

Peter Viereck: Vale¹ from Carthage (Spring, 1944)

I, now at Carthage.² He, shot dead at Rome.
 Shipmates last May. “And what if one of us,”
 I asked last May, in fun, in gentleness,
 “Wears doom, like dungarees, and doesn’t know?”
 5 He laughed, “*Not see Times Square³ again?*” The foam,
 Feathering across that deck a year ago,
 Swept those five words—like seeds—beyond the seas
 Into his future. There they grew like trees;
 And as he passed them there next spring, they laid
 10 Upon his road of fire their sudden shade.
 Though he had always scraped his mess-kit pure
 And scrubbed redeemingly his barracks floor,
 Though all his buttons glowed their ritual-hymn
 Like cloudless moons to intercede for him,
 15 No furlough fluttered from the sky. He will
 Not see Times Square—he will not see—he will
 of Not see Times
 change; at Carthage (while my friend,
 Living those words at Rome, screamed in the end)
 20 I saw an ancient Roman’s tomb and read
 “*Vale*” in stone. Here two wars mix their dead:
 Roman, my shipmate’s dream walks hand in hand
 With yours tonight (“New York again” and “Rome”),
 Like widowed sisters bearing water home
 25 On tired heads through hot Tunisian sand
 In good cool urns, and says, “I understand.”
 Roman, you’ll see your Forum Square no more;
 What’s left but this to say of any war?

Directions: *Read the poem carefully. Then answer fully and explicitly the following questions:*

1. Is the structure of the three opening sentences justifiable in this particular poem? Give reasons for your answer.
2. Why do the three place names — Carthage, Rome, and Times Square — create the particular emotional effects present in this poem?
3. Interpret each of the following portions of the poem so as to show how it contributes to the effectiveness of the poem as a whole:
 - a. *Wears doom, like dungarees* (line 4);
 - b. *they laid*
Upon his road of fire their sudden shade (lines 9-10);
 - c. *No furlough fluttered from the sky* (line 15);
 - d. *Living these words* (line 19);
 - e. *Like widowed sisters* (line 24).
4. To whom does *I* refer in line 26? What is it that is understood?
5. To how much may *this* refer in the final line of the poem?

¹ *Vale* is the Latin word for farewell.

² Carthage is the site of the famous ancient city in Tunisia, North Africa. In ancient times the rivalry between Rome and Carthage culminated in the Punic Wars. In World War II, Tunisia again figured prominently.

³ Times Square is the bustling center of New York City—the theater district.

TP-COASTT: a mnemonic for poetry

Title	The title is part of the poem; consider any multiple meanings.
Paraphrase	Rephrase the poem using your words.
Connotation	Contemplate the poem for meaning beyond the literal.
Organization	Identify organizational patterns, visual, temporal, spatial, abstract
Attitude	Identify the tone—both the speaker's and the poet's attitude
Shifts*	Locate shifts in speaker, tone, setting, syntax, diction...
Title	Examine the title again, this time on an interpretive level
Theme	Determine what the poem says

*Shifts

Signals Key words (*still, but, yet, although, however...*)
 Punctuation (consider every punctuation mark)
 Stanza or paragraph divisions
 Changes in line length or stanza length or both

Types Structure (how the work is organized)
 Changes in syntax (sentence length and construction)
 Changes in sound (rhyme, rhythm, alliteration, assonance...)
 Changes in diction (slang to formal language, for example)

Patterns Are the shifts sudden? progressive? recursive? Why?

Elizabeth Bishop
One Art

The art of losing isn't hard to master;
 so many things seem filled with the intent
 to be lost that their loss is no disaster.

5 Lose something every day. Accept the fluster
 of lost door keys, the hour badly spent.
 The art of losing isn't hard to master.

10 Then practice losing farther, losing faster:
 places, and names, and where it was you meant
 to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
 next-to-last, of three loved houses went.
 The art of losing isn't hard to master.

15 I lost two cities, lovely ones. And, vaster,
 some realms I owned, two rivers, a continent.
 I miss them, but it wasn't a disaster.

20 —Even losing you (the joking voice, a gesture
 I love) I shan't have lied. It's evident
 the art of losing's not too hard to master
 though it may look like (Write it!) like disaster.

P R O S O D Y

THE FOOT

THE FOOT is measured according to the number of its stressed and unstressed syllables. The stressed syllables are marked with an acute accent (´) or a prime mark (´) and the unstressed syllables with a small superscript line (˘), a small “x,” a superscript degree symbol (°) or a short accent mark, or “breve” (˘). A virgule (/) can be used to separate feet in a line.

Iamb	iambic	(- ´)	to-DÁY
Trochee	trochaic	(´ -)	BRÓ-ther
Anapest	anapestic	(- - ´)	in-ter-CÉDE
Dactyl	dactylic	(´ - -)	YÉS-ter-day
Spondee	spondaic	(´ ´)	ÓH, NÓ
Pyrric	pyrric	(- -)	...of a...
(Amphibrach)	(amphibrachic)	(- ´ -)	chi-CÁ-go
(Bacchus)	(bacchic)	(- ´ ´)	a BRÁND NÉW car
(Amphímacer)	(amphímacritic ?)	(´ - ´)	LÓVE is BÉST

METRICAL FEET

1	Monómeter	“Thus I”
2	Dímeter	“Rich the treasure”
3	Trímeter	“A sword, a horse, a shield”
4	Tetrámeter	“And in his anger now he rides”
5	Pentámeter	“Draw forth thy sword, thou mighty man-at-arms”
6	Hexámeter	“His foes have slain themselves, with whom he should contend.”
7	Heptámeter	“There's not a joy the world can give like that it takes away.”
8	Octámeter	“When I sit down to reason, think to take my stand nor swerve,”
9	Nonámeter	“Roman Virgil, thou that sing'st Ilion's lofty temples robed with fire,”

SPECIAL NAMES

Heroic meter	Iambic pentameter
Long meter	Iambic tetrameter
Alexandrine	One line of iambic hexameter

SCANSION

To SCAN a line is to divide it into its several feet, then to tell *what kind of feet* make up the line and *how many* of them there are, as in the descriptive names of Chaucer and Shakespeare's 'iambic pentameter.'

STANZAIC FORMS

<i>Name</i>	<i>Lines</i>	<i>Special rhymes / forms</i>
Couplet	2	rhymes: aa (2 heroic lines = <i>heroic couplet</i>)
Tercet	3	rhymes: aaa, aab, abb (<i>Terza rima</i> = aba bcb cdc, etc.)
Quatrain	4	(<i>In Memoriam Stanza</i> = abba in iambic tetrameter)
Quintain	5	(<i>Limerick</i> rhymes: aabba)
Sestet	6	—
Seven-line	7	(<i>Rime Royale</i> = ababbcc in iambic pentameter)
Octet	8	(<i>Ottava Rima</i> = abababcc in iambic pentameter)
Nine-line	9	(<i>Spencerian Stanza</i> = ababbcbcc in iambic pentameter; the final line is an Alexandrine)

Some fixed poetic forms

THE SONNET

The sonnet consists of fourteen lines of iambic pentameter (in Romance languages, iambic hexameter)

The English (Shakespearean) Sonnet is made up of three quatrains and a heroic couplet and rhymes abab cdcd efef gg

The Italian (Petrarchan) Sonnet is made up of an octet and a sestet. It rhymes: abbaabba cdecde; in sonnets written in English, the last six rhymes may come in any order.

THE SESTINA

The sestina dates from the 12th century. Its 39 lines divide into six sestets and a three-line envoy. The same words that end the lines in the first sestet will end the lines in all the others in a different but prescribed order. Each stanza uses these ending words from the previous stanza in the order 6-1-5-2-4-3. All six words appear in the envoy, three of them at the end of a line.

THE VILLANELLE

The villanelle, a complex and rare form, is made up of 19 lines arranged in five tercets and a concluding quatrain. Line 1 must be repeated as lines 6, 12, and 18; line 3 must be repeated as lines 9, 15, and 19.

THE BALLAD

The ballad is made up of quatrains in which the second and fourth lines must rhyme and are generally trimetric; the first and third lines are normally tetrametric.

TWO JAPANESE FORMS

Syllables instead of feet are counted. The haiku is a three-line poem in which the first and third lines have five, the second, seven. The tanka is a five line poem in which the first and third lines have five, the other three, seven each. The haiku must contain a reference to a season.



Poetry Response Assignment

Students sometimes cringe when they learn that a major focus of this course is poetry. As children most of you loved poetry, reciting nursery rhymes and chanting limericks. What happened? We don't have the answer, but one of our goals this year will be to rekindle your enthusiasm for and appreciation of poetry.

Laurence Perrine suggests, "People have read poetry or listened to it or recited it because they liked it, because it gave them enjoyment. But this is not the whole answer. Poetry in all ages has been regarded as important, not simply as one of several alternative forms of amusement, as one person might choose bowling, another, chess, and another, poetry. Rather, it has been regarded as something central to existence, something having unique value to the fully realized life, something that we are better off for having and without which we are spiritually impoverished."

John Ciardi writes, "Everyone who has an emotion and a language knows something about poetry. What he knows may not be much on an absolute scale, and it may not be organized within him in a useful way, but once he discovers the pleasure of poetry, he is likely to be surprised to discover how much he always knew without knowing he knew it. He may discover, somewhat as the character in the French play discovered to his amazement that he had been talking prose all his life, that he had been living poetry. Poetry, after all, is about life. Anyone who is alive and conscious must have some information about it."

This year we are approaching poetry two ways. We are studying some poems in class, learning about the tools and devices poets use in their craft, talking about what a poem means or how it made you feel, or seeking answers to questions we raised while reading or studying. We might call this our structured or formal study of poetry. But we are also studying poetry informally through poetry responses.

You will be writing responses about every two weeks. Please look closely at the list of dates to know when these responses are due. You will have a different list of poems each quarter. Your first job is to get to know them. To that end, you will read all the poems from the list at least once every week. Read them at different times, in different places, and in different moods. You will notice how the poems will reveal themselves to you over the weeks. Although you will respond on paper to only one poem for each assignment, you want to become acquainted with all the poems on the list.

For each assignment date, you will choose one poem from the list and write a response to that poem. These responses are to be a minimum of about 200 words, or the equal of one typed page. Place the response in "the box" at the beginning of class on the day it is due. Late poetry reactions do not receive credit.

You may approach this assignment several ways. Sometimes students write an analysis of the poem. They explain what is going on in the poem and relate what they think the theme is. Others begin with the theme and elaborate on that, while some apply the poem to themselves by relating a personal experience. Occasionally a student will write a response on one line from the poem. What you do with the response is up to you as long as you say something. Students who explain that they "could not understand the poem no matter how" they tried do not get credit. You will not like all the poems, but if you choose to write that you dislike a poem because of its content or style, support that with concrete detail.

Poems for Response: Second Quarter

Choose one of the following poems for each of the poetry responses. All are found in Meyer, *The Bedford Introduction to Literature, 8th ed.* on the indicated pages. Use a poem once only during the quarter. Write on one poem only for a poetry response.

Yousif al-Sa'igh, "An Iraqi Evening,"
p. 1309

Anne Bradstreet, "To My Dear and Loving
Husband," p. 1241

Gwendolyn Brooks, "We Real Cool," p. 860

Randall Jarrell, "The Death of the Ball
Turret Gunner," p. 832

E. E. Cummings, "In Just—," p. 1034

John Donne, "Death, be not proud,"
p. 1058

Linda Pastan, "Pass/Fail," p. 1252

Robert Hayden, "Those Winter Sundays,"
p. 771

Seamus Heaney, "The Forge," p. 1013

Robert Herrick, "To the Virgins, to Make
Much of Time," p. 842

Langston Hughes, "The Negro Speaks of
Rivers," p. 1162

Sharon Olds, "Rites of Passage," p. 1047

Henry Reed, "Naming of Parts," 943

Theodore Roethke, "My Papa's Waltz,"
p. 999

Shakespeare, "When, in disgrace with
Fortune and men's eyes," p. 1344

Shelley, "Ozymandias," p. 1344

Cathy Song, "The Youngest Daughter,"
p. 857

Phillis Wheatley, "On Being Brought from
Africa to America," p. BC-C

Walt Whitman, "When I Heard the
Learn'd Astronomer," p. 1352

William Carlos Williams, "This Is Just to
Say," p. 1353

William Wordsworth, "The world is too
much with us," p. 1009

William Butler Yeats, "Sailing to
Byzantium," p. 1359

Due Dates

1	
2	
3	
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Poetry Response Student Log

	Date	Poem	Response
1	Wed 3 Oct	<i>Ozy</i>	<i>Personal, political</i>
2	Fri 12 Oct	<i>Africa</i>	<i>Political</i>
3	Wed 17 Oct	<i>Naming Parts</i>	<i>Political *</i>
4	Fri 26 Oct	<i>We Cool</i>	<i>Personal, structure</i>
5	Wed 31 Oct	L A T E	L A T E
85			
6	Wed 14 Nov	<i>Wild Swans</i>	<i>Analysis, personal</i>
7	Fri 23 Nov	<i>Belle Dame</i>	<i>Structure, analysis</i>
8	Wed 28 Nov	<i>In Just---</i>	<i>Mythology, fig. lang.</i>
9	Fri 7 Dec	<i>Golden Retrievals</i>	<i>Form, personal</i>
10	Wed 12 Dec	<i>Death not proud</i>	<i>Rhyme, meter</i>
11	Fri 21 Dec	<i>To the Virgins</i>	<i>Personal, humor, structure</i>
12	Wed 9 Jan	<i>That the Night Come</i>	<i>Scansion</i>
13	Fri 18 Jan	<i>the Forge</i>	<i>Comparison (theme)</i>
100			
14	Wed 6 Feb	<i>Out, Out</i>	<i>Theme, relates to AILDying</i>
15	Fri 15 Feb	<i>When I consider</i>	<i>Personal, thematic</i>
16	Wed 20 Feb	<i>When in disgrace</i>	<i>Political, personal</i>
17	Fri 29 Feb	<i>Birches</i>	<i>Comparison (Out out)</i>
18	Wed 5 Mar	<i>Fern Hill</i>	<i>Cultural, structure</i>
19	Fri 14 Mar	<i>Leda and the Swan</i>	<i>Compare (Wild swans), personal</i>
20	Wed 19 Mar	<i>Late Aubade</i>	<i>Diction, patterns</i>
21	Fri 28 Mar	<i>Mother 2 Son</i>	<i>Political, Theme, Personal</i>
22	Wed 2 Apr	<i>Song</i>	<i>'spacey' personal</i>
100			
23	Wed 16 Apr		
24	Fri 25 Apr		
25	Wed 30 Apr		

Questions 14-23. Read the following poem carefully before you choose your answers.

Sestina

September rain falls on the house.
 In the failing light, the old grandmother
 sits in the kitchen with the child
 beside the Little Marvel Stove*,
 5 reading the jokes from the almanac,
 laughing and talking to hide her tears.

She thinks that her equinoctial tears
 and the rain that beats on the roof of the
 house
 were both foretold by the almanac,
 10 but only known to a grandmother.
 The iron kettle sings on the stove.
 She cuts some bread and says to the child,

It's time for tea now; but the child
 is watching the teakettle's small hard tears
 15 dance like mad on the hot black stove,
 the way the rain must dance on the house.
 Tidying up, the old grandmother
 hangs up the clever almanac

on its string. Birdlike, the almanac
 20 hovers half open above the child,
 hovers above the old grandmother
 and her teacup full of dark brown tears.
 She shivers and says she thinks the house
 feels chilly, and puts more wood in the
 stove.

25 *It was to be,* says the Marvel Stove.
I know what I know, says the almanac.
 With crayons the child draws a rigid house
 and a winding pathway. Then the child
 puts in a man with buttons like tears
 30 and shows it proudly to the grandmother.

But secretly, while the grandmother
 busies herself about the stove,
 the little moons fall down like tears
 from between the pages of the almanac
 35 into the flower bed the child
 has carefully placed in the front of the
 house.

Time to plant tears, says the almanac.
 The grandmother sings to the marvelous
 stove
 and the child draws another inscrutable
 house.

* Brand name of a wood- or coal-burning stove

14. The mood of the poem is best described as
 (A) satiric
 (B) suspenseful
 (C) reproachful
 (D) elegiac
 (E) quizzical
15. In line 10, "known to" is best interpreted as
 (A) imagined by
 (B) intended for
 (C) predicted by
 (D) typified in
 (E) experienced by
16. In line 19, "Birdlike" describes the
 (A) markings on the pages of the almanac
 (B) whimsicality of the almanac's sayings
 (C) shape and movement of the almanac
 (D) child's movements toward the almanac
 (E) grandmother's movements toward the almanac
17. Between lines 24 and 25 and between lines :32 and 33, there is a shift from
 (A) understatement to hyperbole
 (B) realism to fantasy
 (C) optimism to pessimism
 (D) present events to recalled events
 (E) formal diction to informal diction
18. The child's attitude is best described as one of
 (A) anxious dismay
 (B) feigned sympathy
 (C) absorbed fascination
 (D) silent remorse
 (E) fretful boredom
19. All of the following appear to shed tears or be filled with tears EXCEPT the
 (A) child
 (B) teacup
 (C) almanac
 (D) teakettle
 (E) grandmother
20. The grandmother and the child in the poem are portrayed primarily through descriptions of their
 (A) actions
 (B) thoughts
 (C) conversation
 (D) facial expressions
 (E) physical characteristics
21. Throughout the poem, the imagery suggests that
 (A) both nature and human beings are animated by similar forces
 (B) most human activities have more lasting consequences than is commonly realized
 (C) past events have little influence on activities of the present
 (D) both natural and artificial creations are highly perishable
 (E) the optimism of youth differs only slightly from the realism of age
22. Which of the following literary devices most significantly contributes to the unity of the poem?
 (A) Use of internal rhyme
 (B) Use of epigrammatic expressions
 (C) Use of alliteration
 (D) Repetition of key words
 (E) Repetition of syntactic patterns
23. The poet's attitude toward the characters in the poem is best described as a combination of
 (A) detachment and understanding
 (B) disdain and curiosity
 (C) envy and suspicion
 (D) approval and amusement
 (E) respect and resentment

- 14 *tone, vocabulary*
 15 *vocabulary*
 16 *imagery*
 17 *figurative language*
 18 *detail*
 19 *detail*
 20 *detail*
 21 *detail*
 22 *form, structure*
 23 *tone, detail*

MC Answers: Bishop: "Sestina"

13. D

14. D

15. B

16. C

17. B

18. C

19. A

20. A

21. A

22. D

23. A

AP English Lit & Comp: MC Practice Bishop, "Sestina"

	Guess	A	B	C	Questions Type	Vocabulary, Notes....
14	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
15	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
16	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
17	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
18	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
19	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
20	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
21	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
22	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
23	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		