1. Demystifying poetry
2. “Patty’s Charcoal Drive-In”
3. Finish *BNW* discussion/share outs for chapters 7-9
4. For next class...
• Create a section/folder for poetry notes.
Poetry can be intimidating

• Know that we will learn a number of easy strategies for figuring out poems this year.

• Eventually, you will choose the strategy (or combo of strategies) that you’re most comfortable with.

• Then you will be armed to take on any poem with your expertise.
Here are some common fears...

- I won’t understand it.
- The structure freaks me out.
- Poems don’t have any specific meaning.
- Poems take too much time.
- Close reading is too much time and work.
- I don’t know how to paraphrase quickly and easily.
My job is to give you a tool box

• Poetry needs to be read aloud – ALWAYS.

• Obviously on the exam, you’re not going to be able to read aloud, but you should have enough practice from doing it all this year that you’ll be able to clearly HEAR either your or my voice reading it.

• PUNCTUATION is important in poetry. In fact, it is critical. Poets use it to build meaning.
• Poetry is the most concise form of language – it’s super concentrated

• THEREFORE

• every SINGLE WORD matters

• Poetry is concise – as short as it can be. It would end sooner if it could. Read the poem to the ending, and the ending is most important.
POETRY OVERVIEW

– ALWAYS read a poem more than once.
– I recommend four times

• Reading 1 – get through the poem
• Reading 2 – stop and circle words you don’t know. Look them up and write them down on your poem.
• Reading 3 – stop and think about deeper meaning: things like symbolism, figurative language, what’s under the surface of the words?
• Reading 4 – put it all together
POETRY OVERVIEW

– SLOW down and savor each word.
– Read poetry in sentences, like how you would read prose.
– Don’t skip words you don’t know.
Write this down:

• Somewhere on your binder or the front page of your poetry binder, etc. write this:
  • **Method makes meaning.**

• This is our theme this year. Every method an author uses (poet or writer) is done deliberately to construct meaning (theme).
POETRY

– Poetry is typically structured into stanzas, which are lines of poetry (think of paragraphs in prose.)

– Refer to the author of a poem as the poet, rather than the author/writer.

– The person speaking or doing the action in a poem is the speaker. The speaker is different than the poet.
**Two key poetic terms**

**Enjambment**: in poetry, the continuation of a sentence without a pause beyond the end of a line, couplet, or stanza.

**Example:**

- “A thing of beauty is a joy forever: Its loveliness increases; it will never Pass into nothingness but still will keep A power quiet for us, and asleep Full of sweet dreams, and health, and quiet breathing.”

- *(Endymion by John Keats)*
It is a beauteous Evening, calm and free;
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquility;
The gentleness of heaven is on the Sea;
Listen! The mighty Being is awake
And doth with his eternal motion make
A sound like thunder—everlastingly.
Thou liest in Abraham’s bosom all the year;
And worshippst at the Temple’s inner shrine,
God being with thee when we know it not.

(It is a Beauteous Evening by William Wordsworth)
You can recognize enjambment...

- By looking at the punctuation.
- Enjambment will continue without any period, comma, semi-colon, or other mark.
- For this reason, you must always read poetry to the punctuation mark in order for it to make sense.
- Read poetry in sentences, like prose.
The opposite of enjambment is...

- **End stop:** An end-stopped line is a poetic device in which a pause comes at the end of a line (sentence, clause or phrase); this pause is expressed as a punctuation mark such as a colon, semi-colon, period or full stop.
Example

• Bright Star, would I were as steadfast as thou art—
  Not in lone splendor hung aloft the night,
  And watching, with eternal lids apart,
  Like nature’s patient, sleepless Eremite....

(Bright Star by John Keats)
Example #2

• A little learning is a dangerous thing; Drink deep, or taste not the Pierian spring. There shallow draughts intoxicate the brain, And drinking largely sobers us again.

• (An Essay on Criticism by Alexander Pope)

• Note: these lines are ending with a grammatical break. Here each sentence corresponds to the length of a line, and that pause slows down the pace of poem.
Let’s read the poem together.

- Then, make a T chart next to the poem (or on the backside). One side should be labeled “What the speaker is doing,” (Literal)
- “What the speaker is thinking” (Figurative)
- Come on up and fill in the chart!
- AP questions are always going to be about the figurative.
Think of the poet as...

- the puppet master. He/she controls the strings.
Other general tips

• Try using color to annotate. You can even choose two or three colors and color-code your poem annotations.

• Try paraphrasing the poem into a paragraph or several short paragraphs.
  – Look for INDEPENDENT CLAUSES - they many times contain important meaning.

• If you aren’t familiar with an allusion in a poem, (and can’t look it up) just disregard it and move on. Go with what you know.
Other general tips

• Sort out a poem by looking at the speaker’s actions vs. thoughts
• Literal vs. figurative
• The figurative is always going to be the most important.
• The figurative is what the AP exam will always ask about
• Another good strategy is to write five or six bullet points detailing what is literally happening in the poem (Pretend the poem is a one minute video.)
• **Box the sentences** to see the syntactical differences
• Mark words with a + or - to show positive or negative tone shifts.
Finally...

- As we start learning different strategies for demystifying poetry, you’ll start to see that **SHIFT happens**!
- Yes, it’s meant to be catchy, so you remember it.
- Poems almost **ALWAYS** contain shifts.
- Shifts are areas in the poem where something changes.
- The tone might change, the action might shift, the structure might suddenly be different etc.
- **Watch for shifts because they always happen in areas of a poem where meaning is most important.**
- **Watch for conjunctions, and, but...**these are key indicators of shifts.
Other general tips

• The poem’s meaning is always more important than the terminology.

• Some terminology is important to know, so you can discuss the poem’s meaning. **BUT** it’s more important to know **HOW** the literary devices function and create meaning.

• Thus, it’s not necessarily significant to point out a simile, unless that simile somehow creates meaning in the poem.
Let’s look at M/C questions for this poem

If you missed today’s class, I posted a copy of this on the website.
FOR NEXT CLASS...

• Make sure you’re ready to go with discussing “All Watched Over by Machines of Loving Grace” and “There Will Come Soft Rains” for next class.

• Use some of these new strategies to help decipher the poems. Mark those suckers up!
SWITCHING GEARS

• Chapters 7 – 9: Drastic switch in setting.

• WHY?

• Look around the room at the observations you recorded last time about setting. (G2 will need to record those now.)
• Place (why New Mexico?) What deeper meaning might there be in that location?
• What elements of the climate and/or landscape does Huxley choose to focus on? Why? To what end?
• Lighting?
• How is nature portrayed? Thriving? Welcoming? Foreboding?
• How are buildings described? What’s the effect?
• How is the character of John described?
  – Begin by making a quick list of John’s traits.
  – **How** does the reader know these traits? (What is Huxley using to show these traits to the reader?)

• How do these chapters further develop Bernard and Lenina? Be specific.