

## **“Evening Hawk” or “The Seafarer”**

### **Physical Trajectory Framing – Cartoon Project**

We have talked in class about the primary need to read the poem for its **physical trajectory** first before assigning emotional value to the poem’s process.

Helen Vendler, the A. Kingsley Porter University Professor at Harvard, has developed a checklist for exploring poems. She suggests dividing the poem into its parts. “You know a new part has started when the ongoing inertial movement natural to all progress has been disturbed. “I love you; and I loved you yesterday; and I love you for lots of reasons: BUT” (change in logical contrast); or “This is Italy; it is a country I visit often, O ITALY, YOU WELCOME ME AGAIN” (change of person and tone); “The mansion is old; its windows are broken; WHO ARE THESE CHILDREN IN THE YARD?” (change of topic). Divide a poem along such “fault lines” into its component parts, before moving into more complex analysis (Bob Litchfield).

Vendler also suggests that it may be very useful to create a ‘skeleton’ for the poem that depicts “the emotional curve on which the whole poem is strung.” She suggests drawing a shape – “a crescendo, perhaps, or an hourglass-shape, or a sharp ascent followed by a steep decline – so that you know what the poem looks like to you [emotionally] as a whole” (Vendler, *Poems, Poets, Poetry*, on front cover).

#### **Directions:**

You are designing a cartoon strip that traces the physical trajectory of either Robert Penn Warren’s “Evening Hawk” or of “The Seafarer” as completely and faithfully as you can muster – meaning you should include all of the graphic details and/or elements that make the poem complete. Each time a fault line appears in the poem, you will need to create a new frame. Please use the notes on framing that we explored in class together.

As you develop the cartoon strip, you may also include your emotional reading of the poem in your choice of details and/or elements and how you arrange them. Your emotional trajectory could also be reflected in how you decide to separate the poem into frames. You may use Vendler’s suggestion first, and draw an actual shape to represent the poem’s emotional curve, before you begin to construct your cartoon frames, as a way to explore what you think about the emotional trajectory of the poem.

#### **Guidelines and Mechanics:**

- **six (6) frames minimum.**
  
- **each frame must have a meaningful caption on it or under it**