*~ English 4 ~*



*Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

*Mrs. Decker/Fall 2018*

In this unit, you will:

* review poetic and literary terms to understand the process of poetry explication (analysis),
* read and explicate a survey of British poetry,
* explicate music as poetry,
* explicate a poem or song of your choice, and
* view/discuss the film ***Dead Poets Society***.

1. The Anglo-Saxon Period (449-1485)

**“The Seafarer”** and **“The Wife’s Lament”**

* Lyrical Poetry – expresses the thoughts and feelings of a single speaker
* Elegiac Poetry – expresses sorrow over the death of loved ones or the loss of something from one’s past

1. The English Renaissance (1485-1660)

The Renaissance was one of the most exciting periods in history. It blossomed in Italy (1350-1550), then spread northward, giving rise to the English Renaissance. Scholars reacted against the “dark ages” of medieval Europe and revived learning of ancient Greece and Rome. They wanted to bring about a rebirth of civilization.

The reign of Elizabeth I brought about the “Elizabethan Age,” an explosion of cultural energy. Literature of the period expressed the spirit of the Renaissance. The most significant literary developments took place in the area of poetry and experimental poetic forms. (Prentice Hall pp. 228, 232)

* Sonnet (p. 239) – a \_\_\_\_-line lyric poem with a single \_\_\_\_\_\_\_\_\_
  + **Petrarchan (Italian) Sonnet** (p. 239) – divided into an 8-line\_\_\_\_\_\_\_\_\_\_, rhyming \_\_\_\_\_\_ \_\_\_\_\_\_, followed by a 6-line \_\_\_\_\_\_\_\_\_\_, rhyming \_\_\_\_\_\_\_\_\_\_\_\_\_. Often, the octave poses a \_\_\_\_\_\_\_\_\_\_\_\_\_ that is answered in the sestet.
  + **Spenserian Sonnet** (p. 239) – divided into 3 quatrains and a closing couplet; rhymes \_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_ \_\_\_\_
  + **Shakespearean Sonnet** (p. 257) – divided into 3 quatrains and a closing/rhyming couplet (a dramatic statement that \_\_\_\_\_\_\_\_\_\_\_\_, restates, or \_\_\_\_\_\_\_\_\_\_\_ the central \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the sonnet); rhymes \_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_ \_\_\_\_
* Sonnet Sequence (p. 239) – sonnets are linked by \_\_\_\_\_\_\_\_\_\_\_\_ or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ addressed. Poets connected hundreds of sonnets in this way. For example,
  + “*The speaker in the sequence is in love – some sonnets may explain the depth of his love, while others may praise his beloved.*
  + *“The speaker’s love is unfulfilled – poems may dramatize his hopes and disappointments or analyze the nature of love”* (Prentice Hall 239).

**Sonnet Analysis**

As you read the *SONNETS* that follow,

* determine and write the rhyme scheme for each line in the center column,
* paraphrase each line in your own words in the far right column, and
* determine the overall theme of the sonnet (write in one complete sentence).

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**Sonnet 18 ~** Francisco Petrarch*(Translated by Noti)*

*Rhyme*

*Sonnet Scheme Paraphrase*

|  |  |  |
| --- | --- | --- |
| Ashamed sometimes thy beauties should remain  As yet unsung, sweet lady, in my rhyme;  When I first saw thee I recall the time.  Pleasing as none shall ever please again.  But no fit polish can my verse attain, 5  Not mine is strength to try the task sublime:  My genius, measuring its power to climb,  From such attempt doth prudently refrain.  Full oft I oped my lips to chant thy name;  Then in mid-utterance the lay was lost: 10  But say what muse can dare so bold a flight?  Full oft I strove in measure to indite;  But ah, the pen, the hand, the vein I boast,  At once were vanquished by the mighty theme!  **full oft**: adv., often  **oped**: v., opened  **indite**: v., to write  **vein**: n., quality | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

What is the overall theme of the sonnet?

**Sonnet 75 ~** Edmund Spenser

*Rhyme*

*Sonnet Scheme Paraphrase*

|  |  |  |
| --- | --- | --- |
| One day I wrote her name upon the strand,  But came the waves and washèd it away:  Again I wrote it with a second hand,  But came the tide, and made my pains his prey,  “Vain man,” said she, “that dost in vain assay, 5  A mortal thing so to immortalize,  For I myself shall like to this decay,  And eek my name be wipèd out likewise.”  “Not so,” quod I, “let baser things devise  To die in dust, but you shall live by fame: 10  My verse your virtues rare shall eternize,  And in the heavens write your glorious name.  Where whenas death shall all the world subdue,  Our love shall live, and later life renew.”  ***strand***: n., beach  ***assay***: v., try  ***eek***: adv., also  ***quod***: v., quoted  ***devise***: v., work out or create; plan | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

What is the overall theme of the sonnet?

**Sonnet 39 ~** Sir Philip Sidney

*Rhyme*

*Sonnet Scheme Paraphrase*

|  |  |  |
| --- | --- | --- |
| Come sleep! O sleep, the certain knot of peace,  The baiting place of wit, the balm of woe,  The poor man’s wealth, the prisoner’s release,  The indifferent judge between the high and low;  With shield of proof shield me from out the prease 5  Of those fierce darts Despair at me doth throw:  O make in me those civil wars to cease;  I will good tribute pay, if thou do so.  Take thou of me smooth pillows, sweetest bed,  A chamber deaf to noise, and blind to light, 10  A rose garland, and a weary head:  And if these things, as being thine by right,  Move not thy heavy grace, thou shalt in me,  Livelier than elsewhere, Stella’s image see.  **baiting place**: n., place for refreshment  **balm**: n., ointment or other thing that heals and soothes  **indifferent**: adj., impartial  **proof**: n., proven strength  **prease**: n., crowd | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

What is the overall theme of the sonnet?

**Sonnet 130 ~** William Shakespeare

*Rhyme*

*Sonnet Scheme Paraphrase*

|  |  |  |
| --- | --- | --- |
| My mistress’ eyes are nothing like the sun,  Coral is far more red than her lips’ red;  If snow be white, why then her breasts are dun;  If hair be wires, black wires grow on her head,  I have seen roses damasked, red and white, 5  But no such roses see I in her cheeks;  And in some perfumes there is more delight  Than in the breath that from my mistress reeks.  I love to hear her speak. Yet well I know  That music hath a far more pleasing sound. 10  I grant I never saw a goddess go;  My mistress, when she walks, treads on the ground.  And yet, by heaven, I think my love as rare  As any she belied with false compare.  **damasked**: adj., varied in color  **reeks**: v., sends forth; projects  **go**: v., walk  **belied**: v., misrepresented | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

What is the overall theme of the sonnet?

The English Renaissance (cont.)

* A **pastoral work** (p. 249) celebrates the \_\_\_\_\_\_\_\_\_\_\_\_\_ of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ life in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Written by sophisticated artists, pastoral poems allow \_\_\_\_\_\_\_\_\_ readers to experience what they imagine to be the free and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ life of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ people.
* A **reply poem** (p. 249) is a poem constructed in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to another poet’s work.

|  |  |
| --- | --- |
| **The Passionate Shepherd to His Love ~** Christopher Marlowe  Come live with me and be my love,  And we will all the pleasures prove,  That valleys, groves, hills, and fields,  Woods, or steepy mountain yields.  And we will sit upon the rocks, 5  Seeing the shepherds feed their flocks,  By shallow rivers to whose falls  Melodious birds sing madrigals.  And I will make thee beds of roses  And a thousand fragrant posies, 10  A cap of flowers, and a kirtle  Embroidered all with leaves of myrtle;  A gown made of the finest wool  Which from our pretty lambs we pull;  Fair lined slippers for the cold, 15  With buckles of the purest gold;  A belt of straw and ivy buds,  With coral clasps and amber studs:  And if these pleasures may thee move,  Come live with me, and be my love. 20  The shepherds’ swains shall dance and sing  For thy delight each May-morning:  If these delights thy mind may move,  Then live with me, and be my love.  **Prove**: v., experience  **Melodious**: adj., sweet-sounding, tuneful  **Madrigals**: n., short love poems set to music  **Kirtle**: n., skirt  **Move**: v., persuade or impel | **The Nymph’s Reply to the Shepherd ~**  Sir Walter Raleigh  If all the world and love were young,  And truth in every Shepherd’s tongue,  These pretty pleasures might me move,  To live with thee, and be thy love.  Time drives the flocks from field to fold, 5  When Rivers rage and Rocks grow cold,  And *Philomel* becometh dumb,  The rest complains of cares to come.  The flowers do fade, and wanton fields,  To wayward winter reckoning yields, 10  A honey tongue, a heart of gall,  Is fancy’s spring, but sorrow’s fall.  Thy gowns, thy shoes, thy beds of Roses,  Thy cap, thy kirtle, and thy posies  Soon break, soon wither, soon forgotten: 15  In folly ripe, in reason rotten.  Thy belt of straw and Ivy buds,  The Coral clasps and amber studs,  All these in me no means can move  To come to thee and be thy love. 20  But could youth last, and love still breed,  Had joys no date, nor age no need,  Then these delights my mind might move  To live with thee, and be thy love.   * **Philomel**: the nightingale * **Reckoning**: n., accounting * **Wither**: v., to fade or waste away * **Date**: n., ending |

**The Passionate Shepherd to His Love** and **The Nymph’s Reply to the Shepherd**

\_\_\_1. Who is the speaker in Marlowe’s poem?

* 1. A simple shepherd
  2. A passionate poet
  3. A melodious bird
  4. An Elizabethan spy

\_\_\_2. What sort of pleasures does Marlowe’s speaker offer?

* 1. Simple rural pleasures
  2. The exciting pleasures of a life of adventure
  3. The sophisticated pleasures of life at court
  4. All of the above

\_\_\_3. Whom does the speaker in Marlowe’s poem address?

* + - * 1. An Elizabethan actress
        2. A singer of madrigals
        3. A shepherdess he loves
        4. Elizabeth, queen of England

\_\_\_4. Which view of natures does Marlowe’s poem present?

Nature is a source of beauty and joy.

Nature is a wild and dangerous force that must be tamed.

Nature is full of scientific phenomena that must be studied.

Nature is a harsh force indifferent to human suffering.

\_\_\_5. In what way does Marlowe’s poem express the theme of *carpe diem* (Latin for “seize the day”)?

* + - * 1. It praises nature as source of beauty and comfort.
        2. It accepts the concept of a paradise on earth.
        3. It promotes the idea of making the most of life while one can.
        4. It portrays an idealistic world, rather than a realistic one.

\_\_\_6. Who is the speaker in Raleigh’s poem?

The shepherd speaking in Marlowe’s poem

The passionate poem speaking in Marlowe’s poem

The shepherdess addressed in Marlowe’s poem

A nymph who overhears the Marlowe’s speaker addressing his beloved

\_\_\_7. What does the speaker in Raleigh’s poem point out about the many details in Marlowe’s poem?

* 1. They are very pleasant.
  2. They are opinion, not fact.
  3. They never existed.
  4. They will not last.

\_\_\_8. What does the speaker in “The Nymph’s Reply to the Shepherd” think of the shepherd’s offer?

* + - * 1. She thinks he has offered too little.
        2. She thinks it is appealing.
        3. The thinks it makes no sense.
        4. The thinks he loves her too much.

\_\_\_9. Which word best describes the attitude of the speaker in Raleigh’s poem?

* + - * 1. Passionate
        2. Idealistic
        3. Cynical
        4. Sad

1. The Restoration and Enlightenment (1660-1798)

**Metaphysical Poetry** (p. 435) – characterized by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ displays and concern with the metaphysical, or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ issues. It uses the following poetic devices:

* **Conceit** (p. 445) – an extended \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ linking objects or ideas that are not commonly \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, often mixing \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ ideas and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ matters. *(i.e., John Donne compares two lovers to the two legs of a drawing compass)*
* **Paradox** (p. 445) – an image or description that appears self-\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ but reveals a deeper \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. *(i.e., John Donne writes, “Death, thou shalt die.”)*

**Death, be not proud (Holy Sonnet 10) ~** John Donne

|  |  |
| --- | --- |
| Death, be not proud, though some have called thee  Mighty and dreadful, for thou are 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, 5  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, 10  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.  **Pictures:** n., images  **5-6 From rest…flow:** Since we derive pleasure from rest and sleep, which are only likenesses of death, we should derive much more from death itself.  **7-8 And…delivery:** Our best men go with you to rest their bones and find freedom for their souls.  **Poppy:** n., opium, a narcotic drug made from the juice of the poppy plant  **Swell’st:** swell with pride | Explication:   * + - 1. Circle any words you are not familiar with.       2. Who/what is the speaker addressing?   Why do you think the speaker addresses this as a person?   * + - 1. What images or “pictures” of death does the speaker mention?       2. How do you interpret the speaker’s statement, “Death, thou shalt die”?       3. What is the tone (author’s/speaker’s attitude) of the poem? |

The Restoration and Enlightenment (cont.)

***Carpe Diem* Poetry**

* ***Carpe Diem* theme** (p. 459) – Latin for “\_\_\_\_\_\_\_\_\_\_\_\_\_ the \_\_\_\_\_\_\_\_\_.” May be summed up as “Time is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, so act \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ life.”

# To the Virgins, to Make Much of Time ~ Robert Herrick

|  |  |
| --- | --- |
| Gather ye rose-buds while ye may,     Old Time is still a-flying;  And this same flower that smiles today     Tomorrow will be dying.  The glorious lamp of heaven, the sun, 5     The higher he’s a-getting,  The sooner will his race be run,     And nearer he’s to setting.  That age is best which is the first,     When youth and blood are warmer; 10  But being spent, the worse, and worst     Times still succeed the former.  Then be not coy, but use your time,     And while ye may, go marry;  For having lost but once your prime, 15     You may forever tarry.  **Coy:** adj., hesitant; modest  **Prime**: n., best stage of a thing or process  **Tarry**: v., wait | Explication:  What advice does the speaker give women in lines 1-4?  Which images in lines 5-8 capture the *carpe diem* theme?  In lines 9-12, how does the speaker appear to feel about old age? Do you agree with his opinion?  How do lines 15-16 reflect the philosophy of *carpe diem*?  Why are “rosebuds” (line 1) a good choice for a poem about how fleeting time is? |

The Restoration and Enlightenment (cont.)

During the English Renaissance**, The King James Bible** (p. 280) was created – completed in \_\_\_\_\_\_\_\_\_\_; created at the command of King James I. In 1604, James commissioned \_\_\_\_\_\_\_ scholars and clergymen to compare all know texts of the \_\_\_\_\_\_\_\_\_\_\_ and prepare the definitive English edition.

* **Parable** (p. 281): simple \_\_\_\_\_\_\_\_\_\_\_ from which a \_\_\_\_\_\_\_\_\_\_\_ or religious \_\_\_\_\_\_\_\_\_\_\_\_ can be drawn. The most famous are in the New Testament.

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**Text comparison:** Read the following summary of the biblical “parable of the talents” and consider it as comparative context for John Milton’s poem “When I Consider How My Light is Spent.” Answer the questions that follow Milton’s poem.

*The parable of the talents is found in Matthew chapter 25. It actually deals with the subject of money, but has broader application, as well. The master gave three different amounts of money [talents] to three of his servants to invest as each was able, according to his ability. The servant with the most invested his amount wisely and so did the second, each according to his ability. The second man’s return was not as much as the first, but then he did not have as much to start with. God commends the first two servants as being faithful with what had been given them. But the third servant with the smallest talent did not use it and gave the master no return on His investment. His master called him unprofitable, lazy and “wicked”.*

Watson, Ray. "Parable Of The Talents." *PARABLE OF THE TALENTS*. The Secret Place, 2013. Web. 24 Feb. 2016. <http:// www.secretplaceministries.org/ pages/articles/ parable\_of\_the\_talents.html>.

|  |
| --- |
| **When I Consider How My Light Is Spent** ~  John Milton  When I consider how my light is spent,  Ere half my days in this dark world and wide,  And that one talent which is death to hide  Lodged with me useless, though my soul more bent  5 To serve therewith my Maker, and present  My true account, lest He returning chide;  “Doth God exact day-labor, light denied?”  I fondly ask. But Patience, to prevent  That murmur, soon replies, “God doth not need  Either man’s work or His own gifts. Who best  10 Bear His mild yoke, they serve Him best. His state  Is kingly: thousands at His bidding speed,  And post o’er land and ocean without rest;  They also serve who only stand and wait.”  **Talent:** allusion to the parable of the talents. The servant who earns interest for his master on 5 talents (a large unit of money) is commended. The servant who hides and then returns a talent is condemned to “outer darkness.”  **Fondly:** adv., foolishly  **Thousands:** thousands of angels  **Post:** travel |

**When I Consider How My Light Is Spent** ~ Poetry Explication

* + - 1. At what point in his life did the speaker’s eyesight fail? Provide textual evidence and line #.
      2. In lines 2-8, what things seem to trouble the speaker the most about his loss of sight?
      3. What has happened to the speaker’s “one talent”? Why does blindness have this effect on his talent?
      4. Do you think the speaker will be able to follow the advice of Patience? Why or why not?
      5. Explain how this poem could inspire a contemporary person who is facing a physical challenge.

1. The Romantic Period (1798-1832)

# The Romantic Period followed the political turmoil of the French Revolution. Many British intellectuals (including writers and artists) supported the revolution and the democratic ideals on which it was based. Eventually, British reaction to the events of the French Revolution turned; societal pressure silenced liberal-minded Britons who instead turned to literature and art as outlets to express their hopes and dreams (Prentice Hall 656).

# Britain’s Romantic Age is most famous for its literature, especially poetry. Poets such as William Wordsworth and Samuel Taylor Coleridge dealt with events from common life using imagination. An emphasis on nature became an important element of Romantic poetry. Nature was “a wild, free force that could inspire poets to instinctive spiritual understanding” (Prentice Hall 658). Wordsworth and Coleridge became respected members of Britain’s (more conservative) literary establishment and their writings eventually became less radical in thought. The “second generation” of Romantic poets soon followed. These younger poets - George Gordon, Lord Byron; Percy Bysshe Shelley; and John Keats - rebelled against British conservatism and illustrated their disillusionment in their poetry (Prentice Hall 659).

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# I Wandered Lonely as a Cloud ~ William Wordsworth

|  |  |
| --- | --- |
| I wandered lonely as a cloud  That floats on high o'er vales and hills,  When all at once I saw a crowd,  A host, of golden daffodils;  5 Beside the lake, beneath the trees,  Fluttering and dancing in the breeze.  Continuous as the stars that shine  And twinkle on the milky way,  They stretched in never-ending line  10 Along the margin of a bay:  Ten thousand saw I at a glance,  Tossing their heads in sprightly dance. | The waves beside them danced; but they  Out-did the sparkling waves in glee:  15 A poet could not but be gay,  In such a jocund company:  I gazed—and gazed—but little thought  What wealth the show to me had brought:  For oft, when on my couch I lie  20 In vacant or in pensive mood,  They flash upon that inward eye  Which is the bliss of solitude;  And then my heart with pleasure fills,  And dances with the daffodils. |

~ Explication ~

Identify Wordsworth’s use of ***figurative language*** in “I Wandered Lonely as a Cloud” (provide text and line numbers)

Simile:

Personification:

Visual Imagery: Select one line from the poem and illustrate the word picture Wordsworth creates:

Text:

# Romanticism (cont.)

# She Walks in Beauty ~ George Gordon, [Lord Byron](http://www.poetryfoundation.org/bio/lord-byron)

|  |  |
| --- | --- |
| She walks in beauty, like the night \_\_\_\_\_     Of cloudless climes and starry skies; \_\_\_\_\_  And all that’s best of dark and bright \_\_\_\_\_     Meet in her aspect and her eyes; \_\_\_\_\_  5 Thus mellowed to that tender light \_\_\_\_\_     Which heaven to gaudy day denies. \_\_\_\_\_  One shade the more, one ray the less, \_\_\_\_\_     Had half impaired the nameless grace \_\_\_\_\_  Which waves in every raven tress, \_\_\_\_\_  10 Or softly lightens o’er her face; \_\_\_\_\_  Where thoughts serenely sweet express, \_\_\_\_\_     How pure, how dear their dwelling-place. \_\_\_\_  And on that cheek, and o’er that brow, \_\_\_\_\_     So soft, so calm, yet eloquent, \_\_\_\_\_  15 The smiles that win, the tints that glow, \_\_\_\_\_     But tell of days in goodness spent, \_\_\_\_\_  A mind at peace with all below, \_\_\_\_\_     A heart whose love is innocent! \_\_\_\_\_ | *Explication* |

1. Do you think the speaker idealizes the subject (“she”) in the poem? Explain.
2. To what does the speaker compare the lady’s beauty? What might “that tender light” in line 5 be?
3. What would have “half impaired” the lady’s grace? What does this suggest about the lady’s beauty?
4. In lines 11-18, what is the woman’s appearance said to reveal about her character?
5. How is the focus of the last 6 lines different from the focus of the opening lines?
6. Does Byron’s portrayal emphasize the spiritual or physical aspect of the lady? Explain.
7. Do you agree that goodness is an inherent part of beauty? Explain.

# Ozymandias ~ Percy Bysshe Shelley

# *The Ozymandias in Shelley’s poem is based on an actual Egyptian pharaoh, Ramses II (“Ozymandias” was his Greek name). Ramses II was a figure in the biblical story of Moses, and sponsored ambitious building projects and called for huge statues of himself to be built.*

# *Rhyme*

# *Sonnet Scheme Paraphrase*

|  |  |  |
| --- | --- | --- |
| 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,  5 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:  10 My name is [Ozymandias](javascript:;), 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.”Visage: n., face | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

# What sight does the traveler describe? What overall effect does this sight have?

# How would you describe the expression on the face of Ozymandias? What does his expression suggest about the kind of ruler he was?

# What attitude is conveyed by the words on the pedestal? Compare this with the opening images of the poem. In what sense is the inscription ironic?

# What is the message of this poem? Do you think the message is pertinent to today’s world? Why or why not?

**Ode\* on a Grecian Urn** ~ John Keats

*(An ode is a lyric poem that develops a serious and dignified theme)*

|  |  |
| --- | --- |
| 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:  5 What leaf-fring’d 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 loath?  What mad pursuit? What struggle to escape?  10      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:  15 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,     20 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;  25 More happy love! more happy, happy love!           For ever warm and still to be enjoy'd,                  For ever panting, and for ever young;  All breathing human passion far above,           That leaves a heart high-sorrowful and cloy'd,  30 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?  35 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  40 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  45 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  50 Ye know on earth, and all ye need to know."  **Sylvan**: adj., pertaining to trees and woods  **Haunts about** : v., surrounds  **Tempe… Arcady**: 2 places in Greece that are traditional settings in literary works dealing with idealized rustic life. Tempe is a beautiful valley; Arcady is a mountainous region  **Loath**: adj., unwilling, reluctant  **Timbrels**: n., tambourines  **Cloy’d**: adj., having had too much of something; oversatisfied  **Attic**: pure and classical, in the Athenian style  **Brede**: interwoven design  **Pastoral**: an artistic works that displays rural life in an idealized way |

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| **SpringBoard TP-CASTT Poem Analysis**  Poem Title: “Ode on a Grecian Urn”  Author: John Keats | |
| **Title** Make a prediction. What do you think the title means *before* reading the poem? |  |
| **Paraphrase** Translate the poem in your own words. What is the poem about? |  |
| **Connotation** Look beyond the literal meaning of key words and images to their associations. |  |
| **Attitude** How does the author feel about the speaker, other characters, or the subject? |  |
| **Shifts** Where do the shifts in tone, setting, voice, etc., occur? What is the purpose of each shift? How do they contribute to effect and meaning? |  |
| **Title** Reexamine the title. What do you think it means now in the context of the poem? |  |
| **Theme**  Think of the literal and metaphorical layers of the poem. Write the theme in a complete sentence. |  |

1. The Victorians (1832/1833-1901)

The Victorian Era encompassed the 64-year reign of Queen Victoria (1837-1901). The Queen was scrupulous in the performance of her royal duties and, with her prime ministers, led Britain through a remarkable period of social, economic, and political change.

Literature of the Victorian period transitioned from the idealized Romanticism period to Realism. Victorian writers confronted rapid technological and social changes; writing focused on ordinary people facing the day-to-day problems of life. Realism also incorporated the elements of Naturalism (portrayal of nature as harsh and indifferent to the human suffering it caused).

Alfred, Lord Tennyson’s poetry reflected many of the prevailing middle-class attitudes of the day. Tennyson directed that “Crossing the Bar,” written near the end of his life, be printed at the end of all collections of his poetry.

# Crossing the Bar ~ Alfred, Lord Tennyson

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| --- | --- |
| Sunset and evening star,        And one clear call for me!  And may there be no moaning of the bar,        When I put out to sea,     5 But such a tide as moving seems asleep,        Too full for sound and foam,  When that which drew from out the boundless deep        Turns again home.     Twilight and evening bell,        10 And after that the dark!  And may there be no sadness of farewell,        When I embark;     For tho' from out our bourne of Time and Place        The flood may bear me far,  15 I hope to see my Pilot face to face        When I have crost the bar.  **Moaning of the bar:** the sad sound of the ocean waves pounding against a sand bar at the mouth of a harbor  **Evening bell:** ship bell rung to announce the changing of the watch  **From out our bourne of Time and Place:** beyond the boundary of our lifetime  **Flood:** ocean | 1. Where is the speaker “called” in lines 1-4? What connection does this share with another poem we read/discussed earlier in this unit? 2. To what does the extended metaphor in lines 5-14 refer? 3. For what is “twilight” a metaphor? 4. Who might the “Pilot” represent? 5. How would you describe the speaker’s attitude toward death? 6. Identify possible metaphors for the term “crossing”: |

**Sonnet 43 ~** [**Elizabeth Barrett Browning**](http://www.poetryfoundation.org/bio/elizabeth-barrett-browning)

# Elizabeth Barrett Browning and her husband Robert Browning were one of Victorian England’s most famous couples. They secretly married without Elizabeth’s overprotective father’s knowledge. She secretly wrote “Sonnet 43” along with a collection of other sonnets about her romance with Robert.

*Rhyme*

*Sonnet Scheme Paraphrase*

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| How do I love thee? Let me count the ways.  I love thee to the depth and breadth and height  My soul can reach, when feeling out of sight  For the ends of being and ideal grace.  5 I love thee to the level of every day’s  Most quiet need, by sun and candle-light.  I love thee freely, as men strive for right;  I love thee purely, as they turn from praise.  I love thee with the passion put to use  10 In my old griefs, and with my childhood’s faith.  I love thee with a love I seemed to lose  With my lost saints. I love thee with the breath,  Smiles, tears, of all my life; and, if God choose,  I shall but love thee better after death. | \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_  \_\_\_\_\_ |  |

1. Identify the rhetorical elements/devices in the poem:
2. What question does the speaker of the poem pose and answer?
3. What is your impression of the romantic relationship described in this sonnet? Explain.
4. Do you think it is desirable to love or be loved in this way? Explain.
5. What evidence indicates this sonnet was written by a woman?
6. What sonnet type does this poem most closely follow (see English Renaissance Sonnets in handout)? Explain.
7. Modernism (1901-1950)

The Modernism period began with the ascension of King Edward VII in 1901 and continued through post-World War II. Britain, once a world-dominant political, economic, and military power, eventually lost its global authority to countries like the United States in a post-war world.

Modernism overtook the Victorian-era literature in the early 20th century. Modernists stressed innovation as they attempted to create a new kind of literature for a new age.

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**Do Not Go Gentle into that Good Night** ~ Dylan Thomas

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,

5 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.

10 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,

15 Rage, rage against the dying of the light.

And you, my father, there on the 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.

**Do Not Go Gentle into That Good Night** ~ Analysis

1. To what is the speaker referring in the phrase “to that good night”?
2. How death is presented in the poem? Cite details from the poem in your description.
3. Explain what "wise" men realize before they die.
4. Describe the speaker's attitude towards death in the poem. Cite details from the poem.
5. Cite three metaphors that are used for death. What tone is created by these metaphors?
6. Do the lines "Do not go gentle into that good night" and "Rage, rage against the dying of the light" suggest different moods? Explain your answer.
7. What effect is created by the repetition of the lines "Do not go gentle into that good night" and "Rage, rage against the dying of the light"?
8. Find an example of an oxymoron in the poem, and explain the oxymoron.
9. Find an example of personification in the poem.
10. Find an example of a simile in the poem. Explain the comparison that is being made.