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| **The Past**  What feelings and emotions are associated with the past? |  |
| by [Michael Ryan](http://www.poets.org/poet.php/prmPID/388) | |
|  | |
| What is the antecedent for ‘it’?  It shows up one summer in a greatcoat[[1]](#footnote-1),  storms through the house confiscating[[2]](#footnote-2),  says it must be paid and quickly,  says it must take everything.  There are two telegraphic sentences in this poem. Find them, and tell me how they contribute to tone or meaning.  In one sentence, paraphrase what is going on.  Your children stare into their cornflakes,  your wife whispers only once to stop it,  because she loves you and she sees it  darken the room suddenly like a stain.  What did you do to deserve it,  What is being personified?  ruining breakfast on a balmy[[3]](#footnote-3) day?  Kiss your loved ones. Night is coming.  There was no life without it anyway. |  |

What is the tone?

Label the following things:

* Symbolism
* Caesura
* Enjambment
* Imagery
* Repetition/anaphora
* Interesting diction
* Shifts (in tone, syntax, etc.)

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| **Last Century**  What feelings and emotions are associated with the past? |  |
| by [Wyatt Prunty](http://www.poets.org/poet.php/prmPID/1542) | |
|  | |
| Last century we took a lot of shots[[4]](#footnote-4)  Of what we did, framing things for *Look* and *Life[[5]](#footnote-5)*  So we could see us and our lot Riveting the lattice of a skyline  Or walking the I beams of infinite rooms[[6]](#footnote-6)  Over Manhattan, Cleveland, Washington—  Oh elevated light.    We were amassing works—bridges and dams,  What is the antecedent for ‘we’?  Ike’s[[7]](#footnote-7) interstates, highrises; raising tons  Out of a continent unfolding by  In one sentence, paraphrase what this poem is about.  Mountain and pit, plain and gradient river,  Label what is being photographed in each stanza.  The convex[[8]](#footnote-8) sky bottling cirrus highs  And the steep cumuli of moody weather[[9]](#footnote-9),  Oh century of light.    Back then we were stout realists working out  All manner of the world as one-to-one,  The aerials that Margaret Bourke-White got  Of factories and bombed-out towns,  What connections can you make between the last lines of each stanza?  Also the gaunt subtractive stares by Evans[[10]](#footnote-10),  Whose dust bowl poor became our luminous  Internal weather.    And then at Buchenwald[[11]](#footnote-11) there were those faces  Of ourselves—fed guards, starved Poles and Jews,  The citizens of Weimar just trucked in  Bearing the stares of deformed children,  As now our lenses focused on the krill  And undertow of the swallowing real  Weather of enlightenment.    Add in atomic white, the napalm blind . . .  An overbright disequilibrium[[12]](#footnote-12)  Had settled in, a kind of countermind,  Blind as those guards at Buchenwald, darkroom  And looking up, gashed faces wide with fear,  All interrogatives frozen where  Someone holds a light    For focusing Margaret Bourke-White;  What is the tone?  While the two guards[[13]](#footnote-13), deserving or not, stripped  To bloody underwear, still looking up  In horror at what’s coming next, hear *"Pop!"*  Thanks to the flash, so everyone will see  Us taking our turn at victory,  Oh century. |  |
| Label the following things:   * Symbolism * Caesura * Enjambment * Repetition/anaphora * Interesting diction * Shifts (in tone, syntax, etc.) * Imagery   What feelings and emotions are associated with the past?  **Losing Track** |  |
| by [Denise Levertov](http://www.poets.org/poet.php/prmPID/41) | |
|  | |
| Long after you have swung back  What is the antecedent for ‘you’? (Hint: it may not be a concrete, specific name)  away from me  I think you are still with me:  you come in close to the shore  on the tide  and nudge me awake the way  In one sentence, paraphrase what this poem is about.  a boat adrift nudges the pier[[14]](#footnote-14):  am I a pier  What do you notice about the poem’s structure?  half-in half-out of the water?  and in the pleasure of that communion[[15]](#footnote-15)  I lose track,  the moon I watch goes down, the  tide swings you away before  How many sentences are in this poem? So what?  I know I'm  alone again long since,  mud sucking at gray and black  What is the tone?  timbers[[16]](#footnote-16) of me,  a light growth of green dreams drying. |  |

Label the following things:

* Symbolism
* Caesura
* Enjambment
* Repetition/anaphora
* Interesting diction
* Shifts (in tone, syntax, etc.)
* Imagery

**Stop all the clocks, cut off the telephone**

What feelings and emotions are associated with the past?

**W. H. Auden**

Stop all the clocks, cut off the telephone,  
Prevent the dog from barking with a juicy bone,  
Silence the pianos and with muffled drum  
Bring out the coffin, let the mourners come.   
  
Let aeroplanes circle moaning overhead  
Scribbling on the sky the message He Is Dead,   
Put crepe[[17]](#footnote-17) bows round the white necks of the public doves,  
Let the traffic policemen wear black cotton gloves.   
  
He was my North, my South, my East and West,   
My working week and my Sunday rest,  
My noon, my midnight, my talk, my song;  
I thought that love would last forever: I was wrong.  
  
The stars are not wanted now: put out every one;  
Pack up the moon and dismantle the sun;  
Pour away the ocean and sweep up the wood.  
For nothing now can ever come to any good.

Who is the narrator speaking to? How do you know?

Identify the shortest sentence in the poem, and discuss its impact.

In one sentence, paraphrase what this poem is about.

What is the antecedent for ‘he’? (Hint: it may not be a concrete, specific name)

|  |  |
| --- | --- |
| What is the tone?  Label the following things:   * Symbolism * Caesura * Enjambment * Repetition/anaphora * Interesting diction * Shifts (in tone, syntax, etc.) * Imagery   **The Widow's Lament in Springtime** |  |
| by [William Carlos Williams](http://www.poets.org/poet.php/prmPID/119) | |
| What feelings and emotions are associated with the past? | |
| Sorrow is my own yard  where the new grass  flames as it has flamed  often before but not  with the cold fire  that closes round me this year.  What is the antecedent for ‘my’?  Thirtyfive years  I lived with my husband.  The plumtree is white today  with masses of flowers.  In one sentence, paraphrase what this poem is about.  Masses of flowers  load the cherry branches  and color some bushes  yellow and some red  but the grief in my heart  is stronger than they  for though they were my joy  formerly, today I notice them  and turn away forgetting.  What word/image is repeated? What could it represent?  Today my son told me  that in the meadows,  at the edge of the heavy woods  in the distance, he saw  trees of white flowers.  Analyze the last line.  I feel that I would like  to go there  and fall into those flowers  and sink into the marsh near them. |  |

|  |  |
| --- | --- |
| Label the following things:   * Symbolism * Caesura * Enjambment * Repetition/anaphora * Interesting diction * Shifts (in tone, syntax, etc.) * Imagery   What is the tone? |  |
| What feelings and emotions are associated with the past? | |
| **To An Athlete Dying Young** |  |
| by [A. E. Housman](http://www.poets.org/poet.php/prmPID/631) | |
|  | |
| The time you won your town the race  We chaired you through the market-place;  Man and boy stood cheering by,  What is the antecedent for ‘you’?  And home we brought you shoulder-high.    To-day, the road all runners come,  Shoulder-high we bring you home,  And set you at your threshold down,  Townsman of a stiller town.    Smart lad, to slip betimes away  Where does a shift occur, and what is the shift?  From fields where glory does not stay,  And early though the laurel grows  It withers quicker than the rose.  In one sentence, paraphrase what this poem is about.    Eyes the shady night has shut  Cannot see the record cut,  And silence sounds no worse than cheers  After earth has stopped the ears:    Now you will not swell the rout[[18]](#footnote-18)  Of lads that wore their honours out,  What is the speaker grateful for in the fifth stanza?  Runners whom renown outran  And the name died before the man.    So set, before its echoes fade,  The fleet foot on the sill of shade,  And hold to the low lintel up  The still-defended challenge-cup.    And round that early-laurelled[[19]](#footnote-19) head  Label the following things:   * Symbolism * Caesura * Enjambment * Repetition/anaphora * Interesting diction * Shifts (in tone, syntax, etc.) * Imagery   Will flock to gaze the strengthless dead,  What is the tone?  And find unwithered on its curls  The garland briefer than a girl's. | What is the tone? |

**The Past**

1. Identify the character(s) in this poem. Then, quote words and phrases that tell you something about the character(s).

|  |  |  |
| --- | --- | --- |
| **Character** | **Quote** | **What this tells us** |
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1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify one example of enjambment and one example of caesura to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Enjambment** |  |  |
| **Caesura** |  |  |

1. Analyze the last line.
2. What is this poem telling us about the past?

**Last Century**

1. Quote at least three words and phrases that tell you something about the photographers.

|  |  |
| --- | --- |
| **Quote** | **What this tells us** |
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|  |  |
|  |  |

1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify one example of enjambment and one example of caesura to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Enjambment** |  |  |
| **Caesura** |  |  |

1. Analyze the last line in each stanza. Think about it in terms of repetition, tone, metaphor, etc. Why are these the last lines? What is the bigger idea here?
2. What is this poem telling us about the past?

**Losing Track**

1. Identify the character(s) in this poem. Then, quote two words and phrases per character that tell you something about them.

|  |  |  |
| --- | --- | --- |
| **Character** | **Quote** | **What this tells us** |
|  |  |  |
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|  |  |  |
|  |  |

1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify two examples of enjambment to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Enjambment** |  |  |
| **Enjambment** |  |  |

1. Analyze the boat/pier/tide metaphor in this poem. Why does the author choose this metaphor?
2. What is this poem telling us about the past?

**Stop All The Clocks, Cut Off The Telephone**

1. Identify the character(s) in this poem. Then, quote two words and phrases per character that tell you something about them.

|  |  |  |
| --- | --- | --- |
| **Character** | **Quote** | **What this tells us** |
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1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify two examples of caesura to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Caesura** |  |  |
| **Caesura** |  |  |

1. Analyze the last line. Consider tone, structure, diction, etc.
2. What is this poem telling us about the past?

**The Widow’s Lament in Springtime**

1. Quote at least three words and phrases that tell you something about the widow.

|  |  |
| --- | --- |
| **Quote** | **What this tells us** |
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1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify two examples of enjambment to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Enjambment** |  |  |
| **Enjambment** |  |  |

1. Analyze the metaphor in the first line. Connect this to the color imagery and the flower metaphor we see in the remainder of the poem. Why has the author chosen this metaphor? What is the bigger idea?
2. What is this poem telling us about the past?

**To An Athlete Dying Young**

1. Identify the character(s) in this poem. Then, quote two words and phrases per character that tell you something about them.

|  |  |  |
| --- | --- | --- |
| **Character** | **Quote** | **What this tells us** |
|  |  |  |
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1. What diction leads to tone?

**At Least Two Tone Words**

**Examples of Diction**

1. Identify two examples of enjambment to analyze.

|  |  |  |
| --- | --- | --- |
|  | **Quote** | **So what?** |
| **Enjambment** |  |  |
| **Enjambment** |  |  |

1. Identify and write down at least five words or phrases tied to death. Based on these, what does the narrator’s attitude seem to be about death?
2. What is this poem telling us about the past?

**Analytical Paragraph**

In the space below, write a seven sentence analytical paragraph about your poem. Please include the following:

* A TAG thesis statement. It must include Title, Author, and Genre, and must include a big idea that answers the prompt, but you do not need to list methods.
* A universal truth.
* At least two embedded quotations with water wings.

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| **Prompt:** How does the author of your poem use literary devices such as symbolism, imagery, caesura, enjambment, or characterization to express his/her feelings about the past? |

Little Question: How does the author use literary devices?

Big Question: What are the author’s feelings about the past?

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Bonus points for:

* Including a semi-colon
* Pulling out a single word from an embedded quotation for further analysis.

Example: Fitzgerald emphasizes Daisy’s frailty by having her “buoyed up as though on an anchored balloon” as Nick enters the room; he is mesmerized by her. The word “buoyed” implies that she is floating on a cushion of air like an angel.

Paragraph’s AP Score: \_\_\_\_\_\_\_\_\_\_\_\_

1. Greatcoat: heavy winter coat [↑](#footnote-ref-1)
2. Confiscating: taking away [↑](#footnote-ref-2)
3. Balmy: warm, humid [↑](#footnote-ref-3)
4. Shots: as in photographs, silly. [↑](#footnote-ref-4)
5. Look and Life: magazines [↑](#footnote-ref-5)
6. Riveting and I-beams: construction terms [↑](#footnote-ref-6)
7. Ike: Dwight D. Eisenhower [↑](#footnote-ref-7)
8. Convex: curved [↑](#footnote-ref-8)
9. Cirrus, cumuli: types of clouds [↑](#footnote-ref-9)
10. Names of photographers [↑](#footnote-ref-10)
11. Buchenwald: concentration camp [↑](#footnote-ref-11)
12. Disequilibrium: inequality [↑](#footnote-ref-12)
13. Guards from liberated concentration camps [↑](#footnote-ref-13)
14. Pier: a wooden structure that a boat is tied to when it is at shore [↑](#footnote-ref-14)
15. Communion: unity, closeness [↑](#footnote-ref-15)
16. Timbers: logs, planks of wood [↑](#footnote-ref-16)
17. Crepe: a kind of papery fabric [↑](#footnote-ref-17)
18. Rout: riot, large group [↑](#footnote-ref-18)
19. A garland of laurel was placed around the heads of champions. [↑](#footnote-ref-19)