**Pre AP ELA 20: Fairbairn**  **Poetry Journal**

(Adapted from Ms. Strueby and Mrs. Kuntz)

You will have one poetry journal response per month that is due on the last day of the month. If the end of the month falls on the weekend, you may hand it in on the following Monday.

I will provide you with 1-5 options per month regarding what poem you should be using for your poetry journal. The first one we will go through together in detail, so you can see what is expected.

It is suggested that you read the poems at different times and in different moods so they can reveal themselves to you gradually. A poem DOES NOT reveal all its strengths in one read. Trust me- I have been reading poetry for years and I still come across new meaning when I prepare for this class.

All responses will take a formalist approach in present tense to replicate what you mostly write on the AP exam. Here your focus is not on your relationship to the content of the poem but on an explanation of the ways some of the important elements of the poem help to create meaning. These will largely be written in third person.

**Hints**

* Not every aspect of the poem needs comment; sometimes in fact, it might work well to write your whole response on a few lines of the poem
* Over the course of the term your journal entries should reflect a variety of kinds of writing
* Unacceptable responses are ones that make no reference to the poem, ones that complain that you do not understand the poem, or ones that are full of errors with language conventions

Include the following in your **poetry journals**:

* Brief into- poet, name of poem, and a great thesis (This is a big focus- thesis and tying all of your information together and focusing on two-three elements)
* Full anaylsis of the poem based on the topic (2-3 paragraphs) The focus is to get into practicing providing the proof and the synthesis or explanation
* Conclusion – work on not summarizing the information they’ve already written
* the poem’s title in quotation marks
* the poet’s name
* a quotation from the poem – integrated with your own sentence, properly punctuated, and commented upon as necessary to show why you cited that particular line. **No Quote Lumps!**
* specific reference to the poem
* careful thought

**An Exemplar of the first page. Yours will be longer, and double spaced.**

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Sound and Meaning

 In dancing, movement is generally fluid. Bodies move smoothly, limbs gracefully. By contrast, modern styles involve jerking movements and discordant flailings. Such is the case with poetry, although where dancers use their body movements to communicate, poets use the rhythm of words and the movement of sound to communicate their art. This use of word sounds to communicate meaning is exemplified in Alexander Pope’s “Sound and Sense,” where he uses contrasting lines of stilted, stuttered sounds and lines of smooth, swift-moving metered verse to communicate the idea that the ability to write well is an art, not a matter of chance.

 To communicate the idea that writing poetry is an art, Pope shifts between emphatic, one-syllable words and flowing lines of metered verse in his first two lines, showing how the sounds of words add to the meaning of the poem. In line 1, Pope starts the poem stating his views on the art of poetry: “True ease in writing comes from art, not chance, / As those move easiest who have learned to dance.” Like dance, poetry involves conscious movement, but in this case, the movement is the sound the words create. Within the first line, Pope uses short, accented words – “[t]rue ease in writing comes from art, not chance” – to emphasize his point. These words and phrases – *true ease* and *art, not chance* – function to slow the reader down. This is important because the words force the reader to focus on Pope’s thesis that one cannot merely happen upon writing poetry, that communicating ideas in poetic form is an art. Another sound meaning phrase occurs immediately after when Pope compares the ease of writing with dancing, saying “those move easiest who have learned to dance.” Like dance, which requires practice to be beautiful and refined, poetry needs practice. Pope’s intention is to show that while anyone may speak or move, only poets and dancers have refined their craft into art. Whereas the first line had stilted, one-syllable words to emphasize Pope’s point, the second line contains more fluid, metrical verse that dances through the comparison. This is crucial to Pope’s meaning because the meter flows the words into another in euphuistic glory, sending home Pope’s ultimate point that “the sound must seem an echo to the sense,” that the sound of words recalls and emphasizes the poet’s purpose.



**Poetry Journal #1- Imagery OR Symbols in TS Eliot’s Prelude.**

Do you know this author? Have you read any work by him before? Is he a romantic poet? Modernist? Realist? Often their writing period and what is influencing the poet at the time helps the reader decipher meaning in the poem. (If you happen to know, DO NOT do a bio dump in your essay. AP markers hate that. I will explain)

Look at the title- Prelude. What is a prelude? Titles often have meaning. Look it up.

First off, read poetry as it is INTENDED to be read- punctuation in mind, and not with line breaks. The enjambment is important for things like the rhyme scheme, and specifically to keep the form, etc. but it tends to confuse the reader in meaning. ALWAYS pause with the punctuation. It forces us to read with the poem’s pace (quickly, slowly, with puzzlement, or enthusiasm etc.)

Pay attention to the space on the paper. Poets give line breaks and space for a reason. I try hard to replicate the exact poem when I give you a copy of it.

Notice the personification right away? Where are we? What is our setting? Is there a rhyme scheme? What is the form and meter? Note the alliteration? Sort of sounds like rain drops in a way- he is creating some great sounds in the poem.

Notice the “gusty shower” lines? Hmm... I sure can picture and feel EXACTLY what he means. Maybe that is some great imagery? Along with sordid images, and the feet stuff.

Newspapers have been mentioned quite a bit? Why? Symbolism? What about that damn garbage, and grime and time…?

What about tone? It does change. Near line 24 the speaker is now talking about us.

Before we write specifically about imagery, it is important to grasp the ENTIRE meaning of the poem. Do not simply look for one element to write on, because different elements give knowledge to the element you are writing about. Annotation is KEY prior to developing an outline for your essay.

Preludes by T.S. Eliot

**I**

The winter evening settles down

With smell of steaks in passageways.

Six o’clock.

The burnt-out ends of smoky days.

And now a gusty shower wraps

The grimy scraps

Of withered leaves about your feet

And newspapers from vacant lots;

The showers beat

On broken blinds and chimney-pots,

And at the corner of the street

A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

**II**

The morning comes to consciousness

Of faint stale smells of beer

From the sawdust-trampled street

With all its muddy feet that press

To early coffee-stands.

With the other masquerades

That time resumes,

One thinks of all the hands

That are raising dingy shades

In a thousand furnished rooms.

**III**

You tossed a blanket from the bed,

You lay upon your back, and waited;

You dozed, and watched the night revealing

The thousand sordid images

Of which your soul was constituted;

They flickered against the ceiling.

And when all the world came back

And the light crept up between the shutters

And you heard the sparrows in the gutters,

You had such a vision of the street

As the street hardly understands;

Sitting along the bed’s edge, where

You curled the papers from your hair,

Or clasped the yellow soles of feet

In the palms of both soiled hands.

**IV**

His soul stretched tight across the skies

That fade behind a city block,

Or trampled by insistent feet

At four and five and six o’clock;

And short square fingers stuffing pipes,

And evening newspapers, and eyes

Assured of certain certainties,

The conscience of a blackened street

Impatient to assume the world.

I am moved by fancies that are curled

Around these images, and cling:

The notion of some infinitely gentle

Infinitely suffering thing.

Wipe your hand across your mouth, and laugh;

The worlds revolve like ancient women

Gathering fuel in vacant lots.