1. Debrief 2010 poetry C/C essay
2. Wuthering Heights envelopes
Two of your thesis statements...

• Johnson elaborates upon the joys that come along with adulthood while Housman explores the pains that adulthood can bring. Although the poems use contrasting styles of point of view and rhyme scheme, they both use imagery to bring across their meaning.

• Samuel Johnson and A.E. Housman concentrate their poems on the financial struggles associated with adulthood; however, Johnson also focuses on the empowering freedoms correlated with becoming an adult; whereas, Housman focuses on love and heartache. The poets develop their overall meanings through the use of diction and figurative language.

• *note the strong diction and lively verbs
One of your thesis statements...

• Both poems offer advice to a young man from an older, wiser peer; however, in “To Sir John Lade” the playful tone and exciting diction make the poem more positive, while “When I was One-and-Twenty” uses forlorn diction to warn the reader to protect oneself from the perilous tricks of the heart.
According to some Christian dogma, the love of money is the root of all evil. In “To John Lade on his Coming of Age, by Samuel Johnson and “When I Was One-and-Twenty” by A.E. Housman, wealth is unimportant. What matters is the heart. To illustrate this, Johnson uses alliteration and sentence inversion; whereas, Housman uses anecdote and symbolism. Both poets follow a rhyme scheme that helps reinforce their message.

ON THE FOLLOWING SLIDE IS THE COLLEGE BOARD’S EXAMPLE OF A 9
Coming of age at last, and finally in the position to be able to exert oneself as an adult of the world, one can be overly confident from lack of experience. Both Johnson's "To Sir John dado, on His Coming of Age" and Housman's "When I was One-and-Twenty" deal with this headstrong yet delicate time in a young man's life which is full of the optimism and enthusiasm of youth and unaware of the true sorrows or follies of the real world. Through use of irony, imagery and contrast, both poems effectively describe the dangers that may follow from the headstrong confidence of young adulthood, and while one expresses caution from a friend, and the other shows a regretful account of the young man past twenty on.

It is significant that the perspective of the speaker is different for each poem. Johnson's congratulatory poem (in the traditional abab rhyming scheme and structure oft used for occasional poems) is from an elder man's point of view, giving advice to the young man who has come of age. However, on the outset, this is not the traditional counsel of 'words of
"Rutheless Waste" or the advice that the wise man gives in Housman's poem. Rather, the poem has the unexpected effect of grabbing the reader or the intended young man's attention with its unconventional, daring counsel, uncharacteristic of the usual fatherly advice. Housman's poem is from the young man's perspective, but significantly written after he has experienced one year of adulthood. He is not giving advice to others but talking about his own experience and his own feelings. Thus, while Johnson's poem is in the point of view of the person giving advice, Housman's poem is one reflecting on the advice received and unheeded, by a man given advice at
twenty-one years of age

Johnson's poem's unconventional advice is even more surprising and unexpected in effect because of the flippant, jolly and daring tone of the speaker. The speaker flatters the young man's new sense of importance by encouraging his newly found "pomp and pleasure, pride" through witty alliteration. Money is described to sound trivial while lavish spending and generosity is described to sound courageous and the true "spirit of an heir." Through humor ("Call the Betty, Kate and Jennys") the speaker almost draws the young man to enjoy the world and his riches—presumably his inheritance received from coming of age, but there is, underlying the almost false sense of jolly and humor, a darker implication which seems to make the outward advice sound ironic. The mention of the London and contrasting with the gamester, presumably the man, indicates a darker possibility to this supposed fun. The flippant may acres and houses are reduced to "only dirt, or wet or dry," when it is evident that the land is important in contrast to "bonny blade carnosses." Elicits the opposite effect of what the speaker's outward intention is. At the end of the poem,
with the only unrhymed line, "you can hang a down at last,"
we realize that the actual advice intended is to warn the young man
of precisely those elements so vividly and upliftingly described and advised.

This flippancy tone of the speaker, so with the verbal irony of the
counsel gets across the "wars of wilful waste" in a roundabout yet
more effective way.

By contrast, Rosman's poem is straightforward in its message.
The two stanzas each present contrasting tones and attitudes, showing
the young man at the first turn of coming of age and then after a year when he has gained wisdom from experience. The speaker is given advice of the same message as Johnson's implicit advice, but in more straightforward, expected terms. The wise man contrasts material things and more spiritual, internal things, paralleling "tures and pounds and guineas" and "pearls and rubies" with the man's "heart" and "fancy." However, the tone of the speaker in "no use to talk to me" indicates his arrogance and confidence at the time tinged with regret that he did not listen to the advice. The second stanza also quotes the wise man's advice but this time by relating the heart (the spiritual or internal) in terms of money ("sale"). The speaker's tone is more regretful and humbled, almost sighing as he exclaims "tis true, tis true" with realization. The poem is regretful and in tone as the young man looks back at his foolish initial ways.
That the poems are from different perspectives has shaped the tone or attitude of the speaker and are reflected by the different way of presenting the age of twenty one. Both have the same ultimate message and objective of cautioning other young men by relating to possible consequences (change or regretting). However, through use of different bones, one full of irony and sarcasm and the other of regret in retrospect, as well as the use of contrast, the poems leave different impressions and give different perspectives on the delicate age of twenty-one.
College Board’s scoring commentary

- **Score:** 9
- This essay is an *astute, thorough, and sophisticated* attempt to interpret and contrast two poems whose occasions are remarkably similar. The essay begins with a *generalization* about the “headstrong yet delicate” occasion of turning twenty-one that lies at the heart of both poems. As the student *persuasively contrast* the poems’ points of view, recognizing that Johnson’s poem is from an older man’s perspective and Housman’s from a younger man’s, *sophisticated diction* is employed whether through a jaunty reference to the “traditional counsel of woes of wilful waste” or through a reference to “advice received and unheeded.” Paragraph three turns to the importance of tone, as the student maintains that understanding “To Sir John Lade” requires an appreciation of the speaker’s “flippant, jolly, and daring” tone and *of irony*. From this point forward, consideration of tone becomes all-important, providing an excellent example of how *sustained attention to a single literary device can generate much thematic material*. *Impressive in its ability to read for meaning*, this essay—although still containing awkward locutions—*skillfully incorporates evidence from the text* and is equally adept when it comes to the examination of supporting literary devices such as meter and rhyme.
Some things I’m noticing

• Don’t skip lines between paragraphs – clearly indent instead!

• Legible handwriting!

• As many **specific snippets as possible** infused into your body paragraphs. You need evidence to back your claim.

• Use a generalization **first** to discuss the overall meaning of the poems, **THEN** go into depth about how they differ.
Some things I’m noticing

• You really only need to briefly address similarities when compare/contrasting two poems.
• Spend most of your time discussing how the poems differ.
• Make sure your pronouns agree with their antecedents (the noun they are referring to.)
• Do not use “overall” or “in conclusion” in your concluding thoughts.
Some things I’m noticing

• Instead use strong conclusion words like: “clearly,” “indeed,” “obviously,” “definitely,” “certainly,” “truly,” “in fact,” or “surely.”

• Study the lively verbs and tone word flashcards (Quizlet) I posted on Classroom. Using these words in your writing will up the level of sophistication in your writing.

• Make your analysis as in-depth as possible. (At least two pages, hopefully more)
Wuthering Heights

• We are going to begin an activity called Wuthering Heights Envelopes.
• A copy detailing the assignment is on the website (and I’m giving one to you now.)
• Here are the groups:
  • Group 1: Brad and Hana
  • Group 2: Madi, Gwen, and Carrie
  • Group 3: Michelle and Julia
  • Group 4: Brie and Joanna
  • Group 5: Mathew and Arely
Here’s the project in a nutshell...

• Your group will focus on a specific literary element and theme (detailed on the handout)

• You will need to gather evidence of that element and theme and collect it in your envelope.

• Evidence can be:
  – Quotes (which you handwrite or type on slips of paper)
  – Typed passages that demonstrate the theme/element
  – Poems
  – Song lyrics
  – Pictures (especially look at Romantic art)
  – Articles (especially look at critical reviews of the novel)

• On Friday 4/22, your group will present your material to us in an amazing, unique, and creative way. You’ll also serve as the experts to answer other groups’ questions on your topic.
Over break...

• Read chapters 18 – 27 of *Wuthering Heights*
• Start collecting evidence for your envelopes.

**EXAM PREP**

• Study Quizlet exam cards on Classroom.
• Take practice M/C tests (the websites I gave you today)