

Advanced Placement Literature and Composition
2018 Summer Assignment

Ms. Tozzi, Ms. Kamrass

– Welcome to AP Lit! For starters, you will need to purchase the The Princeton Review: Cracking the AP English Literature & Composition Exam, 2018 Edition. Bring it to the classroom where you will keep it for workshop time.

– During the first week of class, you will write an AP Poetry essay. To prepare, complete the poetry graphic organizers (**TSP—FASTT**) for each poem below. Be ready to discuss them and submit your four completed organizers on the first day of class. You will also have a quiz on the poetry terms (“alliteration”– “voice”) during the first week.

Golden Retrievals

By Mark Doty

Fetch? Balls and sticks capture my attention
seconds at a time. Catch? I don't think so.
Bunny, tumbling leaf, a squirrel who's—oh
joy—actually scared. Sniff the wind, then

I'm off again: muck, pond, ditch, residue
of any thrillingly dead thing. And you?
Either you're sunk in the past, half our walk,
thinking of what you never can bring back,

or else you're off in some fog concerning
– tomorrow, is that what you call it? My work:
to unsnare time's warp (and woof!), retrieving,
my haze-headed friend, you. This shining bark,

a Zen master's bronzy gong, calls you here,
entirely, now: bow-wow, bow-wow, bow-wow.

The Harlem Dancer

By Claude McKay (1890–1948)

Applauding youths laughed with young prostitutes
And watched her perfect, half-clothed body sway;
Her voice was like the sound of blended flutes
Blown by black players upon a picnic day.
She sang and danced on gracefully and calm,
The light gauze hanging loose about her form;
To me she seemed a proudly-swaying palm
Grown lovelier for passing through a storm.
Upon her swarthy neck black, shiny curls
Profusely fell; and, tossing coins in praise,
The wine-flushed, bold-eyed boys, and even the girls,
Devoured her with their eager, passionate gaze;
But, looking at her falsely-smiling face
I knew her self was not in that strange place.

Sonnet 29: When, in disgrace with fortune and men's eyes

By William Shakespeare

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate:
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

The Terrorist. He Watches
By Wislawa Szymborska

The bomb will explode in the bar at twenty past one.
Now it's only sixteen minutes past.
Some will still have time to enter,
some to leave.

The terrorist's already on the other side.
That distance protects him from all harm
and well it's like the pictures:

A woman in a yellow jacket. she enters.
A man in dark glasses. he leaves.
Boys in jeans. they're talking.
Sixteen minutes past and four seconds.
The smaller one he's lucky, mounts his scooter,
but the taller chap he walks in.

Seventeen minutes and forty seconds.
A girl. she walks by. a green ribbon in her hair.
But that bus suddenly hides her.
Eighteen minutes past.
The girl's disappeared.
Was she stupid enough to go in. or wasn't she.
We shall see when they bring out the bodies.

Nineteen minutes past.
No one else appears to be going in.
On the other hand. a fat bald man leaves.
But seems to search his pockets and
at ten seconds to twenty past one
he returns to look for his wretched gloves.

It's twenty past one.
Time. how it drags.
Surely. it's now.
No. not quite.
Yes. now.
The bomb. it explodes.

Poetry Terms to Know

Alliteration—the repetition of *beginning* consonant (and sometimes vowel) sounds.

Allusion an indirect reference to a mythological, literary or historical person, place or thing.

Apostrophe—a form of personification in which the absent or dead persons, concepts or ideas, inanimate objects are spoken to directly as if they were present, real persons.

Assonance—the repetition of vowel sounds in a series of words.

Conceit very elaborate comparisons between unlikely objects. The metaphysical poets such as John Donne were criticized for "yoking" together outrageous teams. See Donne's "The Flea"

Consonance—the repetition of a consonant sound with a series of words to produce a harmonious effect.

Diction—word choice. Formal or informal? Slang or a dialect? If so, what is the purpose?

Enjambment—the running-on of the sense/meaning of one line of poetry into the next.

Hyperbole—a deliberate, extravagant and often outrageous exaggeration. It may be used for either serious or comic effect. "I've told you 10,000 times, don't exaggerate."

Imagery-(Figurative Language)—the use of *sensory* words/descriptions to represent things, actions, or ideas.

Irony—the contrast between the apparent meaning and the suggestion of a different meaning. It occurs in three varieties:

- *Verbal* irony is the result of a statement saying one thing while meaning the opposite. Its purpose is usually to criticize. "You look *wonderful* today!" when you look awful.
- *Situational* irony is when a situation turns out differently from what one would normally expect, though often the twist is oddly appropriate.
- *Dramatic* irony is when a character says or does something that has more or different meanings from what he thinks it means, though the audience and/or other characters *do* understand the full ramifications of the speech or action. You know that Juliet will awaken soon; Romeo doesn't.

Metaphor—a comparison between two things without the use of like or as. The poet states that one thing is another. It is usually a comparison between something concrete and something abstract.

Metonymy—representing something by the name of another thing closely associated with it. (The Oval Office to mean the president, The Hill to indicate Congress.)

Onomatopoeia—the use of words in which the sounds seem to resemble the sounds they describe.

Oxymoron a form of paradox that combines a pair of contrary terms into a single expression. It usually serves the purpose of shocking or surprising the reader into awareness. G. Carlin: "Jumbo shrimp"

Paradox—a situation or action or feeling that appears to be contradictory but on inspection turns out to be true or at least to make sense. Donne: "Death, thou shalt die."

Persona—the "character" the writer assumes for the purpose of the work.

Personification a kind of metaphor that gives inanimate objects or abstract ideas human characteristics or feelings.

Pun—a play on words that are identical or similar in sound but have sharply diverse meanings. Puns can have serious as well as humorous uses. "Well, upon my word!"

Sarcasm a type of irony in which a person appears to be praising something but is actually insulting it. Its purpose is usually to injure, to hurt or, if satirical, to change.

Simile a comparison of two different things or ideas through the use of the words like or as. It is a definitely stated comparison in which the poet says one thing is like another.

Symbolism—the use of one object to suggest another hidden object or idea.

Synecdoche—a form of metaphor in which a part of something is used to signify the whole or the whole can represent a part.

Syntax the ordering of words into a particular pattern. If a poet shifts words from the usual word order you know you are dealing with an older style of poetry or a poet who wants to shift emphasis onto a particular word.

Tone—the attitude of the speaker. Remember that the voice need not be that of the poet. Is the tone is angry, sad, conversational, abrupt, wheedling, cynical, affected, satiric, etc.

Understatement—the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is. "He wasn't as large as the Empire State Building."

Voice—the "sound" of the author's or narrator's voice.

TPSFASTT: One way to access and begin analyzing a poem

Introduction to Poetry

By Billy Collins (b. 1941)

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the
shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

T -- Title

(Consider the title. What could it mean?)

A poem for or about people who are just starting to learn poetry?

P – Paraphrase

(Paraphrase each sentence of the poem. This is not a summary, which is short and gives an overall gist of the poem. A paraphrase goes piece by piece.)

The narrator invites the learners to view a poem the way they would a color slide, holding it up to the light so they can see what otherwise appears to be only darkness.

Or to think of the poem as a beehive.

He says to consider the poem as a maze or puzzle to be figured out. Or a dark room that can be illuminated by a light switch.

He wants them to think of the poem as a lake that they happily ski across the top of, acknowledging the poet nearby.

However, the learners just want to torture the poem, demanding that it give up its secrets to them, beating it to find out what it means.

S – Structure? Shape? Sounds? Speaker?

(Consider each "S" to see if it seems significant)

Structure (Look at the way the poet has organized. Is the poem narrative or lyric? Is it a series of questions and answers? A problem followed by a solution? A conversation? A narrative followed by a message? Look at stanza breaks and line breaks. They can be profoundly meaningful.)

This poem is a series of three sentences explaining what the narrator wants beginners to do, followed by a "but," which shows what they do instead. There is no structure as far as stanza length or line length. Or rhythm.

Sounds (Read it again, aloud if you can, at least moving your lips if you can't. Watch for all of the musical sounds—alliteration, assonance, rhyme, rhythm, melodious sounds, cacophonous sounds, slow part, fast parts, and on and on....)

This poem has assonance -- light like slide. Assonance makes a slant rhyme about of "light," "slide," and "hive." No meter. No rhyme scheme.

Speaker (Is there a situation or occasion? Can you tell who the persona or narrator is? Remember: don't assume the poem is autobiographical.)

The narrator is a teacher who wants students to see the beauty of the exploration of a poem.

I- Imagery. (Poets use sensory language for effect and also to contribute to meaning. Look at sight, sound, smell, taste, touch. Are there any patterns of imagery? Light/dark, seasons, time of day, nature, archetypal patterns?) *(The imagery of the poem uses active verbs, like the discovery of a poem is an active process: ask, press, drop, walk, waterski, torture. The imagery is light, fun, and positive, until the shift at the "but," where it all goes dark.*

F – Figurative Language

(Consider everything that goes beyond the literal. Metaphor, simile, irony, personification, allegory, metonymy, symbol, paradox, overstatement, understatement... Also consider imagery—especially patterns (light/dark, for example) and connotative words (think: loaded words)

A series of five metaphors offers five imaginative ways of exploring the meaning of a poem: Imagine the poem as a darkened color slide potentially filled with meaning, or as a beehive full of mystery or busy-ness or a sweet payoff, as a maze that can be figured out like a puzzle, as a dark room that can be illuminated if you find the switch, and as a lake – a place to have fun skimming across the surface while acknowledging the creator of the poem. These are followed by the unpleasant metaphor of the students of poetry as covert operators torturing a poem in the most unpleasant way, beating it to find out what it means.

A – Attitude

(Attitude means Tone. What is the speaker's attitude toward the subject? Don't always settle for one. Poems often move from one attitude to another. Especially watch for irony!)

The first part of the poem offers a sense of joy, the excitement of sharing something almost magical with an audience. But near the end, the tone turns darker, including a sense of frustration that students were offered something so potentially wonderful but chose instead to make it unpleasant.

S – Shift

(Watch for a shift or turn. Some key words include "but," "however," or there may be a big stanza break. Don't overdo it. Not every poem has a significant shift.)

There is a structural shift moving from the speaker's desire for his students as they approach poetry to the disappointing reality of how they approach it.

T – Title

(Go back to the title now. What does it mean? Are there multiple meanings? Is it clever? Any new insight? Remember: titles matter)

Now I see that "Introduction to Poetry" may be the title of an introduction to poetry course and the narrator is the teacher, who is explaining what happens as he teaches poetry to his students.

T – Theme

(What is the author's purpose? No platitudes. There can certainly be more than one. If you see many, write them. But try to see if there is one overriding one.)

This poem illustrates the irony that something potentially so multi-faceted and so enthralling to explore is often turned into a torturous, painful chore.

Poetry Analysis TSP—FASTT Name: _____

Poem: _____ Poet: _____ Period/Century: _____

T	TITLE Anticipate Meaning. Questions?	
S	SPEAKER Speaking to...? Situation?	
P	PARAPHRASE What's it about? <i>One-three sentences</i>	
F	FIGURATIVE DEVICES Look beyond the literal at <i>figurative</i> and <i>sound</i> devices. Give examples. How do they affect meaning, feeling?	
A	ATTITUDE Analyze narrator's and/or poet's attitude (TONE)	
S	SHIFTS Note shifts in tone, subject, speaker, situation, or diction.	
T	TITLE Re-consider the meaning of the title.	
T	THEME(s) What is the poem saying? What is "message?"	

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