

Some things to remember when reading poetry

1. **Read the syntax literally.** What the words say literally in normal sentences is only a starting point, but it is the place to start. Not all poems use normal prose syntax, but most of them do, and you can save yourself embarrassment by paraphrasing accurately (that is, rephrasing what the poem literally says, in plain prose) and not simply free-associating from an isolated word or phrase.
2. **Articulate for yourself what the title, subject, and situation make you expect.** Poets often use false leads and try to surprise you by doing shocking things, but defining expectation lets you be conscious of where you are when you begin.
3. **Identify the poem’s situation.** What is said is often conditioned by **where** it is said and by **whom**. Identifying the speaker and his or her place in the situation puts what he or she says in perspective.
4. **Take a poem on its own terms.** Adjust to the poem; don’t make the poem adjust to you. Be prepared to hear things you do not want to hear. Not all poems are about your ideas, nor will they always present emotions you want to feel. But be tolerant and listen to the poem’s ideas, not only to your desire to revise them for yourself.
5. **Look up anything you don’t understand:** an unfamiliar word (or an ordinary word used in an unfamiliar way), a place a person, a myth, an idea—anything the poem uses. When you can’t find what you need or don’t know where to look, ask for help.
6. **Remember that poems exist in time, and times change.** Not only have the meanings of words changed, but whole ways of looking at the universe have varied in different ages. Consciousness of time works two ways: your knowledge of history provides a context for reading the poem, and the poem’s use of a word or idea *may* modify your notion of a particular age.
7. **Find out what is implied by the traditions behind the poem.** Verse forms, poetic kinds, and metrical patterns all have a frame of reference, traditions of the way they are usually used and for what. For example, the anapest (two unstressed syllables followed by a stressed one, as in the word *Tennessee*) is usually used for comic poems, and when poets use it “straight” they are aware of their “departure” and are probably making a point by doing it.
8. **Be willing to be surprised.** Things often happen in poems that turn them around. A poem may seem to suggest one thing at first, then persuade you of its opposite, or at least of a significant qualification or variation.
9. **Assume there is a reason for everything.** Poets do make mistakes, but in poems that show some degree of verbal control it is usually safest to assume that the poet chose each word carefully; if the choice seems peculiar to us, it is often we who are missing something. Try to account for everything in a poem and see what kind of sense you can make of it. **Poets make choices;** try to figure out a coherent pattern that explains the text as it stands.
10. **Discuss.** Discussion usually results in clarification and keeps you from being too dependent on personal biases and preoccupations that sometimes mislead even the best readers. Talking a poem over with someone else (especially someone very different) can expand your perspective.

Thanks to Doris Rutherford for sharing.

Some things to remember when analyzing poetry

1. **Answer the prompt. Remember: AP means Answer the Prompt**
2. **Mark the poem** and make a plan.
3. The poet is not the speaker; the poet is not the speaker; the poet is not the speaker. The poet uses literary devices and the **speaker** speaks.
4. Write in **literary present tense**.
5. One very useful approach is to begin by identifying three key elements of the poem: the speaker, his/her subject, and the dramatic situation.
6. Make sure your topic sentences are explicit about your structural choices. Frost opens the poem (lines 1-14)... or Frost's first two stanzas...
7. Almost every poem has a series of natural divisions. Look for transitions in theme, subject matter, tone, or chronology and use those for dividing the essay.
8. You are proving a thesis in a poetry explication. Don't forget to write your paper with the central thesis in mind.
9. As you read, look for unusual, distinct or clever phrasing of words or phrases. If a poet violates an expectation of language or presents an idea in an entirely new way, there is likely a reason that you can explore.
10. Look for powerful phrases that have an impact, because of meaning or sound quality. Look for metaphor, symbolism, sound devices.
11. Identify "cool" ideas that you can write about. In other words, if a poem references a historical event or philosophical ideal that you are familiar with, you certainly want to write about it.
12. **Don't fixate on the things that you don't know**; focus on the things that you do. In a poetry explication where you are only given ten minutes to read a poem, there is no way that you can expect to get everything. Emphasize your strengths and focus on those.
13. **Weave in nuggets** from the text of the poem(s). Don't use full quotations, but brief critical nuggets from the text.
14. **Weave** in the use of poetic devices; don't force them in. You want to demonstrate knowledge of the devices and their application, but they are tools, not the **focal point** of your writing.
15. Don't write excessively about sound devices, meter, and rhythm unless you a) have little else to write about or b) are very good at it. They can be really powerful tools for analysis, but are often over-used and trite observations.
16. Make sure that you do more than identify particular devices and techniques. Readers of the essays expect analysis of how the devices function in the piece.

Organizational Structures: **Best:** Natural divisions of the poem—ideas, stanzas, themes. The best papers follow the chronological order of the poem. This ensures that you cover the essay from top to bottom and do not miss any important literary concepts in the piece. This technique also makes your essay easier for the AP readers to read and score.

Remember, the essay is not about the literary techniques or an interpretation of the poem. The essay should be an analysis of **why the poem is effective in portraying a theme**. Every

sentence that you write about the poem should be used to convince the reader that the author is working toward a particular idea.

Only if you must: Literary Devices

Remember your time limit; Make decisions accordingly

Poetry Terms

<p style="text-align: center;">language</p> <p>allusion: brief reference to a person, place, thing, event, or idea in history or literature</p> <p>antithesis: the juxtaposition of contrasting ideas, often in parallel structure</p> <p>hyperbole: the use of exaggerated terms for the purpose of emphasis or heightened effect</p> <p>image: a short, vivid description that creates a strong sensory impression</p> <p>imagery: a combination of images</p> <p>irony (verbal): use of a word in such a way as to convey a meaning opposite to the literal meaning of the word</p> <p>litotes: deliberate use of understatement</p> <p>metaphor: implied comparison between two things of unlike nature</p> <p>metonymy: substitution of some attributive or suggestive word for what is actually meant</p> <p>paradox: A statement that initially appears to be contradictory but then, on closer inspection, turns out to make sense.</p> <p>parallelism: similarity of structure in a pair or series of related words, phrases, or clauses</p> <p>personification: investing abstractions or inanimate objects with human qualities</p> <p>simile: explicit comparison between two things of unlike nature</p> <p>synecdoche: figure of speech in which a part stands for the whole</p>	<p>trope: one of the two major divisions of figures of speech (the other being rhetorical figures) which refers to the figurative turning or twisting of some word or phrase to make it mean something else. Metaphor, metonymy, simile, personification, and synecdoche are the principal tropes.</p> <p style="text-align: center;">-----</p> <p style="text-align: center;">sounds</p> <p>Accent and Duration</p> <p>foot: a pair of syllables</p> <p>iamb or iambic foot: a pair of syllables, with the first syllable less prominent than the second</p> <p>accent or stress: the sound of a syllable as affected by a change in pitch when spoken</p> <p>duration or quantity: shortness or length of a syllable when pronounced relative to the syllables surrounding it</p> <p>Syntax and Line</p> <p>line: the characters that appear on a single line regardless of grammatical structure</p> <p>syntax: the words in their arrangement, and the dynamic energy the arrangement creates</p> <p>syntactical unit: a sentence, phrase, or clause</p> <p>enjambment: a run-over line</p> <p>Technical Terms</p> <p>trochee: an inverted iamb, where the first syllable is more prominent than the second, as in “Tell me”</p> <p>anapest: the unstressed half of a foot divided into two, as in “the expense”</p>	<p>sprung rhythm: the omission of an unstressed syllable, resulting in the jamming of two stressed syllables together, as in “saw, who” in the line “Wonders I saw, who can tell?” rather than “Wonders I saw, that who can tell?”</p> <p>spondee: a foot of two long syllables, as in the spondaic line “And with old woes new wail my dear time’s waste”</p> <p>caesura: a pause in a line often indicated by punctuation, as in the first and third lines of “First, prepare you to be sorry/That you never knew till now,/Either whom to love, or how:”</p> <p>dimeter, trimeter, tetrameter, pentameter, hexameter: lines consisting of two, three, four, five, and six feet , respectively</p> <p>Like and Unlike Sounds</p> <p>assonance: repetition at close intervals of the vowel sounds of accented syllables or important words: <i>hat-ran-amber, vein-made</i></p> <p>consonance: repetition at close intervals of the final consonant sounds of accented syllables or important words: <i>book-plaque-thicker</i></p> <p>alliteration: repetition at close intervals of the initial consonant sounds of accented syllables or important words: <i>map-moon, kill-code, preach-approve</i></p>
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EVOKER Method for Reading Prose, Poetry, and Drama

<http://www.muskingum.edu/~cal/database/content/literature5.html>

The EVOKER strategy is intended to improve student comprehension when reading prose, poetry, and drama. The steps are quoted from the authors (Roe, Stoodt, and Burns, 1987, p. 136).

Explore

Read the entire selection silently to gain a feeling for the overall message.

Vocabulary

Note key words. Look up those words with which you are not familiar. Also look up unfamiliar places, events, and people mentioned in the selection.

Oral Reading

Read the selection aloud with good expression.

Key Ideas

Locate key ideas in order to help you understand the author's organization. Be sure to determine the main idea or theme of the selection.

Evaluation

Evaluate the key words and sentences in respect to their contributions to developing key ideas and the main idea.

Recapitulation

Reread the selection.

Curious about poetry, but don't know where or how to begin? Here is the first chapter from the book *How to Read a Poem* by Edward Hirsch. Its 16 sections provide strategies for reading poems, and each section has plenty of links to examples of poems in our archive to illustrate the points. http://www.poetryfoundation.org/archive/feature_guidebook_hirsch.html

Heartland

Poems are like messages in a bottle sent out with little hope of finding a recipient. Those of us who find and read poems become their unknown addresses.

To the Reader Setting Out

The reader of poetry is a kind of pilgrim setting out. To read a poem is to depart from the familiar, to leave all expectations behind.

In the Beginning is the Relation

A lyric poem is a special communiqué between an I and a You. It speaks out of a solitude to a solitude; it begins and ends in silence.

Stored Magic

The lyric poem seeks to mesmerize time. It crosses frontiers and outwits the temporal. It can bridge the gulf between people otherwise unknown to each other.

The Immense Intimacy, the Intimate Immensity

The experience of reading poetry and the kind of knowledge it provides cannot be duplicated elsewhere.

Mere Air, These Words, but Delicious to Hear

From syllable to word to phrase to sentence, the sound of poetry is the source of its primitive pleasures.

In Plain American Which Cats and Dogs Can Read!

A lyric poem walks the line between speaking and singing. Poetry is not speech exactly and yet it is always in relationship to speech, to the spoken word.

Give a Common Word the Spell

The medium of poetry is language, our common property. It belongs to no one and to everyone. The precision of poetry restores language. It also defamiliarizes words by wrenching them from familiar or habitual contexts.

Metaphor: A Poet is a Nightingale

Metaphor drives the engine of poetry. Figurative language—figures of speech and thought—guides the interaction between poet and reader.

Epic, Drama, Lyric: Be Plentiful Like the Universe

Poems may be epic, lyric, dramatic, or a mixture of the three. Most poems find a way to defy these conventional categories.

Harmonious Sisters, Voice, and Vers (Milton, “At the Solemn Musick”)

The lyric poem began as a work to be performed, to be sung or read aloud. Over time, the lyric transformed into a work for the page, for the reader to imagine in visual terms.

Winged Type

The poem appeals to the eye. It has a shapely dimension and thus relates to the plastic arts, especially painting. The poem is something to look at as well as to recite.

Out of the Cradle Endlessly Rocking

Rhythm is a form cut into time, as Ezra Pound said in *ABC of Reading*. It is the combination in English of stressed and unstressed syllables that creates a feeling of fixity and flux, of surprise and inevitability.

The Wave Always Returns

The poem is a muscular and composed thing. It moves like a wave, dissolving the literal. We participate in its flow as it moves from the eye to the ear, to the inner ear, the inner eye.

Help Me, O Heavenly Muse

Where does a poem come from? The sources of inspiration are many, from reason to a touch of madness.

It Is Something of an Accident That You Are the Reader and I the Writer

Reading poetry calls for an active reader. The reader must imaginatively collaborate with a poem to give voice to it.

MC Strategies

For this first section of the AP Literature exam, you are allotted 1 hour to answer between 45 and 55 objective questions on five to seven prose and poetry selections. The prose passages may come from works of fiction or drama. You can expect the poems to be complete and from different time periods and of different styles and forms. In other words, you will not find two Shakespearean sonnets on the same exam.

These are not easy readings. They are representative of the college-level work you have been doing throughout the year. You will be expected to

- Follow sophisticated syntax
- Respond to diction
- Be comfortable with upper-level vocabulary
- Be familiar with literary terminology
- Make inferences
- Be sensitive to irony and tone
- Recognize components of style

The multiple choice questions are designed to assess your understanding of

- The meaning of the selection
- Your ability to draw inferences
- Your ability to see implications
- How a writer develops ideas

Therefore, the questions will be **factual, technical, analytical, and inferential**

First: Quickly survey **ALL** of the reading passages and count the number of questions attached to each one. Start with the passage that you feel you might understand the best AND has a significant number of questions attached to it. After you have worked through that passage, attack the passage that is your second favorite, and so on. This means that you might complete the last passage first if you think that is your best passage, while leaving the first passage for last (because you feel it is your weakest).

Second: Read the questions stems (but not the answers) for the passage you will do first. (This works for some, not all.)

Third: Actively read the passage once (AVOID rereading at this time) with pencil in hand (write on the booklet—interact with the test) to mark things like:

- The main point of the passage
- Details, including punctuation
- Significant shifts in tone or subject
- Key verbal markers (But, although, for example, now, thus, first)
- Telling supporting examples
- Examples of literary devices, tone, speaker, style, theme
- Paraphrase as you read (each paragraph and the whole passage)
- Ask yourself, “What is this about?”

Read actively. Keep your pencil engaged and the mind in focus.

Do NOT skip around from passage to passage. Answer all of the questions for a passage before moving to the next one.

Fourth: Aggressively attack the questions. Remember that questions do NOT become more difficult as they progress. Read the questions CAREFULLY! Many wrong answers stem from misreading the question; know what is being asked. Accuracy and efficiency count. Mark out obviously wrong answers and eliminate down to the BEST answer. Since this is a skill-based test: there is little chance that you will have seen the passages before, but the questions the test asks focus on higher-level reading skills.

Fifth: Do not linger, obsess, or dither over any one question. You should move at a brisk, but comfortable pace throughout the questions.

Sixth: With approximately 90 seconds left to go in this one-hour section, pick a letter and bubble in any remaining answers. You should complete the test as thoughtfully as possible for 58-59 minutes and then fill in any remaining empty bubbles in the last 90 seconds.

Helpful Reminder: Until your brain is warm and focused, you will have a tendency to miss questions. So, be very careful with your first few questions of the test and your first couple of questions on a new passage.

Reminder Two: Students tend to lose focus and confidence during this section of the test. As a result, students will miss a series of questions because of lost concentration and internal doubts.

This is not an easy test. Try to get as many answers right as possible and minimize the misses.

Poetry Practice

I. Review of Strategies used in analysis of poetry

A. TPCASTT

1. T = Title: Preview the title and predict what its significance or relevance might be
2. P = Paraphrase the literal content of each sentence
3. C = Connotative language: What connotations alter the meanings of the terms in the literal content?
4. A = Attitudes: What attitudes are indicated? What is the attitude of the author toward the topic of the poem? ...toward the situation? ...toward the reader?
5. S = Shifts: What shifts occur in the poem? ...of speaker? ...of situation? ...of attitude? ...of time?
6. T = Title: Review the title to conclude what its relevance and significance are.
7. T = Theme: What is the poem saying on literal and nonliteral levels?

B. SOAPS

1. S = Speaker: Who is the speaker? This is not necessarily the poet.
2. O = Occasion: What is the situation – what is going on?
3. A = Audience: To whom is the poem addressed? This is not necessarily the Reader
4. P = Purpose: What is the poet's purpose?
5. S = Shifts: What shifts occur in the poem? ...of speaker? ...of situation? ...of attitude? ...of time?

II. Practice

A. Given in class: A Poem from a previous AP Exam

1. Read poem aloud
2. Highlight the following:
 - a. Periods – Pink
 - b. Semi-Colons – Orange
 - c. Commas – Yellow
 - d. Unknown Vocab. - Green
3. Identify and define troublesome vocabulary
4. Paraphrase literal content of poem – “translate” the poem into your own words

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5. Respond to MC questions
6. Whole class reviews MC responses

B. Given for “Homework”:

1. Read poem aloud
2. Highlight the following:
 - a. Periods – Pink
 - b. Semi-Colons – Orange
 - c. Commas – Yellow
 - d. Unknown Vocab. - Green
2. Identify and define troublesome vocabulary
4. Paraphrase literal content of poem – “translate” the poem into your own words

C. In Class

1. Whole class discusses vocabulary and paraphrase
2. Students respond to MC questions
3. Small groups of students compare answers and reach consensus response
4. Assess formatively by hand count for each response
5. Students propose Essay questions which would assess understanding of the poem.

III. Assessment

- A. Given: a new poem from a released AP Exam
- B. Students respond to MC questions
- C. Students respond to an Essay question on this same poem.

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Beasts (from *Things of this World*)

by Richard Wilbur

Beasts in their major freedom Slumber in peace tonight. The gull on his ledge Dreams in the guts of himself the moon-plucked waves below; And the sunfish leans on a stone, slept By the lyric water.	5
In which the spotless feet Of deer make dulcet splashes, and to which The ripped mouse, safe in the owl's talon, cries Concordance. Here there is no such harm And no such darkness.	10
As the self-same moon observes Where, warped in window-glass, it sponsors now The werewolf's painful change. Turning his head away On the sweaty bolster, he tries to remember The mood of manhood.	15
But lies at last, as always Letting it happen, the fierce fur soft to his face, Hearing with sharper ears the wind's exciting minors, The leaves' panic, and the degradation Of the heavy streams.	20
Meantime, at high windows Far from thicket and pad-fall, suitors of excellence Sigh and turn from their work to construe again the painful Beauty of heaven, the lucid moon, And the risen hunter,	25
Making such dreams for men As told will break their hearts as always, bringing Monsters into the city, crows on the public statues, Navies fed to the fish in the dark Unbridled waters.	30

Beasts (from *Things of this World*)

by Richard Wilbur

DIRECTIONS: For the following questions and/or statements, choose the BEST answer among those given.

1. The phrase "slept/By the lyric water" (lines 4-5) is best understood to mean
 - a. slept beside the lyric water
 - b. at rest like the lyric water
 - c. lulled to sleep by the lyric water
 - d. sleeping in spite of the lyric water
 - e. sleeping in the lyric water

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2. The first important shift in the setting and perspective occurs in line
 - a. 2
 - b. 6
 - c. 8
 - d. 12
 - e. 16

3. The description of the mouse (lines 8-9) suggests a natural event that is
 - a. tragic for the animals involved
 - b. paradoxical for the speaker
 - c. ambiguous for the poet
 - d. uncharacteristic of the owl
 - e. meaningless to the reader

4. The cry of the mouse, “Concordance,” (line 9) implies that
 - a. forgiveness is instinctual
 - b. animals have no fear of death
 - c. violence is part of the natural order
 - d. the balance of nature is precarious
 - e. predators are to be pitied

5. The image that unites the gull, sunfish, deer, and mouse (lines 2-9) is
 - a. “ledge” (line 2)
 - b. “guts of himself” (line 3)
 - c. “leans on a stone” (line 4)
 - d. “lyric water” (line 5)
 - e. “owl’s talon” (line 8)

6. As controlled by context, which of the following has the most generalized meaning?
 - a. “self-same” (line 11)
 - b. “sponsors” (line 12)
 - c. “bolster” (line 14)
 - d. “manhood” (line 15)
 - e. “face” (line 17)

7. The phrase “suits of excellence” (line 22) is best understood to mean
 - a. visionaries in pursuit of the ideal
 - b. scholars who equate beauty with pleasure
 - c. ministers who pay tribute to those in power
 - d. moral authorities in charge of public virtue
 - e. politicians directing the affairs of government

8. The word “Making” (line 26) logically qualifies which of the following?
 - a. “to his face” (line 17)
 - b. “at high windows” (line 21)
 - c. “to construe again” (line 23)
 - d. “the lucid moon” (line 24)
 - e. “the risen hunter” (line 25)

9. The violence and destruction depicted in the last stanza result most probably from the
 - a. innate capacity of man for self-delusion
 - b. inordinate greed in human nature
 - c. influence of cosmic forces on man

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- d. betrayal of society by its powerful leader
 - e. cruel deception of man by the gods
10. In the poem, which of the following attributes is NOT associated with the moon?
- a. a natural force
 - b. a sympathetic divinity
 - c. an unattainable ideal
 - d. a power in folklore
 - e. a passive witness
11. The speaker's final vision of mankind's fate may best be described as
- a. pessimistic about the unsuspected consequences of man's idealism
 - b. hopeful for the elite but not for the masses of humanity
 - c. forecasting destruction as a result of uncontrolled technology
 - d. disturbed by man's tendency to dream and neglect essentials
 - e. darkened by the recognition of man's propensity to kill

Sonnet 130
by William Shakespeare

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white, 5
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound; 10
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

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Sonnet 130
by William Shakespeare

DIRECTIONS: Respond to the following statements and/or questions with the BEST answer among those given.

1. Shakespeare's sonnet 130 is a (an)
 - a. satire on the deficiencies of the speaker's mistress
 - b. belittling of a loved one for the amusement of friends
 - c. playful expression of faults to irritate the lady
 - d. confession of love for a harlot
 - e. comment on the uniqueness and beauty of the speaker's mistress
2. The last two lines of the sonnet
 - a. express the true feeling of the speaker
 - b. seem out of place in the poem
 - c. express a love for someone whose beauty is of the spirit
 - d. reveal the speaker as a liar and boor
 - e. are an illustration of hyperbole
3. The first 12 lines of the sonnet are a (an)
 - a. ironic comment of female adornment
 - b. angry description
 - c. paradoxical evocation
 - d. parody of love sonnets
 - e. a play on metaphors
4. Seemingly, all of the following are criticisms of the mistress EXCEPT
 - a. Coral is more red than her lips.
 - b. I love to hear her speak.
 - c. There are no roses on her cheeks.
 - d. She treads the ground.
 - e. Music has a more pleasing sound than her voice.
5. By "false compare" the speaker states that
 - a. the conventional praise of mistresses by poets are romantic lies
 - b. to win love, one must compare the charms of mistresses with the beauties in nature
 - c. love poetry must abound in hyperbole
 - d. the women whom men love must be worshipped as goddesses
 - e. loves must be privileged to distort truth
6. The speaker in Shakespeare's sonnet
 - a. is a complainer
 - b. is an arrogant and egotistic lover
 - c. raises the reader's suspicions about his feelings and then tells honestly how he feels
 - d. envies the verbal dexterity of his fellow poets
 - e. engages in a poetic exercise for fun
7. The true intent of the speaker in the sonnet is revealed most by
 - a. the outrageousness of his metaphors
 - b. the rare words of praise that creep into his statement
 - c. his imaginative conceits
 - d. his sense of fun
 - e. the contrast between the first twelve lines and the last two

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8. The reader of the sonnet must know that the criticism of the mistress is indeed a form of praise because
- the progress of fault-finding leads to the wrong conclusion
 - the fault-finding is imaginative and humorous
 - there are hidden romantic nuances in the judgments
 - the sequence of fault-finding eases in lines 9-12
 - there are paradoxical hints in the metaphors
9. All of the following are metaphors EXCEPT
- Her eyes are not the sun.
 - The hairs on her head are black ones.
 - No roses are her cheeks.
 - Music has a more pleasing sound than her voice.
 - The lady I love is rare.
10. An essential element of this sonnet is
- praise of a mistress
 - finding the blemishes in a loved one
 - a lover's compromise with reality
 - mockery of a convention in love poetry
 - ambiguity of intention
11. Love poetry of the age frequently contains the "Petrarchan ideal," that is, the beautiful, blond, blue-eyed goddess all men desire. Shakespeare implies that this "ideal" is
- more to be desired than his mistress
 - less to be desired than his mistress
 - foolish to contemplate
 - merely pleasant foolery
 - the impossible dream of every man
12. The tone of the sonnet is
- happy
 - sad
 - satirical
 - pessimistic
 - mischievous
13. The word "false" in line 14 refers to
- a lying woman
 - the lying speaker of the poem
 - the Petrarchan ideal
 - his mistress
 - a philandering mate
14. A device in which one uses unusual, exaggerated comparisons is a(an)
- allegory
 - conceit
 - metaphor
 - apostrophe
 - elegy
15. The speaker's mistress, based on his own description, can best be described as
- beautiful
 - ugly
 - ordinary
 - intellectual
 - unfaithful (false)

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16. The assumption in line 12 is that other women
- do not walk
 - walk, but very slowly
 - float above the ground
 - walk on the ground
 - are carried when they need to go somewhere
17. Sonnets invariably ask a question, present a proposal, present a puzzle, make a statement in the first eight or twelve lines; the proposal here is
- women can never be understood
 - even though different, my woman is as beautiful as any other
 - even though she is ugly, I still love her
 - I really wish she had straight blond hair and blue eyes.
 - Her eyes, lips, skin are not the best of her.
18. The poetic device in line 1 is a(an)
- simile
 - metaphor
 - synecdoche
 - apostrophe
 - metonymy

Questions 1-14 refer to the following poem.

Church Monuments

While that my soul repairs to her devotion,
Here I entomb my flesh, that it betimes*
May take acquaintance of this heap of dust,
To which the blast of Death's incessant motion,
Fed with the exhalation of our crimes, (5)
Drives all at last. Therefore I gladly trust

My body to this school, that it may learn
To spell his elements, and find his birth
Written in dusty heraldry and lines;
Which dissolution sure doth best discern, (10)
Comparing dust with dust, and earth with earth.
These laugh at jet and marble, put for signs,

To sever the good fellowship of dust,
And spoil the meeting: what shall point out them,
When they shall bow and kneel and fall down flat (15)
To kiss those heaps which now they have in trust?
Dear flesh, while I do pray, learn here thy stem
And true descent, that, when thou shalt grow fat

And wanton in thy cravings, thou mayst know
That flesh is but the glass which holds the dust (20)
That measures all our time; which also shall
Be crumbled into dust. Mark here below
How tame these ashes are, how free from lust,
That thou mayst fit thyself against thy fall.

*speedily

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1. The speaker in the poem is addressing which of the following?

- (A) A church congregation
- (B) God and his own soul
- (C) Statues in a church
- (D) The dead buried in a church
- (E) himself and his body

2. At the beginning of the poem, the speaker makes a distinction between his soul and his body. In the remainder of the poem the emphasis is mainly upon

- (A) his soul only
- (B) his body only
- (C) the relation between body and soul
- (D) virtue and vice
- (E) life after death

3. Where is the speaker in this poem?

- (A) On his deathbed
- (B) In a school
- (C) At a funeral
- (D) In his study
- (E) In a church

4. In line 7, "this school" refers to

- (A) the tombs and burial vaults in a church
- (B) a king's monument in an ancient city
- (C) a singing school for a church choir
- (D) the Christian philosophy of death
- (E) the natural tragedies of life

5. The metaphors in stanza two are derived from

- (A) education and scholarship
- (B) the theater and pageantry
- (C) knighthood and heraldry
- (D) death and burial
- (E) architecture and art

6. Lines 10-11 may be best interpreted to mean

- (A) death comprehends the body by reducing it to dust
- (B) the body understands death better than does the spirit
- (C) the spirit can best conquer death by acknowledging the body's affinity with earth and dust
- (D) the body understands death best by direct comparison of itself with dust and earth
- (E) death is best compared to earth and dust and the spirit to light and air

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7. In line 12, "These" refers to
- (A) "jet and marble" (line 12)
 - (B) "dust" and earth" (line 11)
 - (C) "heraldry and lines" (line 9)
 - (D) "elements" (line 8)
 - (F) "body" and "school" (line 7)
8. The reference for "thou" and "thyself" (line 24) is best understood to be
- (A) "jet and marble" (line 12)
 - (B) "those heaps" (line 16)
 - (C) "Dear flesh" (line 7)
 - (D) "glass" (line 20)
 - (E) "these ashes" (line 23)
9. The phrase "fit thyself against thy fall" (line 24) is best interpreted to mean
- (A) understand original sin
 - (B) fight against death
 - (C) gain grace to overcome eternal damnation
 - (D) prepare to accept death
 - (E) strengthen against bad fortune
10. The words "against thy fall" (line 24) make a notable ending for the poem for all of the following reasons EXCEPT:
- (A) The word "fall" is emphasized by being the only inexact rhyme in the poem.
 - (B) A strikingly new idea is introduced into the poem.
 - (C) They remind the reader of Adam's fall into original sin.
 - (D) They echo the idea in line 15 that all things die and decay.
 - (E) They stress the importance of the lesson which the body must learn.
11. The attitude of the speaker can be best described as
- (A) suspicious
 - (B) playful
 - (c) urgent
 - (D) meditative
 - (E) violent
12. Which of the following is the most accurate description of the way death is treated in the poem?
- (A) Death is personified as a powerful destructive force.
 - (B) Death is described in metaphorical terms of marble and color.
 - (C) Death is addressed as a kindly and comforting presence.
 - (D) Death is treated as a cold intellectual abstraction
 - (E) Death is pictured as lean, studious, and severe.

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13. The theme of this poem is most precisely stated as the

- (A) vanity of human wishes
- (B) supreme importance of earthly life
- (C) pursuit of excellence
- (D) impermanence of the flesh
- (E) triumph of the body over the soul

14. The lesson which the body most needs to learn is

- (A) pride
- (B) virtue
- (C) humility
- (D) shame
- (E) wantonness

Andrew Marvell (1621-1678)

A Dialogue between the Soul and the Body

SOUL

O who shall, from this dungeon, raise
A soul enslav'd so many ways?
With bolts of bones, that fetter'd stands
In feet, and manacled in hands;
Here blinded with an eye, and there 5
Deaf with the drumming of an ear;
A soul hung up, as 'twere, in chains
Of nerves, and arteries, and veins;
Tortur'd, besides each other part,
In a vain head, and double heart. 10

BODY

O who shall me deliver whole
From bonds of this tyrannic soul?
Which, stretch'd upright, impales me so
That mine own precipice I go;
And warms and moves this needless frame, 15
(A fever could but do the same)
And, wanting where its spite to try,
Has made me live to let me die.
A body that could never rest,
Since this ill spirit it possest 20.

SOUL

What magic could me thus confine
Within another's grief to pine?
Where whatsoever it complain,
I feel, that cannot feel, the pain;
And all my care itself employs; 25
That to preserve which me destroys;
Constrain'd not only to endure
Diseases, but, what's worse, the cure;
And ready oft the port to gain,
Am shipwreck'd into health again. 30

BODY

But physic yet could never reach
The maladies thou me dost teach;
Whom first the cramp of hope does tear,
And then the palsy shakes of fear;
The pestilence of love does heat, 35
Or hatred's hidden ulcer eat;
Joy's cheerful madness does perplex,
Or sorrow's other madness vex;
Which knowledge forces me to know,
And memory will not forego. 40
What but a soul could have the wit
To build me up for sin so fit?
So architects do square and hew
Green trees that in the forest grew.

Andrew Marvell (1621-1678)

A Dialogue between the Soul and the Body

DIRECTIONS: Choose the best answer among those given.

1. The headings of the stanzas, Soul and Body, indicate which one of the two is
 - a. being addressed
 - b. acting as the deliver of the other
 - c. being described
 - d. winning the struggle at the moment
 - e. speaking
2. In the poem, which of the following best describes the relationship between the body and soul?
 - a. The body controls the soul.
 - b. The soul owns and manages the body.
 - c. They are separate and independent.
 - d. Each is subject to the demands of the other.
 - e. In time, they become completely unified.
3. Which of the following devices are dominant in the first stanza?
 - a. An extended metaphor of cruel imprisonment
 - b. An extended definition of the soul
 - c. Names of the parts of the body to represent the whole
 - d. Internal rhyme to emphasize the internal nature of the struggle
 - e. End-stopped lines to temper the urgency of the message
4. The notation of an eye that can blind and ear that can deafen (lines 5-6) suggests that the
 - a. Body is in fact in worse condition than the soul
 - b. Soul claims to have senses, but those senses fail
 - c. Eye and ear impede the soul's perception instead of aiding it
 - d. Eye and ear try continually to perceive the soul but never do
 - e. Fragile eye and ear are stronger than the soul
5. In the context of the first stanza, lines 1-2 express a longing to be
 - a. freed from an actual prison
 - b. separated from physical life
 - c. saved from eternal damnation
 - d. cured of a crippling ailment
 - e. released from enslavement to vice
6. Which of the following best sums up what is said in lines 13-14?
 - a. The body would prefer death to the dictates of the soul.
 - b. The soul puts the body in position of always being a danger to itself.
 - c. The body becomes a danger to others when it ignores what the soul teaches.
 - d. The body is stepping-off place for any attempt to understand the nature of the soul.
 - e. The soul offers the body the chance to achieve new heights.
7. What does line 15 suggest about the nature of the soul?
 - a. It is the divine element in a person.
 - b. It is the source of evil as well as good.
 - c. It confuses by introducing conflicting emotions.
 - d. It is the animating force in a person.
 - e. It makes one conscious of physical sensations.

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8. Which of the following best relates the question posed in lines 21-22?
- What contrains me to suffer from experiences that are not naturally my own?
 - What can make me sorrow for the body in its ill state when I have no natural sympathy?
 - What struggle of good and evil makes me both cause the misfortunes of the body and then regret them?
 - Why must the body ultimately come to grief and I be saved?
 - Why must I dwell in another body after my original dwelling place has died?
9. Lines 25-26 are best understood to mean that the
- soul can neither care nor feel. And so the body has no reason to try to preserve it
 - body ignores the soul's efforts to influence it
 - soul's best attempts to exist in unity with the body end by killing the body
 - body refuses to recognize that it would not live without the soul
 - soul's efforts are used by the body for its own maintenance and, consequently, for the ruination of the soul.
10. "Port" (line 29) refers metaphorically to
- death
 - the body
 - the unity of body and soul
 - illness
 - hell
11. Which of the following best describes the effect of the metaphors in lines 31-36?
- The likening of emotion to illness suggest that the soul and body are really one
 - The very number of ailments exaggerates the weakness of the body and the strength of the soul.
 - The mention of Leaching implies that knowing oneself well is the key to healing the breach between body and soul..
 - The metaphors stress that the body perceives the emotions physically and, further, that it perceives only their negative effects.
 - The metaphors indicate that the obsession of the body with its own ailments keeps it from giving expression to the soul.
12. The last four lines, which extend the length of the last stanza, have the effect of
- offering a solution to the dilemma of the body and soul
 - providing an epigrammatic summary of the body's view of the soul
 - providing comic relief from the serious conflict in the poem
 - breaking through the irony of the poem to reveal the whole person, body and soul combined
 - finally allowing the soul to argue back within a stanza devoted to the view of the body
13. Which of the following most fully expresses the cleverness of the body in its impingement on the soul?
- "O who shall, from this Dungeon, raise /A Soul inslav'd so many ways" (lines 1-2)
 - "And, wanting where its spite to try, / Has made me live to let me die." (lines 17-18)
 - "And alt my care its self employs. / That to preserve, which me destroys." (lines 25-26)
 - "But Physic yet could never reach / The Maladies thou me dost teach." (lines 31-32)
 - "Which Knowledge forces me to know, / And Memory will not forgo." (lines 39-40)

As I Walked Out One Evening
W.H. Auden

As I walked out one evening,
Walking down Bristol Street,
The crowds upon the pavement
Were fields of harvest wheat.

And down by the brimming river 5
I heard a lover sing
Under an arch of the railway:
"Love has no ending.

"I'll love you, dear, I'll love you
Till China and Africa meet, 10
And the river jumps over the mountain
And the salmon sing in the street,

"I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking 15
Like geese about the sky.

"The years shall run like rabbits,
For in my arms I hold
The Flower of the Ages,
And the first love of the world." 20

But all the clocks in the city
Began to whirr and chime:
"O let not Time deceive you,
You cannot conquer Time.

"In the burrows of the Nightmare 25
Where Justice naked is,
Time watches from the shadow
And coughs when you would kiss.

"In headaches and in worry
Vaguely life leaks away, 30
And Time will have his fancy
To-morrow or to-day.

"Into many a green valley
Drifts the appalling snow;
Time breaks the threaded dances 35
And the diver's brilliant bow.

"O plunge your hands in water,
Plunge them in up to the wrist;
Stare, stare in the basin
And wonder what you've missed. 40

"The glacier knocks in the cupboard,
The desert sighs in the bed,
And the crack in the tea-cup opens
A lane to the land of the dead.

"Where the beggars raffle the banknotes 45
And the Giant is enchanting to Jack,
And the Lily-white Boy is a Roarer,
And Jill goes down on her back.

"O look, look in the mirror?
O look in your distress: 50
Life remains a blessing
Although you cannot bless.

"O stand, stand at the window
As the tears scald and start;
You shall love your crooked neighbour 55
With your crooked heart."

It was late, late in the evening,
The lovers they were gone;
The clocks had ceased their chiming,
And the deep river ran on. 60

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As I Walked Out One Evening
W.H. Auden

DIRECTIONS: For the following questions/statements, select the BEST answer among those given.

1. 1. In the first stanza, the “fields of harvest wheat” (line 4) is a (an)_____ for crowds of people.
 - a. symbol
 - b. metaphor
 - c. simile
 - d. example of personification
 - e. paradox

2. The first speaker (stanza 1) of this poem is
 - a. a young lover
 - b. narrator
 - c. a woman under a bridge
 - d. a student
 - e. the poet

3. The second speaker in this poem is
 - a. a young lover
 - b. narrator
 - c. a woman under a bridge
 - d. a student
 - e. the poet

4. The expression “I’ll love you / Till China and Africa meet,” is a(an)
 - a. paradox
 - b. personification
 - c. metonymy
 - d. metaphor
 - e. simile

5. The diction used to describe the river (line 5) is best interpreted to mean
 - a. the lovers are crying
 - b. the speaker is drowning
 - c. that the narrator sees it as important
 - d. it is the spring of the year
 - e. all the earth mourns

6. All of the following are examples of personification EXCEPT
 - a. “brimming river” (line 5)
 - b. “river jumps” (line 11)
 - c. “salmon sing” (line 12)
 - d. “stars go squawking” (line 15)
 - e. “Time breaks” (Line 35)

7. The phrase “till the ocean / Folded and hung up to dry” (lines 13-14) is a (an)
 - a. assonance
 - b. alliteration
 - c. metaphor
 - d. simile
 - e. allegory

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8. Stanza 5 implies that the woman is
 - a. unfaithful
 - b. faithful
 - c. most beautiful
 - d. most ugly
 - e. eternally lasting

9. The third speaker in this poem is the
 - a. lover
 - b. narrator
 - c. clock
 - d. stars
 - e. Justice

10. The dominant theme of the poem involves
 - a. the idea that love lasts forever
 - b. the mutability of time
 - c. the immutability of time
 - d. the powerful nature of time
 - e. man's helplessness where time is concerned

11. Stanza 7 implies that time is the _____ of man.
 - a. friend
 - b. lover
 - c. epitome of indifference (to)
 - d. enemy
 - e. parent

12. The powerful image found in stanza 9 is that of
 - a. life
 - b. joy
 - c. sadness
 - d. color
 - e. death

13. The warning implied in the poem is that all must
 - a. disregard the effects of time
 - b. conquer time
 - c. be indifferent to time
 - d. takes advantage of time
 - e. use time wisely

14. The tone of the poem is
 - a. joyous
 - b. sad
 - c. cautious
 - d. optimistic
 - e. pessimistic

15. The puzzle in lines 45-48 concerns
- a. a series of images portraying the impossibility of life and its mysteries
 - b. a series of metaphors comparing life to fairy tales
 - c. an image of fairy tales that exemplify life
 - d. admonitions to man to heed the lessons of fairy tales
 - e. advice to readers that fairy tales lie

I Dreaded that First Robin
By Emily Dickinson

I dreaded that first Robin, so
But He is mastered, now
I'm accustomed to Him, grown
He hurts a little, though—

I thought if I could only live
Till that first Shout got by—
Not all Pianos in the Woods
Had power to mangle me— 5

I dared not meet the Daffodils—
For fear their Yellow Gown
Would pierce me with a fashion
So foreign to my own— 10

I wished the Grass would hurry—
So—when 'twas time to see—
He'd be too tall, the tallest one
Could stretch—to look at me— 15

I could not bear the Bees should come,
I wished they'd stay away
In those dim countries where they go,
What word had they, for me? 20

They're here, though; not a creature failed—
No Blossom stayed away
In gentle deference to me—
The Queen of Calvary—

Each one salutes me, as he goes
And I, my childish Plumes,
Lift, in bereaved acknowledgment
Of their unthinking Drums— 25

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I Dreaded that First Robin So Quiz

DIRECTIONS: Complete the following statements or answer the following questions with the BEST choice, and place that response on your scantron.

1. The central opposition in the poem is between
 - a. the birds and the flowers
 - b. God and nature
 - c. childhood and adulthood
 - d. the speaker and spring
 - e. reason and imagination

2. The speaker views the coming of the robin, the daffodils, and the bees as
 - a. welcome arrivals
 - b. inexplicable events
 - c. painful experiences
 - d. unexpected diversions
 - e. inspiring occurrences

3. The “first shout” (line 6) most probably refers to
 - a. a cry made by the speaker
 - b. the robin’s song
 - c. a baby’s first cry
 - d. the dawn of a new day
 - e. the sprouting of a flower

4. in line 7, “Pianos” most probably refers metaphorically to
 - a. birds
 - b. flowers
 - c. bees
 - d. poetry
 - e. musical instruments

5. For the speaker, the robin and the daffodils have which of the following in common?
 - a. an aura of the divine
 - b. the power to intoxicate
 - c. the power to wound
 - d. a clear and useful purpose
 - e. a sense of timeliness and peace

6. One effect of “They’re here, though” (line 21) is to emphasize the speaker’s feeling of
 - a. hopefulness
 - b. contentment
 - c. justification
 - d. guilt
 - e. powerlessness

7. In line 21, “failed” is best understood to mean
 - a. died
 - b. faded
 - c. sickened
 - d. was unhappy
 - e. was absent

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8. Grammatically, the word “Plumes” (line 26) functions as
 - a. the direct object of “goes” (line 25)
 - b. an appositive for “I” (line 26)
 - c. the subject of “Lift” (line 27)
 - d. the direct object of “Lift” (line 27)
 - e. the indirect object of “Lift” (line 27)

9. The speaker perceives the coming of spring chiefly in terms of
 - a. sounds and colors
 - b. odors and tastes
 - c. shapes and textures
 - d. music and poetry
 - e. love and youth

10. Which of the following is a subject treated in the poem?
 - a. The relationship between nature and human beings
 - b. Belief in the power of religion
 - c. The innocence of childhood
 - d. The power of the imagination to provide comfort
 - e. Fear of death

11. The most conventional, least idiosyncratic aspect of the poem is its
 - a. tone
 - b. diction
 - c. rhymes
 - d. capitalization
 - e. meter

12. The sentiments expressed in the poem are closer to those expressed in which of the following quotations from other poets?
 - a. “The poetry of earth is never dead” (John Keats)
 - b. “April is the cruelest month.” (T. S. Eliot)
 - c. “Fair Daffodils, we weep to see / You haste away so soon” (Robert Herrick)
 - d. “And then my heart with pleasure fills / And dances with the daffodils” (William Wordsworth)
 - e. “nothing is so beautiful as spring— / When weeds, in wheels, shoot long and lovely and lush” (Gerald Manley Hopkins)