In a well-developed essay, respond to the following prompt:
(1996) Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex attitude of the speaker.

_The Author to her Book_

Thou ill-formed offspring of my feeble brain,
Who after birth did'st by my side remain,
Till snatcht from thence by friends, less wise than true,
Who thee abroad exposed to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call.
I cast thee by as one unfit for light,
The visage was so irksome in my sight,
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretcht thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet.
In better dress to trim thee was my mind,
But nought save home-spun cloth, i' th' house I find.
In this array, 'mongst vulgars may'st thou roam.
In critic's hands, beware thou dost not come,
And take thy way where yet thou art not known.
If for thy father askt, say, thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.
**VVKR (Vocabulary Knowledge Rating)**

*Rate each word on a scale of 1 to 4, with 1 being you have never heard of the word, 2 meaning you can define the word, 3 being you can define and explain the word, and 4 meaning you know the word, can explain it, and can give an example of it.*

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### Synonyms and Levels of Diction

**AP Literature**

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<thead>
<tr>
<th>Word</th>
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<th>Colloquial</th>
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**Words and their meanings**

“Because I could not stop for death...” by Emily Dickinson

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<tr>
<th>Word</th>
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<tr>
<td>Death</td>
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Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too,
For his civility.

We passed the school where children played,
Their lessons scarcely done;
We passed the fields of gazing grain,
We passed the setting sun.

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

Since then 'tis centuries; but each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.
# Words and their meanings

“In Vain…” by Jack Kerouac

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<td>Abraham Lincoln</td>
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<td>Buddha</td>
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In vain
Jack Kerouac, 1922 - 1969

The stars in the sky
In vain
The tragedy of Hamlet
In vain
The key in the lock
In vain
The sleeping mother
In vain
The lamp in the corner
In vain
The lamp in the corner unlit
In vain
Abraham Lincoln
In vain
The Aztec empire
In vain
The writing hand: in vain
(The shoetrees in the shoes
In vain
The windowshade string upon
the hand bible
In vain—
The glitter of the greenglass ashtray
In vain
The bear in the woods
In vain
The Life of Buddha
In vain)
Choose one of the poems we looked at in class today. Write a paragraph analyzing how the poet’s diction affects the tone and overall meaning of the poem. Be sure to incorporate the actual words/phrases the poet uses that contribute to your reading of the poem.

Here is an example of a topic sentence that focuses on the analysis of diction in a poem:

- While on the surface, Theodore Roethke’s “My Papa’s Waltz” seems to be about a simple father-son dance around the living room, the underlying tone of chaos and fear in Roethke’s diction hints at a more sinister, even abusive situation.
In a Disused Graveyard

by Robert Frost

The living come with grassy tread

To read the gravestones on the hill;

The graveyard draws the living still,

But never anymore the dead.

The verses in it say and say:

"The ones who living come today

To read the stones and go away

Tomorrow dead will come to stay."

So sure of death the marbles rhyme,

Yet can't help marking all the time

How no one dead will seem to come.

What is it men are shrinking from?

It would be easy to be clever

And tell the stones: Men hate to die

And have stopped dying now forever.

I think they would believe the lie.
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The End and the Beginning
BY WISŁAWA SZYMBORSKA

After every war
someone has to clean up.
Things won’t
straighten themselves up, after all.

Someone has to push the rubble
to the side of the road,
so the corpse-filled wagons
can pass.

Someone has to get mired
in scum and ashes,
sofa springs,
splintered glass,
and bloody rags.

Someone has to drag in a girder
to prop up a wall,
Someone has to glaze a window,
rehang a door.

Photogenic it’s not,
and takes years.
All the cameras have left
for another war.

We’ll need the bridges back,
and new railway stations.

Sleeves will go ragged
from rolling them up.

Someone, broom in hand,
still recalls the way it was.
Someone else listens
and nods with unsevered head.
But already there are those nearby
starting to mill about
who will find it dull.

From out of the bushes
sometimes someone still unearths
rusted-out arguments
and carries them to the garbage pile.

Those who knew
what was going on here
must make way for
those who know little.
And less than little.
And finally as little as nothing.

In the grass that has overgrown
causes and effects,
someone must be stretched out
blade of grass in his mouth
gazing at the clouds.
The Death of the Ball Turret Gunner

Randall Jarrell, 1914 - 1965

From my mother’s sleep I fell into the State,

And I hunched in its belly till my wet fur froze.

Six miles from earth, loosed from its dream of life,

I woke to black flak and the nightmare fighters.

When I died they washed me out of the turret with a hose.
Sonnet Activity

Choose a sonnet, annotate, and analyze it using the following steps:

Read a sonnet--more than once if necessary. Annotate the sonnet as you go, making notes about all of the following directly on the sonnet:

- Identify the rhyme scheme and kinds of “stanzas.” Decide what kind of sonnet it is and whether or not it varies from the traditional sonnet form.
- Identify and describe the figurative language/poetic devices. Choose at least 5 from your poetry wheel. Label and explain them in your annotations.
- Describe the situation or problem in your own words.
- Identify the turning point, the volta. Why is this the turning point?
- Describe where in the sonnet the situation is resolved. How is it resolved?
- Summarize the message of the poem in your own words.

Be prepared to share your sonnet, your annotations, and your analysis. Use the following steps in your presentation:

- Using the document camera, project a copy of the sonnet with annotations. Make sure you write your annotations legibly!
- Recite/read the sonnet (does not have to be memorized).
- Read again, pausing to explain your annotations.
- Summarize the theme of the poem in your own words.

Sonnet Activity

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- Summarize the theme of the poem in your own words.
Villanelles, Sestinas, Odes, and Elegies

**Step 1:** Read the poem silently and begin to annotate, looking especially for **structure, rhyme scheme, and refrain.** Other annotations should include questions, circling powerful diction, underlining words or phrases you do not understand, noting any connections you make to the text, and writing important thoughts in the margins.

**Step 2:** Talk with a partner, sharing your annotations. Add any annotations your partner had that you didn’t have. **Complete a TPS-FASTT analysis of each poem at this point. (Use a separate sheet of paper if needed.)**

**Step 3:** The teacher or student (your partner or yourself) reads the poem aloud this time. Whoever isn’t reading aloud should listen. Add more annotations if needed and update your TPS-FASTT analysis.

**Step 4:** As a whole class or with your partner, continue to think, write, and talk about the poem and your notes/annotations. Answer any questions written under each poem.

---

**Do Not Go Gentle Into That Good Night**

Do not go gentle into that good night,
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on that sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

Dylan Thomas (b. 1914)

---

**One Art**

The art of losing isn’t hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster,

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn’t hard to master.

Then practice losing farther, losing faster:  
places, and names, and where it was you  
meant to travel. None of these will bring disaster.

I lost my mother’s watch. And look! my last,  
or next-to-last, of three beloved houses went.  
The art of losing isn’t hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a  
continent.  
I miss them, but it wasn’t a disaster.

-- Even losing you (the joking voice, a  
gesture  
I love) I shan’t have lied. It’s evident  
the art of losing’s not too hard to master  
though it may look like (Write it!) a disaster.

Elizabeth Bishop (b. 1911)

---

1. What kind of poem is this? How do you know?

2. How does the form and structure of the poem contribute to the poem’s meaning/theme?
I have come, alas, to the great circle of shadow, to the short day and to the whitening hills, when the colour is all lost from the grass, though my desire will not lose its green, so rooted is it in this hardest stone, that speaks and feels as though it were a woman.

And likewise this heaven-born woman stays frozen, like the snow in shadow, and is unmoved, or moved like a stone, by the sweet season that warms all the hills, and makes them alter from pure white to green, so as to clothe them with the flowers and grass.

When her head wears a crown of grass she draws the mind from any other woman, because she blends her gold hair with the green so well that Amor lingers in their shadow, he who fastens me in these low hills, more certainly than lime fastens stone.

Her beauty has more virtue than rare stone. The wound she gives cannot be healed with grass, since I have travelled, through the plains and hills, to find my release from such a woman, yet from her light had never a shadow thrown on me, by hill, wall, or leaves’ green.

I have seen her walk all dressed in green, so formed she would have sparked love in a stone, that love I bear for her very shadow, so that I wished her, in those fields of grass, as much in love as ever yet was woman, closed around by all the highest hills.

The rivers will flow upwards to the hills before this wood, that is so soft and green, takes fire, as might ever lovely woman, for me, who would choose to sleep on stone, all my life, and go eating grass, only to gaze at where her clothes cast shadow.

Whenever the hills cast blackest shadow, with her sweet green, the lovely woman hides it, as a man hides stone in grass.

Dante Alighieri (1265-1321)

1. What kind of poem is this? How do you know?

2. How does the form and structure of the poem contribute to the poem’s meaning/theme?
Ode on a Grecian Urn

Thou still unravish’d bride of quietness,
Thou foster-child of Silence and slow Time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? what maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear’d,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning near the goal--yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy’d,
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy’d,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead’st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e’er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say’st,
‘Beauty is truth, truth beauty’--that is all
Ye know on earth, and all ye need to know.

John Keats (1795-1821)

1. What kind of poem is this? How do you know?

2. How does the form and structure of the poem contribute to the poem’s meaning/theme?
O Captain! My Captain!

O Captain! my Captain! our fearful trip is done, The ship has weather'd every rack, the prize we sought is won, The port is near, the bells I hear, the people all exulting, While follow eyes the steady keel, the vessel grim and daring; But O heart! heart! heart! O the bleeding drops of red, Where on the deck my Captain lies, Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells; Rise up-for you the flag is flung- for you the bugle trills,

For you bouquets and ribbon'd wreaths- for you the shores a-crowding,
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Walt Whitman (1819-1892)

1. What kind of poem is this? How do you know?

2. How does the form and structure of the poem contribute to the poem’s meaning/theme?
Black milk of daybreak we drink it at nightfall
we drink it at noon in the morning we drink it at night
we drink it and drink it
we are digging a grave in the sky it is ample to lie there
A man in the house he plays with the serpents he writes
he writes when the night falls to Germany your golden
hair Margarete
he writes it and walks from the house the stars glitter he
whistles his dogs up
he whistles his Jews out and orders a grave to be dug in
the earth
he commands us strike up for the dance

Black milk of daybreak we drink you at night
we drink you in the morning at noon we drink you at
nightfall
drink you and drink you
A man in the house he plays with the serpents he writes
he writes when the night falls to Germany your golden
hair Margarete
Your ashen hair Shulamith we are digging a grave in
the sky it is ample to lie there

He shouts stab deeper in earth you there and you others
you sing and you play
he grabs at the iron in his belt and swings it and blue are
his eyes
stab deeper your spades you there and you others play on
for the dancing

Black milk of daybreak we drink you at nightfall
we drink you at noon in the mornings we drink you at
nightfall
drink you and drink you
a man in the house your golden hair Margarete
your ashen hair Shulamith he plays with the serpents

He shouts play sweeter death’s music death comes as
a master from Germany
he shouts stroke darker the strings and as smoke you shall climb to the sky then you’ll have a grave in the clouds it is ample to lie there

Black milk of daybreak we drink you at night
we drink you at noon death comes as a master from Germany
we drink you at nightfall and morning we drink you and
drink you
a master from Germany death comes with eyes that are blue
with a bullet of lead he will hit in the mark he will hit you
a man in the house your golden hair Margarete he hunts us down with his dogs in the sky he gives us a grave
he plays with the serpents and dreams death comes as a master from Germany
your golden hair Margarete
your ashen hair Shulamith.

Paul Celan (1920-1970)

1. What kind of poem is this? How do you know?

2. How does the form and structure of the poem contribute to the poem’s meaning/theme?
Conceit

In literature, a conceit is an extended metaphor with a complex logic that governs a poetic passage or entire poem. It is an often an elaborate (or even far-fetched) comparison. It juxtaposes and manipulates images in surprising ways to invite the reader into a more sophisticated understanding of an object of comparison, often using an ingenious comparison between two very unlike objects.

Metaphysical conceit

In English literature the term is generally associated with the 17th century metaphysical poets*. In the metaphysical conceit, metaphors have a much more purely conceptual, and thus tenuous, relationship between the things being compared. Helen Gardner[1] observed that "a conceit is a comparison whose ingenuity is more striking than its justness" and that "a comparison becomes a conceit when we are made to concede likeness while being strongly conscious of unlikeness."

An often-cited example of the metaphysical conceit is the extended metaphor from John Donne's "The Flea."

Other Vocabulary

Tenor = subject of the metaphor (concept, object, or person meant)

Vehicle = thing to which the subject is being compared

Example: A Sonnet is a moment's monument ...


*The metaphysical poets is a term coined by the poet and critic Samuel Johnson to describe a loose group of British lyric poets of the 17th century, whose work was characterized by the inventive use of conceits, and by speculation about topics such as love or religion. These poets were not formally affiliated; most of them did not even know or read each other.
Mark but this flea, and mark in this,
How little that which thou deniest me is;
It suck'd me first, and now sucks thee,
And in this flea our two bloods mingled be.
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead;
Yet this enjoys before it woo,
And pamper'd swells with one blood made of two;
And this, alas! is more than we would do.

O stay, three lives in one flea spare,
Where we almost, yea, more than married are.
This flea is you and I, and this
Our marriage bed, and marriage temple is.
Though parents grudge, and you, we're met,
And cloister'd in these living walls of jet.
Though use make you apt to kill me,
Let not to that self-murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail in blood of innocence?
Wherein could this flea guilty be,
Except in that drop which it suck'd from thee?
Yet thou triumph'st, and say'st that thou
Find'st not thyself nor me the weaker now.
'Tis true; then learn how false fears be;
Just so much honour, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

1. Do a quick TPS-FASTT analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

2. What is the conceit in this poem? Identify the tenor and vehicle of the extended metaphor. Explain your answers. (i.e How does the vehicle represent the tenor?)
A VALEDICTION FORBIDDING MOURNING.
by John Donne

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say,
"Now his breath goes," and some say, "No."

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests move;
'Twere profanation of our joys
To tell the laity our love.

Moving of th' earth brings harms and fears;
Men reckon what it did, and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
—Whose soul is sense—cannot admit
Of absence, 'cause it doth remove
The thing which elemented it.

But we by a love so much refined,
That ourselves know not what it is,
Inter-assurèd of the mind,
Care less, eyes, lips and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to aery thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fix'd foot, makes no show
To move, but doth, if th' other do.

And though it in the centre sit,
Yet, when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must,
Like th' other foot, obliquely run;
Thy firmness makes my circle just,
And makes me end where I begun.

1. Do a quick TPS-FASTT analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

2. What is the conceit in this poem? Identify the tenor and vehicle of the extended metaphor. Explain your answers. (i.e How does the vehicle represent the tenor?)
THE AUTHOR TO HER BOOK  
by Anne Bradstreet

Thou ill-formed offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, exposed to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
The visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot still made a flaw.
I stretched thy joints to make thee even feet,
Yet still thou runst more hobbling than is meet;
In better dress to trim thee was my mind,
But nought save homespun cloth i' th' house I find.

In this array 'mongst vulgars may'st thou roam.
In critic's hands beware thou dost not come,
And take thy way where yet thou art not known;
If for thy father asked, say thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.

1. Do a quick TPS_FASTT analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

2. What is the conceit in this poem? Identify the tenor and vehicle of the extended metaphor. Explain your answers. (i.e How does the vehicle represent the tenor?)
THE WORLD

by George Herbert

Love built a stately house, where Fortune came,
And spinning fancies, she was heard to say
That her fine cobwebs did support the frame,
Whereas they were supported by the same;
But Wisdom quickly swept them all away.

The Pleasure came, who, liking not the fashion,
Began to make balconies, terraces,
Till she had weakened all by alteration;
But reverend laws, and many a proclamation
Reforméd all at length with menaces.

Then entered Sin, and with that sycamore
Whose leaves first sheltered man from drought and dew,
Working and winding slyly evermore,
The inward walls and summers cleft and tore;
But Grace shored these, and cut that as it grew.

Then Sin combined with death in a firm band,
To raze the building to the very floor;
Which they effected, none could them withstand;
But Love and Grace took Glory by the hand,
And built a braver palace than before.

1. Do a quick TPS-FASTT analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

2. What is the conceit in this poem? Identify the tenor and vehicle of the extended metaphor. Explain your answers. (i.e How does the vehicle represent the tenor?)
Irony and Paradox in Poetry

For each poem, first read, annotate, and do a quick TPS-FASTT analysis of each poem, focusing on irony and paradox in the “F” section of the analysis. We will do the first one together.

The Unknown Citizen
by W. H. Auden (1907-1973)

(To JS/07 M 378 This Marble Monument Is Erected by the State)

He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree
That, in the modern sense of an old-fashioned word, he was a saint,
For in everything he did he served the Greater Community.
Except for the War till the day he retired
He worked in a factory and never got fired,
But satisfied his employers, Fudge Motors Inc.
Yet he wasn't a scab or odd in his views,
For his Union reports that he paid his dues,
(Our report on his Union shows it was sound)
And our Social Psychology workers found
That he was popular with his mates and liked a drink.
The Press are convinced that he bought a paper every day
And that his reactions to advertisements were normal in every way.
Policies taken out in his name prove that he was fully insured,
And his Health-card shows he was once in hospital but left it cured.
Both Producers Research and High-Grade Living declare
He was fully sensible to the advantages of the Instalment Plan
And had everything necessary to the Modern Man,
A phonograph, a radio, a car and a rigidaire.
Our researchers into Public Opinion are content
That he held the proper opinions for the time of year;
When there was peace, he was for peace; when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard.

1. Identify the irony in this poem—and explain the use to which the irony is put (emotional emphasis, humor, satire, etc.).

2. Explain the irony in the title. Why was the citizen “unknown”?

3. What trends in modern life and social organization does the poem satirize?
A young man once went off to war in a far country, and when he had time, he wrote home and said, “Dear Mom, sure rains a lot here.”

But his mother — reading between the lines as mothers always do — wrote back, “We’re quite concerned. Tell us what it’s really like.”

And the young man responded, “Wow! You ought to see the funny monkeys.”

To which the mother replied, “Don’t hold back. How is it there?”

And the young man wrote, “The sunsets here are spectacular!”

In her next letter, the mother pleaded, “Son, we want you to tell us everything. Everything!”

So the next time he wrote, the young man said, “Today I killed a man. Yesterday, I helped drop napalm on women and children.”

And the father wrote right back, “Please don’t write such depressing letters. You’re upsetting your mother.”

So, after a while, the young man wrote, “Dear Mom, sure rains here a lot.”

1. APO 96225 was the mailing address of the 25th Infantry Division in Vietnam. Is the irony in this poem dramatic or situational? How would you describe the attitude or speaker toward the little story he is telling?

2. Describe the verbal irony in the poem.
“Ozymandias”* by Percy Bysshe Shelley (1792-1822)

I met a traveller from an antique land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away.”

*Ozymandias Pharaoh Rameses II (reigned as a tyrant from 1279-1213 BCE). According to the 
OE D, the statue was once 57 feet tall.

1. What is the poem describing? How does it look now? What does the poem imply it looked like long ago?

2. Identify the irony in this poem—and explain the use to which the irony is put (emotional emphasis, humor, satire, etc.).
1. Write a tercet containing slant rhyme utilizing paradox and hyperbole. (4 pts.)

2. Write a stanza for a Pindaric Ode utilizing an abab end rhyme scheme and anaphora. (3 pts.)

3. Write a couplet in iambic pentameter that could end a Shakespearean sonnet and contains an allusion. (4 pts.)

4. Write a quatrain in free verse containing a conceit. Identify your tenor and vehicle. (4 pts.)

5. After marking its rhyme scheme, identify the following type of poem. Then annotate the poem with the following terms, making sure to EXPLICATE the terms with a *:
   - octave, sestet, volta*, personification*, metaphor*, alliteration, apostrophe* (9 pts.)

Death, be not proud, though some have called thee
Mighty and dreadful, for thou art not so;
For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.

Thou'art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,
And poppy'or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.
- John Donne
6. Label the letters in **TPS-FASTT**. (4 pts)

7. Do a quick **TPS-FASTT** analysis of the following poem: (4 pts.)

   **I died for beauty, but was scarce** by Emily Dickinson

   I died for beauty, but was scarce
   Adjusted in the tomb,
   When one who died for truth was lain
   In an adjoining room.

   He questioned softly why I failed?
   "For beauty," I replied.
   "And I for truth,—the two are one;
   We brethren are," he said.

   And so, as kinsmen met a night,
   We talked between the rooms.
   Until the moss had reached our lips,
   And covered up our names.

8. How many words repeat in subsequent stanzas in a **sestina**? How many lines does a **sestina** have? (2 pts.)

9. Identify any **irony** in the following poem. Explain what **kind of irony** it is and **how it is used**. (2 pts.)

   **Another Reason Why I Don't Keep A Gun In The House**
   by Billy Collins

   The neighbors' dog will not stop barking.
   He is barking the same high, rhythmic bark
   that he barks every time they leave the house.
   They must switch him on on their way out.

   The neighbors' dog will not stop barking.
   I close all the windows in the house
   and put on a Beethoven symphony full blast
   but I can still hear him muffled under the music,
   barking, barking, barking,

   and now I can see him sitting in the orchestra,
   his head raised confidently as if Beethoven
   had included a part for barking dog.

   When the record finally ends he is still barking,
   sitting there in the oboe section barking,
   his eyes fixed on the conductor who is
   entreating him with his baton

   while the other musicians listen in respectful
   silence to the famous barking dog solo,
   that endless coda that first established
   Beethoven as an innovative genius.
In a well-developed essay, respond to the following prompt:
(1996) Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex attitude of the speaker.

The Author to her Book

Thou ill-formed offspring of my feeble brain,
Who after birth did'st by my side remain,
Till snatch't from thence by friends, less wise than true,
Who thee abroad exposed to public view,
Made thee in rags, halting to th' press to trudge,
Where errors were not lessened (all may judge).
At thy return my blushing was not small,
My rambling brat (in print) should mother call.
I cast thee by as one unfit for light,
The visage was so irksome in my sight,
Yet being mine own, at length affection would
Thy blemishes amend, if so I could.
I washed thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretcht thy joints to make thee even feet,
Yet still thou run'st more hobbling than is meet.
In better dress to trim thee was my mind,
But nought save home-spun cloth, i' th' house I find.
In this array, 'mongst vulgars may'st thou roam.
In critic's hands, beware thou dost not come,
And take thy way where yet thou art not known.
If for thy father askt, say, thou hadst none;
And for thy mother, she alas is poor,
Which caused her thus to send thee out of door.
Adopt-a-Poet Project

AP Literature

Assignment:

1. Explore and research the poetry, lives, literary movements, and beliefs of one of the poets listed below (or another poet approved by me). Find poems online, in the library, and/or in our anthology; memorize a few poems; explore their philosophies. In other words, adopt your poets and become the class expert on them.

2. Write a 3-4 page essay in which you make a statement, a claim, about the poets and their work. Use facts about the poets’ lives and times only if they help prove your thesis about the poets and their poetry. This essay is not a biographical sketch; instead it is an analysis of the poems you choose (not just the poet).

3. You will lead the class in a mini Socratic Seminar about one of the poems by your poet. In addition to using your paper and your thesis to guide your seminar, you will develop text-dependent questions to use as the basis of your seminar discussion. We will practice how to write insightful text-dependent questions in class. Be sure to have a handout with some basic biographical information, pictures, the text of the poem you would like to discuss, and the text-dependent questions for your classmates to prepare for the seminar. Try to get all the information, the text of the poem, and the questions on one sheet (both sides). Be ready to lead your seminar on your assigned day.

Poets to choose from:

<table>
<thead>
<tr>
<th>20th Century:</th>
<th>Pre-20th Century</th>
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<tbody>
<tr>
<td>W.H. Auden</td>
<td>Matthew Arnold</td>
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<td>Elizabeth Bishop</td>
<td>William Blake</td>
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<td>Gwendolyn Brooks</td>
<td>Robert Browning</td>
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<td>Carl Sandburg</td>
<td>Elizabeth Barrett Browning</td>
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<td>e.e. cummings</td>
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<td>Seamus Heaney</td>
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<td>Langston Hughes</td>
<td>John Donne</td>
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<td>Naomi Shihab-Nye</td>
<td>Thomas Hardy</td>
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<td>Pablo Neruda</td>
<td>A.E. Housman</td>
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<td>Octavio Paz</td>
<td>John Keats</td>
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<td>Sylvia Plath</td>
<td>Henry Wadsworth Longfellow</td>
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<td>Ezra Pound</td>
<td>John Milton</td>
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<td>Adrienne Rich</td>
<td>William Shakespeare</td>
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<td>Gary Snyder</td>
<td>Percy Bysshe Shelley</td>
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<td>Wallace Stevens</td>
<td>Lord Alfred Tennyson</td>
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<td>Wislawa Szymborska</td>
<td>Walt Whitman</td>
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<td>Dylan Thomas</td>
<td>William Wordsworth</td>
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<td>William Carlos Williams</td>
<td>W.B. Yeats</td>
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<td>Li-Young Lee</td>
<td>Edgar Allan Poe</td>
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<tr>
<td>Mary Oliver</td>
<td>Christina Rosetti</td>
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<td>Lawrence Ferlinghetti</td>
<td>George Eliot</td>
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<td>Maya Angelou</td>
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<td>Richard Brautigan</td>
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<td>Billy Collins</td>
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<td>Lucille Clifton</td>
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<td>Edna St. Vincent Millay</td>
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**Research Paper**

**Requirements:**

- You must use at least **THREE** sources for your paper. At least one should be a book (or eBook) and at least one should be an article accessed through lili.org. Only one source may be a website or page from a website. Websites should be .edu or .gov (and in limited cases .org). All citations should be in **MLA** format. Please talk to me if you are having problems finding a book source or a reliable internet source.

- Your paper may include a small amount of your poet’s biography. However, the “meat” of your paper should be about your poet’s work, a thorough analysis of the three or four poems you choose. Find a thesis that pertains to all of your poems, something that ties them all together. We will work on thesis statements in class before you begin writing your paper.

**Rough Draft Due:** ________________

**Gratable Draft Due:** ________________
Presentation (Mini Socratic Seminar)

Requirements:

- Lead a mini Socratic Seminar on ONE poem by your adopted poet. The seminar should last EIGHT to TEN minutes. You will be the discussion leader and will use the text-dependent questions you create to guide your classmates’ understanding of the poem.
- Handout with basic biographical information, pictures, the text of the poem you would like to discuss, and the text-dependent questions for your classmates to prepare for the seminar. Use your paper and your thesis as the basis of your discussion (not just a biography).

Presentation Date: __________________________

Rubric for Poet Project

Research Paper:

50 points—graded using the universal rubric for analytical essays

Presentation:

- Clarity and confidence as Socratic Seminar discussion leader /5
- 8-10 minutes in length /5
- Quality of text-dependent questions /10
- Handout—useful, clear, and complete /10

TOTAL /30
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<td>P</td>
<td>Paraphrase</td>
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Constantly Risking Absurdity (#15) By Lawrence Ferlinghetti

Constantly risking absurdity

and death

whenever he performs

above the heads

of his audience

the poet like an acrobat

climbs on rime

to a high wire of his own making

and balancing on eyebeams

above a sea of faces

paces his way

to the other side of day

performing entrechats

and sleight-of-foot tricks

and other high theatrics

and all without mistaking

any thing

for what it may not be

For he's the super realist

who must perforce perceive

taut truth

before the taking of each stance or step

in his supposed advance

toward that still higher perch

where Beauty stands and waits

with gravity

to start her death-defying leap

And he

a little charleychaplin man

who may or may not catch

her fair eternal form

spreadeagled in the empty air

of existence
Writing a Thesis for your Adopt-a-Poet Project Paper

To come up with a thesis, you can use the TPR method:

**T (opic):** What is this poem about? What is the subject of the poem? What is happening in the poem?

**P (osition):** Why does the poet write the poems as he/she does? What poetic devices does the poet use? Why does he/she use the words, the rhythm, the images, the metaphors (any poetic device really) in the poem?

**R (ationale):** What textual evidence (words, images, etc.) will you use to prove your position/claim?

Figure out your answers to these questions, and then set out to prove that you are right.

For example, you might think that “Constantly Risking Absurdity” says something about Ferlinghetti’s attitude towards poets and the art of writing poetry. This is an okay start, but is not specific enough. You need to read the poem closely and figure out exactly what Ferlinghetti is saying about poets and poetry (or about art, or beauty, or existence, etc.). To prove your thesis, you need to find several ways in which the poem—the words on the page—supports your thesis. These instances of your thesis will be the supporting points you develop in the body of your paper. Describe how, in these examples of your thesis, the words, the rhythm, the images, the metaphors, and the other poetic devices that Ferlinghetti uses support your view of the poem.

**Sample thesis:**
*Through Ferlinghetti’s use of an extended metaphor likening the poet to an acrobat, he highlights the artist’s precarious position in his search for self-awareness, “truth,” and “Beauty.” He uses the acrobat’s constant struggle to find more daring tricks to entertain his audience to show how he is “[c]onstantly risking absurdity and death,” a hazard he knowingly and willingly accepts.*

Now, you try it...

• **T (opic):** What are these poems about? What are the subjects of the poems? What is happening in the poems? (This comes from your paraphrase of the poems in your TPS-FASTT analysis.)

• **P (osition):** What message are the poems sending? What poetic devices does the poet use? Why does he/she use the words, the rhythm, the images, the metaphors (any poetic device really) in the poems? (Look at the figurative language, attitude/tone, and theme sections of your TPS-FASTT analyses.)

• **R (ationale):** What textual evidence (words, images, etc.) will you use to prove your position/claim?

• Now put them together to create your thesis.
Text-Dependent Questions for
“Constantly Risking Absurdity” by Lawrence Ferlinghetti

Build understanding of the meaning:

1. Who is being compared here? (i.e. What is the extended metaphor the author is using?)
2. What challenges does the acrobat/poet face?
3. Who/what is Beauty in the poem? What is her relationship to the poet/acrobat?

Vocabulary and text structure:

4. Why the crazy (groovy) poetic structure? How does the look of the poem contribute to the sound? What does it remind you of?
5. What does the word Beauty mean in the context of the poem?
6. What is the denotation of the phrase “empty air of existence”? What is its connotation in the poem?

Author’s purpose and point of view:

7. Why does Ferlinghetti use the image of an acrobat as a metaphor for a poet and his work? How does his “death-defying” leap symbolize the risks a poet takes in his career?
8. What is the author saying about existence and meaning for the poet/acrobat? How do they find that meaning? Is it dangerous? How so? Use excerpts from the text to support your ideas.

Inference questions:

9. What are some of the magic-hat tricks a poet may use in his work? What's the purpose of these tricks?
10. Why is Beauty so important to the poet? Why is she risking it all with the poet? Couldn't she just hang back and brush her (figurative) hair? Use excerpts from the poem to support your answer.

Opinion and intertextual questions:

11. If you had to characterize the poet-­‐acrobat, what are some adjectives you'd use to describe him? Justify your choice of adjectives with excerpts from the text. If some of those adjectives appear to be contradictions of others, what does that say about a poet and his work?

**ASSIGNMENT:**

Go to [http://miccss.org/wp-content/uploads/2013/12/Text-dependent-questions-Pyramid-Sample-Bats.pdf](http://miccss.org/wp-content/uploads/2013/12/Text-dependent-questions-Pyramid-Sample-Bats.pdf) to see what each question type entails. Then, create text-dependent questions for the poem you will be teaching in a mini Socratic Seminar. You will be using these to guide the discussion and others’ thinking. Make sure to include at least one question from each category (in bold above). Type your questions just like I have above, and make sure to have copies for all of your classmates so that they can easily refer back to them during the discussion.
Constantly risking absurdity
and death
whenever he performs
above the
hedsof his audience
the poet like an acrobat
climbs on rime
to a high wire
of his own making
and balancing on eyebeams
above a sea of faces
paces his way
to the other side of day
performing entrechats
and sleight-of-foot tricks
and other high theatrics
and all without
mistaking
any thing
for what it may not be

For he's the super realist
who must
perforce perceive
taut truth
before the taking
of each stance or step

Text-dependent Questions for “Constantly Risking Absurdity”

Build understanding of the meaning:
1. Who is being compared here? (i.e. What is the extended metaphor or conceit the author is using?)
2. What challenges does the acrobat/poet face?

Vocabulary and text structure:
3. Why the crazy (groovy) poetic structure? How does the look of the poem contribute to the sound?
4. What does the word Beauty” mean in the context of the poem? What is the connection to the speaker?
5. What is the denotation of the phrase “empty air of existence”? What is its connotation in the poem?

Author’s purpose and point of view:
6. Why does Ferlinghetti use the image of an acrobat as a metaphor for a poet and his work? How does the poet’s death-defying leap symbolize the risks a poet takes in his career?

Inference questions:
8. What are some of the magic that tricks a poet may use in his work? What’s the purpose of these tricks?
9. Why is Beauty so important to the poet? Why is she risking it all with the poet? Couldn’t she just hang back and brush her (figurative) hair? Use excerpts from the poem to support your answer.

Opinion and intertextual questions:
10. If you had to characterize the poet-acrobat, what are some adjectives you’d use to describe him? Justify your choice of adjectives with excerpts from the text. If some of those adjectives appear to be contradictions of others, what does that say about a poet and his work?