



VIDEO 1

KEY CONCEPTS

- Review physical, emotional, psychological traits
- Identify those traits in an excerpt from a poem
- Draw conclusions about the character based on those traits

CHARACTERS IN PROSE AND POETRY



ULYSSES BY ALFRED LORD TENNYSON

There lies the port; the vessel puffs her sail:
There gloom the dark, broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me,
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads—you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'T is not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.

What do we know about the character in this poem? Annotate the text to show your answer.



VIDEO 1

KEY QUESTIONS

- Why do poems have stanzas?
- How can you think about stanza breaks?

"It may be useful, when considering the stanza, to recall the paragraph in prose, which indicates the conclusion of one thought and the beginning of another." - Mary Oliver

"A stanza break will inevitably result in either a felt hesitation or a felt acceleration. Ending a stanza at the end of a sentence strengthens the natural pause...running a sentence through a stanza and into the next hastens the tempo, sometimes extraordinarily." - Mary Oliver

SOLITUDE BY LORD BYRON

To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold;
Alone o'er steeps and foaming falls to lean;
This is not solitude, 'tis but to hold
Converse with Nature's charms, and view her
stores unrolled.

But midst the crowd, the hurry, the shock of men,
To hear, to see, to feel and to possess,
And roam alone, the world's tired denizen,
With none who bless us, none whom we can bless;
Minions of splendour shrinking from distress!
None that, with kindred consciousness endued,
If we were not, would seem to smile the less
Of all the flattered, followed, sought and sued;
This is to be alone; this, this is solitude!

What is the dominant idea of stanza 1?

What thought was concluded in this stanza?

Did the break cause me to hesitate or accelerate?

What is the dominant idea of stanza 2?

Why did the stanza break?

What does the break do for the speed of the poem?



VIDEO 2

WHY STANZAS BREAK

Stanzas are like paragraphs

- They signify beginnings and endings
- They cause the reader to pause
- They can accelerate the pace

LINE BREAKS

Line turns are meaningful

- Often the effect is felt by the reader
- Often there is a rhythm to each line
- Short lines and long lines are eye-catching

A NOISELESS PATIENT SPIDER BY WALT WHITMAN

A noiseless patient spider,

I mark'd where on a little promontory it stood isolated,

Mark'd how to explore the vacant vast surrounding,

It launch'd forth filament, filament, filament, out of itself,

Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,

Surrounded, detached, in measureless oceans of space,

Ceaselessly musing, venturing, throwing, seeking the spheres to connect them,

Till the bridge you will need be form'd, till the ductile anchor hold,

Till the gossamer thread you fling catch somewhere, O my soul.

**WHAT DO YOU NOTICE
ABOUT EACH STANZA?**

**WHAT DO YOU NOTICE
ABOUT EACH LINE?**

KEY CONCEPTS

- Form follows function
- Design should suit its purpose



VIDEO 1

CONTRAST

Something that is different from something else in close association

- is a dynamic part of the _____ experience
- poets/writers often (but not always) seek to capture this

ON FIRST LOOKING INTO CHAPMAN'S HOMER BY JOHN KEATS

Much have I traveled in the realms of gold
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne;
Yet never did I breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien.

Annotate the poem by marking important portions and words or concepts you do not know

KEY CONCEPTS

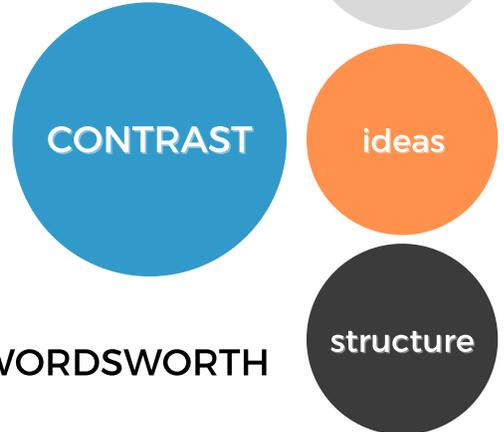
- Contrasts exist in word, idea, and structure
- Contrasts are part of the human experience and we shouldn't shy away from them
- Figurative language can make contrasts more powerful



VIDEO 2

CONTRAST

- Why poets use word play for contrast
- Sonnet structure and its connection to contrast
- Making inferences from contrasts we identify



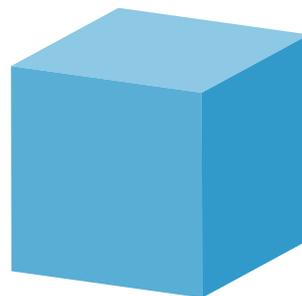
THE WORLD IS TOO MUCH WITH US BY WILLIAM WORDSWORTH

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

- 1) Identify any words or concepts you don't recognize
- 2) Where you do notice contrasts?

CONTRASTS ARE CHANCES TO EXPLORE TENSION

Explain the meaning behind these two shapes as explained in the video.





VIDEO 1

ANTECEDENTS & REFERENTS

Antecedent:

Referent:

Example:

President Lincoln delivered his Gettysburg Address in 1863.

OZYMANDIAS BY PERCY BYSSHE SHELLEY

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,
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:
My name is Ozymandias, 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."

Mark all the **PRONOUNS**
you can find

KEY CONCEPT

When you see a pronoun, it is worth the
time to find its antecedent



VIDEO 2

KEY QUESTIONS

- What is alliteration?
- Is it just there to sound nice?

Alliteration:

Where do we see alliteration?

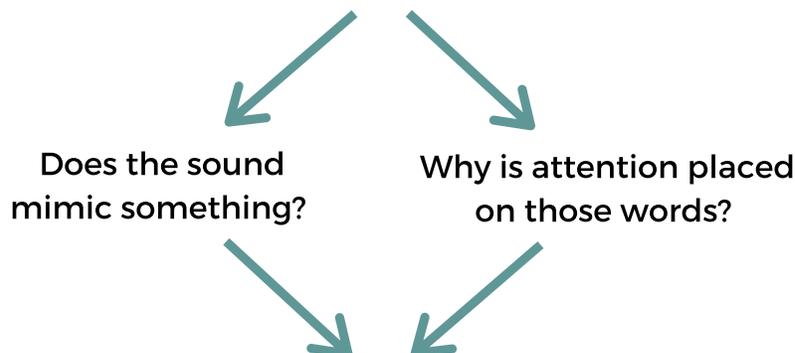
SONNET 12 BY WILLIAM SHAKESPEARE

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all silver'd o'er with white;
When lofty trees I see barren of leaves
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves
Borne on the bier with white and bristly beard,
Then of thy beauty do I question make,
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake
And die as fast as they see others grow;
 And nothing 'gainst Time's scythe can make defence
Save breed, to brave him when he takes thee hence.

Mark all examples of
ALLITERATION

What is this poem about?

ALLITERATION IS FOR EMPHASIS





VIDEO 1

SIMILE

Similes are...

Similes draw a comparison between _____. Through this comparison, the _____ or _____ of one subject are transferred to another, _____ the reader to think of it in a different way.

This adds layers of _____ and new _____ to the text and establishes _____.

Comparison Subject

- List qualities and traits

Main Subject

- List traits of the comparison subject that can apply to the main subject

Conclusions drawn as a result of the comparison

What is the tone? Choose 2-3 adjectives to describe the tone based on the simile.



VIDEO 1

DULCE ET DECORUM EST BY WILFRED OWEN - STANZA 1

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs,
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas-shells dropping softly behind.

Beggars, Hags-
Comparison subject

Main Subject

Conclusions drawn?

What is the tone? Choose 2-3 adjectives to describe the tone based on the simile.



VIDEO 1

DULCE ET DECORUM EST BY WILFRED OWEN - STANZA 2

Gas! GAS! Quick, boys!—An ecstasy of fumbling
Fitting the clumsy helmets just in time,
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime.—
Dim through the misty panes and thick green light,
As under a green sea, I saw him drowning.

As someone in fire or
under water
(comparison subject)

Main Subject

Conclusions drawn?

What is the tone? Choose 2-3 adjectives to describe the tone based on the simile.

FUNCTIONS OF SIMILE

- Similes force the reader to think of an object or idea in a different or unusual way through the transfer of a quality from one thing to another.
- Similes are important to expanding the meaning of a poem and identifying the poet's tone.



VIDEO 1

METAPHOR

Metaphors are a type of figurative language that draw a _____ between two things that are not usually common.

This comparison forces the reader to think about the main subject in a different way by _____ from the comparison subject, thus adding meaning and new layers to the interpretation of the text.

Metaphors also help establish the _____ of the passage.

SONNET 73 BY WILLIAM SHAKESPEARE

STANZA 1

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.

Comparison Subject

Main Subject

Record the sequence of notes and analysis in the space below:



VIDEO 1

SONNET 73 BY WILLIAM SHAKESPEARE

STANZA 2

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.

Comparison Subject

STANZA 3

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.

Main Subject

Record the sequence of notes and analysis in the space below:

FUNCTIONS OF METAPHORS

- Metaphors force the reader to think of an object or idea in a different or unusual way. Think about how the traits or qualities of the comparison subject can be applied to the main subject to add layers to its meaning.
- Metaphors are important to identifying the poet's tone.



VIDEO 2

EXTENDED METAPHOR

Metaphors are a type of figurative language that draw a **comparison** between two things that are not usually common.

This comparison forces the reader to think about the main subject in a different way, thus adding meaning and new layers to the interpretation of the text.

Extended metaphors can be _____
or an entire poem. This allows for the reader to see the development of an attitude toward the subject.

THE AUTHOR TO HER BOOK BY ANNE BRADSTREET

Thou ill-form'd offspring of my feeble brain,
Who after birth didst by my side remain,
Till snatched from thence by friends, less wise than true,
Who thee abroad, expos'd to publick view,
Made thee in raggs, halting to th' press to trudge,
Where errors were not lessened (all may judg).
At thy return my blushing was not small,
My rambling brat (in print) should mother call,
I cast thee by as one unfit for light,
Thy Visage was so irksome in my sight;
Yet being mine own, at length affection would
Thy blemishes amend, if so I could:

What comparisons are
being made?



VIDEO 2

EXTENDED METAPHOR

THE AUTHOR TO HER BOOK BY ANNE BRADSTREET (CONT.)

I wash'd thy face, but more defects I saw,
And rubbing off a spot, still made a flaw.
I stretched thy joynts to make thee even feet,
Yet still thou run'st more hobling then is meet;
In better dress to trim thee was my mind,
But nought save home-spun Cloth, i' th' house I find.
In this array 'mongst Vulgars mayst thou roam.
In Criticks hands, beware thou dost not come;
And take thy way where yet thou art not known,
If for thy Father askt, say, thou hadst none:
And for thy Mother, she alas is poor,
Which caus'd her thus to send thee out of door.

What comparisons are
being made?

How does the comparison of a **book to a child** progress and drive this poem?

FUNCTIONS OF METAPHORS

- A metaphor implies similarities between two concepts or objects in order to reveal or emphasize one or more things about one of them, though the differences between the two may also be revealing.
- Comparisons between objects or concepts draw on the experiences and associations readers already have with those objects and concepts.
- Extended metaphors can be sustained throughout several lines or an entire poem.
- Metaphors expand and add layers of meaning to a text.



VIDEO 1

ESTABLISHING CLAIMS

1. Identify a shift or shifts in a poem.
2. Chunk the text based on shifts.
3. Develop an insight on each chunk based on the evidence.

THINGS TO LOOK FOR:

- Shifts
- Contrasts
- Repetition
- Similarities
- Anything else that stands out

WE WEAR THE MASK BY PAUL LAURENCE DUNBAR

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

What do you notice when you read this poem?

Why do you think it's important?



VIDEO 1

DEVELOPING A CLAIM

STANZA 1

STANZA 2

STANZA 3

KEY TAKEAWAYS

- How do you analyze a text to develop a defensible claim about the text?
- What do you notice as you read? Look for shifts, contrasts, repetitions, similarities, etc.
- Form an opinion about what you notice based on the evidence. This may be about different chunks of the text or the text as a whole.
- Ask yourself, is your claim defensible?



VIDEO 2

SELECTING EVIDENCE

KEY QUESTIONS:

1. Is the evidence **relevant** to my insight?
2. Is the evidence **sufficient** enough to support my claim?

Consider the following claim:

While the mask **hides true feelings**, wearing the mask **empowers the oppressed**.

WE WEAR THE MASK BY PAUL LAURENCE DUNBAR

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
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We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

Mark the evidence that goes
with both parts of the claim.

Is the information relevant? Does it specifically
relate to the claim?

Is the evidence sufficient? Are there at least two
examples to support each part of the claim?

KEY TAKEAWAYS

- Evidence is suited for specific claims.
- Make sure evidence chosen supports all parts of the claim.
- Select enough evidence — the more, the better.