Third Quarter Poetry Responses Spring 2018
Mrs. Livingston’s AP Literature and Composition
Please not that all dates listed are the TURN IN DATES for poetry response items. Please be sure that you include a copy of your poem with your response (See samples).

**Week 1: January 11: The Sonnet**

* Poem Options
	+ “Love is Not All” Millay <https://mseffie.com/assignments/poem-a-day/16.html>
	+ “The Illiterate” Meredith <https://mseffie.com/assignments/poem-a-day/17.html>
	+ Perrine pg. 880- Keats “On the Sonnet”
	+ Perrine pg. 881- Collins “Sonnet”
* Read The Sonnet handout below. Be sure to know the terminology associated with the English and Italian sonnets and how they are alike and different.
	+ <https://mseffie.com/assignments/poem-a-day/Sonnet.pdf>
* Be sure to include in your response how the sonnet format influences the meaning of the poem—how the poem utilizes the sonnet form.
* If you desire, you may do more research about the sonnet.

**Week 2: January 18: MLK Jr. Poems**

* Poem Options
	+ MLK Junior Holiday Poems Pg. 1—Link is on weebly website.
	+ MLK Junior Holiday Poems Pg. 2—Link is on weebly website.

**Week 3: January 25: The Limerick and the Clerihew**

* Research the fixed forms of the limerick and Clerihew.
	+ This might help: <https://dianetibert.com/2012/01/16/write-me-a-clerihew/>
	+ <http://www.powerpoetry.org/actions/5-tips-writing-clerihew>
	+ This might help: <http://www.powerpoetry.org/actions/5-tips-writing-limerick>
* You are welcome to use more websites to aid you.
* Write your own limerick and clerihew. Your poems are this week’s poetry response. You do not need to write a response to your own poem.
* Be sure to label each and to include a title for each.
* Your limerick must be about a major work that you have read this year.
* Your clerihew must be about a fictional character or an author/poet.

**Week 4: February 1: The Villanelle**

* Poem Options
	+ “One Art” Bishop <https://mseffie.com/assignments/poem-a-day/18.html>
	+ “Do Not Go Gentle into that Good Night” Thomas <https://allpoetry.com/Do-Not-Go-Gentle-Into-That-Good-Night> (Also in Perrine pg. 977)
	+ “The House on the Hill” Robinson <https://www.poetryfoundation.org/poems/44976/the-house-on-the-hill>
	+ “Villanelle after a Burial” Cramer <https://www.theatlantic.com/past/docs/unbound/poetry/antholog/cramer/burial.htm>
	+ Perrine pg. 986 – Frost “Acquainted with the Night”
	+ Perrine pg. 987- Heaney “Villanelle for an Anniversary”
* View the Villanelle PowerPoint made by one of my practicum students, Dillon Rorie. – Link is on weebly website. Familiarize yourself with “terza rima.”

**Week 5: February 8: The Sestina**

* Poem Options
	+ “The Guest Ellen at the Supper for Street People” Ferry <https://www.poetryfoundation.org/poems/43395/the-guest-ellen-at-the-supper-for-street-people>
	+ “A Miracle for Breakfast” Bishop <https://www.poetryfoundation.org/poetrymagazine/browse?volume=121&issue=1&page=15>
	+ “Paysage Moralisé” Auden <http://homes.chass.utoronto.ca/~ian/paysage.html>
* Read about the Sestina: <https://www.poets.org/poetsorg/text/sestina-poetic-form>
* <https://www.poetryfoundation.org/learn/glossary-terms/sestina>
* In your reaction, be sure to include how the form of the sestina relates to meaning.

**Week 6: February 15: Love Poems**

* Poem Options
	+ Love Poems
	+ Perrine pg. 981- Plath “Mad Girl’s Love Song”
	+ Perrine pg. 982- Shakespeare From *Romeo and Juliet*
	+ Perrine pg. 765- Shakespeare “When my love swears that she is made of truth”
	+ Perrine pg. 1061- Herbert “Love”
	+ Perrine pg. 1074- Marlowe “The passionate Shepherd to His Love”

**Week 7: February 22: Juxtaposition**

* Poem Options
	+ “Advice to My Son” Meinke <https://mseffie.com/assignments/poem-a-day/26.html>
	+ “Tiger Drinking at Forest Pool” Padel <http://www.powerpoetry.org/poetry-terms/juxtaposition>
	+ “Prints” Bruchac https://www.poetryfoundation.org/poems/57810/prints
* Read bout Juxtaposition as a rhetorical device: <https://mseffie.com/assignments/poem-a-day/26.html>
* Be sure to include analysis of the purpose of the juxtaposition, including how it affects the meaning of the work as a whole.