

10th Grade Honors Poetry Packet for Summer Reading 2008

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Common Poetic Terms

Literary Terms	Definition
allegory	a form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas such as charity, greed, or envy. Thus an allegory is a story with two meanings, a literal meaning and a symbolic meaning.
alliteration	the practice of beginning several consecutive or neighboring words with the same sound.
allusion	a reference to a mythological, literary, or historical person, place, or thing: e.g., "He met his Waterloo."
antithesis	a direct juxtaposition of structurally parallel words, phrases, or clauses for the purpose of contrast, e.g.: "Sink or Swim."
apostrophe	a sudden turn from the general audience to address a specific group or person or personified abstraction absent or present: e.g., "Milton! Thou should'st be living at this hour."
assonance	is the repetition of identical or similar vowels in a series of words: e.g. "cry" and "side"
consonance	the repetition of a consonant sound within a series of words to produce a harmonious effect: e.g. "At each <u>s</u> low <u>d</u> usk a <u>d</u> rawing <u>-d</u> own of <u>b</u> linds <u>s</u> ." The "d" sound. The "s" sound.
diction	word choice intended to convey a certain effect.
figures of speech	In literature, a way of saying one thing and meaning something else. Take, for example, this line by Robert Burns, <i>My luv is a red, red rose</i> . Clearly Mr. Burns does not really mean that he has fallen in love with a red, aromatic, many-petalled, long, thorny-stemmed plant. He means that his love is as sweet and as delicate as a rose. While, figurative language provides a writer with the opportunity to write imaginatively, it also tests the imagination of the reader, forcing the reader to go below the surface of a literary work into deep, hidden meanings.
flashback	A reference to an event which took place prior to the beginning of a story or play. In Ernest Hemingway's "The Snows of Kilimanjaro," the protagonist, Harry Street, has been injured on a hunt in Africa. Dying, his mind becomes preoccupied with incidents in his past. In a flashback Street remembers one of his wartime comrades dying painfully on barbed wire on a battlefield in Spain.
Foil	A foil is a character who serves as a contrast to another perhaps more primary character, so as to point out specific traits of the primary character.
foreshadowing	the use of hints or clues in a narrative to suggest future action
hyperbole	deliberate, extravagant, and often outrageous exaggeration: e.g. "The shot heard 'round the world." It may be used for either serious or comic effect.
imagery	words or phrases a writer uses to represent persons, objects, actions, feelings, and ideas descriptively by appealing to the senses.
irony	a situation or statement characterized by a significant difference between what is expected or understood and what actually happens or is meant. There are three types of irony: verbal, dramatic, and situational. <ul style="list-style-type: none"> ♦ Definition of Dramatic - A situation in which the audience knows something about present or future circumstances that the character does not know. ♦ Definition of Verbal - A contradiction of expectation between what is said and what is meant. ♦ Definition of Situational - A contradiction of expectation between what might be expected and what actually occurs often connected to a fatalistic or pessimistic view of life
metaphor	a comparison of two unlike things not using "like" or "as": e.g., "Time is money."
mood	the atmosphere or predominant emotion in a literary work.
motivation	a circumstance or set of circumstances that prompts a character to act in a certain way or that determines the outcome of a situation or work.
narration	a collection of events that tells a story, which may be true or not, placed in a particular order and recounted through either telling or writing. By studying more closely, most novels and short stories are placed into the categories of first-person and third-person narratives, which are based on who is telling the story and from what perspective. Other important terms that relate to the term "narrative," are "narrative poetry," poetry that tells a story, and "narrative technique" which means how one tells a story.
onomatopoeia	the use of words that mimic the sounds they describe: e.g., "hiss," "buzz," and "bang."
oxymoron	a form of paradox that combines a pair of opposite terms into a single unusual expression: e.g., "sweet sorrow," or "cold fire"
paradox	when the elements of a statement contradict each other. Although the statement may appear illogical, impossible, or absurd, it turns out to have a coherent meaning that reveals a hidden truth: e.g., "Much madness is divinest sense."
personification	a kind of metaphor that gives inanimate objects or abstract ideas human characteristics: e.g., "The wind cried in the dark."
plot	the sequence of events or actions in a short story, novel, play, or narrative poem.

point of view	the perspective from which the story is told
prosody	the study of sound and rhythm in poetry.
protagonist	the main character in a story, who may be male or female, heroic or not heroic and who serves as a focus for its themes and incidents and as the principal rationale for its development.
pun	a play on words that are identical or similar in sound but have sharply diverse meanings. Puns can have serious as well as humorous uses: e.g., when Mercutio is bleeding to death in <i>Romeo and Juliet</i> , he says to his friends, "Ask for me tomorrow, and you shall find me a grave man."
repetition	the deliberate use of any element of language more than once—sound, word, phrase, sentence, grammatical pattern, or rhythmical pattern.
rhyme	the repetition of sounds in two or more words and phrases that appear close to each other in a poem. <i>End rhyme</i> occurs at the end of lines; <i>internal rhyme</i> , within a line. <i>Slant Rhyme</i> is approximate rhyme. <i>Rhyme scheme</i> is the pattern of end rhymes.
sarcasm	the use of verbal irony in which a person appears to be praising something but is actually insulting it: e.g., "As I fell down the stairs headfirst, I heard her say, 'Look at that coordination.'"
setting	the time and place in which events in a short story, novel, play, or narrative poem take place.
shift or turn	refers to a change or movement in a piece resulting from an epiphany, realization, or insight gained by the speaker, a character, or the reader.
simile	comparison of two different things or ideas through the use of the words "like" or "as." It is a definitely stated comparison in which the poet says one thing is like another: e.g., "The warrior fought like a lion."
sound devices	stylistic techniques that convey meaning through sound. Some examples of sound devices are <i>rhyme</i> , <i>consonance</i> , <i>alliteration</i> , and <i>onomatopoeia</i> .
structure	the framework or organization of a literary selection. For example, the structure of fiction is usually determined by plot and by chapter division; the structure of drama depends upon its division into acts and scenes; the structure of an essay depends on its organization of ideas; the structure of poetry is determined by its rhyme scheme and stanzaic form.
style	the writer's characteristic manner of employing language.
suspense	the quality of a short story, novel, play, or narrative poem that makes the reader or audience uncertain or tense about the outcome of events.
symbol	any object, person, place, or action that has both a meaning in itself and that stands for something larger than itself, such as a quality, attitude, belief, or value: e.g., the land turtle in Steinbeck's <i>The Grapes of Wrath</i> suggests or reflects the toughness and resilience of migrant workers.
synecdoche (metonymy)	<p>A synecdoche is a figure of speech in which the one of the following (or its reverse) is expressed (closely related to metonymy)</p> <ul style="list-style-type: none"> • A part stands for a whole • An individual stands for a class • A material stands for a thing
syntax	the arrangement of words and the order of grammatical elements in a sentence.
theme	the central message of a literary work. It is not the same as subject, which can be expressed in a word or two: courage, survival, war, pride, etc. The theme is the idea the author wishes to convey about that subject. It is expressed as sentence or general statement about life or human nature. A literary work can have more than one theme, and most themes are not directly stated but are implied. The reader must think about all the elements of the work and use them to make inferences, or reasonable guesses, as to which themes seem to be implied: e.g., ON the subject of pride, a theme might be "pride often precedes a fall."
tone	the writer's or speaker's attitude toward a subject, character, or audience, and it is conveyed through the author's choice of words and detail. Tone can be serious, humorous, sarcastic, indignant, objective, etc.
understatement (meiosis, litotes)	the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is: e.g., "I could probably manage to survive on a salary of two million dollars per year."

Poetry Assignment

Part I:

1. Read each poem aloud at least twice. Poetry is best read aloud in order to hear its cadence. Write down any initial questions or observations made about the poem. Define any unfamiliar words. Paraphrase each stanza.
2. Annotate each poem included in the packet. Annotation is an exercise whereby all the literary and poetic elements of a piece are labeled carefully. It is up to the reader to find all its poetic properties.
3. Answer the following questions about each poem:
 - a. What, if anything, does the title tell you about the poem?
 - b. What words/phrases seem to have more meaning beyond the literal? What other figurative meaning/connotations do the words/phrases have?
4. In a paragraph or two, write about how the poetic elements contribute to the meaning of the poem.

Part II: Self-Selected poems

1. Included in the packet is a list of famous poets. Select one poet from the list.
2. Find two poems from the poet's body of work. Answer questions 1-4 above for these two poems.
3. Also include the answers to the following questions:
 - a. Why did you choose your particular poet and/or poems?
 - b. What stylistic patterns do you notice about the two poems by the same author?

SONNET 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

- William Shakespeare

The Stolen Child
-W.B. Yeats

Where dips the rocky highland
Of Sleuth Wood in the lake,
There lies a leafy island
Where flapping herons wake
The drowsy water-rats;
There we've hid out faery vats,
Full of berries
And the reddest stolen cherries.
Come away, O human child!
To the waters and the wild
With a faery hand in hand,
For the world's more full of weeping than you can understand.

Where the wave of moonlight glosses
The dim grey sands with light,
Far off by furthest Rosses
We foot it all the night,
Weaving olden dances,
Mingling hands and mingling glances
Till the moon has taken flight;
To and fro we leap
And chase the frothy bubbles,
While the world is full of troubles
And is anxious in its sleep.
Come away, O human child!
To the waters of the wild
With a faery hand in hand,
For the world's more full of weeping than you can understand.

Where the wandering water gushes
From the hills above Glen-Car,
In pools among the rushes
That scarce could bathe a star,
We seek for slumbering trout
And whispering in their ears
Give them unquiet dreams;
Leaning softly out
From ferns that drop their tears
Over the young streams.
Come away, O human child!
To the waters and the wild
With a faery hand in hand,
For the world's more full of weeping than you can understand.

Away with us he's going,
The solemn-eyed:
He'll hear no more the lowing
Of the calves on the warm hillside
Or the kettle on the hob
Sing peace into his breast,
Or see the brown mice bob
Round and round the oatmeal-chest.
For he comes, the human child,
To the waters and the wild
With a faery hand in hand,
From a world more full of weeping than he can understand.

My Last Duchess
(Ferrara)

That's my last duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; *Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
That depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain drawn for you, but I) [10]
And seemed as they would ask me, if they durst,
How such a glance came there; so not the first
Are you to turn and ask thus. Sir, 't was not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Fra Pandolf chanced to say "Her mantle laps
Over my lady's wrist too much" or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat:" such stuff
Was courtesy, she thought, and cause enough [20]
For calling up that spot of joy. She had
A heart - how shall I say? - too soon made glad,
Too easily impressed: she liked whate'er
She looked on, and her looks went everywhere.
Sir, 't was all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace -all and each
Would draw from her alike the approving speech, [30]
Or blush,at least. She thanked men - good! but thanked
Somehow - I know not how - as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech - (which I have not) - to make your will
Quite clear to such a one, and say, "Just this
Or that in you disgusts me; here you miss
Or there exceed the mark"- and if she let
Herself be lessoned so, nor plainly set [40]
Her wits to yours, forsooth, and made excuse
- E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretence [50]
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which *Claus of Innsbruck cast in bronze for me.

~Robert Browning (1812-1889)

countenance: facial expression

earnest: sincere

mantle: cloak

officious: eager in wanting an unwanted service

forsooth: indeed

trifling: silliness

munificence: generosity

warrant: proof

pretense: false appearance intended to deceive

disallow: reject

avowed: confessed

* fictitious names of artists

Poets for Summer Reading Selections

American

Maya Angelou
Gwendolyn Brooks
E.E. Cummings
Emily Dickinson
Hilda Doolittle
Paul Laurence Dunbar
Robert Duncan
T.S. Eliot
Ralph Waldo Emerson
Lawrence Ferlinghetti
Robert Frost

Nikki Giovanni
David Ignatow
Dorothy Parker
Marianne Moore
Edgar Lee Masters
Theodore Roethke
Anne Sexton
Wallace Stevens
Gertrude Stein
William Carlos Williams

Argentinian

Jorge Louis Borges

Chinese

Wang Wei
Li Po
Li Ho

Irish

Seamus Heaney
James Joyce
William Butler Yeats

British

W. H. Auden
Lewis Carroll
George Eliot
John Donne
Rudyard Kipling
Ted Hughes
Jonathan Swift
William Wordsworth

Mexican

Alberto Urista
Octavio Paz
Jorge Guillen

Spanish

Gloria Fuertes
Federico Garcia Lorca

Russian

Joseph Brodsky
Alexander Pushkin