Semester I, 2020 Monday, September 28, 2020 **Test Practice** Student Name: ID: Section: (20 points, 10 minutes for planning and 70 minutes for writing) Part I: Unseen Poem (5 points; 15 minutes) Read the following poem carefully and answer the questions below in the space provided. Sea-Fever I must down to the seas again, to the lonely sea and the sky, And all I ask is a tall ship and a star to steer her by, And the wheel's kick and the wind's song and the white sail's shaking, And a grey mist on the sea's face, and a grey dawn breaking. I must down to the seas again, for the call of the running tide 5 Is a wild call and a clear call that may not be denied; And all I ask is a windy day with the white clouds flying, And the flung spray and the blown spume, and the sea-gulls crying. I must down to the seas again, to the vagrant gypsy life, To the gull's way and the whale's way where the wind's like a whetted knife; 10 And all I ask is a merry yarn from a laughing fellow-rover, And quiet sleep and a sweet dream when the long trick's over. —John Masefield (1878–1967) trick: a continuous stretch of some activity as 1) a sailor's turn of duty at the helm usually lasting for two hours 2) shift 3) a trip taken as part of one's employment 1. a) (0.5 point) Write the rhyme scheme of the poem. b) (0.5 point) Scan the line below. (Indicate the stressed and unstressed syllables above the line, mark the foot divisions and name the prevailing foot and meter.) And all I ask is a tall ship and a star to steer her by, 2. (0.5 point) Name one poetic element that is especially significant in "Sea-Fever." Provide examples to illustrate your choice.

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3.	(0.5 point) Choose a symbol that Masefield uses and explain its function in the poem.
4.	(1 point) What elements, if any, does Masefield's poem share with the textbook definition of allegory: "A form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings/ideas that lie outside the narrative itself. Thus it represents one thing in the guise of another—an abstraction in that of a concrete image."? Where does he differ?
5.	(2 points) The rover prefaces his wishes with "all I ask" as if his requests are very little. The lightness of that expression is contrasted by the weight of "must" in "I must down to the seas again" that begins each stanza. How serious is his want? Discuss how Masefield conveys the speaker's sea-fever. Refer to specific words and lines in the poem to illustrate your points.

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## Part II: Poems (15 points; 55 minutes)

Choose <u>two</u> quotes from <u>one</u> of the three sets of quotes below and examine different kinds of actions in the quoted works. For example, you might follow the series of actions the main persona(s) or speaker(s) engages in. Which actions are physical, verbal, or mental? Which are real, which are metaphorical? What does each type of action illustrate, and how does one interact with the others? For another example, you might investigate the action of the text itself. What kinds of acts do the poems themselves perform? Do they question, reveal, sing, mock, transform, limit, or move in any way? What elements shape these acts? In what ways is the text active and why is its movement significant?

## Set 1

- a. What is orange? why, an orange, Just an orange!
- b. And fare thee weel, my only luve!And fare thee weel awhile!And I will come again, my luve,Though it were ten thousand mile.
- c. But in my arms still break of day Let the living creature lie, Mortal, guilty, but to me The entirely beautiful.

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Set a.	Better by far you should forget and smile Than that you should remember and be	sad.	
b.	"Woe worth you, woe worth [you], my mer You were ne're borne for my good; Why did you not offer to stay my hand, When ye saw me wax so wood!	ry men all,	
c.	'Though I am as weary as weary may be, The youngest I commonly dance on my kno I find that content is a moderate feast, I never repine at my lot in the least.'	ee;	
d.	Only the feathers floating around the hat Showed that anything more spectacular had Than the usual drowning.	l occurred	
Set	: 3		
a.	Then I went to my Pretty Rose-true To trend her by day and by night. But my Rose turnd away with early and has thorns were my only delight		
b.	I loved the plashing of the surge, The changing heaven, the breezy weathe	r,	
	More than smooth seas and cloudless skies And solemn, soothing, softened airs, That in the forest woke no sighs And from the green spray shook no tears		
c.	Love is not love Which alters when it alteration finds,		
d.	Yet – never – in Extremity, It asked a crumb – of me.		

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