

Final Examination Review Sheet

General Instructions

The final examination is scheduled for Wednesday, December 14th, from 11:50 A.M. to 1:40 P.M. It is worth 100 points. The exam should take approximately one hour and forty minutes. Please make your answers specific.

You may write the exam on the computer or by hand. If you write the exam by hand, please bring a pen and either a blue book or some loose-leaf paper. If by computer, please bring a computer diskette or USB flash drive on which to save your answers as you write.

The first part of the final will be devoted to identifications (20 points). You will be given six quotations from poems we studied intensely this semester, and you will identify the author, the title, and the significance of five of them.

In the remainder of the examination you will write two essay answers in response to questions selected from the list below. Your first question will be worth 40 points (I will give you two or three questions, and you will choose one to answer). The second will also be worth 40 (I will give you two or three questions, and you will choose one to answer).

Essay Questions

1. Compare the portrayal of childhood in the following three poems: Hayden's "Those Winter Sundays," Thomas's "Fern Hill," and Roethke's "My Papa's Waltz." How does each poet make use of a childhood memory? How does each poet use sound or form to help reconstruct the feeling of childhood? Are there any significant similarities among these three poems? What are the key differences?
2. Imagine that you are the professor for this course. Which poem would you teach on the first day of class discussion? Why? Which poem would you teach on the last day of class discussion? Why? (For the sake of this examination, please limit your selection to poems we read in class this semester.)
3. Select *two* poems from this semester's reading, two poems that seem to make use of the poet's private life or ordinary experiences. You might think, for example, of Anne Bradstreet talking about the burning of her house and Hahn's insomnia, or Heaney writing about his father and Sexton her father, or Lowell writing about his daughter and Kinnell his son, or Collins writing a poem about a poem he liked and Kooser focusing on an ordinary sight like a student on the way to class, and so on. Compare the two poems. How do they use and transform the poet's life experiences into verse? In what ways are these two poems similar? In what ways are they different?

4. Compare the persona/speaker of Judith Wright's "Eve to her Daughters" to the persona/speaker in *one* of the following: Thomas Hardy's "The Ruined Maid" or Carol Ann Duffy's "Warming Her Pearls" or Charlotte Mew's "The Farmer's Bride." In what ways are these two speakers different? In what ways are these speakers similar? In what ways are these poems different? In what ways are they similar?

5. In the twentieth-century, there is no longer any conventional need for poets to use rhyme. So why do twentieth-century poets (such as Cope, Heaney, Sexton, Parker, Millay, Hughes, Thomas, Frost, Bogan, among many others) continue to use rhyme? Why don't poets simply ditch the use of rhyme in poetry? Using *any* of the texts we read this semester as your examples, attack or defend the use of rhyme in poetry?

6. From among all the poems we read this semester, select any *two* poems that deal with or treat the subject of death. A few that come to mind include: Hahn's "Nijinsky's Dog," Plath's "Lady Lazarus," Sexton's "The Truth the Dead Know," Thomas's "Do Not Go Gentle into That Good Night," Poe's "Annabel Lee," Bronte's "Remembrance," Roethke's "Elegy for Jane," and Thomas's "A Refusal to Mourn the Death, by Fire, of a Child in London." Compare and contrast the tone and perspective each poet takes on the subject of death. Make sure your references to the poems and their connotations are specific.

7. Think about all the "love" poems we read this semester, from early in the semester (Collins's "Litany" and Li-Young Lee's "Persimmons, for example) to late (Donne "The Flea," Kinnell's "After Making Love We Hear Footsteps"). Select any *two* of these love poems we read this semester. Compare and contrast the tone and perspective each poet takes on the subject of love. Make sure your references to the poems and their connotations are specific.

8. Imagine that your friend from KU (you know the one) is visiting you this week. He still doesn't understand how the form of a poem shapes the meaning of the poem. So, one last time, you're going to try to show him. Explain to him how the meaning and feeling of Elizabeth Bishop's "One Art" would be changed if it were written in free verse and abandoned rhyme. Then explain how the meaning and feeling of Walt Whitman's "Song of Myself" would be changed if it were written in a fixed form with an accentual-syllabic meter. (If you like, you may use Poe's "The Raven" and Hughes's "The Negro Speaks of Rivers" instead of the Bishop and Whitman poems.)

9. Can poetry change the world? Select *one* of the following poems and explain the ways it attempts to offer social commentary, work as a political statement, or change the world through words. Make your claim about this poem's social-political work clear, and make your references to the poem specific.

Wilfred Owen, "Dulce et Decorum Est"
Phillis Wheatley, "On Being Brought from
Africa to America"
E.A. Robinson, "Miniver Cheevy"
Paul Laurence Dunbar, "We Wear the Mask"

William Blake, any poem of your choice
Langston Hughes, "Theme for English B"
Gwendolyn Brooks, "We Real Cool"
Randall Jarrell, "The Death of the Ball
Turret Gunner"