

## Fall 2018 Senior Comps/PM Section

### I. Literary Terms and Movements (15 points)

In a paragraph or two, *define five* of the following seven terms and movements. For movements, be sure to offer examples of important works and authors. All responses should provide enough elaboration, historical/cultural context, and detail to demonstrate full understanding. All examples should follow logically, be relevant, and support your definition.

1. **Terza Rima**
2. **Paradox**
3. **Gothic Novel**
4. **Dramatic Monologue**
5. **Neoplatonism**
6. **Tragedy**
7. **Symbolist Movement**

### II. Formal Analysis and Close Reading of Poetry (10 points)

Read Emily Dickinson's poem and answer the following questions about prosody and form, and respond to the subsequent essay prompt.

#### I. "There's a certain Slant of light"

There's a certain Slant of light,  
Winter Afternoons –  
That oppresses, like the Heft  
Of Cathedral Tunes –

Heavenly Hurt, it gives us –  
We can find no scar,  
But internal difference,  
Where the Meanings, are –

None may teach it – Any –  
'Tis the Seal Despair –  
An imperial affliction  
Sent us of the Air –

When it comes, the Landscape listens –  
Shadows – hold their breath –  
When it goes, 'tis like the Distance

On the look of Death –

1. Looking at the poem **as a whole** (that is, don't focus on a single line), what is the general metrical pattern? (2 points)
2. Write down a metrically regular line here and type the accented syllables (or beats) in all caps, and syllables that are not accented in lowercase, like this: "whose WOODS these ARE i THINK i KNOW".
3. Identify the poem's rhyme scheme. Use the conventional method of noting the rhyme scheme (that is, abba, cddc, etc.)
4. Describe (as precisely as you are able) the poem's stanza form.
5. Write down one line that uses a caesura and underline the caesura.
6. Identify two uses of personification in the poem. (2 points)
7. Identify two uses of alliteration in the poem. (2 points)

## II. Essay (25 points)

**"There is a gold light in certain old paintings"**

*by Donald Justice*

1.

There is a gold light in certain old paintings  
That represents a diffusion of sunlight.  
It is like happiness, when we are happy.  
It comes from everywhere and from nowhere at once, this light,  
    And the poor soldiers sprawled at the foot of the cross  
    Share in its charity equally with the cross.

2.

Orpheus hesitated beside the black river.  
With so much to look forward to he looked back.  
We think he sang then, but the song is lost.  
At least he had seen once more the beloved back.  
    I say the song went this way: *O prolong*  
    *Now the sorrow if that is all there is to prolong.*

3.

The world is very dusty, Uncle. Let us work.  
One day the sickness shall pass from the earth for good.  
The orchard will bloom; someone will play the guitar.  
Our work will be seen as strong and clean and good.  
    And all that we suffered through having existed  
    Shall be forgotten as though it had never existed.

After reading and carefully considering both Dickinson's and Justice's poems, write a coherent, well-structured essay that uses textual support in response to the following prompt:

How do these poets depict the interaction between art—in all its various triumphs and failures—and the natural and social worlds we inhabit? How do the poems speak to the joy and suffering that emerges in these contexts? Be sure to attend to each poet's employment of content **and form**.

(Note: Each section of Justice's poem seems to be governed by an allusion: in #1, to Renaissance or Baroque paintings that depict Christ's crucifixion; in #2, to the Greek myth of the musician Orpheus and his failed attempt to rescue his wife, Eurydice, from the underworld; and in #3 to the concluding lines spoken by Sonya to console the titular uncle in Anton Chekhov's *Uncle Vanya*.)