**THE WHAT… DUE: March 11th, 2016**

Close analysis and illustrations of two poems. You can choose a poem from the book (an index is located on page OK 37 in the table of contents), OR an original poem of your own composition. Submit your poetry assignment in the following order:

1. copy of the poem you chose
2. your page of analysis (3 paragraphs TYPED, with MLA heading)
3. your illustrations for that poem

**ANALYSIS - Deciphering the Words (part B from above)**

Write an analysis **(including CONCRETE DETAILS- specifics from the text- AND COMMENTARY-your own insight/opinion)** over each of the poems addressing the following –

1. Paragraph 1 – a close analysis of the poem’s meaning. If the poet is *literally* talking about a road in a forest, what is the *figurative* meaning (true meaning or idea) the poet is trying to convey?
2. Paragraph 2 – at least **2 examples of any of the following** literary or sound devices and a description of how its function furthers the meaning of the poem.
3. Paragraph 3 - the theme of the poem and how the devices the poet uses help illuminate the theme. Remember that a theme tells the author’s belief about the topic. EX: Even the smallest choices we make in life determine our long-term direction.

**At least** **2 examples of any of the following:**

**allusion:** A reference in a literary work to a person, place or thing in history or another work of literature.

**assonance:** The close repetition of middle vowels (e.g., “rain” and “plain”).

**blend:** To combine the sounds represented by two or more letters to pronounce a word, such as “gr” in grow; to

**combine** two or more words, creating a new word such as brunch (e.g., combining “breakfast” and “lunch” to form the word “brunch”).

**cadence:** A term borrowed from music that refers to the audible features of speech.

**concrete image:** When a speaker or writer uses words that induce audiences to call up “pictures” in their minds by appealing to their senses of taste, smell, hearing, touch and sight.

**connotation:** The image and feeling unstated but associated with a word. For example, calling a bar of soap “Dove” is much more pleasing than “Pigeon.”

**construct meaning:** The process of understanding what is read through the interaction with text.

**context clues:** Information a reader may obtain from a text that helps confirm the meaning of a word or group of words.

**denotation:** The literal meaning or dictionary definition of a word.

**double denotation:** A word that has more than one meaning, e.g. fly, heart, sweater.

**editing:** A step in preparing a written work for publication or review that focuses on clarity and correctness.

**enjambed line:** When a line physically ends before its meaning ends (e.g., “The dancers go round, they go round and around”).

**figurative language:** Language enriched by word images and figures of speech

**figurative meaning:** A symbolic interpretation of written work.

**genre:** An established class or category of artistic composition or literature, including poetry, drama and novel.

**hyperbole:** A figure of speech which uses a deliberate exaggeration (e.g., “I have told you a million times”).

**idiom:** A combination of words that is not strictly in accordance with grammatical rules and often possesses a **meaning** other than it’s grammatical or logical one (e.g., an easy test might be described as “a piece of cake” ).

**imagery:** Words and phrases that create vivid sensory experience for a reader.

**implicit:** To be assumed by, not directly expressed.

**inference:** A general conclusion drawn from information that is given.

**irony:** The recognition of the difference between reality and appearance; includes situational irony, in which there is a contrast between what is intended or expected and what actually occurs; verbal irony, in which there is a contrast between what is said and what is actually meant; and dramatic irony, in which words or actions are understood by the audience but not by characters.

**literal meaning:** The actual meaning of a word or a phrase.

**metaphor:** A figure of speech in which an implied comparison is made between two unlike things (e.g., “he’s a tiger”).

**nuance(s):** A delicate shade of difference.

**onomatopoeia:** Words whose sound imitates their suggested meaning, (e.g., “buzz,” “hiss” and “clang”).

**parody:** A literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule.

**personification:** Suggesting that an inanimate object has human-like qualities (e.g., “War rearranged my brain to her satisfaction and settled in to live forever”).

**point of view:** The perspective or attitude of a narrator of a piece of literature.

**pun:** The usually humorous use of a word in such a way as to suggest two or more of its meanings or the meaning of another word similar in sound; a play on words. (e.g., the substitution of the slogan “visualize world peace” with “visualize whirled peas”).

**repetition:** Using a word, phrase or clause more than once in a short passage; dwelling on a point.

**revision:** The stage of the writing process in which one considers and improves the meaning and underlying structure of a written draft.

**rhyme:** The repetition of an identical or similarly accented sound or sounds in a work.

**satire:** A literary technique in which ideas, customs, behaviors or institutions are ridiculed for the purpose of improving society.

**simile:** A figure of speech in which a comparison is made between two unlike things using the words “like” or “as” (e.g., “she’s as sly as a fox”).

**sound device:** A resource used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound.

**stanza:** A group of lines in a poem.

**symbol:** A concrete thing used to suggest something larger and more abstract.

**theme:** A topic of discussion or writing; a major idea or proposition broad enough to cover the entire scope of a literary work or work of art. Note: A theme may be stated or implied, but clues to it may be found in the ideas that are given special prominence or tend to recur in a work.

**thesis:** The basic argument advanced by a speaker or writer who then attempts to prove it; the subject or major argument of a speech or composition.

**understatement:** Saying less than is emotionally appropriate and thereby drawing attention to the statement.

**viewpoint:** The stance or vantage point from which a story is narrated.

**ILLUSTRATIONS - Putting Pictures with Words:**

Illustrate each poem with either a picture(s) of your own (if you are an artist) or one(s) from the Internet that depicts the overall mood/effect/atmosphere of the poem. Be creative! You may use a collage of pictures if you like. The more aesthetic the entire presentation is, the happier Mr. Dodd is!

**EVALUATING YOUR WORDS:**

The total poetry assignment will be worth a test grade of 200 points. The grading shall be as follows:

**Poem Analysis**

1. (2)Paragraph 1 – (50 points) 25%
2. (2)Paragraph 2 – (50 points) 25%
3. (2)Paragraph 3 – (50 points) 25%
4. Illustrations – (50 points) 25%

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**Example poem options from the textbook.**

**1. “Tell All the Truth But Tell it Slant” – Emily Dickinson pg. 208**

**2. “There Will Come Soft Rains” – Sara Teasdale pg. 698**

**3. “I dwell in Possibility” – Emily Dickinson pg. 706**

**4. “The Fish” – Elizabeth Bishop pg. 714**

**5. “Sonnet 18” – William Shakespeare pg. 730**

**6. “Midwinter Blues” – Langston Hughes pg. 740**

**7. “When I Heard The Learn’d Astronomer” – Walt Whitman pg. 794**

**8. “Birches” – Robert Frost pg. 802**

**9. “Mending Wall” – Robert Frost pg. 804**

**10. “Ode 1” – Sophocles pg. 979**

**Other poem options you can find online**

1. “Caged Bird” – Maya Anjelou
2. “America for Me – Henry Van Dyke
3. “Stopping by Woods on a Snowy Evening” – Robert Frost
4. “Grasshopper” – e e cummings (only if you’re really brave!)
5. “The Owl and the Pussycat” – Edward Lear
6. “Paul Revere’s Ride” – Henry Wadsworth Longfellow