

AP Poetry Project

Readings:

Green Text: “A Flourish of Genius” (p. 250-307); Andrew Marvell background (p. 282); “To His Coy Mistress” (p. 283-287); John Donne background (p. 288-289); “Song” (p. 289-291); “A Valediction: Forbidding Mourning” (p. 292-296); “Death Be not Proud” (p. 300-302)

DiYanni: “Reading Poems” (p. 763-774); “Types of Poetry (p. 775-778); “Writing about Poetry” (p. 843-861); “Transformations” (p. 862-906)

TASK 1 (Test/Project): Each group will complete a PowerPoint covering the above, plus the significant items included in the graphic organizers included in this packet. Required elements:

- Title page
- A minimum of 10 informational slides with in-text citations
- Four literary devices
 - defined
 - examples from text
 - show how they enhance the deeper meaning of the poem
- Theme/meaning of the work as a whole or universality
- Works cited with a minimum of four (4) VALID sources
- Printed PowerPoint to be glossed (delete any background before printing) and include a page with team members’ contributions listed
- Due Date: February 29 (White)/March 1 (Green)

TASK 2 (Essay/Annotation): Additionally, **each member** of your group will find two (2) examples of critique for the poem assigned and complete an annotated bibliography to submit only to the teacher (this will not be included on the PowerPoint). The annotated bibliography should include

- Short summary of the critique. Do NOT look for a simple summary of the poem, but a critique that actually analyzes the work. While you may not find one that covers each poem individually, you will find many that cover the poems with other works of the time. This is acceptable.
- Your (short) reaction to the critique – do you agree or disagree with the scholar’s argument?
- Print out a copy of your critiques and staple to the back of your annotated bibliography.
- Due date: March 2 (White)/March 3 (Green)

TASK 3 (Quiz/Daily): Each student will complete the graphic organizers in this packet for ALL poems (not just the poem you are explicating with your group). These will be due upon completion of all presentations.

Group 1: Andrew Marvell, “To His Coy Mistress” – most famous “invitation to love” (pgs. 285-286)

- diction: “Coy” comes from the Latin word *quietus* and once meant “shy.” We do not hear a single word from the mistress (reticence or reluctance). Today “coy” suggests deliberate flirtatiousness
 - question: How does the speaker use the first stanza to argue that he and his mistress do not have time to waste?
- personification: Time is personified.
 - question: What role does time play in the speaker’s argument?
 - question: What do the last two lines of the poem mean?
- *carpe diem*: Seize the day or “take love now.”
 - question: What tells you this is a *carpe diem* poem?
- literary connection: T.S. Eliot praised this poem for its “variety and order” of concentrated images. Eliot chose in complimentary words to allude to Marvell’s style in his poem “The Love Song of J. Alfred Prufrock.”
 - Marvell: “Let us roll all our strength and all/Our sweetness up into one ball” (ll. 41-42).
 - Eliott: “To have squeezed the universe into a ball/To roll it toward some overwhelming question” (ll. 93-94).

Group 2: John Donne, “Song” – uses a sharp-edged stereotype to make its point (p. 290).

- metaphysical poetry – intellectual/colloquial
- reading metaphysical poetry is like figuring out the solution to a riddle or trying to untangle a complicated knot; it has a rough-sounding meter, philosophical meditation, obscure imagery, and verbal wit
- copy the first stanza and underline the *imperative verbs*
 - look for exaggeration (hyperbole and satire)
- argument: Are the arguments absurd, impossible, ridiculous, logical?
- diction: archaic forms
 - question: How does the archaic language affect (positive/negative, tone, impact of poet’s attitude, etc.)?
 - question: Why does Donne use archaic forms? (examine other poems)
- tone: examine the tone and determine if it stays the same or changes throughout the poem.
- allusion: Greek mythology (mermaids – lured sailors to their deaths)

Group 3: John Donne, “A Valediction: Forbidding Mourning” – metaphysical conceits (pgs. 292-293)

- history: the poem reflects Cosmology: the belief that the world was the center of the universe and the heavenly bodies encircled.
 - question: How does the poem reflect this worldview?
- this poem is a farewell from a husband to a wife
 - question: What comparison does Donne use to express the separation of the lovers’ souls in the sixth stanza?
 - question: What makes the use of the word “circle” such a perfect choice at the end of the poem?
- allusions?
 - question: How are allusions used and how are they effective?
- Samuel Johnson, writing in the 18th century, disapproved of metaphysical conceits as “the discovery of occult, resemblances in things apparently unlike...The most heterogeneous ideas are yoked by violence together.”
 - question: Do you agree or disagree? Do the metaphysical conceits work, or are they too forced?

Group 4: John Donne, “Death be not proud” – death is addressed and personified (p. 301)

- apostrophe: a direct address to an absent or dead person, to an abstract quality, or to an object, as if it were present and capable of responding
- paradox: things that exist in contradiction
 - question: What are the paradoxes in the poem?
 - question: How are they effectively used to make Donne’s argument? (Remember: by this time he is Holy Dr. Donne, and he is arguing from a Christian worldview)
- What is the tone? What words display the tone and make it effectively used to taunt Death?
- How is Death personified? In other words, what kind of “person” is Death?

Metaphysical conceit: elaborate, clever figure of speech that makes connections between two things that are startlingly different (p. 291)