 - ☐ long
9. The link most weak poetry commentary skips is...
- ☐ feature to effect
 - ☐ claim to thesis
 - ☐ evidence to quotation
 - ☐ thesis to conclusion
10. Writing about a simile because you spotted it is...
- ☐ selecting evidence
 - ☐ a device hunt, not selection
 - ☐ always correct
 - ☐ required by the rubric

AP English Literature and Composition

1. **False**

The CED states outright that it will **not** require labelling schemes, metres or forms.

2. **a resource that adds nuance or complexity**

The poem usually put it there deliberately.

3. **focuses attention on that trait; conveys a perspective about the object**

Both devices get exactly the same two effects.

4. **False**

The CED says an image **can be literal**, or a comparison working through the senses.

5. **the comparison persists through parts or all of a text; the comparison is expanded through details, similes and images**

Persists and expanded — a repeated metaphor meets only the first.

6. **characterizing that object, entity or idea**

So personification does to a thing what description does to a person.

7. **literary works including myths and sacred texts; other works of art including paintings and music; people, places or events outside the text**

The third category is much wider than students expect.

8. **narrow**

A poem is short enough that a thesis can be about all of it.

9. **feature to effect**

It jumps from a formal feature straight to the thesis.

10. **a device hunt, not selection**

Evidence is selected for a purpose you already have.

5.1 The function of structure in a text

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS open forms 自由诗体 • closed and open form 定型与自由体 • closed forms 格律诗体

Objective

Build the skills to explain **closed and open form** 定型与自由体.

You must be able to:

- define closed and open forms
- state what open forms may still have
- state the CED's exam note about labels
- explain what 'structures combine' means

1 Worked examples

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

■ Closed forms

Closed forms of poetry include predictable patterns in the structure of lines, stanzas, meter, and rhyme, which develop relationships among ideas in the poem.

■ Open forms

Open forms may not follow expected or predictable patterns in the structure of their lines or stanzas, but they may still have structures that develop relationships between ideas. Open is not unstructured.

■ The exam note

“The AP Exam will not require students to label or identify specific rhyme schemes, metrical patterns, or forms of poetry.” Naming a sonnet earns nothing; explaining what its turn does earns everything.

■ Combining

Structures combine in texts to emphasise certain ideas and concepts. Rhyme, line length and stanza shape act together, so an analysis of one in isolation is thinner than the poem.

2 Practice

2.1 Define closed and open forms. [2]

2.2 State the CED’s exam note about labels. [2]

2.3 “Open” is not “unstructured”.

(a) Explain why. [2]

(b) State what “structures combine” means. [1]

3 Exam-style questions

3.1 The AP Exam will not require students to [1]

- **A** label rhyme schemes, metrical patterns or forms
- **B** read poems
- **C** quote poems
- **D** write essays

3.2 Open forms may still have structures that [1]

- **A** develop relationships between ideas
- **B** rhyme perfectly
- **C** count syllables
- **D** repeat stanzas

3.3 A student’s answer names a poem’s form and stops.

(a) State what is missing. [1]

(b) Explain what the CED's note implies about marks.

[2]

Solutions

2.1 closed forms use predictable patterns of lines, stanzas, meter and rhyme; open forms may not follow predictable patterns but may still have structures developing relationships between ideas.

2.2 the exam will not require students to label or identify specific rhyme schemes, metrical patterns or forms of poetry.

2.3 (a) an open-form poem may still arrange lines and stanzas to develop relationships between ideas, so it has structure without a predictable pattern. (b) rhyme, line length and stanza shape act together to emphasise ideas.

3.1 A. the CED's own note.

3.2 A. relationships between ideas.

3.3 (a) what the form does in this poem. (b) the label itself is not assessed, so the marks lie entirely in explaining the structure's effect.

5.2 Literal and figurative meaning

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS multiple meanings 多重含义 • words with multiple meanings or connotations add nuance or complexity

Objective

Build the skills to read **multiple meanings** 多重含义.

You must be able to:

- state what words with multiple meanings add
- distinguish a meaning from a connotation
- explain why ambiguity can be an asset
- defend a reading that keeps two senses

1 Worked examples

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

■ The claim

Words with multiple meanings or connotations add nuance or complexity that can contribute to interpretations of a text.

■ Meaning and connotation

A **meaning** is what a word denotes; a **connotation** is what it carries with it. “Slender” and “scrawny” can denote the same thing and connote opposite judgments.

■ Ambiguity as asset

If a word can mean two things and both fit the poem, the poem may be holding both. Choosing one and discarding the other can lose what the line is doing.

■ Defending a double reading

Show that each sense is supported by something in the text, and then say what the poem gains by not resolving between them.

2 Practice

2.1 State what words with multiple meanings add. [2]

2.2 Distinguish a meaning from a connotation. [2]

2.3 Ambiguity can be an asset.

(a) Explain when. [2]

(b) State how a double reading is defended. [1]

3 Exam-style questions

3.1 A connotation is what a word [1]

- **A** denotes
- **B** carries with it
- **C** rhymes with
- **D** replaces

3.2 “Slender” and “scrawny” differ mainly in [1]

- **A** denotation
- **B** connotation
- **C** length
- **D** origin

3.3 A poem’s key word can mean two things and both fit.

(a) State what an analysis should do. [1]

(b) Explain why choosing one might lose something.

[2]

Solutions

2.1 nuance or complexity that can contribute to interpretations of the text.

2.2 a meaning is what the word denotes; a connotation is the judgment or association it carries.

2.3 (a) when both senses are supported by the text, so the poem may be holding both rather than choosing. (b) show each sense is supported and say what the poem gains by not resolving.

3.1 B. what it carries with it.

3.2 B. connotation.

3.3 (a) keep both senses and show each is supported. (b) the poem may be using the doubleness deliberately, so resolving it substitutes the reader's tidiness for the text's effect.

5.3 The function of specific words and phrases

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS understatement 低调陈述 • hyperbole 夸张 • hyperbole and understatement 夸张与低调

Objective

Build the skills to explain **hyperbole and understatement** 夸张与低调.

You must be able to:

- state what descriptive words do to a reader's interaction
- define hyperbole and understatement
- state what exaggerating or minimising does
- explain why understatement can be stronger than exaggeration

1 Worked examples

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

■ Descriptive words

Adjectives and adverbs qualify or modify the things they describe and affect readers' interaction with the text.

■ Two devices

Hyperbole exaggerates while understatement minimises. They are opposite operations on the same scale.

■ What both do

Exaggerating or minimising an aspect of an object focuses attention on that trait and conveys a perspective about the object. The same two effects from opposite means.

■ Why understatement can be stronger

Saying less than the case invites the reader to supply the rest, and what a reader supplies is felt more sharply than what they are told. "It was not a good year" after a death does more than an outburst.

2 Practice

2.1 Define hyperbole and understatement. [2]

2.2 State the two effects that both produce. [2]

2.3 Understatement can be stronger.

(a) Explain why. [2]

(b) State what adjectives and adverbs do to a reader. [1]

3 Exam-style questions

3.1 Hyperbole and understatement are [1]

- **A** the same operation
- **B** opposite operations on the same scale
- **C** unrelated
- **D** forms of rhyme

3.2 Both focus attention on a trait and convey [1]

- **A** a perspective about the object
- **B** the date
- **C** the genre
- **D** the metre

3.3 A speaker calls a catastrophe “a bit of trouble”.

(a) Name the device. [1]

(b) Explain the effect on the reader.

[2]

Solutions

2.1 hyperbole exaggerates; understatement minimises.

2.2 they focus attention on the trait and convey a perspective about the object.

2.3 (a) saying less invites the reader to supply the rest, and what a reader supplies is felt more sharply than what they are told. (b) they qualify or modify what they describe and affect the reader's interaction with the text.

3.1 B. opposite operations.

3.2 A. a perspective about the object.

3.3 (a) understatement. (b) the reader measures the gap between the words and the event, and the effort of supplying it makes the catastrophe more present than a direct statement would.

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.
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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.

5.4 The function of an image or imagery

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS imagery 意象 • contribute to sensory imagery 感官意象

Objective

Build the skills to explain **imagery** 意象.

You must be able to:

- state what descriptive words contribute to
- state the two things an image can be
- define imagery as a collection
- explain what a pattern of images does

1 Worked examples

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

■ Sensory imagery

Descriptive words, such as adjectives and adverbs, contribute to sensory imagery. The senses are the material.

■ Two kinds of image

An image can be literal or it can be a form of a comparison that represents something in a text through associations with the senses. A literal image describes; a figurative one represents.

■ Imagery

A collection of images, known as imagery, may emphasise ideas in parts of or throughout a text. The collection is the unit of analysis, not the single image.

■ Patterns

Three images of cold in one poem are a pattern, and the pattern makes a claim that no single image does. Look for what the images share before asking what each one means.

2 Practice

2.1 State the two things an image can be. [2]

2.2 Define imagery and state what it may do. [2]

2.3 The collection is the unit of analysis.

(a) Explain why. [2]

(b) State what to look for first. [1]

3 Exam-style questions

3.1 A figurative image [1]

- **A** describes only
- **B** represents through associations with the senses
- **C** rhymes
- **D** counts syllables

3.2 Imagery may emphasise ideas in parts of or [1]

- **A** throughout a text
- **B** other texts
- **C** the title only
- **D** the author's life

3.3 A poem contains four images of enclosure.

(a) State what this constitutes. [1]

(b) Explain what the pattern claims that one image would not.

[2]

Solutions

2.1 literal; or a comparison representing something through associations with the senses.

2.2 a collection of images that may emphasise ideas in parts of or throughout a text.

2.3 (a) a pattern of images makes a claim that no single image makes on its own. (b) what the images share.

3.1 B. representation through the senses.

3.2 A. throughout a text.

3.3 (a) imagery — a collection. (b) one image of enclosure could be incidental, while four establish that the poem is about being confined.

5.5 The function of a metaphor

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS extended metaphor 延伸隐喻

Objective

Build the skills to explain an **extended metaphor** 延伸隐喻.

You must be able to:

- state what metaphorical comparisons focus on
- state the two things comparisons communicate
- define an extended metaphor and how it is expanded
- explain why context governs the transfer

1 Worked examples

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

■ The focus

Metaphorical comparisons do not focus solely on the objects being compared; they focus on the particular traits, qualities, or characteristics of the things being compared. The trait is the point.

■ Two communications

Comparisons not only communicate literal meaning but may also convey figurative meaning or transmit a perspective.

■ Extended metaphor

Created when the comparison of a main subject and comparison subject persists through parts of or an entire text, and when the comparison is expanded through additional details, similes, and images.

■ Context

Interpretation of an extended metaphor may depend on the context of its use; what is happening in a text may determine what is transferred. As an extended metaphor develops, the trait transferred can change.

2 Practice

2.1 State what metaphorical comparisons focus on. [2]

2.2 Define an extended metaphor. [2]

2.3 Context governs the transfer.

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

(b) State how an extended metaphor is expanded. [1]

3 Exam-style questions

3.1 Metaphorical comparisons focus on [1]

- **A** the objects alone
- **B** the traits, qualities or characteristics compared
- **C** the poem's date
- **D** the rhyme

3.2 An extended metaphor is expanded through additional details, similes and [1]

- **A** images
- **B** footnotes
- **C** titles
- **D** stanzas only

3.3 A metaphor of a voyage runs through a whole poem and its meaning shifts near the end.

- (a) State what the CED says about this. [1]
- (b) Explain how an analysis handles the shift. [2]

Solutions

2.1 not solely the objects being compared but the particular traits, qualities or characteristics of the things compared.

2.2 the comparison of a main and comparison subject persisting through parts of or an entire text, expanded through additional details, similes and images.

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) through additional details, similes and images.

3.1 B. the traits.

3.2 A. images.

3.3 (a) that what is transferred may depend on the context of use. (b) trace what trait is transferred at each stage and explain what the change of trait does to the poem's argument.

5.6 The function of personification

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS personification 拟人

Objective

Build the skills to explain **personification** 拟人.

You must be able to:

- define personification in the CED's terms
- state what personification does to the object
- explain why it is a type of comparison
- analyse which human trait is assigned

1 Worked examples

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

■ Definition

Personification is a type of comparison that assigns a human trait or quality to a nonhuman object, entity, or idea, thus characterising that object, entity, or idea.

■ Characterising

The CED's verb is **characterising**: personification does to an object what description does to a person. It gives it a nature.

■ A comparison

Because it is a comparison, the two-subject analysis applies: the nonhuman thing is the main subject and the human quality is what is transferred to it.

■ Which trait

The analysis is in the choice of trait. A sea that is *angry* is threatening; a sea that is *indifferent* is worse, because nothing can be appealed to.

2 Practice

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

2.2 State the CED's verb for what it does and explain it. [2]

2.3 The analysis lies in the trait chosen.

(a) Explain why. [2]

(b) State why personification is a comparison. [1]

3 Exam-style questions

3.1 Personification assigns a human trait to [1]

- **A** a nonhuman object, entity or idea
- **B** another person
- **C** the reader
- **D** the author

3.2 The CED's verb for the effect on the object is [1]

- **A** characterising
- **B** destroying
- **C** naming
- **D** counting

3.3 A poem describes time as “patient”.

(a) State what has been assigned. [1]

(b) Explain what this makes the reader feel about time.

[2]

Solutions

2.1 a type of comparison assigning a human trait or quality to a nonhuman object, entity or idea, thus characterising it.

2.2 characterising; it gives the object a nature, as description gives a person one.

2.3 (a) different traits produce different natures — an angry sea threatens while an indifferent one cannot be appealed to. (b) a human quality is transferred to a nonhuman main subject.

3.1 A. a nonhuman object, entity or idea.

3.2 A. characterising.

3.3 (a) a human quality of patience. (b) time becomes something that waits deliberately, so it is not merely passing but expecting an outcome the speaker cannot avoid.

5.7 The function of an allusion

Name: _____ Class: _____ Date: _____

Total: 13 marks

KEY WORDS allusion 典故

Objective

Build the skills to explain an **allusion** 典故.

You must be able to:

- name the three categories of thing an allusion can reference
- explain what an allusion asks of a reader
- explain what happens when a reader misses one
- analyse an allusion by what it imports

1 Worked examples

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

■ Three categories

Allusions in a text can reference literary works including myths and sacred texts; other works of art including paintings and music; or people, places, or events outside the text.

■ What it asks

An allusion asks the reader to bring something in from outside. The poem gets, in a word or two, everything the referenced thing carries.

■ Missing one

A missed allusion does not stop the line making sense — it makes it make *less*. That is why identifying one and looking it up is real analytical work rather than trivia.

■ What it imports

Ask what the referenced thing is known for, and which part of that the poem wants. An allusion to a famous betrayal imports the betrayal, not the whole story.

2 Practice

2.1 Name the three categories an allusion can reference. [3]

2.2 Explain what an allusion asks of a reader. [2]

2.3 A missed allusion has a cost.

(a) State it. [1]

(b) State the question to ask when analysing one. [2]

3 Exam-style questions

3.1 Allusions may reference literary works, other works of art, and [1]

- **A** people, places or events outside the text
- **B** page numbers
- **C** the reader's name
- **D** nothing further

3.2 A missed allusion makes a line [1]

- **A** meaningless
- **B** mean less
- **C** longer
- **D** unreadable

3.3 A poem calls a garden “an Eden”.

(a) State what is imported. [1]

(b) Explain which part of the reference the poem is likely to want. [2]

Solutions

2.1 literary works including myths and sacred texts; other works of art including paintings and music; people, places or events outside the text.

2.2 to bring in what the referenced thing carries, so the poem gains it in a word or two.

2.3 (a) the line makes less, though it still makes sense. (b) what the referenced thing is known for and which part of that the poem wants.

3.1 A. the CED's third category.

3.2 B. it means less.

3.3 (a) the associations of a first, perfect garden. (b) probably the loss rather than the perfection, since Eden is best known for being forfeited.

5.8 Developing a literary thesis statement

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS poem 诗歌论点

Objective

Build the skills to write a thesis about a **poem** 诗歌论点.

You must be able to:

- state what a thesis expresses and requires
- explain what a poetry thesis must avoid
- state what the CED does not require
- test a poetry thesis

1 Worked examples

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

■ The requirement

A thesis expresses an interpretation of a literary text and requires a defense through textual evidence and a line of reasoning, explained through commentary.

■ What to avoid

A poetry thesis that names devices — “the poet uses imagery, metaphor and structure” — is a list, not an interpretation. It could be written about almost any poem, which is the test that it says nothing.

■ What is not required

A thesis need not list the points of an interpretation, the literary elements to be analysed, or specific evidence.

■ The test

Could this thesis be written about a different poem? If yes, it is not yet about this one. A good poetry thesis names what this poem does that another does not.

2 Practice

2.1 State what a thesis expresses and requires. [2]

2.2 Explain what a poetry thesis must avoid. [2]

2.3 A thesis can be tested.

(a) State the test question. [1]

(b) State what a good poetry thesis names. [2]

3 Exam-style questions

3.1 A thesis that could be written about almost any poem [1]

- **A** says nothing specific
- **B** is ideal
- **C** is an interpretation
- **D** is a line of reasoning

3.2 The CED says a thesis need not list [1]

- **A** the literary elements to be analysed
- **B** the title
- **C** the poet
- **D** the date

3.3 A student writes: “The poet uses imagery and metaphor to convey emotion.”

(a) State why this fails. [1]

(b) Rewrite it as a thesis.

[2]

Solutions

2.1 an interpretation of a literary text requiring defense through textual evidence and a line of reasoning explained by commentary.

2.2 naming devices rather than making an interpretive claim, since a device list could be written about almost any poem.

2.3 (a) could this thesis be written about a different poem. (b) what this poem does that another does not.

3.1 A. it is not about this poem.

3.2 A. the elements to be analysed.

3.3 (a) it names devices instead of stating an interpretation. (b) any specific arguable claim, e.g. “the poem’s images of enclosure make the speaker’s freedom at the end read as loss rather than release”.

5.9 Developing commentary

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS commentary on a poem 诗歌评述

Objective

Build the skills to write **commentary on a poem** 诗歌评述.**You must be able to:**

- define a line of reasoning
- state how it is communicated
- explain what poetry commentary must do that prose commentary need not
- avoid paraphrase in place of commentary

1 Worked examples

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

■ Line of reasoning

The logical sequence of claims that work together to defend the overarching thesis statement.

■ How communicated

Through commentary that explains the logical relationship between the thesis and the claims and evidence within the body of the essay.

■ Poetry's extra job

Because a poem's evidence is a few words, commentary must first establish what the words are doing before it can say what that supports. Prose commentary can often assume the sense of a quoted sentence; poetry commentary usually cannot.

■ Not paraphrase

Restating a line in ordinary words is not commentary. Paraphrase tells the reader what the line says; commentary tells them what it does and why it matters to the claim.

2 Practice

2.1 Define a line of reasoning and state how it is communicated. [2]

2.2 Explain what poetry commentary must do first. [2]

2.3 Paraphrase is not commentary.

(a) State the difference. [2]

(b) State why poetry commentary cannot assume the sense. [1]

3 Exam-style questions

3.1 Paraphrase tells the reader what the line [1]

- **A** says
- **B** does
- **C** proves
- **D** implies about the thesis

3.2 A line of reasoning is a sequence of [1]

- **A** claims
- **B** quotations
- **C** paraphrases
- **D** titles

3.3 A student quotes a line and restates it in plain words.

(a) State what is missing. [1]

(b) Explain what should follow the restatement.

[2]

Solutions

2.1 the logical sequence of claims defending the thesis, communicated through commentary explaining the relationship between thesis, claims and evidence.

2.2 establish what the words are doing before saying what that supports.

2.3 (a) paraphrase says what the line says; commentary says what it does and why it matters to the claim. (b) a poem's sense is often not obvious from the quotation alone.

3.1 A. what it says.

3.2 A. claims.

3.3 (a) the commentary. (b) a statement of what the line's wording does and how that supports the paragraph's claim.

5.10 Selecting relevant and sufficient evidence

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS poetic evidence 诗歌证据

Objective

Build the skills to select **poetic evidence** 诗歌证据.

You must be able to:

- name the six purposes evidence serves
- state the conditions for effectiveness and sufficiency
- explain what counts as one piece of evidence in a poem
- state what 'recursive' permits

1 Worked examples

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

■ Six purposes

Illustrate, clarify, exemplify, associate, amplify, or qualify.

■ Conditions

Effective: commentary explains a logical relationship between evidence and claim.

Sufficient: quantity and quality provide apt support for the line of reasoning.

■ One piece in a poem

A single word can be one piece of evidence, and a whole stanza can be one piece. What makes it one piece is that it supports one claim. Quoting four lines to use one word wastes the reader's attention.

■ Recursive

An interpretation can emerge from analysing evidence and then forming a line of reasoning, or from forming a line of reasoning and then identifying evidence. With a poem in front of you, the first order is usually the practical one.

2 Practice

2.1 State the conditions for effectiveness and sufficiency. [2]

2.2 Explain what counts as one piece of evidence in a poem. [2]

2.3 The process is recursive.

(a) State the two orders permitted. [2]

(b) State the fault in quoting four lines to use one word. [1]

3 Exam-style questions

3.1 Sufficiency requires quantity and [1]

- **A** quality
- **B** rhyme
- **C** length
- **D** repetition

3.2 What makes a quotation one piece of evidence is that it [1]

- **A** supports one claim
- **B** is one line
- **C** is short
- **D** rhymes

3.3 An essay quotes a whole stanza and comments on one adjective.

(a) State the problem. [1]

(b) Explain the fix.

[2]

Solutions

2.1 effective when commentary explains a logical relationship between evidence and claim; sufficient when quantity and quality aptly support the line of reasoning.

2.2 whatever supports one claim, which may be a single word or a whole stanza.

2.3 (a) analysing evidence then forming a line of reasoning; forming a line of reasoning then identifying evidence. (b) it spends the reader's attention on words the essay does not use.

3.1 A. quality.

3.2 A. it supports one claim.

3.3 (a) most of the quotation does no work. (b) quote only the phrase containing the adjective, or expand the commentary so the rest of the stanza earns its place.

5.11 Control over the elements of composition

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS transitional elements 过渡

Objective

Build the skills to use **transitional elements** 过渡.**You must be able to:**

- define transitional elements in the CED's terms
- name the forms they can take
- state what they do
- distinguish a real transition from a filler word

1 Worked examples

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

■ Definition

Transitional elements are words or other elements — phrases, clauses, sentences, or paragraphs — that assist in creating coherence between sentences and paragraphs by showing relationships between ideas.

■ Forms

The CED's list runs from a word to a whole paragraph. A transitional *paragraph* is a legitimate device in a long essay.

■ What they do

They **show relationships between ideas**. The relationship must exist first; the transition names it.

■ Real and filler

“Furthermore” before an unrelated point names a relationship that is not there. Test each transition by asking what relationship it claims and whether the two ideas actually stand in it.

2 Practice

2.1 Define transitional elements in the CED's terms. [2]

2.2 Name the forms they can take. [2]

2.3 A transition names a relationship.

(a) State what must be true first. [1]

(b) State the test for a filler transition. [2]

3 Exam-style questions

3.1 Transitional elements create coherence by [1]

- **A** showing relationships between ideas
- **B** adding length
- **C** repeating quotations
- **D** naming the author

3.2 The CED's list of forms includes words, phrases, clauses, sentences and [1]

- **A** paragraphs
- **B** titles
- **C** footnotes
- **D** margins

3.3 An essay uses “furthermore” between two unrelated points.

(a) State the problem. [1]

(b) Explain the fix.

[2]

Solutions

2.1 words or other elements that assist in creating coherence between sentences and paragraphs by showing relationships between ideas.

2.2 words, phrases, clauses, sentences and paragraphs.

2.3 (a) the relationship must actually exist. (b) ask what relationship the transition claims and whether the two ideas stand in it.

3.1 A. showing relationships.

3.2 A. paragraphs.

3.3 (a) it claims an additive relationship that does not hold. (b) either establish the relationship the transition names or replace it with one that describes the actual link between the points.