

ENGLISH II

POETRY SELECTIONS ACTIVITY #1

Mowing

There was never a sound beside the wood but one,
And that was my long scythe whispering to the ground.
What was it it whispered? I knew not well myself;
Perhaps it was something about the heat of the sun,
Something, perhaps, about the lack of sound— 5
And that was why it whispered and did not speak.
It was no dream of the gift of idle hours,
Or easy gold at the hand of fay or elf:
Anything more than the truth would have seemed too weak
To the earnest love that laid the swale in rows, 10
Not without feeble-pointed spikes of flowers
(Pale orchises), and scared a bright green snake.
The fact is the sweetest dream that labor knows.
My long scythe whispered and left the hay to make.

By Robert Frost

Acquainted with the Night

I have been one acquainted with the night.
I have walked out in rain -- and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat 5
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye; 10
And further still at an unearthly height,
A luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

By Robert Frost

Do Not Go Gentle into That Night

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they 5
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight, 10
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light. 15

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

By Dylan Thomas

PART 1. DIRECTIONS: Respond to each of the following questions in a well-structured paragraph.

1. What is the speaker doing in "Mowing"? What does he imply about accomplishing a task when he says, "The fact is the sweetest dream that labor knows"? Cite 1-2 pieces of textual evidence to support your response.
2. In "Do Not Go Gentle into That Night", what does the speaker mean when he says, "Old age should burn and rave at close of day"? Cite 1-2 pieces of textual evidence to support your response.

****HONORS ONLY****

3. Compare the use of the word 'night' in the poems "Acquainted with the Night" and "Do Not Go Gentle into That Night". Do they have the same meaning? Cite 2-3 pieces of textual evidence to support your response.

The Wind—tapped like a tired Man

The Wind -- tapped like a tired Man --
And like a Host -- "Come in"
I boldly answered -- entered then
My Residence within

A Rapid -- footless Guest -- 5
To offer whom a Chair
Were as impossible as hand
A Sofa to the Air --

No Bone had He to bind Him --
His Speech was like the Push 10
Of numerous Humming Birds at once
From a superior Bush --

His Countenance -- a Billow --
His Fingers, as He passed
Let go a music -- as of tunes 15
Blown tremulous in Glass --

He visited -- still flitting --
Then like a timid Man
Again, He tapped -- 'twas flurriedly --
And I became alone -- 20

By Emily Dickinson

Tell all the Truth but tell it slant--

Tell all the Truth but tell it slant --
Success in Circuit lies
Too bright for our infirm Delight
The Truth's superb surprise

As Lightning to the Children eased 5
With explanation kind
The Truth must dazzle gradually
Or every man be blind --

By Emily Dickinson

PART 2. DIRECTIONS: Determine and label the Rhyming Scheme on the side of each of Emily Dickinson's poems.

PART 3. DIRECTIONS: Answer the following questions about the Emily Dickinson poems in complete sentences.

1. In one of the poems, identify one simile (1) then explain and evaluate its significance in the poem.

2. In one of the poems, identify one metaphor (1) then explain and evaluate its significance in the poem.

3. In one of the poems, identify one personification (1) then explain and evaluate its significance in the poem.

****HONORS ONLY****

4. Who is the guest in "The Wind—tapped like a tired Man"? Identify 3 ways in which the guest is unlike any other, and determine if the speaker sees the guest as menacing or kind? Cite 2-3 pieces of textual evidence to support your response.

Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors'.
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it
Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me~
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

by Robert Frost

TYPE 3 WRITING: Argument Paragraph

In Robert Frost's "Mending Wall", the speaker shares his thoughts concerning a wall that stands between his property and his neighbor's property.

DIRECTIONS: In a **well-structured paragraph**, argue that the speaker of Robert Frost's "Mending Wall"

- prefers that the wall remain between his property and his neighbor's property, or
- prefers that a wall not remain between his property and his neighbor's property, or
- seems unsure of how he feels about the wall between his property and his neighbor's property.

Meet the FCA's below:

FCA #1: You should begin the paragraph with a topic sentence that identifies your subject (Robert Frost's "Mending Wall") and that clearly states the main claim that you are going to argue in the paragraph. **(25 pts.)**

FCA #2: Cite 2-3 pieces of textual evidence in support of your claim with analysis for each **(60 pts.)**

FCA #3: Use the words speaker, claim, and evaluate in context of your response. **(15 pts.)**

Remember a well-written paragraph will contain a topic sentence (controlling idea), explanation of the controlling idea, textual evidence, analysis (explanation of importance) for each piece of evidence, and a concluding sentence.



