

Poetry Annotation and Timed Essays for COVID-19 School Closure

"Poetry begins in trivial metaphors, pretty metaphors, "grace" metaphors, and goes on to the profoundest thinking that we have. Poetry provides the one permissible way of saying one thing and meaning another. People say, "Why don't you say what you mean?" We never do that, do we, being all of us too much poets. We like to talk in parables and in hints and in indirections – whether from diffidence or some other instinct."

– Robert Frost

Directions:

PART ONE:

Please CREATE a NEAT COLOR/SHAPE KEY and annotate the two (2) timed essays following the guidelines in *Resource Guides 5 and 6*. Please pay particular attention to the following steps –

1. brainstorm the title – remember to check for *paradoxical* connotations or any other *complexity*
2. complete the match between – last line
first line
title

and identify the **controlling/driving image**

if image remains the same, poem may be circular, expressive of one binding idea

if image is juxtaposed or significantly changes, poem may be transformational

remember that some poems are capable of doing both at the same time

3. read *first* for **physical trajectory** and for its parts (how do parts **shift**? – Helen Vendler's/Harvard approach) – check for **volta**; remember to trace the trajectory up and down on the vertical axis and also back and forth on the horizontal axis; also remember to trace it along **temporal** lines (seasons? diurnal/nocturnal cycle? lifespan?)
4. draw the **physical trajectory** as a shape (is it a parabola, a peak, a series of circles, a descent or vortex, a rising of some kind?)
5. cluster in a list in the margins at least **three** (3) sets of **diction** ● **imagery** ● **symbol**
your choice which combination of the techniques above, based on the poet's personal predilections and palette
6. identify any ambiguous words and take notes on their possible paradoxical meanings
7. identify any unusual words/phrases (**breaks in pattern**)
8. categorize the language/**diction**
(formal? clinical/observational? jargon? slang? other?)
9. identify SOAPSTONE (or rhetorical stance)
Speaker
Occasion
Audience

Purpose

Subject

Tone (check for paradox or irony – remember to look for oxymoron, juxtaposition and for irony – hyperbole)

10. identify in a few words the action of the poem or what it is doing
Helen Vendler/Harvard calls this the poem's speech act
what is the poem doing?
recording?
praising? (paean, 'The Great Scarf of Birds')
eulogizing? (elegy, 'Sonnet 5' from Heaney's *Clearances*, a sonnet cycle of 8 sonnets dedicated to his mother)
indicting? ('Ballad of Birmingham,' Dudley Randall)
lyric to beloved on first waking together? (aubade, lines from *Romeo and Juliet* when they wake up on their first morning together)
dedicated to another art work? (ecphrasis, Williams' "The Dance")
remembering?
dialogue?
other?

PLEASE NOTE: If you have been introduced to SMILE as a strategy to analyze and interpret poetry, please feel free to add to your *ten* (10) annotation steps above from it.

PART ONE Directions Continued:

You can annotate digitally on the poems, which follow below.

I strongly recommend, however, that you just print a copy (you can use the paper copy of Shakespeare's 'Sonnet 73' we passed out in class last week) and annotate by hand.

Then take a picture of your work and upload it to the Google Classroom assignment.

PART TWO:

Please type a 40-45 minute essay response for each of the two (2) poems.

Please be sure to use Resource Guides #24 – In Class Timed Writing Guidelines, #24a – Templates for the Timed Literary Analytical Essay, and the 40-minute Monster Add-on Guide.

Remember to practice the formulaic interpretive analytical thesis.

I encourage you to upload DOUBLE SPACED!!! to the individual assignments for feedback.

AP English Literature
Audino

AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Directions: Read carefully the following poem by William Shakespeare. Then write a well-organized essay in which you explain how formal elements such as tone, diction, imagery, figurative language, and ambiguity reveal the speaker’s complex attitude to his subject.

Sonnet 73

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

Question 1

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Directions: Read carefully the following poem by Adrienne Rich. Then write a well-organized essay in which you explain how the organization of the poem and the use of concrete details reveal both its literal and its metaphorical meanings. In your discussion, **show** how both of these meanings relate to the title.

[but remember – don't use 'show' as a verb in your own writing!!!]

Storm Warnings

The glass has been falling all the afternoon, [1st ? – what glass?]
And knowing better than the instrument
What winds are walking overhead, what zone
Of grey unrest is moving across the land,
I leave the book upon a pillowed chair
And walk from window to closed window, watching
Boughs strain against the sky

And think again, as often when the air
Moves inward toward a silent core of waiting,
How with a single purpose time has traveled
By secret currents of the undiscerned
Into this polar realm. Weather abroad
And weather in the heart alike come on
Regardless of prediction.

Between foreseeing and averting change
Lies all the mastery of elements
Which clocks and weatherglasses cannot alter.
Time in the hand is not control of time,
Nor shattered fragments of an instrument
A proof against the wind; the wind will rise,
We can only close the shutters.

I draw the curtains as the sky goes black
And set a match to candles sheathed in glass
Against the keyhole draught, the insistent whine
Of weather through the unsealed aperture.
This is our sole defense against the season;
These are the things we have learned to do
Who live in troubled regions.

-Adrienne Rich