Unit 6:
Romantic Period
Beginnings of Romantic Thought
The Second Generation
NY Grade 12 Unit 6 Meeting the Standards

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A key component of this program is a *Meeting the Standards* resource for each unit in the textbook. In every *Meeting the Standards* book, you will find a study guide to lead students through the unit, with a practice test formatted to match a standardized test. You will also find dozens of high-quality activities and quizzes for all the selections in the unit.

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We are pleased to offer these excellent materials to help students learn to appreciate and understand the wonderful world of literature.
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Introduction

The Meeting the Standards Unit Resource supplements for Mirrors & Windows provide students with the opportunity to practice and apply the strategies and skills they will need to master state and national language arts standards. For each selection in the student textbook, these resources also supply vocabulary exercises and other activities designed to connect students with the selections and the elements of literature.

The lessons in the Meeting the Standards Unit Resource are divided into four categories, as described in this introduction. The lessons are listed by category in the Contents at the front of the book.

Unit Study Guide, with Practice Test and Master Vocabulary List

Each Unit Resource book begins with a Unit Study Guide that focuses on key language arts standards. Following the chronological organization of the Mirrors & Windows student text, this guide provides in-depth study and practice on topics related to the historical, social, and political context of the literature of the era. Specific topics include significant historical events and trends, representative literary movements and themes, and the literary genre or form explored in the unit.

Also included in the study guide are instructions to help students prepare for a standardized test and a practice test formatted to match that test. The last page of the study guide provides a list of the words identified as Preview Vocabulary for the selections within the unit.

Lessons for Standard Selections

The lessons for standard selections offer a range of activities that provide additional background information, literary analysis, vocabulary development, and writing about the selection. The activities are rated easy, medium, and difficult; these ratings align with the levels of the Formative Survey questions in the Assessment Guide.

These activities can be used to provide differentiated instruction at the appropriate levels for your students. For example, for students who are able to answer primarily easy questions, you may want to assign primarily easy activities. The Correlation to Formative Survey Results, which follows this introduction, lists the level for each activity.

To further differentiate instruction, consider adapting activities for your students. For instance, you may want to add critical-thinking exercises to an easy or medium activity to challenge advanced students, or you may want to offer additional support for a difficult activity if students are having trouble completing the activity.

A Selection Quiz is provided for each selection. This quiz is designed to assess students’ comprehension of basic details and concepts.
Lessons for Comparing Literature, Author Focus, and Other Grouped Selections

The lessons for Comparing Literature and other grouped selections in the student textbook emphasize text-to-text connections. Activities for Comparing Literature selections ask students to compare and contrast literary elements such as purpose, style, and theme in the work of two authors. Activities for Author Focus and other groupings have students examine literary elements across several selections by the same author, identifying patterns and trends in his or her work. Again, activities are rated as easy, medium, or difficult.

A recall- and comprehension-based Selection Quiz is provided for each selection or grouping of selections.

Lessons for Independent Readings

Lessons for Independent Readings build on the strategies and skills taught in the unit and offer students more opportunities to practice those strategies and skills. As with the other categories of selections, activities focus on vocabulary development, literary analysis, background information, and writing instruction. Again, activities are rated as easy, medium, or difficult.

A Selection Quiz is provided for each selection.

Preparing to Teach the Lessons

Most of the activities in this book are ready to copy and distribute to students. However, some activities will require preparation. For example, you may need to select particular elements from a story, create lists or cards to distribute to students, or make sure that art supplies or computer stations are available. Be sure to preview each lesson to identify the tasks and materials needed for classroom instruction.
Correlation to Formative Survey Results

The following chart indicates the difficulty level of each activity. You can use this chart, in combination with the results of the Formative Survey from the Assessment Guide, to identify activities that are appropriate for your students.

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<th>Activity</th>
<th>Level</th>
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<td>Build Background: Scotland, page 20</td>
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<td></td>
<td>Connecting with Literature: Culture, page 21</td>
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<td>Selection Quiz, page 22</td>
<td>Easy</td>
</tr>
<tr>
<td>The Lamb / The Tyger / London</td>
<td>Build Vocabulary: Synonyms and Antonyms, page 23</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Symbols, page 24</td>
<td>Easy</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Rural and Urban Imagery, page 26</td>
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</tr>
<tr>
<td></td>
<td>Selection Quiz, page 27</td>
<td>Easy</td>
</tr>
<tr>
<td>from A Vindication of the Rights of Woman</td>
<td>Build Vocabulary: Words in Context, page 29</td>
<td>Easy</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Metaphor, page 30</td>
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<td>Analyze Literature: Ode, page 38</td>
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<td>Selection Quiz, page 39</td>
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</tr>
<tr>
<td>Kubla Khan / The Rime of the Ancient Mariner</td>
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<td>Medium</td>
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<tr>
<td></td>
<td>Analyze Literature: Plot, page 42</td>
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</tr>
<tr>
<td></td>
<td>Analyze Literature: Symbols, page 43</td>
<td>Difficult</td>
</tr>
<tr>
<td></td>
<td>Selection Quiz, page 44</td>
<td>Easy</td>
</tr>
<tr>
<td>Selection Title</td>
<td>Activity</td>
<td>Level</td>
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<tr>
<td>----------------------------------------</td>
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<tr>
<td>Casabianca</td>
<td>Build Vocabulary: Words Meaning Brave, page 46</td>
<td>Medium</td>
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<td></td>
<td>Analyze Literature: Romantic Narrative Poems, page 48</td>
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<td></td>
<td>Extend the Learning: Irony, page 47</td>
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<td>She Walks in Beauty / from Childe Harold’s Pilgrimage</td>
<td>Build Vocabulary: Adjectives from Authors’ Names, page 50</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Stanza, page 51</td>
<td>Medium</td>
</tr>
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<td></td>
<td>Connecting with Literature: The Byronic Hero, page 52</td>
<td>Easy</td>
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<td></td>
<td>Selection Quiz, page 53</td>
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<td>Ozymandias / Ode to the West Wind</td>
<td>Build Vocabulary: Using Words in Other Contexts, page 54</td>
<td>Easy</td>
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<td></td>
<td>Analyze Literature: Personification, page 55</td>
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</tr>
<tr>
<td></td>
<td>Analyze Literature: Apostrophe, page 56</td>
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<td></td>
<td>Selection Quiz, page 57</td>
<td>Easy</td>
</tr>
<tr>
<td>To a Skylark</td>
<td>Analyze Literature: About Birds, page 58</td>
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<td></td>
<td>Extend the Learning: Similes, page 59</td>
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<td></td>
<td>Selection Quiz, page 60</td>
<td>Easy</td>
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<tr>
<td>Ode to a Nightingale / Ode on a Grecian Urn</td>
<td>Build Vocabulary: Words Derived from French, page 61</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Metaphor, page 62</td>
<td>Difficult</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Allusion, page 63</td>
<td>Medium</td>
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<tr>
<td></td>
<td>Selection Quiz, page 64</td>
<td>Easy</td>
</tr>
<tr>
<td>When I have Fears / On First Looking Into Chapman’s Homer</td>
<td>Build Vocabulary: Words Relating to Fear, page 66</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Build Background: Looking Into Chapman’s Homer, page 67</td>
<td>Easy</td>
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<td></td>
<td>Selection Quiz, page 68</td>
<td>Easy</td>
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<tr>
<td>The Lorelie</td>
<td>Build Vocabulary: Analogies of Intensity, page 69</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Build Background: The Lorelei and the Sirens, page 70</td>
<td>Easy</td>
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<tr>
<td></td>
<td>Selection Quiz, page 71</td>
<td>Easy</td>
</tr>
<tr>
<td>Selection Title</td>
<td>Activity</td>
<td>Level</td>
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<tr>
<td>---------------------------------------</td>
<td>-----------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>from Introduction to Frankenstein</td>
<td>Build Vocabulary: Context Clues, page 72</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Analyze Literature: Autobiography, page 73</td>
<td>Easy</td>
</tr>
<tr>
<td></td>
<td>Selection Quiz, page 74</td>
<td>Easy</td>
</tr>
</tbody>
</table>
Romantic Period Study Guide for New York

Completing this study guide will help you understand and remember the background information presented in Unit 6 and recognize how the selections in the unit reflect their historical context. It will also provide an opportunity to understand and apply the literary form of the lyric poem.

After you read each background feature in Unit 6 in your textbook, complete the corresponding section in the study guide. The completed study guide section will provide an outline of important information that you can use later for review.

After you read the selections for each part of Unit 6 in your textbook, complete the Applying sections for that part in the study guide. Refer to the selections as you answer the questions.

After you complete the study guide sections, take the Practice Test. This test is similar to the state language arts test. In both tests, you read passages and answer multiple-choice questions about the passages.

Self-Checklist

Use this checklist to help you track your progress through Unit 6.

<table>
<thead>
<tr>
<th>CHECKLIST</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Literary Comprehension</strong></td>
</tr>
<tr>
<td>You should understand and apply the literature of the Romantic period, its forms, including lyric poems, and its elements:</td>
</tr>
<tr>
<td>❑ lyric poem</td>
</tr>
<tr>
<td>❑ narrative poem</td>
</tr>
<tr>
<td>❑ ode</td>
</tr>
<tr>
<td>❑ voice</td>
</tr>
<tr>
<td><strong>Literary Appreciation</strong></td>
</tr>
<tr>
<td>You should understand how to relate the selections to</td>
</tr>
<tr>
<td>❑ Other texts you’ve read</td>
</tr>
<tr>
<td>❑ Your own experiences</td>
</tr>
<tr>
<td>❑ The world today</td>
</tr>
<tr>
<td><strong>Vocabulary</strong></td>
</tr>
<tr>
<td>In the Master Vocabulary List at the end of this study guide, put a check mark next to any new words that you learned while reading the selections. How many did you learn?</td>
</tr>
<tr>
<td>❑ 10 or more</td>
</tr>
</tbody>
</table>

**Writing**

❑ You should be able to write a personal essay that captures an essential aspect of your character. Your essay will have a creative introduction, a body that vividly presents a primary aspect of your own life, and a clear conclusion.

**Speaking and Listening**

❑ You should be able to present factual information on a topic that is interesting to both you and your audience.

**Test Practice**

❑ You should be able to answer questions that test your reading, writing, revising, and editing skills.

**Additional Reading**

❑ You should choose a work of fiction or nonfiction to read on your own. See For Your Reading List on page 764 of your textbook.
**Historical Context**

Use the time line on pages 644–645 of your textbook to answer the following questions.

1. With how many countries was Britain in conflict during this period? List the opponents and relevant dates from the time line.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

2. What internal conflict was occupying the United States during these years? Give evidence from the time line.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

3. What generalization could you make about events in Latin America during this period? What specific dates from the time line support your idea?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

4. What do events in 1807, 1829, and 1832 suggest about British society? Explain your thinking.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
5. Given the events that occurred in 1821 and 1822, what can you infer about the careers of Keats and Shelley?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

6. Briefly explain what connection exists between the following dates.

1799 and 1815: ________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

1804 and 1820: ________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

1805 and 1813: ________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

1826 and 1830: ________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Complete this page based on the information given on pages 646–647 of your textbook.

7. Write notes on the rise and fall of Napoleon

_____________________________________________________________________________
_____________________________________________________________________________

8. How did the Industrial Revolution bring social change to Britain?

_____________________________________________________________________________
_____________________________________________________________________________

9. Why did three brothers rule successively as kings of England during this period?

_____________________________________________________________________________

10. How did the life of a poor child gradually improve during the early 1800s in Britain?

_____________________________________________________________________________

Briefly identify the following terms or events:

11. Combination Acts:  _____________________________________________________________
_____________________________________________________________________________

12. Second Act of Union:  ___________________________________________________________
_____________________________________________________________________________

13. Corn Laws:  ___________________________________________________________________
_____________________________________________________________________________

14. Peterloo Massacre:  _____________________________________________________________
_____________________________________________________________________________

15. Pocket boroughs:  ______________________________________________________________
_____________________________________________________________________________

16. Reform Act:  ___________________________________________________________________
_____________________________________________________________________________

17. Catholic Emancipation Act:  ______________________________________________________
_____________________________________________________________________________
Use the information on page 648 of your textbook to answer the following questions.

18. Match each of the ten words in the box with a word that has a contrasting meaning to create five contrasting pairs. Enter the pairs in the chart, with each word of a pair classified as either Classical or Romantic.

- aristocrat
- artificial
- citizen
- collective
- control
- emotional
- freedom
- individual
- natural
- rational

<table>
<thead>
<tr>
<th>Classical Tradition</th>
<th>Romantic Movement</th>
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</tbody>
</table>

19. Who was Friedrich Schlegel?

_____________________________________________________________________________

20. What is the origin of the term Romantic? Why is the origin appropriate to the term?

_____________________________________________________________________________

21. How did Romanticism affect musical composition?

_____________________________________________________________________________

22. What did John Constable and J. M. W. Turner have in common?

_____________________________________________________________________________

23. What was the political effect of the Romantic movement?

_____________________________________________________________________________

24. Why might Charles Dickens have called these “the best of times and the worst of times”?

_____________________________________________________________________________
Understanding Part 1: Beginnings of Romantic Thought

Complete this page after you read about the beginnings of Romantic thought on page 649 of your textbook.

1. Briefly identify the following:

   Robert Burns: _________________________________________________________________
   __________________________________________________________________________

   William Blake: ________________________________________________________________
   __________________________________________________________________________

2. Why are Burns and Blake known as “transitional” poets?
   __________________________________________________________________________
   __________________________________________________________________________

3. How did the American and French Revolutions influence Romanticism?
   __________________________________________________________________________
   __________________________________________________________________________

4. How did Mary Wollstonecraft distinguish herself?
   __________________________________________________________________________
   __________________________________________________________________________

5. What is the significance of the year 1798?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

6. Why did the authors of Lyrical Ballads not identify themselves at first?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

7. According to Wordsworth, what should be the language and subject matter of poetry?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
Applying Part 1: Beginnings of Romantic Thought

Think about what you have learned about the **beginnings of Romantic thought**. Then answer the following questions after you have read the selections in Part 1 of Unit 6.

1. The passages labeled A, B, and C are all from William Wordsworth’s Preface to *Lyrical Ballads*. Assess how the four poems listed below fulfill Wordsworth’s principles of poetry. Identify which principles apply to each poem and explain why.

   A. The principal object, then, which I myself proposed in these poems was to choose incidents and situations from common life.

   B. My purpose was to imitate, and, as far as possible, to adopt the very language of men.

   C. I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.

   To a Mouse: ___________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

   London: ________________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

   Composed Upon Westminster Bridge: ______________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

   Lines Composed a Few Miles Above Tintern Abbey: _________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

2. In your assessment, do “Kubla Khan” and “The Rime of the Ancient Mariner” fulfill any of the principles listed above. Explain your thinking.

   _______________________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________
Understanding Literary Forms: The Lyric Poem

Read Understanding Literary Forms: The Lyric Poem on page 650 of your textbook. Then answer the following questions.

1. What is a lyric poem? ____________________________________________________________
_______________________________________________________________________________

2. Circle the types of lyric poetry that are represented in Unit 6. Then define each term and cite an example from the unit.

<table>
<thead>
<tr>
<th>ballad</th>
<th>elegy</th>
<th>dramatic monologue</th>
<th>ode</th>
<th>sonnet</th>
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</thead>
</table>

a. __________________________________________________________
_______________________________________________________________________________
Example: __________________________________________________________

b. __________________________________________________________
_______________________________________________________________________________
Example: __________________________________________________________

c. __________________________________________________________
_______________________________________________________________________________
Example: __________________________________________________________

3. What do William Blake’s “The Lamb” and “The Tyger” have in common?
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________

4. How did the voice used by Romantic lyric poets influence their diction?
_______________________________________________________________________________
_______________________________________________________________________________
_______________________________________________________________________________
Applying Literary Forms: The Lyric Poem

Think about what you have learned about the lyric poem. Then answer the following questions after you have read the relevant selections.

1. How would you know, from reading the first few stanzas of “The Rime of the Ancient Mariner,” that this poem is a ballad?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

2. Write a sentence or two identifying the themes of the following odes.
   Ode to the West Wind: __________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________
   Ode to a Nightingale: _________________________________________________________
   ____________________________________________________________________________
   ____________________________________________________________________________

3. Are the two sonnets by Keats in Unit 6 written in the same form or in different forms? Explain how you can you tell?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

4. Both “The Lamb” and “The Tyger” are allegories. What makes them also lyric poems?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

5. How is the diction of Wordsworth’s “Lines Composed a Few Miles Above Tintern Abbey” appropriate to its subject matter?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Understanding Part 2: The Second Generation

Complete this page after you read about the second generation on page 717 of your textbook.

1. Sort the following authors into two groups and explain your choice

<table>
<thead>
<tr>
<th></th>
<th>Byron</th>
<th>Coleridge</th>
<th>Keats</th>
<th>Shelley</th>
<th>Wordsworth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1:</td>
<td></td>
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<td></td>
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<tr>
<td>Group 2:</td>
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<td></td>
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<tr>
<td>Explanation:</td>
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</tbody>
</table>

2. Apart from poetry, what forms of literature flourished during the Romantic period?

_____________________________________________________________________________

3. How did literary periodicals assist one branch of literature?

_____________________________________________________________________________

4. What were Gothic novels?

_____________________________________________________________________________

_____________________________________________________________________________

5. What relationship did Gothic novels have with the poetry of the Romantic period?

_____________________________________________________________________________

_____________________________________________________________________________

6. Complete a profile of the most famous Gothic novel of the era.

Title: ________________________________________________________________

Author: ______________________________________________________________

Date published: _______________________________________________________

Importance: __________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________
Applying Part 2: The Second Generation

Think about what you have learned about the second generation. Then answer the following questions after you have read the selections in Part 2 of Unit 6.

1. Choose a poem from Unit 6 by each of the following poets: Byron, Shelley, and Keats. Explain how the poems you chose fits into the Romantic tradition of Wordsworth and Coleridge.

   George Gordon, Lord Byron: __________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

   Percy Bysshe Shelley: _____________________________________________________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

   John Keats: ______________________________________________________________________________________________________________________
   _______________________________________________________________________________
   _______________________________________________________________________________

2. How was Mary Shelley’s Frankenstein both a Gothic novel and much more than a Gothic novel? Support your answer with information and anecdotes that the author includes in her Preface to Frankenstein.

   _______________________________________________________________________________
   _______________________________________________________________________________
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New York-Based Practice Test

During high school, students take tests to measure how well they meet the New York standards. These tests include English language arts tests in which you are asked to read a passage and answer multiple-choice questions to test your understanding of the passage.

The practice test on the following pages is similar to the New York English language arts test. It contains passages, each followed by multiple-choice questions. You will write the numbers of your answers on a separate sheet of paper. Your answer sheet for this practice test is below on this page.

Questions on this practice test focus on the historical background and literary elements you studied in this unit. The questions also address learning standards such as these New York English language arts standards:

Grade-Specific Performance Indicators
The grade-specific performance indicators that grade 12 students demonstrate as they learn to read include

Standard 2: Students will read, write, listen, and speak for literary response and expression.
- Read, view, and respond independently to literary works that represent a range of social, historical, and cultural perspectives
- Read and interpret literary texts from a range of authors, genres, and subjects, including literary criticism
- Interpret multiple levels of meaning and subtleties in text
- Distinguish between different forms of poetry, such as sonnet, lyric, elegy, narrative, epic, and ode, and recognize how the author uses poetic form to convey message or intent (grade 10)

Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation.
- Analyze and evaluate poetry in order to recognize the use and effect of
  - sensory imagery
  - figurative language
  - verse form
- Analyze and evaluate poetry to recognize the use and effect of
  - rhythm, rhyme, and sound pattern (grade 9)

Practice Test Answer Sheet

Name: ____________________________________ Date: ________________________________

Write the number of the best suggested answer in the space provided below.

1. ________ 4. ________ 7. ________ 10. ________
2. ________ 5. ________ 8. ________ 11. ________
3. ________ 6. ________ 9. ________ 12. ________
Directions: Read the text and answer the multiple-choice questions.

Text

There was a Boy: ye knew him well, ye cliffs
And islands of Winander!—many a time
At evening, when the earliest stars began
To move along the edges of the hills,
Rising or setting, would he stand alone
Beneath the trees or by the glimmering lake,
And there, with fingers interwoven, both hands
Pressed closely palm to palm, and to his mouth
Uplifted, he, as through an instrument,
Blew mimic hootings to the silent owls,
That they might answer him; and they would shout
Across the watery vale, and shout again,
Responsive to his call, with quivering peals,
And long halloos and screams, and echoes loud,
Redoubled and redoubled, concourse wild
Of jocund din; and, when a lengthened pause
Of silence came and baffled his best skill,
Then sometimes, in that silence while he hung
Listening, a gentle shock of mild surprise
Has carried far into his heart the voice
Of mountain torrents; or the visible scene
Would enter unawares into his mind,
With all it solemn imagery, its rocks,
Its woods, and that uncertain heaven, received
Into the bosom of the steady lake.

—William Wordsworth
from The Prelude

Multiple-Choice Questions

Directions (1–6): Select the best suggested answer to each question and write its number in the space provided on the answer sheet.

1 Read these lines from the selection.

There was a Boy: ye knew him well,
ye cliffs
And islands of Winander!
What figure of speech does Wordsworth employ here?

(1) paradox
(2) synesthesia
(3) hyperbole
(4) apostrophe

2 Which phrase from the selection offers an example of personification?

(1) “the voice / Of mountain torrents”
(2) “as through an instrument”
(3) “when the earliest stars began / To move along the edges of the hills”
(4) “Blew mimic hootings to the silent owls”
3. Which phrase best describes the language of this selection?
   (1) regional dialect
   (2) poetical rhetoric
   (3) ordinary speech
   (4) Neoclassical abstractions

4. In what poetic style is this selection written?
   (1) Petrarchan
   (2) terza rima
   (3) blank verse
   (4) heroic couplets

5. Which phrase best describes the speaker of this selection?
   (1) a boy recounting his adventures in the countryside
   (2) a man recollecting his childhood
   (3) the voice of Nature claiming the boy as one of her own
   (4) a mother sadly recalling her lost son

6. Which statement best identifies the theme of this selection?
   (1) The natural world is often preferable to human companionship.
   (2) We can learn as much from silence as we can from conversation.
   (3) Wild creatures have a language of their own.
   (4) Nature can make a profound impression on the youthful mind.
Directions: Read the text and answer the multiple-choice questions.

Text

Season of mist and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimmed their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reaped furrow sound asleep,
Drowsed with the fume of poppies, while, thy hook
Sares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozing hours by hours.

—John Keats
from “To Autumn”

1 hook. scythe

Multiple-Choice Questions

Directions (7–12): Select the best suggested answer to each question and write its number in the space provided on the answer sheet.

7 Which literary term best describes this selection?
   (1) an epithet
   (2) an apostrophe
   (3) an allusion
   (4) an oxymoron

8 Which line from the selection is written in perfect iambic pentameter?
   (1) “Season of mists and mellow fruitfulness”
   (2) “With a sweet kernel; to set budding more”
   (3) “Sometimes whoever seeks abroad may find”
   (4) “And sometimes like a gleaner thou dost keep”
<table>
<thead>
<tr>
<th>Question</th>
<th>Options</th>
</tr>
</thead>
</table>
| 9  Whom or what is the speaker addressing in the second stanza?          | (1) the personification of autumn  
(2) a drowsy farm laborer  
(3) himself as an idle young man  
(4) the spirit of Nature |
| 10 How does the poet capture the essence of the season?                 | (1) by frequent use of allusions  
(2) by use of similes  
(3) with hyperbole  
(4) with sensory details |
| 11 What would help a reader recognize this as a poem from the Romantic period? | (1) its logical succession of images  
(2) its concise use of couplets  
(3) its lavish natural imagery  
(4) its use of iambic pentameter |
| 12 To what genre of lyric poetry does this selection belong?            | (1) ode  
(2) elegy  
(3) sonnet cycle  
(4) dramatic monologue |
**Master Vocabulary List**

The following vocabulary terms are defined on the indicated pages in your textbook.

<table>
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<th>Term</th>
<th>Page(s)</th>
<th>Term</th>
<th>Page(s)</th>
<th>Term</th>
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<td>fraught</td>
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<td>hapless</td>
<td>659</td>
<td>serenely</td>
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<td>658</td>
<td>ignoble</td>
<td>667</td>
<td>sinew</td>
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<td>impetuous</td>
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<td>indefeasible</td>
<td>667</td>
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<tr>
<td>caprice</td>
<td>666</td>
<td>languor</td>
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<tr>
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<td>689</td>
<td>teeming</td>
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<tr>
<td>circumscribe</td>
<td>721</td>
<td>pestilence</td>
<td>727</td>
<td>tranquil</td>
<td>681</td>
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<td>747</td>
<td>plaintive</td>
<td>745</td>
<td>tumult</td>
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<tr>
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<td>profuse</td>
<td>732</td>
<td>unpremeditated</td>
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<tr>
<td>corporeal</td>
<td>681</td>
<td>propriety</td>
<td>666</td>
<td>vagrant</td>
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<tr>
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<td>puerile</td>
<td>666</td>
<td>vainly</td>
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<td>dirge</td>
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<td>recompense</td>
<td>683</td>
<td>vaunt</td>
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<td>repose</td>
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<td>verdurous</td>
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<td>requiem</td>
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<tr>
<td>ensued</td>
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<td>satiety</td>
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<td>visage</td>
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</tr>
<tr>
<td>exhortation</td>
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<td>wan</td>
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<tr>
<td>expostulate</td>
<td>667</td>
<td>scrupulous</td>
<td>666</td>
<td>zenith</td>
<td>728</td>
</tr>
</tbody>
</table>
To a Mouse, page 651

Build Vocabulary: The Prefix *en-*

When Robert Burns laments that December’s winds are “ensuing,” or to follow, he is using one of many English verbs that begin with the prefix *en-*. In fact, *en-* has several meanings, including “to go into” (*enplane*), to cause to be (*endear*), and to cover (*enrobe*). The exercise below provides a sampling of this useful prefix.

Use a dictionary or thesaurus to help you find the *en-* words that match these definitions. Then use each word in a contextual sentence.

1. to fill with delight: __________________________
   Sentence: __________________________________________
   __________________________________________

2. to increase the size of: ______________________
   Sentence: __________________________________________
   __________________________________________

3. to twist into a confusing mass: ______________
   Sentence: __________________________________________
   __________________________________________

4. to make an earnest request of: ______________
   Sentence: __________________________________________
   __________________________________________

5. to require as a necessary accompaniment: ______
   Sentence: __________________________________________
   __________________________________________

6. to cover completely: _________________________
   Sentence: __________________________________________
   __________________________________________
To a Mouse, page 651

Build Background: Scotland

In Robert Burns’s poem “To the Mouse,” the speaker apologizes for plowing under the mouse’s home. Yet, the speaker notes that the mouse is lucky because it did not suffer the anxieties, uncertainties, and regrets of humans. Perhaps Burns was reflecting on the history and future of Scotland, his homeland.

Burns was an extremely patriotic Scot who, like so many others, remained fiercely loyal to Scotland even after it merged with England and Wales to form the United Kingdom in 1707. The Scots had fought for centuries to repel an English takeover, and after failing at that, they struggled for centuries more to resist English rule. In the process, Scotland still managed to maintain a lively culture and to produce eminent figures in politics, science, and the arts.

Research one of the following topics reflecting on the Scotland Burns so loved. On the lines below, list the topic, names of at least three Internet or print sources that you have used for information, and key points that you discovered in your research.

Use the information to create a five-minute presentation of your topic, bringing it to life with audio or visual aids. Make the presentation to the class.

• The struggle for independence from England
• The clans of Scotland
• Bonnie Prince Charlie and the House of Stuart.
• Life in Scotland in the eighteenth century
• Scotland’s geography: the highlands and the lowlands
• Famous Scots
• The literature of Scotland
• The music of Scotland
• Today’s devolved Scottish government
To a Mouse, page 651

Connecting with Literature: Culture

John Steinbeck’s famous novella, Of Mice and Men, draws its title from line 39 of “To a Mouse.” Steinbeck was just one of many authors who looked to literature for meaningful and memorable titles for their works.

Using Internet or other sources, discover the author of each work listed below. Then find out the work and author from which the title is derived. Enter the information in the chart. Finally, select one of the works listed to analyze in the essay question below the chart.

<table>
<thead>
<tr>
<th>Derived Title</th>
<th>Author</th>
<th>Derived From</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sound and the Fury</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>East of Eden</td>
<td></td>
<td></td>
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<tr>
<td>Cabbages and Kings</td>
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<td></td>
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<tr>
<td>Far From the Madding Crowd</td>
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<tr>
<td>For Whom the Bell Tolls</td>
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<tr>
<td>His Dark Materials</td>
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<tr>
<td>I Know Why the Caged Bird Sings</td>
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<td></td>
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<tr>
<td>No Country for Old Men</td>
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<td></td>
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<tr>
<td>The Sun Also Rises</td>
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<tr>
<td>Tender is the Night</td>
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<td>Things Fall Apart</td>
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</tbody>
</table>

Essay

Choose any of the works listed above and investigate the relationship between its subject or plot and the work from which its title is derived. Is there a clear connection? Did the author explain why he or she chose the title? On your own paper, write an essay explaining your findings and conclusions.
To a Mouse, page 651

Selection Quiz

True or False

Write T if the statement is true or F if the statement is false.

1. The poem consists of a dialogue between the speaker and a mouse. __________

2. The speaker has destroyed the mouse’s nest with his plow. __________

3. The speaker forgives the mouse for stealing. __________

4. Fortunately, spring is just around the corner. __________

5. In spite of the incident, the mouse is in no real danger. __________

Multiple Choice

Write the letter of the correct answer on the line.

6. How does the speaker view the mouse?
   A. as a fellow mortal
   B. as a pest
   C. as a clever thief and wily opponent
   D. as a foolish, inferior creature

7. What makes the incident particularly unfortunate?
   A. the mouse has a family
   B. winter is nearly upon them
   C. the mouse has been injured
   D. the speaker cannot catch the mouse

8. According to the speaker, how is the mouse “blest”?
   A. The mouse will soon die; the speaker must live for years.
   B. The mouse is returning to the speaker’s warm fireside.
   C. The mouse has no memory of past or vision of the future.
   D. The mouse has lived a long and productive life.
Build Vocabulary: Synonyms and Antonyms

Blake contrasts innocence with experience in “The Lamb” and “The Tyger.” One way to contrast two things is through the use of antonyms. Antonyms are words with opposite meanings. For example, an antonym for hapless is lucky. Words with like meanings are synonyms. A synonym for hapless is unlucky.

Part 1: Identify Antonyms and Synonyms

Use words you know or a thesaurus to identify antonyms and synonyms for each of the following words.

1. rejoice
   Antonym _____________________   Synonym _____________________

2. meek
   Antonym _____________________   Synonym _____________________

3. immortal
   Antonym _____________________   Synonym _____________________

4. woe
   Antonym _____________________   Synonym _____________________

5. appall
   Antonym _____________________   Synonym _____________________

Part 2: Use Synonyms and Antonyms in Sentences

Write sentences using pairs of antonyms or synonyms from the items above.

6. _____________________________________________________________________________
   _______________________________________________________________________________

7. _____________________________________________________________________________
   _______________________________________________________________________________

8. _____________________________________________________________________________
   _______________________________________________________________________________

9. _____________________________________________________________________________
   _______________________________________________________________________________

10. _____________________________________________________________________________
    _______________________________________________________________________________
The Lamb / The Tyger / London, page 656

Analyze Literature: Symbols

A symbol is anything that stands for or represents both itself and something else. Each of Blake’s poems in your textbook includes a central symbol with multiple associations.

1. In the cluster charts below and on the next page, indicate what the word in the central oval represents for Blake in the respective poems. Then answer the question that follows the cluster chart on the next page.
2. Choose one of the symbols represented in the cluster charts on this and the preceding page. Explain how Blake makes it clear that the lamb, the tiger, or London represents more than its literal meaning. Use evidence from the poems to support your argument.

_____________________________________________________________________________
_____________________________________________________________________________
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_____________________________________________________________________________
_____________________________________________________________________________
The Lamb / The Tyger / London, page 656

Analyze Literature: Rural and Urban Imagery

Imagery is the figurative or descriptive language used to create word pictures, or images. Much of William Blake’s thought is conveyed through the use of imagery.

Part 1: Images of Urban and Rural Life in Blake’s Poems

Given the images in “The Lamb” and “London,” what would you infer were Blake’s views of rural and urban life? Refer to specific images from each poem.

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

Part 2: Images of Urban and Rural Life in Other Romantic Period Poems

Read two other British poems from the Romantic period that have rural and urban settings or natural and human-made settings. Choose poems from this unit or another source. You might choose William Wordsworth’s poems “The World Is Too Much with Us” and “Composed Upon Westminster Bridge,” on pages 672–673, for example. What images do the poems contain? How did their authors feel about the country and the city or nature and human-made settings? Share your findings with the class. On the lines below, list the poems you read and record your impressions.

Poem: __________________________________________________________________________
Impressions: ___________________________________________________________________
________________________________________________________________________________

Poem: __________________________________________________________________________
Impressions: ___________________________________________________________________
________________________________________________________________________________
Selection Quiz

Part 1: The Lamb

Multiple Choice
Write the letter of the correct answer on the line.

1. What question does the speaker ask the lamb in the first line?
   A. Who art thou?  C. Who made thee?
   B. Why art thou so good?  D. What hast thou been given?

2. What has the lamb been given?
   A. a soul  C. innocence
   B. life, clothing, and a tender voice  D. hills, vales, and green pastures

3. What does the lamb’s maker call himself?
   A. God  C. a sheep
   B. a lamb  D. a shepherd

4. What is the lamb’s maker like?
   A. all powerful  C. ever patient
   B. beautiful  D. meek and mild

5. With what blessing does the poem end?
   A. God bless thee.  C. Heaven bless thee.
   B. May God have mercy on thee.  D. I bless thee.

Part 2: The Tyger

Multiple Choice
Write the letter of the correct answer on the line.

6. What word or phrase does the speaker use to describe the tiger?
   A. immortal  C. cruel as night
   B. burning bright  D. fearful sight

7. What is the first question the speaker asks the tiger?
   A. Who made thee?  C. What immortal hand or eye could frame thy fearful symmetry?
   B. Whence cometh thy stripes?  D. Why burnest thou so bravely bright?
8. Where is the tiger?
   A. in the forests of the night
   B. in a dream
   C. in the shepherd’s fold
   D. in hell

9. What did the stars do?
   A. They shone brighter than the tiger.
   B. They threw down spears and watered heaven with tears.
   C. They burned all night and slept all day.
   D. They led the tiger through the forest.

10. What questions does the speaker ask about the tiger’s maker?
    A. Is the maker proud of creating the tiger?
    B. Did the same maker make the tiger and the lamb?
    C. Does the tiger love and respect its maker?
    D. Why did the maker make the tiger?

Part 3: London

Matching

Write the letter of the correct phrase on the line next to the matching description.

11. what the speaker sees in every face
    A. the charter’d streets

12. blasts the new-born infant’s tears
    B. Harlot’s curse

13. runs down the palace walls
    C. Soldier’s sigh

14. where the speaker wanders
    D. marks of weakness and woe

15. what the speaker hears in every cry of every man
    E. mind-forg’d manacles
from A Vindication of the Rights of Woman, page 664

Build Vocabulary: Words in Context

Review the bold vocabulary terms from this selection and answer the following questions. The vocabulary terms appear on the indicated pages of your textbook.

1. Describe a situation in which a friend’s parents might expositulate over one of his caprices.
   (pages 666, 667)

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

2. Writers satirize many things. Give an example of something it might be ignoble to satirize and explain your reasoning. (pages 666, 667)

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

3. What sort of job might demand that a candidate was a scrupulous person who behaved with propriety? Explain your thinking. (page 666)

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________

4. Write a dialogue in which one person insinuates that the other person has behaved in a puerile manner. (page 666)

   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
   _____________________________________________________________
### Analyze Literature: Metaphor

A *metaphor* is a figure of speech in which one thing is spoken of or written about as if it were another. This figure of speech invites the reader to make a comparison between the two things. The *tenor* of the metaphor is the actual subject, and the *vehicle* is the thing to which the subject is being compared.

1. List the tenor and vehicle of the metaphors Wollstonecraft uses in the given paragraphs to strengthen her argument. Then answer the question below the chart.

<table>
<thead>
<tr>
<th>Paragraph</th>
<th>Tenor</th>
<th>Vehicle</th>
</tr>
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<tbody>
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<td>5</td>
<td></td>
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</tbody>
</table>

2. Wollstonecraft uses a complex metaphor in paragraph 5. Analyze the point she is trying to make with it.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
from *A Vindication of the Rights of Woman*, page 664

**Analyze Literature: Rhetorical Questions**

“If then women are not a swarm of ephemeron triflers, why should they be kept in ignorance under the specious name of innocence?” asks Mary Wollstonecraft. She doesn’t expect the reader to answer the question. In fact, the answer is pretty obvious: There is no good reason why women should be kept in ignorance. The author is here using a technique beloved by speakers or writers making an argument. She is asking a *rhetorical question*, a question asked for effect but not meant to be answered because the response is clear from the context. You don’t have to be a famous writer to use rhetorical questions. They are a staple of persuasive speech and writing.

Write a rhetorical question that you might use for each of the following situations.

1. You are trying to persuade a reluctant friend to go to a movie with you.
   
   __________________________________________________________________________

2. You want your school to adopt a recycling program.
   
   __________________________________________________________________________

3. You are running for class president and want a catchy question for your campaign poster.
   
   __________________________________________________________________________

4. Your town has decided to cut down a wooded lot to make room for a new mall. You write a letter to the local paper, either in support or in opposition.
   
   __________________________________________________________________________

5. Make a note of a rhetorical question that a politician, academic, or other public figure has recently made. Share it with your classmates and discuss its effectiveness.
   
   __________________________________________________________________________
Selection Quiz

Multiple Choice

Write the letter of the correct answer on the line.

1. What does Wollstonecraft blame for women’s “follies and caprices”?
   A. ignorance
   B. their mothers
   C. men
   D. natural weakness

2. What attribute allows a woman to gain the protection of a man?
   A. cunning
   B. intellect
   C. education
   D. tears

3. Why does Wollstonecraft say Rousseau was consistent in his ideas about education?
   A. He felt women should be educated as fully as men.
   B. He believed neither men nor women should be educated.
   C. He believed in universal education for all classes of society.
   D. He himself had no formal education.

4. What is Milton suggesting in Eve’s address to Adam from Paradise Lost?
   A. Women and men were created equal.
   B. Women are subservient to men.
   C. Women are foolish creatures.
   D. Men would be wise to respect and listen to women.

5. According to Wollstonecraft, true fellowship is possible only among whom?
   A. men and men
   B. humans and their creator
   C. woman and children
   D. equals

6. Which statement best summarizes Wollstonecraft’s main argument?
   A. Woman is intellectually and spiritually the equal of man.
   B. God’s design was for men and women to be equal partners.
   C. Women must have opportunity and education to achieve their potential.
   D. Men behave to women in the same way that women treat their children.
The World Is Too Much with Us / Composed Upon Westminster Bridge, page 671

Build Vocabulary: The Word Part up

Wordsworth uses an unusual expression when he observes that the winds are “up-gathered” like sleeping flowers. But his meaning is clear enough. He is observing that the winds seem like flowers that have raised, or gathered up, their petals in sleep. Unfamiliar as it may be, up-gather is one of many words in English beginning with the word part up.

Using a dictionary or thesaurus, find the words beginning with up that match these definitions. Then use each word in a sentence that indicates its meaning.

1. A verb meaning “to improve the quality of” ________________________________

2. A noun referring to someone who is suddenly important ________________________

3. A verb meaning “to scold” _________________________________________________

4. A noun referring to noisy excitement __________________________________________

5. A verb meaning “to overturn” ______________________________________________

6. An adjective relating to people with high incomes ______________________________

7. A verb meaning “to distract attention from” _________________________________
Build Background: The Lake District

The Lake District, in England’s northwest, is one of the most scenic areas of Europe. It is also full of literary associations. Starting with the poet Thomas Gray, who toured the region in 1769, writers have drawn inspiration from the bare, rugged hills and picturesque lakes. William Wordsworth spent sixty of his eighty years in the Lake District, attracting crowds of literary disciples to the area. His association with the region established it as the birthplace of Romanticism.

Using Internet sources or travel books and brochures, plan a five-day walking or cycling tour of the Lake District. Include at least one stop at a site of literary interest.

<table>
<thead>
<tr>
<th>Day</th>
<th>Itinerary</th>
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<tbody>
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<td>1.</td>
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<td>To:</td>
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</table>
The World Is Too Much with Us / Composed Upon Westminster Bridge, page 671

**Analyze Literature: Iambic Pentameter**

Iambic pentameter is the traditional meter of a sonnet. It is a type of meter in which a line of poetry has five iambic feet, each comprising one unstressed syllable followed by one stressed syllable. After you have read a few sonnets, however, you may notice that the meter is often variable. Sometimes a poet wants to stress certain ideas. Sometimes the up and down of regular iambic pentameter becomes too monotonous and the poet looks for the rhythmic variety of normal speech. Wordsworth, who was a master of rhythmic language, took many liberties with the form.

1. Find two lines from each sonnet that are written in perfect iambic pentameter. Identify each line by number and copy them below. Then mark the stressed and unstressed syllables.

   **The World Is Too Much with Us**
   
   # ______  __________________________________________________________________
   # ______  __________________________________________________________________

   **Composed Upon Westminster Bridge**
   
   # ______  __________________________________________________________________
   # ______  __________________________________________________________________

2. Find a line from each sonnet that is clearly *not* written in perfect iambic pentameter

   **The World Is Too Much with Us**
   
   # ______  __________________________________________________________________

   **Composed Upon Westminster Bridge**
   
   # ______  __________________________________________________________________

3. How does the meter in the first quatrain of “The World Is Too Much with Us” and the last quatrain of “Composed Upon Westminster Bridge” reflect Wordsworth’s themes.
The World Is Too Much with Us / Composed Upon Westminster Bridge, page 671

Selection Quiz

Part 1: The World Is Too Much with Us

Multiple Choice

Write the letter of the correct answer on the line.

_____ 1. According to the speaker, how do people lay waste their powers?
   A. by sleeping and weeping  
   B. by getting and spending  
   C. by eating and drinking  
   D. by building and breaking

_____ 2. What have people given away?
   A. their hearts  
   B. their minds  
   C. their lives  
   D. their inheritance

_____ 3. What would the speaker like to be?
   A. a poet  
   B. a preacher  
   C. a prophet  
   D. a pagan

_____ 4. How does the speaker describe his state of mind?
   A. pensive  
   B. ecstatic  
   C. forlorn  
   D. angry

_____ 5. Why are people so out of tune?
   A. They are not moved by nature.  
   B. They are obsessed with politics.  
   C. Religious questions preoccupy them.  
   D. They feel no emotions.

Part 2: Composed Upon Westminster Bridge

True or False

Write T if the statement is true or F if the statement is false.

_____ 6. The speaker is viewing the city at sunset.

_____ 7. He finds the scene touching and majestic.

_____ 8. The wind whips the smoke and clouds into beautiful patterns.

_____ 9. The sight makes the speaker feel very calm.

_____ 10. The speaker says that the city appears to be dead.
Build Vocabulary: Using New Vocabulary

Once you understand how a word is used by another writer or speaker, you should try to incorporate the word in your own writing or speech. Using words will not only help you remember them, it will also enhance your writing.

Review the vocabulary words from the selections and respond to the following prompts. The page on which the bold vocabulary term appears in your textbook is given.

1. What would be some of the advantages and disadvantages of a **vagrant** life? (page 681)

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

2. Describe something that you consider **sublime**. (page 681)

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

3. Why might a person insist on **recompense** from his or her neighbor? (page 683)

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

4. What sort of **exhortation** might you hear in a gym? Give an example. (page 685)

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

5. Write a description of a peaceful and relaxing place. Use at least three of the following words: **copse, repose, secluded, and tranquil**. (pages 680, 681)

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Lines Composed a Few Miles Above Tintern Abbey, page 679

**Analyze Literature: Ode**

And *ode* is a lyric poem on a serious theme. “Lines Composed a Few Miles Above Tintern Abbey” is a good example of an ode. To track the speaker’s developing feelings and changing thoughts, complete the chart by recording the topic of each section listed.

<table>
<thead>
<tr>
<th>Lines</th>
<th>Topic</th>
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<tr>
<td>1–22</td>
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<td>22–57</td>
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<td>58–83</td>
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<td>83–111</td>
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<td>111–159</td>
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</tbody>
</table>
Selection Quiz

Multiple Choice

Write the letter of the correct answer on the line.

1. Which statement does the speaker confirm in the poem’s first two lines?
   A. He has lived in this place for more than five years.
   B. He is a regular visitor here.
   C. He believes that he has been here before, but he cannot remember.
   D. He visited this place five years earlier.

2. What does the speaker acknowledge about the Wye valley?
   A. It is not as beautiful in real life as in his memory.
   B. Its memory provides him with comfort in times of unhappiness.
   C. It is the source of all his poetic inspiration.
   D. It is his favorite spot in the world.

3. According to the speaker, what allows us to see “into the life of things”?
   A. the power of harmony and joy
   B. regular visits to places we love
   C. time spent alone in contemplation
   D. time spent with loved ones

4. How does the speaker admit he has changed?
   A. He has learned to love other places as he once loved this.
   B. He is now practically without emotion.
   C. He feels the constant tug of adult responsibilities.
   D. He has lost his youthful animal enthusiasm.

5. How does the speaker think of nature?
   A. as a place to relax
   B. as a moral force
   C. as a place of excitement
   D. as a troubling presence

6. Who is the speaker’s “dear, dear Friend”?
   A. the River Wye
   B. his former self
   C. Nature
   D. his sister
7. How does the speaker's sister react to the scene?
   A. in silent awe
   B. by offering a prayer to Nature
   C. as the speaker himself did when he was younger
   D. by painting the scene

8. What does the speaker predict about this experience?
   A. It will serve as healing memory for his sister.
   B. It will soon be half-forgotten, like a dream.
   C. It will change his life forever.
   D. It will be the last time his sister will ever see him.

Matching

Write the letter of the correct definition on the line next to the matching vocabulary word.

9. beauteous  A. nomadic; wandering
10. corporeal  B. majestic
11. repose     C. hidden from public view
12. secluded  D. thicket of small trees or bushes
13. copse      E. of a bodily or physical nature
14. vagrant    F. peaceful; calm
15. tranquil   G. beautiful
16. sublime    H. lie quietly; rest
17. exhortation I. strong urging

Short Answer

Write your answer to each of the following questions in the space provided.

18. What is the theme, or underlying message, of the poem?

19.-20. What is the definition of voice? How would you describe the speaker's voice in "Lines Composed a Few Miles Above Tintern Abbey"?
**Build Vocabulary: Topography**

“Kubla Khan” describes a place seen in a dream. What is the topography of this place? (Topography is the surface of an area including its relief and position of natural and human-made features.) What is a cavern? A chasm? A rill? How does the river move? Review the poem to answer these questions.

**Part 1: Write Sentences Using Topographical Terms**

Define each of these words related to topography. Use each in a sentence.

1. cavern  
   ______________________________________________________________________
   ______________________________________________________________________

2. chasm  
   ______________________________________________________________________
   ______________________________________________________________________

3. meander  
   ______________________________________________________________________
   ______________________________________________________________________

**Part 2: Describe Topography**

Think about the topography and climate in your area. Do you have mesas or canyons? Is the surface precipitous? Is the land arid or fertile? Do tidal surges scour beaches?

4. Choose a place to describe, such as a place where you live, have visited, or would like to visit. Brainstorm a list of words related to that place’s topography. Write the name of the place and the descriptive words below.

   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________

5. Write a short description of the place you identified in question 4. Use the words you listed in the question.

   ______________________________________________________________________
   ______________________________________________________________________
   ______________________________________________________________________

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Analyze Literature: Plot

“The Rime of the Ancient Mariner” has all the elements of a traditional plot—the series of events related to a central conflict, or struggle. Review the description of plot on pages 1304–1305 of your textbook. On the lines below, briefly summarize the events in the poem that occur in the plot. Also copy a stanza that you feel best represents each of the following elements: rising action, climax, and resolution.

1. Exposition: _________________________________________________________________
   _______________________________________________________________________

2. Rising Action: _________________________________________________________________
   _______________________________________________________________________
   Stanza _______________________________________________________________________
   _______________________________________________________________________
   _______________________________________________________________________

3. Climax: ______________________________________________________________________
   _______________________________________________________________________
   Stanza _______________________________________________________________________
   _______________________________________________________________________
   _______________________________________________________________________

4. Falling Action: _________________________________________________________________
   _______________________________________________________________________

5. Resolution: _________________________________________________________________
   _______________________________________________________________________
   Stanza _______________________________________________________________________
   _______________________________________________________________________
   _______________________________________________________________________

Kubla Khan / The Rime of the Ancient Mariner, page 687
**Kubla Khan / The Rime of the Ancient Mariner, page 687**

**Analyze Literature: Symbols**

A *symbol* is anything that stands for or represents both itself and something else. *Conventional symbols* have traditional, widely recognized associations, such as the dove which stands for peace or evening for old age. A *personal symbol* is one that assumes its secondary meaning because of the special way the writer uses it. Coleridge’s works are full of idiosyncratic, personal symbols. Identify what the following symbolic objects or images might represent.

**Kubla Khan**

1. the “mighty fountain” that bursts up from the chasm: _________________________________

2. the sunless sea: _________________________________

3. the pleasure dome: _________________________________

**The Rime of the Ancient Mariner**

4. the Wedding Guest: _________________________________

5. the albatross alive: _________________________________

6. the albatross dead: _________________________________

7. the ship becalmed in the heat: _________________________________

8. the water snakes that the Mariner blesses: _________________________________
Kubla Khan / The Rime of the Ancient Mariner, page 687

Selection Quiz

Part 1: Kubla Khan

Matching

Write the letter of the correct person or place on the line next to the matching descriptive phrase.

_____ 1. played the dulcimer and sang
   A. Abyssinian maid
_____ 2. where the stately pleasure dome was built
   B. Mount Abora
_____ 3. unusual feature of the pleasure dome
   C. Alph
_____ 4. prophesied war
   D. Xanadu
_____ 5. reference to Milton’s Paradise Lost
   E. ancestral voices
_____ 6. a sacred river
   F. caves of ice

Part 2: The Rime of the Ancient Mariner

True or False

Write T if the statement is true or F if the statement is false.

_____ 7. The Wedding Guest is at first reluctant to hear the Ancient Mariner’s story.
_____ 8. The Mariner kills the albatross because it is thought to bring bad luck.
_____ 9. He is forced to wear the dead bird around his neck.
_____ 10. Everyone dies on board the ship, except the Mariner.
_____ 11. The Ancient Mariner sails the ship single-handedly back to England.
_____ 12. The Wedding Guest learns a lesson from the Mariner’s story.
Multiple Choice

Write the letter of the correct answer on the line.

____ 13. Which route best describes the first stage of the Ancient Mariner’s voyage?
A. north to the Arctic; then south along the coast of North America
B. southwest to the Caribbean; then east to Africa
C. south to the Antarctic; then north into the Pacific Ocean
D. east to the Baltic Sea; then west back to England

____ 14. What disaster befalls the ship and its crew?
A. The ship is caught in ice and breaks into pieces.
B. A fierce storm batters the ship and drowns the crew.
C. “Slimy things with legs” attack the ship and kill many of the crew.
D. The ship is becalmed and the crew dies of thirst.

____ 15. Why does the rest of the crew hate the Mariner?
A. He is armed with a crossbow but refuses to kill any creatures for food.
B. He abuses his authority as captain and inflicts cruel punishments.
C. He kills an albatross.
D. He does not do his share of the work.

____ 16. Why does the curse lift?
A. The Mariner blesses the water snakes without thinking.
B. The Mariner apologizes for what he has done.
C. Two spirits decide that the Mariner has suffered enough.
D. The Mariner repents his sins to the Hermit on his return to England.

____ 17. What happens just as the ship is returning to harbor?
A. The Pilot’s boy goes mad.
B. The Pilot’s boat disappears in a whirlpool.
C. The Mariner’s ship suddenly sinks.
D. The albatross returns and perches on the ship’s rigging.

____ 18. Which statement best expresses the theme of the poem?
A. To kill a living creature is immoral.
B. People should honor and respect all living things.
C. Prayer can accomplish miracles.
D. True harmony is achieved only through cooperative effort.
Casabianca, page 714

Build Vocabulary: Words Meaning Brave

In “Casabianca” Felicia Dorothea Hemans refers to the boy as “heroic,” “brave,” and “gallant,” all words denoting courage. There are many other words she could have used, for English is full of words that describe brave behavior.

Part 1: Identify Shades of Meaning

Look up the following words in a dictionary. Then use them in sentences that suggest the differences in their shades of meaning.

1. brave
   __________________________________________________________

2. intrepid
   __________________________________________________________

3. audacious
   __________________________________________________________

4. plucky
   __________________________________________________________

5. valiant
   __________________________________________________________

6. dauntless
   __________________________________________________________

Part 2: Explain Shades of Meaning

7. Choose any two of the words above and explain why you would use them differently.
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
   __________________________________________________________
Casabianca, page 714

Analyze Literature: Irony

Ironic is the difference between appearance and reality. In irony of situation an event occurs that violates the expectations of the characters, the reader, or the audience. Comedy and tragedy are full of the strange twists that irony presents. “Casabianca” includes an example of dramatic irony in which the reader knows something that a character does not.

Part 1: Irony in “Casabianca”

Explain what makes the boy’s situation in “Casabianca” ironic?

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________

Part 2: Situational Irony

Add information that would make the following situations ironic.

1. You find an old class ring when you are at the beach.

_________________________________________________________________________________
_________________________________________________________________________________

2. You plan a surprise visit to a friend who lives in Great Britain.

_________________________________________________________________________________
_________________________________________________________________________________

3. You sell an old painting that was in your attic for $10 at your garage sale.

_________________________________________________________________________________
Casabianca, page 714

Extend the Learning: Romantic Narrative Poems

“Casabianca” was one of the most popular poems of the nineteenth century—frequently assigned to students for memorization. It belongs to a genre of Romantic narrative poems that celebrate individual acts of heroism or villainy and often end tragically.

Choose one of the following poems to read, and circle your choice. Then read the poem on the Internet or in a collection of poetry. All of the poems were extremely popular in their day. Write a brief summary of the poem you read. Then copy the lines you liked best or found most striking. Finally, tell why you think the narrative poem was popular during the nineteenth century.

“Lochinvar” by Sir Walter Scott (1771–1832)

“The Revenge: A Ballad of the Fleet” by Alfred Lord Tennyson ((1809–1892)

“High Tide on the Coast of Lincolnshire” by Jean Ingelow (1820–1897)

Summary: _____________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

Favorite Lines: ________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

Reason Poem Was Popular: ______________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
Casabianca, page 714

Selection Quiz

Fill in the Blank

Fill in the blank with a word from the box that best completes each sentence.

- deck
- explosion
- father
- flames
- sea

1. The poem is set during a battle at ____________________________.
2. A boy is standing on the ____________________________ of a ship.
3. He is awaiting word from his ____________________________.
4. The ____________________________ are growing dangerously close.
5. Suddenly there is a mighty ____________________________.

Multiple Choice

Write the letter of the correct answer on the line.

6. What doesn’t the boy know?
   A. why he is obeying orders
   B. where the rest of his family is
   C. that he is the only one left alive
   D. that he is in imminent danger

7. What makes the boy’s behavior particularly courageous?
   A. The ship is on fire.
   B. The ship is sinking.
   C. He is badly wounded.
   D. There are no remaining lifeboats.

8. According to the speaker, what was the noblest thing to have perished?
   A. the boy’s faithful heart
   B. the flag above the mast
   C. the proud ship
   D. the boy’s love for his father
Build Vocabulary: Adjectives from Authors’ Names

Just as Byron’s name became an adjective in Byronic, so too have the names of several other famous authors.

Look up the italicized adjectives in the questions below. Write down the full names and dates of the authors who gave their names to these adjectives. Then answer the questions.

1. Where might you look for a Dickensian neighborhood?

   Author’s name and dates: ________________________________
   Answer: ________________________________________________

2. Why might you dread an Orwellian future?

   Author’s name and dates: ________________________________
   Answer: ________________________________________________

3. How would you know if you were in a Pinteresque conversation?

   Author’s name and dates: ________________________________
   Answer: ________________________________________________

4. Would you trust a Machiavellian politician? Why or why not?

   Author’s name and dates: ________________________________
   Answer: ________________________________________________

5. Why would trying to get information from a Kafkaesque agency be frustrating?

   Author’s name and dates: ________________________________
   Answer: ________________________________________________

She Walks in Beauty/from Childe Harold’s Pilgrimage, page 718
She Walks in Beauty/ from Childe Harold’s Pilgrimage, page 718

Analyze Literature: Stanza

Childe Harold’s Pilgrimage is written in Spenserian stanzas, a form devised in the late 1500s by Edmund Spenser. In this lesson, you will examine a passage written in Spenserian form and write your own definition of the form.

1. Stanza 178 from Canto 4 of Childe Harold’s Pilgrimage is printed below. Mark the stressed and unstressed syllables and designate a letter (a, b, c, etc.) to indicate the end rhyme of the lines.

   End Rhyme
   
   There is a pleasure in the pathless woods,
   There is a rapture on the lonely shore,
   There is society, where none intrudes,
   By the deep Sea, and music in its roar:
   I love not Man the less, but Nature more,
   From these our interviews, in which I steal
   From all I may be, or have been before,
   To mingle with the Universe, and feel
   What I can ne’er express, yet can not all conceal.

2. Review the explanation for meter in the Literary Terms Handbook on page 1302 of your textbook. Then use your analysis above to write a description of the Spenserian stanza. Confirm your description by checking your findings against stanza 91 on page 721 of your textbook. Remember, however, that stanzas are rarely identical.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
She Walks in Beauty/*from* Childe Harold’s Pilgrimage, page 718

**Connecting with Literature: The Byronic Hero**

The Byronic hero is a leading figure in a literary work, who—like a hero in Lord Byron’s works—is moody, passionate, proud, gloomy, adventurous, great-spirited, introverted, a bit disreputable by conventional standards, and a loner.

1. Review the selection from *Childe Harold’s Pilgrimage*. Then complete the following cluster chart with aspects of the speaker’s personality that fit the “Byronic hero” mold. Then answer the question below the chart.

2. Given the traits you listed in the chart, describe a Byronic hero you have encountered in fiction, on television, or in film.
She Walks in Beauty/ from Childe Harold’s Pilgrimage, page 718

Selection Quiz

Part 1: She Walks in Beauty

True or False

Write T if the statement is true or F if the statement is false.

_____ 1. The speaker says the woman dresses gaudily.
_____ 2. The woman has a stormy disposition.
_____ 3. The woman has spent happy days.
_____ 4. The woman has raven tresses.
_____ 5. The woman’s love is innocent.
_____ 6. The woman would be perfect if she only loved the speaker.

Part 2: from Childe Harold’s Pilgrimage

Multiple Choice

Write the letter of the correct answer on the line.

_____ 7. What did early Persians use for altars?
   A. tables  C. mountaintops
   B. stones   D. Greek columns

_____ 8. How does the speaker feel about the Persians’ practice?
   A. It is fitting.  C. It is childlike.
   B. It is primitive.  D. It is ungodly.

_____ 9. What does the speaker love more than man?
   A. god  C. truth
   B. woman  D. nature

_____ 10. What is the speaker unable to express?
   A. his love  C. his faith
   B. his feelings  D. his thoughts

_____ 11. With what or whom does the speaker claim he mingles?
   A. the ocean waves  C. the stars
   B. the Universe  D. the common people
Build Vocabulary: Using Words in Other Contexts

Shelley’s romantic diction included many words still in current usage. Put the bold vocabulary from these selections in a modern context by answering the following questions. Each vocabulary word appears on the page given after the question.

1. What might a plastic surgeon have to do in order to change someone’s visage? (page 726)

_____________________________________________________________________________
_____________________________________________________________________________

2. During a pestilence, what precautions might your town or city take? Why? (page 727)

_____________________________________________________________________________
_____________________________________________________________________________

3. Describe a situation in which impetuous behavior would be very unwise. (page 729)

_____________________________________________________________________________
_____________________________________________________________________________

4. Why was there a tumult in the school cafeteria last week? (page 729)

_____________________________________________________________________________
_____________________________________________________________________________

5. Would you be concerned if a chasm appeared in your back yard? Explain. (page 728)

_____________________________________________________________________________
_____________________________________________________________________________

6. Zenith means the highest point in the sky. It can also be used metaphorically. Using this sense of the word, describe the zenith of your academic, athletic, or artistic career. (page 728)

_____________________________________________________________________________
_____________________________________________________________________________

7. On your own paper, write the first paragraph of a scary story using the words sepulchre and dirge. (page 728)
Ozymandias / Ode to the West Wind, page 725

Analyze Literature: Personification

*Personification* is a type of figurative language in which an animal, thing, force of nature, or idea is described as if it were human or given human characteristics. From its very first line—when the speaker refers to the wind’s “breath”—“Ode to the West Wind” is an extended exercise in personification.

1. Complete the following cluster chart to note instances in which Shelley imbues the West Wind, and other aspects of nature, with human characteristics, motives, and emotions. Then answer the question below the chart.

2. To what is the West Wind a precursor? How is it related to the East Wind?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Ozymandias / Ode to the West Wind, page 725

Analyze Literature: Apostrophe

Apostrophe is a method by which a speaker turns from the audience as a whole to address a single person or thing. “Ode to the West Wind” consists of a single long apostrophe—an address by the speaker to the wind.

Part 1: Identify Observations and Requests

In the first three sections of “Ode to the West Wind” the speaker urges the wind to hear him. In the last two sections he asks for its assistance. Summarize his observations and requests in the chart below.

<table>
<thead>
<tr>
<th>Section</th>
<th>What the Speaker Says to or Asks of the Wind</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

Part 2: Invent Apostrophe

6. Imagine that Shelley had apostrophized—or addressed—the ruined statue of Ozymandias. What might he have said to it?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Selection Quiz

Part 1: Ozymandias

True or False

Write T if the statement is true or F if the statement is false.

_____ 1. The speaker tells of a ruin he once saw in the desert.

_____ 2. The face is frowning.

_____ 3. According to the inscription, Ozymandias is King of Kings.

_____ 4. It tells the viewer to look on his works and despair.

_____ 5. Ozymandias is the Greek name for Ramses II of Egypt.

_____ 6. According to the speaker, the site is now in the center of a modern city.

Part 2: Ode to the West Wind

Fill in the Blank

Fill in the blank with the word from the box that best completes each sentence.

<table>
<thead>
<tr>
<th>autumn</th>
<th>awakens</th>
<th>claims</th>
<th>clouds</th>
</tr>
</thead>
<tbody>
<tr>
<td>dead</td>
<td>leaves</td>
<td>wind</td>
<td>words</td>
</tr>
</tbody>
</table>

7. The speaker addresses the ___________________________ as if it were a person.

8. The poem is set in the season of ___________________________.

9. The west wind drives the many-colored ___________________________ before it.

10. It is shaking ___________________________ “from the boughs of heaven.”

11. The wind ___________________________ the blue Mediterranean from “his summer dreams.”

12. The speaker asks the wind to lift him up like a ___________________________ leaf.

13. The speaker ___________________________ that he used to be like the wind.

14. The speaker calls for his ___________________________ to be scattered among mankind.
To a Skylark, page 731

Analyze Literature: Similes

Few poems contain such a concentration of similes as “To a Skylark.” A simile is a comparison of two seemingly unlike things using the word like or as. Shelley probably used so many similes to establish that the skylark was like nothing on Earth.

Part 1: Identify Similes

Identify what is being compared in the simile in each of the following stanzas.

<table>
<thead>
<tr>
<th>Lines</th>
<th>What Is Being Compared?</th>
</tr>
</thead>
<tbody>
<tr>
<td>6–10</td>
<td></td>
</tr>
<tr>
<td>11–15</td>
<td></td>
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<tr>
<td>16–20</td>
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<td>21–25</td>
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<td>26–30</td>
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<td>31–35</td>
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<td>36–40</td>
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<tr>
<td>41–45</td>
<td></td>
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<tr>
<td>46–50</td>
<td></td>
</tr>
<tr>
<td>50–55</td>
<td></td>
</tr>
</tbody>
</table>

Part 2: Write Similes

Describe an animal or bird of your own choice. Use at least three similes in your description.

_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
_________________________________________________________________________________
Extend the Learning: Poems About Birds

Shelley was by no means unusual in finding poetic inspiration from a skylark. British and Irish literature is full of poems inspired by the sights or sounds of birds. Get acquainted with some of the more famous bird poems by following these steps.

1. Print out copies of the following poems from the Internet or use printed sources. Keep an index card for your notes and impressions of each poem.
   - “To the Cuckoo” by William Wordsworth
   - “The Eagle” by Alfred Lord Tennyson
   - “The Darkling Thrush” by Thomas Hardy
   - “The Wild Swans at Coole” by William Butler Yeats
   - “King David” by Walter de la Mare
   - “The Owl” by Edward Thomas
   - “Hummingbird” by D. H. Lawrence
   - “Bird-Language” by W. H. Auden

2. Compare and contrast one of the poems with Shelley’s “To a Skylark.” Consider the theme and tone of the poems as well as the use of literary elements. Circle the name of the poem in the list above, and write your analysis on the lines below.

   ____________________________________________________________________
   ____________________________________________________________________
   ____________________________________________________________________
   ____________________________________________________________________
   ____________________________________________________________________

3. In a small group, share your thoughts and comparisons with other students. Then discuss with the class the different ways in which birds have served as a source of poetic inspiration.
Selection Quiz

Multiple Choice

Write the letter of the correct answer on the line.

_____  1. Which statement best describes the poem’s setting?
   A. The bird is singing in the air, unseen by the speaker.
   B. The bird is singing on a branch of a tree, above the speaker’s head.
   C. The bird’s song is entirely imagined—a metaphor for poetry.
   D. The bird is in a cage in the speaker’s house.

_____  2. To which of the following does the poet compare the skylark?
   A. an iridescent water snake gliding over the smooth waves
   B. a maiden making music in the tower of her palace
   C. a persistent rooster crowing at the break of day
   D. light flashing from gemstones that encircle the coronet of a princess

_____  3. What does the speaker ask the bird to do?
   A. stop singing because he cannot live with so much beauty
   B. stay with him forever so that he will always live in happiness
   C. teach him its glad thoughts
   D. write poetry for him

_____  4. How does the speaker contrast a skylark to a poet?
   A. A skylark sings in perfect joy; a poet is always touched with pain.
   B. A skylark makes music; a poet works with words.
   C. A skylark is incapable of thought; a poet is a thinking human being.
   D. A skylark lives forever; a poet lives for only a short time.

_____  5. Which statement best expresses the speaker’s conclusion?
   A. It is a waste of time trying to write poetry that matches the skylark’s song.
   B. The skylark cannot be a real bird because its song is too beautiful.
   C. The sounds of nature should be the inspiration for everyone’s poetry.
   D. If he knew what the skylark knows, everyone would listen to him.
Ode to a Nightingale / Ode on a Grecian Urn, page 741

Build Vocabulary: Words Derived from French

“Ah, happy, happy boughs!” writes Keats in “Ode on a Grecian Urn,” “that cannot shed / Your leaves nor ever bid the spring adieu.” The word *adieu*, meaning “goodbye,” is one of the many words that English has borrowed directly from French, without a change of meaning or spelling.

Choose a word or phrase from the box to fit each definition. Write the term in the chart. Find the words in both English and French dictionaries or an Internet source. Look at the pronunciation key and practice saying each term. Then choose four words and write sentences for them below the chart.

<table>
<thead>
<tr>
<th>Meaning</th>
<th>English/French Word or Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. a skilled story-teller</td>
<td>bon voyage</td>
</tr>
<tr>
<td>2. a learned or wise person</td>
<td>rapport</td>
</tr>
<tr>
<td>3. tactless; socially clumsy</td>
<td>élan</td>
</tr>
<tr>
<td>4. a distinctive flair or style</td>
<td>savant</td>
</tr>
<tr>
<td>5. a sense of connection between two people</td>
<td>gauche</td>
</tr>
<tr>
<td>6. a phrase meaning “goodbye”</td>
<td>tête-à-tête</td>
</tr>
<tr>
<td>7. an intimate get-together</td>
<td>raconteur</td>
</tr>
<tr>
<td>8. a peeping Tom</td>
<td>voyeur</td>
</tr>
</tbody>
</table>

Use any two of the words from the chart in sentences that suggest their meanings.

9. _____________________________________________________________________________
   _____________________________________________________________________________

10. _____________________________________________________________________________
    _____________________________________________________________________________
Analyze Literature: Metaphor

In the opening stanzas of both “Ode to a Nightingale” and “Ode on a Grecian Urn,” the speaker employs metaphors in referring to the bird and to the vase. A metaphor is a figure of speech in which one thing is spoken or written about as if it were another, inviting the reader to make a comparison between the two things.

Part 1: Identify Metaphors

Review the opening stanzas of each poem and answer the following questions.

1. What metaphor does the speaker of “Ode to a Nightingale” use when addressing the nightingale in the opening stanza? Why is the reader invited to make this comparison?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

2. What three metaphors does the speaker of “Ode on a Grecian Urn” use when addressing the urn in the opening stanza? What might be the purpose of these metaphors?

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Part 2: Write Metaphors

3. Choose an object in nature or an aspect of the natural world that interests you. Address it directly in prose or poetry, using a metaphor in your written address.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Ode to a Nightingale / Ode on a Grecian Urn, page 741

Analyse Literature: Allusion

Part 1: In “Ode to a Nightingale,” Keats employs several allusions, or references, to Greek and Roman mythology.

1. Use print or Internet sources to learn more about these allusions. Record a fact about each that you consider striking or important. Share your findings with your classmates.

<table>
<thead>
<tr>
<th>Allusion</th>
<th>Interesting Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lethe (line 4)</td>
<td></td>
</tr>
<tr>
<td>Dryad (line 7)</td>
<td></td>
</tr>
<tr>
<td>Flora (line 13)</td>
<td></td>
</tr>
<tr>
<td>Hippocrene (line 16)</td>
<td></td>
</tr>
<tr>
<td>Bacchus (line 32)</td>
<td></td>
</tr>
</tbody>
</table>

2. In “Ode to a Nightingale,” the speaker also alludes to the story of Ruth from the Bible. Look up this story and summarize it below.

_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________
Ode to a Nightingale / Ode on a Grecian Urn, page 741

Selection Quiz

Part 1: Ode to a Nightingale

Multiple Choice

Write the letter of the correct answer on the line.

1. At what time of day does the poem take place?
   A. in midafternoon
   B. in the cool of the morning
   C. at night
   D. just before sunset

2. Which phrase best describes the speaker’s state of mind?
   A. vivid and alert
   B. drowsy and numb
   C. anxious and irritable
   D. superior and boastful

3. What does the speaker yearn to leave behind him?
   A. the sorrows and pains of life
   B. the dirt and disease of the city
   C. the difficulty of the creative process
   D. the company of small-minded people

4. How does the speaker aspire to accompany the nightingale?
   A. in a chariot drawn by leopards
   B. on the wings of poetry
   C. by turning into a bird and flying through the trees
   D. on foot in the forest below the bird

5. With what does the speaker claim to be half in love?
   A. the nightingale’s haunting melody
   B. the scented flowers of early summer
   C. the night sky and all its stars
   D. the peace that comes with death

6. How does the speaker conclude his ode?
   A. with an angry response to those who criticize poetry
   B. with a burning desire to return to ancient days
   C. with mournful resignation that he cannot remain in this blissful state
   D. with a promise to pay closer attention to the voices of the natural world
Part 2: Ode on a Grecian Urn

Multiple Choice

Write the letter of the correct answer on the line.

_____  7. According to the speaker, what is sweeter than a heard melody?
   A. two lovers about to embrace
   B. music that is too distant to be heard
   C. a piper “for ever piping songs”
   D. a melody that is imagined

_____  8. Why should the lover not grieve?
   A. His beloved’s beauty will never fade.
   B. He will never kiss his beloved.
   C. Love does not last forever.
   D. Music is a more rewarding pursuit than love.

_____  9. What does the speaker observe about the images on the urn?
   A. They are realistically painted.
   B. They are stuck in time.
   C. They represent typical scenes from Ancient Greece.
   D. They are cold and lifeless.

_____ 10. What is a priest doing in one scene on the urn?
   A. conducting a religious service
   B. decorating an altar with garlands
   C. leading a heifer to a sacrifice
   D. calling the villagers to worship

_____ 11. What does the speaker predict will happen to the urn?
   A. It will remain unchanged, as generations pass in the living world.
   B. It will gather dust, neglected in a museum.
   C. It will break and be forgotten.
   D. It will inspire poets of the future to write poetry about it.

_____ 12. According to the speaker, what is all you need to know?
   A. Life is brief; art is eternal.
   B. Beauty is only skin deep.
   C. Heard melodies are sweet.
   D. Beauty is truth; truth beauty
When I Have Fears / On First Looking Into Chapman’s Homer, page 752

Build Vocabulary: Words Relating to Fear

Many English words relate to fear. Look at the following examples in the box:

<table>
<thead>
<tr>
<th>terror</th>
<th>alarm</th>
<th>anxiety</th>
<th>misgiving</th>
<th>qualm</th>
</tr>
</thead>
<tbody>
<tr>
<td>phobia</td>
<td>dread</td>
<td>trepidation</td>
<td>horror</td>
<td>panic</td>
</tr>
</tbody>
</table>

Each of these words suggests “fear,” but each word has separate implications or connotations.

1. Use the chart below to explore how these related words differ from one another. Look at the features listed across the top of the chart. Consider whether each feature applies to each word. Put a plus sign (+) for “yes” and a minus sign (-) for “no.” Use a dictionary to help in your analysis. Then answer the questions below the chart.

<table>
<thead>
<tr>
<th>Word</th>
<th>Sudden</th>
<th>Ongoing</th>
<th>Sense of Reluctance</th>
<th>Mild</th>
<th>Acute or Exaggerated</th>
</tr>
</thead>
<tbody>
<tr>
<td>alarm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>anxiety</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dread</td>
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<td></td>
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<tr>
<td>horror</td>
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<tr>
<td>misgiving</td>
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<tr>
<td>panic</td>
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<td>phobia</td>
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<tr>
<td>qualm</td>
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<tr>
<td>terror</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>trepidation</td>
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</tr>
</tbody>
</table>

2. Which word is closest in meaning to panic? Explain.

_____________________________________________________________________________

3. Which words suggest a sense of reluctance?

_____________________________________________________________________________

4. Which word suggests a milder fear: terror or misgiving? Explain.

_____________________________________________________________________________

5. How does a phobia differ from the other kinds of fear?

_____________________________________________________________________________
When I Have Fears / On First Looking Into Chapman’s Homer, page 752

Build Background: Looking into Chapman’s Homer

George Chapman’s The Whole Works of Homer appeared in 1616, the first complete translations of The Iliad and The Odyssey into English. By the early nineteenth century, several more translations were available, including one by the poet William Cowper (1731–1800). Read the excerpts below—from the same passage of The Odyssey—and answer the questions that follow.

A. George Chapman (1559–1634)
All then aboard, we beat the sea with oars,
And still with sad hearts sail’d by out-way shores,
Till th’ out-law’d Cyclops’ land we fetch’d; a race
Of proud-lived loiterers, that never sow;
Nor put a plant in earth, nor use a plow,
But trust in God for all things; and their earth,
Unsown, unplow’d, gives every offspring birth
That other lands have;

B. William Cowper (1731–1800)
Thence, o’er the Deep proceeding sad, we reach’d
The land at length, where, giant-sized and free
From all constraint of law, the Cyclops dwell.
They, trusting to the Gods, plant not, nor plough,
But earth unsow’d, until’d, brings forth for them
All fruits, wheat, barley, and the vinous grape
Large cluster’d, nourish’d by the show’rs of Jove.

1. How are these translations different? How are they the same? ((If necessary, refer to the entries on meter and blank verse in the Literary Terms Handbook of your textbook.)

_____________________________________________________________________________
_____________________________________________________________________________

2. Which translation do you find most engaging or interesting? Explain.

_____________________________________________________________________________
_____________________________________________________________________________

3. Look up the same passage (from Book IX) in a modern translation of The Odyssey. On a separate sheet of paper, compare and contrast the modern translation with those of Chapman and Cowper. Share your versions and thoughts with your classmates.
When I Have Fears / On First Looking Into Chapman’s Homer, page 752

Selection Quiz

Part 1: When I Have Fears

Multiple Choice

Write the letter of the correct answer on the line.

____ 1. What does the speaker fear may happen to him?
   A. early death  
   B. illness  
   C. loss of inspiration  
   D. failure

____ 2. Whom does the speaker address?
   A. his “teeming brain”  
   B. “the night’s starred face”  
   C. a “fair creature”  
   D. “the wide world”

____ 3. What does the speaker fear losing?
   A. love and fame  
   B. wealth and health  
   C. wisdom and happiness  
   D. friends and family

____ 4. How does the speaker set his fears to rest?
   A. by gazing at the sky  
   B. by writing  
   C. by physical exercise  
   D. by thought

Part 2: On First Looking Into Chapman’s Homer

True or False

Write T if the statement is true or F if the statement is false.

____ 5. The speaker compares the act of reading to traveling through the world.

____ 6. He implies that he has never been an enthusiastic reader.

____ 7. Chapman’s translation of Homer did not excite his interest at first.

____ 8. He only became interested in Homer when he met Chapman in person.

____ 9. Reading Chapman’s Homer opened up new worlds for the speaker.

____ 10. The speaker compares discovering Homer to discovering a new planet.

____ 11. Chapman describes Cortez staring at the Pacific Ocean for the first time.

____ 12. The speaker is left in a state of awe.
Build Vocabulary: Analogies of Intensity

Analogies help us understand how the meanings of words relate to each other. Typically, an analogy will have a pair of related words and ask you to complete another pair of words with the same relationship. For example, you might be asked to solve this analogy:

devour : eat :: guffaw : __________

To read this formula say "devour is to eat as guffaw is to blank." In other words, you must find a word that relates to guffaw in the same way that eat relates to devour. The best response is laugh, because guffaw means to laugh very loudly and heartily. In the same way, devour means to eat rapidly and greedily. These word pairs are related in intensity; Devour indicates a greater appetite than eat; guffaw suggests greater amusement than laugh.

Fill in the blank with the word that best completes each analogy. All of the analogies are analogies of intensity. Use a dictionary to identify unfamiliar words if necessary.

_____ 1. happy : ecstatic :: grief : _________
   A. sorrow  C. anguish
   B. delighted D. disinterest

_____ 2. _________: impetuous :: talkative : garrulous
   A. reckless  C. silent
   B. observant D. eager

_____ 3. furious : cross :: _________ : apologetic
   A. groveling  C. defiant
   B. uncaring D. apoplectic

_____ 4. warm : _________ :: cold : frigid
   A. mild  C. tepid
   B. humid D. sultry

_____ 5. bright : brilliant :: sorrowful: _________
   A. dismal  C. happy
   B. delirious D. sad

_____ 6. _________: populated :: filthy : unclean
   A. empty  C. barren
   B. teeming D. crowded

_____ 7. hungry : ravenous :: _________ : sublime
   A. superb  C. noteworthy
   B. subliminal D. satisfied
The Lorelei, page 757

Build Background: The Lorelei and the Sirens

The beautiful woman singing on a rock and luring mariners to their deaths has an ancient pedigree in literature. Homer’s *The Odyssey* describes Odysseus’s encounter with the Sirens, a pair of singers who are the ancestors of Heine’s Lorelei.

Part 1: The Lorelei

1. Research the Lorelei (also spelled Lorely) legend and describe how and why this beautiful woman haunted the rock above the Rhine.

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________

Part 2: Sirens and Lorelei

In Book 12 of *The Odyssey* Homer describes Odysseus’s encounter with the Sirens. Read the relevant passage and answer the following questions.

2. Why did the Sirens pose a challenge to Odysseus?

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________

3. How does Odysseus avoid the fate of the boatman in Heine’s “The Lorelei”? 

   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
   ______________________________________________________
Selection Quiz

Multiple Choice

Write the letter of the correct answer on the line.

1. Who is the speaker of the poem?
   A. the Lorelei
   B. the boatman
   C. an outside observer
   D. a friend of the boatman

2. At what time of day do the events of the poem take place?
   A. sunrise
   B. sunset
   C. high noon
   D. midnight

3. Where do the events take place?
   A. on a river
   B. on a lake
   C. by the shore of the ocean
   D. in a dream

4. What is the Lorelei doing?
   A. beckoning to the boatman
   B. weaving a rope from her long golden hair
   C. singing and combing her hair
   D. sitting motionless and silent on a tall rock

5. What throws the boatman into a state of wild anguish?
   A. the Lorelei’s glistening jewelry
   B. the sunlight glinting off the Lorelei’s golden hair
   C. the Lorelei’s exquisite beauty
   D. the Lorelei’s haunting song

6. Why does the Lorelei cause the boatman’s death?
   A. She is a spirit of evil.
   B. Wronged by her lover, she wants to punish all men.
   C. The tragedy is entirely unintentional.
   D. Her motives are unexplained by the speaker.
from Introduction to Frankenstein, page 759

Build Vocabulary: Context Clues

You often use context clues to understand an unknown word. There are different types of context clues, but generally they use either comparison or contrast to suggest the meaning of a word. Comparison clues may contain restatement, apposition, or examples to help you understand a word. Words such as *like* or *as* may also help you identify comparison clues. Contrast clues will help you find the differences between words. They may use words such as *but, however, although, or yet.*

Identify words with contrasting or similar meanings for each of the following words from the selection. Then use the antonym to write a sentence with a contrast context clue and the synonym to write a sentence using a comparison context clue.

1. odious (page 762)
   Antonym _____________________________ Synonym _____________________________
   Contrast Sentence __________________________________________________________
   __________________________________________________________________________
   Comparison Sentence _________________________________________________________
   __________________________________________________________________________

2. platitude (page 761)
   Antonym _____________________________ Synonym _____________________________
   Contrast Sentence __________________________________________________________
   __________________________________________________________________________
   Comparison Sentence _________________________________________________________
   __________________________________________________________________________

3. accede (page 760)
   Antonym _____________________________ Synonym _____________________________
   Contrast Sentence __________________________________________________________
   __________________________________________________________________________
   Comparison Sentence _________________________________________________________
   __________________________________________________________________________
from Introduction to Frankenstein, page 759

Analyze Literature: Autobiography

An autobiography is the story of a person’s life, written by that person. Since Mary Shelley originally published Frankenstein anonymously, the Introduction published later was her public declaration that she, not her husband, wrote the great novel. Though the Introduction is brief, it reveals much about her life.

1. What do you learn about Mary Shelley’s life from this selection? Fill the cluster chart below with qualities that you can infer about the author from her Introduction. Provide supporting evidence for each personal quality that you list. Then answer the question below the chart.

2. What quality do you think Mary Shelley most exemplifies? Give reasons for your answer.
Selection Quiz

Matching

Write the letter of the correct person on the line next to the matching phrase.

_____ 1. told a tale of a woman who was punished for looking through a key hole
   A. Mary Shelley
   B. Percy Shelley
   C. Polidori
   D. Byron
   E. Dr. Darwin

_____ 2. proposed the idea of each telling a ghost story
   A. Mary Shelley
   B. Percy Shelley
   C. Polidori
   D. Byron
   E. Dr. Darwin

_____ 3. had trouble thinking of a story
   A. Mary Shelley
   B. Percy Shelley
   C. Polidori
   D. Byron
   E. Dr. Darwin

_____ 4. encouraged Mary Shelley to expand upon her story idea
   A. Mary Shelley
   B. Percy Shelley
   C. Polidori
   D. Byron
   E. Dr. Darwin

_____ 5. his works were discussed by Byron and Percy Shelley
   A. Mary Shelley
   B. Percy Shelley
   C. Polidori
   D. Byron
   E. Dr. Darwin

Multiple Choice

Write the letter of the correct answer on the line.

_____ 6. How did the Swiss weather play a part in the creation of Frankenstein?
   A. Terrifying thunderstorms suggested Mary’s tale of horror to her.
   B. Howling winds induced Mary’s nightmare.
   C. On sunny days the companions told stories as they sat out on the patio.
   D. Constant rain kept the writers indoors telling stories.

_____ 7. What was the topic of conversation that led to Mary’s idea for her story?
   A. the probability of human beings bringing something to life
   B. the tale of a man who embraced the ghost of a woman he had abandoned
   C. the story of the woman whose head was a skull
   D. the creation of monstrous, humanoid machines

_____ 8. What does Mary believe about the creation of life?
   A. It would be justifiable only when exercised by moral people.
   B. It is the work of God.
   C. People must approach the issue very cautiously.
   D. It is impossible for human beings to accomplish.
**Answer Key**

**Romantic Period Study Guide for New York**

### Unit 6: Historical Context

1. England was in conflict with France (1799, 1802, 1815), the United States (1812, 1815, and Burma (1823, 1826). 2. The United States was in conflict with its Native American population, fighting the American Indian Confederation in 1811 and the Seminoles and Creeks in 1817. 3. Latin America was rebelling against its European rulers. Colombia declared independence from Spain in 1805, Argentina became independent in 1816, and Brazil fought against Portugal in 1817. 4. British society was gradually becoming more egalitarian and progressive. The abolition of the slave trade in 1807, the Catholic Emancipation Act of 1829, and the Reform Act of 1832 extended basic human rights. 5. Keats and Shelley were brilliant poets whose lives ended tragically early. 6. 1799 and 1815: the beginning and end of the Napoleonic Wars; 1804 and 1820: two new countries—Haiti and Liberia—are founded. 1805 and 1813: Lord Nelson dies in 1895; Southey writes his biography in 1813. 1826 and 1830: Britain and France exert military force against distant countries, Burma and Algeria, respectively. 7. seized power in 1799; restored order to France; invaded other European countries; defeated by British navy at Trafalgar in 1805; finally defeated by Duke of Wellington at Waterloo in Belgium in 1815; exiled to St. Helena; 8. The old way of life was disrupted. New industrial advances threw artisans out of work. Some attacked factories and smashed machinery. Those who took factory jobs worked long hours for low wages. 9. George III was declared insane in 1811. His brother George ruled until his death in 1830, followed by his brother William, who ruled until 1837. 10. A succession of laws gradually decreased the hours a child could work in a factory from twelve hours (1802) to nine hours (1833) to six and a half hours (1844). 11. 1799 and 1800; limited free speech, outlawed gatherings and political protests; 12. 1801; united Britain and Ireland as the United Kingdom of Great Britain and Ireland; 13. 1804 and 1815; set prices of all grains, making food expensive for poor people; caused protests; 14. 1819; attack by British cavalry on people gathered in Manchester to protest Corn Laws; 15. parliamentary districts controlled by wealthy landowners who selected members of parliament to represent them; 16. 1832; reformed parliamentary districts and extended voting rights to more middle class males; 17. 1829; extended basic civil rights to Roman Catholics; 18. Classical/Romantic word pairs: aristocrat/citizen; artificial/natural; collective/individual; control/freedom; rational/emotional; 19. Schlegel was a German writer who first adopted the term Romantic. 20. Romantic is derived from the word romance. Romances were stories in which heroic individuals engaged in exotic adventures. 21. Composers sought to capture in music the individual history and spirit of their countries. 22. Both Constable and Turner were British landscape artists who celebrated the beauty of nature. 23. A desire for individual freedom led to political uprisings throughout Europe. 24. It was the best of times because society was slowly becoming more equal. It was the worst of times because the cost of equality was suffering and bloodshed.

### Part 1: Beginnings of Romantic Thought

1. the national poet of Scotland, who used the Scots dialect instead of formal language; 2. a poet, painter, mystic, and visionary, who attacked the complacent order of the eighteenth century; 3. Burns and Blake are “transitional” poets because they imitated traditional literary forms but explored emotions and perceptions of nature typical of Romanticism. 4. The revolutionary movement filled Romantic artists with a respect for the lives and rights of ordinary people. 5. Mary Wollstonecraft asserted that the rights of men belonged to women as well. She wrote A Vindication of the Rights of Woman. 6. Lyrical Ballads by William Wordsworth and Samuel Taylor Coleridge was published in 1798, marking the beginning of the Romantic Era. 7. They feared that their verses might seem too experimental and prove to be unpopular. 8. Wordsworth believed that poetry should be about common people and events, expressed in ordinary language.
Applying Part 1: Beginnings of Romantic Thought
Possible answers: 1. “To a Mouse”: Passages A and B apply to this poem. A farmer turning up a mouse’s nest with his plow is certainly an incident from common life. Burns’s language is the country dialect of the Scottish people. “London”: A and B apply to Blake’s “London” also. Although tragic and violent, the scenes Blake describes were all too common in his day. The language, likewise, is strong but simple and lacking any poetic diction. “Composed Upon Westminster Bridge”: Again A and B are the operating principles. The scene is an ordinary one: London in the early morning. Wordsworth’s description is very straightforward. “Lines Composed a Few Miles Above Tintern Abbey”: A and C. The situation is one with which anyone can identify: a brother and sister hiking in beautiful countryside. But the incident has clearly affected Wordsworth deeply and his poem indicates deep reflection at a later time.
2. “The Rime of the Ancient Mariner” and “Kubla Khan” both tell of exotic places and events that do not match Wordsworth’s ideal of “situations from common life.” The “Ancient Mariner” uses simple, but often archaic, language; “Kubla Khan” employs a rapturous, poetic diction. Both poems have a rather fevered atmosphere, not the tranquility prescribed by Wordsworth.

Understanding Literary Forms: The Lyric Poem
1. A lyric poem is a highly musical type of poetry that expresses the emotions of a speaker.
2a. A ballad is a poem that tells a story and typically is written in four-line stanzas. Example: “The Rime of the Ancient Mariner”; 2b. An ode is a lyric poem on a serious theme, usually with varying line lengths and complex stanzas. Example: “Ode to the West Wind”; 2c. A sonnet is a fourteen-line poem, usually in iambic pentameter, that generally follows either the Elizabethan or the Petrarchan rhyme scheme. Example: “When I Have Fears”; 3. Both “The Lamb” and “The Tyger” are allegories, works in which characters, events, or settings symbolize something else. The lamb represents the pure innocence of childhood. The tiger represents the darker forces of life. 4. Romantic lyric poets sought an intimate, personal voice with which to communicate directly to the reader. They dropped the artificial language of the eighteenth century and often adopted diction that sounded more like ordinary speech.

Applying Literary Forms: The Lyric Poem
1. Like most ballads, “The Rime of the Ancient Mariner” is written in four-line stanzas. The abcb rhyme scheme is also typical of ballads. The poem is a brisk narrative, telling the story of the Mariner’s terrifying voyage. 2. “Ode to the West Wind”: The west wind is wild and dangerous but also creative. It is a harbinger of spring as well as winter. The artist’s fertile, creative spirit is like the wind. “Ode to a Nightingale”: Death is the lot of all human beings. Only the beauty of artistic creation can help us transcend this fate. 3. “When I Have Fears” is written in the Elizabethan, or Shakespearean form. It has three quatrains with the rhyme scheme abab cdcd efef and a final summarizing couplet gg. “On First Looking Into Chapman’s Homer” is in a Petrarchan sonnet. It has an octave (abbaabba) followed by a sestet (cdcdcd). The octave sets the scene; the sestet draws a conclusion. 4. Both poems suggest the speaker’s emotional state. “The Lamb” indicates his joy in the innocence and beauty of new life. “The Tyger” reveals his horror at the violence and fury that exists in the world. 5. “Lines Composed a Few Miles Above Tintern Abbey” is set in the beautiful Wye Valley, where Wordsworth and his sister were on a walking tour. This commonplace situation is matched by Wordsworth’s simple diction, which in places sounds like natural speech.
Part 2: The Second Generation
1. Group 1: Wordsworth/Coleridge; Group 2: Byron/Shelley/Keats; Explanation: Byron, Shelley and Keats were a second generation of Romantic poets, who carried on the tradition of Wordsworth and Coleridge, celebrating emotion over reason. 2. essays and novels; 3. Literary periodicals provided outlets for writers of essays. 4. Gothic novels were long stories of suspense, mystery, and the macabre, set in exotic locales. 5. Like Romantic poetry, Gothic novels appealed to their readers' emotions. 6. Title: *Frankenstein*; Author: Mary Shelley; Date published: 1818; Importance: explores Romantic themes such as the conflict between science and nature and forces readers to consider the responsibilities of power.

Applying Part 2: The Second Generation
1. Students’ answers will vary. Students should demonstrate how the second generation of Romantic poets continued to celebrate the power of emotion and the truths inherent in the natural world. 2. Possible answer: *Frankenstein* was conceived as a Gothic novel, but it took on a life of its own. As Mary Shelley explains, it was the result of weather-enforced idleness, when the four companions had been reading horror stories to pass the time away. Challenged by Lord Byron to write “a ghost story,” Mary Shelley began with an idea, not with a tale of terror. Her story took shape when she overheard a conversation about the possibility of human beings creating new life. This scientific discussion transformed in her mind into the terrifying image of a human creator haunted by his own creation. Shelley’s intellectual leanings made her as much concerned with the moral implications of her theme as the emotional ones. *Frankenstein* is thus a hybrid novel: both Gothic and philosophical.

New York–Based Practice Test
1. 4; 2. 1; 3. 3; 4. 3; 5. 2; 6. 4; 7. 2; 8. 4; 9. 1; 10. 4; 11. 3; 12. 1
To a Mouse

Build Vocabulary: The Prefix *en-*
Students’ sentences will vary. 1. entrance; 2. enlarge; 3. entangle; 4. entreat; 5. entail; 6. envelop/encase

Build Background: Scotland
Students’ research topics and presentations will vary.

Connecting with Literature: Culture
The Sound and the Fury; William Faulkner; Macbeth; William Shakespeare; East of Eden; John Steinbeck; Genesis 4:16; Cabbages and Kings; O. Henry; “The Walrus and the Carpenter”; Lewis Carroll; Far From the Madding Crowd; Thomas Hardy; “Elegy Written in a Country Churchyard”; Thomas Gray; For Whom the Bell Tolls; Ernest Hemingway; “Mediation XVII”; John Donne; His Dark Materials; Philip Pullman; Paradise Lost; John Milton; I Know Why the Caged Bird Sings; Maya Angelou; “Sympathy”; Laurence Dunbar; No Country for Old Men; Cormac McCarthy; “Sailing to Byzantium”; W. B. Yeats; The Sun Also Rises; Ernest Hemingway; Ecclesiastes 1:5; Tender Is the Night; F. Scott Fitzgerald; “Ode to a Nightingale”; John Keats; Things Fall Apart; Chinua Achebe; “The Second Coming”; W. B. Yeats; Where Angels Fear to Tread; E. M. Forster; Essay on Criticism; Alexander Pope; Students’ essays will vary.

Selection Quiz
The Lamb / The Tyger / London

Build Vocabulary: Synonyms and Antonyms
Possible answers: 1. despair; celebrate; 2. forward; shy; 3. mortal; undying; 4. joy; sorrow; 5. delight; horrify; 6–10. Students’ sentences will vary.

Analyze Literature: Symbols
1. Possible answers: Lamb: Jesus, childhood; innocence, humanity, beauty; Tiger: power, heat, terror, evil, violence; London: grief, captivity, suffering, abuse of power, vice, victimization; 2. Students’ selection of symbols and explanations will vary.

Analyze Literature: Rural and Urban Imagery
Students should understand that Blake’s view of the country is idealized to represent a state of purity and innocence. Images they might include are the lamb feeding by the stream; the soft, bright wool; and the tender voice. Blake sees the city, on the other hand, as a place of oppression and suffering, ideas enforced by imagery such as the weak and sorrowful faces, the infant’s and the chimney sweeper’s cry, the soldier’s sigh, the harlot’s curse, the blackened churches, and the blood running down the palace walls. Students’ choice of poems and analyses will vary.

Selection Quiz
from *A Vindication of the Rights of Woman*

**Build Vocabulary: Words in Context**
Students’ answers to the questions will vary but should demonstrate an understanding of the vocabulary words.

**Analyze Literature: Metaphor**
1. Paragraph 2: tenor: women; vehicle: ephemeron; Paragraph 2: tenor: unstable mind; vehicle: destructive current; Paragraph 2: tenor: education for women; vehicle: barriers to current’s destructive force; Paragraph 3: tenor: contemplation; vehicle: winged creature; Paragraph 4: tenor: women; vehicle: domestic animals; Paragraph 5: tenor: education; vehicle: fountain of light (sun); Paragraph 5: tenor: man; vehicle: twinkling satellite (moon or other reflective body);
2. The fountain of light is education, which can allow women to set a true course for their lives. If denied education, a woman’s only option is to set her course by the reflection of the fountain’s light in a “twinkling satellite”—man. The metaphor makes the point that if women may only do what they are told by men, it is like relying on the reflected light of the moon rather than using the full light of the sun.

**Analyze Literature: Rhetorical Questions**
1–4. Students’ questions will vary. 5. Rhetorical questions that students locate and their analyses of its effectiveness will vary.

**Selection Quiz**
The World Is Too Much with Us / Composed Upon Westminster Bridge

Build Vocabulary: The Word Part *up*
Students’ sentences will vary. 1. upgrade; 2. upstart; 3. upbraid; 4. uproar; 5. upend; 6. upscale; 7. upstage

Build Background: The Lake District
Students’ tour plans will vary.

Analyze Literature: Iambic Pentameter
1. “The World Is Too Much with Us” Perfect iambic pentameter: 1, 5, 6, 9, 10, 12, 13, 14; “Composed Upon Westminster Bridge” Perfect iambic pentameter: 3, 4, 5, 8, 11, 12, 13, 14; 2. “The World Is Too Much with Us” Irregular lines: 2, 3, 4, 7, 8; “Composed Upon Westminster Bridge” Irregular lines: 1, 2, 6, 7, 9, 10; 3. Possible answer: Lines 2, 3, and 4 of “The World Is Too Much With Us” are highly irregular, reflecting humanity’s lack of harmony with nature. The last quatrain of “Composed Upon Westminster Bridge” is written in regular iambic pentameter, suggesting the tranquility of the scene.

Selection Quiz
Lines Composed a Few Miles Above Tintern Abbey

Build Vocabulary: Using New Vocabulary
Students; answers will vary but should demonstrate an understanding of the meaning of the vocabulary words.

Analyze Literature: Ode
Possible answers: 1–22: description of the scene itself; 22–57: description of times pasts, drawing comfort from memories of this scene while elsewhere; 58–83: description of his youthful experience of this scene; 83–111: description of his present feelings about nature and this scene; 111–159: description of feelings about his sister and hopes for her experience of nature in the future

Selection Quiz
Kubla Khan / The Rime of the Ancient Mariner

Build Vocabulary: Topography
1. a cave, especially a large one; 2. a gorge or deep cleft; 3 follow a winding path; 1–3. Sentences will vary. 4. Students’ word choices will depend on the areas they choose to describe. 5. Students’ descriptions will vary but should describe outstanding topographical features of the area.

Analyze Literature: Plot
Possible answers: 1. The Mariner tells the Wedding Guest how his ship sailed into polar waters and came across a solitary albatross. 2. The Mariner senselessly kills the albatross, the ship is becalmed, and all the crew die of thirst. Stanza: lines 79–82; 3. The Mariner frees himself by blessing the water snakes. The albatross falls from his neck. Stanza: lines 288–291; 4. Friendly spirits animate the crew, and the ship sails back to England, where it sinks. 5. Resolution: The Mariner delivers the lesson he learned to the Wedding Guest: Love all of God’s creatures. Stanza: lines 614–617

Analyze Literature: Symbols
Possible answers: 1. poetic inspiration; 2. the mysterious, unknown source of creativity; 3. an exquisite, complex work of art; 4. everyman; the mystified onlooker; 5. a free and trusting representative of the natural world; the spirit of nature; 6. the thoughtless sins of humanity; the burden of sin; 7. humanity without faith; 8. the strange, complex beauties of creation

Selection Quiz
Casabianca

Build Vocabulary: Words Meaning Brave
Students’ sentences will vary. Students may distinguish the following connotations. 1. brave: the most neutral and unspecific of the words; 2. intrepid: suggests a person who simply does not experience fear; 3. audacious: bravery combined with confidence, maybe overconfidence; 4. plucky: suggests a spirited little David versus an overwhelming Goliath; 5. valiant: heroic, larger-than-life bravery; 6. dauntless: suggests a person who will not be bullied or intimidated; 7. Students’ explanations will vary.

Analyze Literature: Irony
Possible answers: The boy is endangering his life because he is awaiting his father’s command. He does not realize that his father is dead and cannot talk to him. 1. The ring you find belonged to your mother, who lost it 30 years ago. 2. Your friend arrives at your house on the day you are planning to leave. 3. Your friend has the painting appraised and finds out it is worth thousands of dollars.

Extend the Learning: Romantic Narrative Poems
Possible summaries: “Lochinvar”: The brave young Lochinvar appears at the wedding of his true love and snatches her away in front of her amazed family and cowardly intended husband. “The Revenge: A Ballad of the Fleet”: Sir Richard Grenville, captain of the tiny Revenge, takes on the entire Spanish navy with his crew of 100. He dies on deck, a hero. “High Tide on the Coast of Lincolnshire”: A freak high tide washes across the flat pasturelands of Lincolnshire, drowning Elizabeth, the speaker’s daughter-in-law. Students’ line choices and explanations for the poem’s popularity will vary.

Selection Quiz
1. sea; 2. deck 3. father; 4. flames; 5. explosion; 6. C; 7. A; 8. A
She Walks in Beauty / from Childe Harold’s Pilgrimage

Build Vocabulary: Adjectives from Author’s Names
Possible answers: 1. Charles Dickens (1812–1870); You might look in a poor part of a big city, where crime, decay, and overcrowding were evident. 2. George Orwell (1903–1950); An Orwellian future would be authoritarian and oppressive. There would be a complete lack of physical and intellectual freedom. 3. Harold Pinter (1930–2008); There would be long, menacing silences; the subject might change suddenly. 4. Niccolò Machiavelli (1469–1527); Probably not. You would suspect that he was out to get what he wanted and might not be telling the truth. 5. Franz Kafka (1883–1924); Everywhere you went doors would shut in your face. You wouldn’t know whom to speak to and would end up accomplishing nothing.

Analyze Literature: Stanza
1. a b a b a
   There is a pleasure in the pathless woods,
   There is a rapture on the lonely shore,
   There is society, where none intrudes,
   By the deep Sea, and music in its roar:
   I love not Man the less, but Nature more,
   From these our interviews, in which I steal
   From all I may be, or have been before,
   To mingle with the Universe, and feel
   What I can ne’er express, yet can not all conceal.
   b
2. A Spenserian stanza has nine lines. The first eight are in iambic pentameter, and the last line is in iambic hexameter, also known as an alexandrine. The rhyme scheme for this stanza form is ababbcc.

Literary Connection: The Byronic Hero
1. Possible answers: adventurous: seeks freedom to wander where he likes; a loner: loves to be alone in nature; emotional: feels more than he can express; lofty ideals: wants to become one with the Universe; 2. Students’ answers will vary but should identify a person who has the traits of a Byronic hero.

Selection Quiz
Ozymandias / Ode to the West Wind

Build Vocabulary: Using Words in Other Contexts
Students’ answers will vary but should demonstrate an understanding of the meanings of the vocabulary terms.

Analyze Literature: Personification
1. Possible responses: The West wind breathes. Wind can hear. Seeds go to their graves. Spring Wind is West Wind’s sister. Wind awakens the sea. Mediterranean Sea dreams. Wind has a voice. Sea blooms tremble with fear. Wind wanders. Wind is destroyer and preserver. 2. Possible response: The West Wind is the precursor of winter, whose end brings spring and the East Wind. The blustery West Wind, of fall, is the sister of the gentle East Wind, of spring.

Analyze Literature: Apostrophe
Section 1: The speaker addresses the wind as “destroyer and preserver,” driving the dead leaves before it. Section 2: The speaker describes the storm clouds that the wind spreads over the sky. Section 3: The speaker describes how the wind stirs up the quiet oceans. Section 4: The speaker asks the wind to lift him up like a wave, a leaf, or a cloud. Section 5: The speaker urges the wind to scatter his words over the Earth. 6. Students’ answers will vary. Some may suggest that Shelley would tell the statue that its decay represents the fleeting nature of the fame of exalted rulers that fades over time.

Selection Quiz
To a Skylark

Analyze Literature: Similes
6–10: skylark to cloud of fire; 11–15: skylark to “unbodied joy”; 16–20: skylark to star in daylight; 21–25: skylark’s song to “arrows” of light from Venus; 26–30: skylark’s song to moon shining from behind a cloud; 31–35: skylark to drops from a “rainbow cloud”; 36–40: skylark to a poet at work; 41–45: skylark to a maiden in a tower; 46–50: skylark to a glowworm; 51–55: skylark to a rose; Students’ similes will vary.

Extend the Learning: Poems About Birds
Students’ choice of poems and their comparisons will vary.

Selection Quiz
Ode to a Nightingale / Ode on a Grecian Urn

Build Vocabulary: Words Derived from French
1. raconteur; 2. savant; 3. gauche; 4. élan; 5. rapport; 6. bon voyage; 7. tête-à-tête; 8. voyeur; 9–10. Students’ sentences will vary.

Analyze Literature: Metaphor
Possible answers: 1. The speaker compares the nightingale to a Dryad, a tree spirit in Greek mythology. This suggests that the bird has supernatural qualities and emphasizes the speaker’s dreamlike state. 2. The urn is referred to as a “bride of quietness,” a “foster-child of silence and slow time,” and a “sylvan historian.” The first two metaphors have the effect of emphasizing the beauty and stillness of the urn. The third indicates that the urn has a story to tell. 3. Students’ prose or poetry will vary.

Analyze Literature: Allusion
1. Interesting facts will vary but should reflect the identity and mythology of the figures alluded to—Lethe is a river that flows through Hades in Greek mythology; Dryad are tree spirits in Greek mythology; Flora is the Roman goddess of flowers; Hippocrene is a fountain that has powers of creative inspiration in Greek mythology; Bacchus is the Roman god of wine and celebration. 2. An Israelite woman named Naomi and her widowed daughter-in-law, Ruth, lived in the land of Moab. When Naomi had to return to her own country, Ruth insisted on going with her. She looked after her mother-in-law by gleaning the leftover grain from the field of a rich man named Boaz. Impressed by her kindness and devotion, Boaz married Ruth.

Selection Quiz
When I Have Fears / On First looking Into Chapman’s Homer

Build Vocabulary: Words Relating to Fear
1. Students' answers will vary. Examples given: alarm: sudden, acute; anxiety: ongoing, acute; dread: ongoing, sense of reluctance, mild; horror: sudden, acute; misgiving: sense of reluctance, mild; panic: sudden, acute; phobia: ongoing, mild, acute; qualm: sense of reluctance, mild; terror: sudden, acute; trepidation: sense of reluctance, mild; Possible answers: 2. Alarm has the immediacy of panic. 3. Anxiety, dread, misgiving, and trepidation suggest a sense of reluctance to do something because of fear. 4. Misgiving is milder than terror. Terror is extreme fear, while misgiving is a sense that something is wrong. 5. A phobia is an ongoing fear of something specific, such as heights or crowds.

Build Background: Looking into Chapman’s Homer
1. Students should notice that Chapman’s translation is in heroic couplets, rhyming pairs of iambic pentameter lines. Cowper’s translation is in blank verse, unrhymed iambic pentameter. 2 Students’ preferences will vary. 3: Students’ comparisons and contrasts will vary.

Selection Quiz
The Lorelei

Build Vocabulary: Analogies of Intensity

Build Background: The Lorelei and the Sirens
1. One story tells how a young woman was so beautiful that all the men fell in love with her—all except the man she loved. The Bishop decided that the best solution to her disruptive presence was to send her to a convent. On her way to the convent, she asked her escorts if she could have one last look at the Rhine. Suddenly she hurled herself into the river, crying "The boatman is my lover." Her spirit still haunts the rock, luring boatmen to their deaths. 2. The two Sirens sang so beautifully that no one could resist their call. Odysseus had to sail past their rocks to reach his destination. 3. Odysseus knew that hearing the Sirens' song was certain death. He plugged up the ears of his sailors with wax and ordered the men to tie him to the mast of his ship. When the Sirens sang, the men heard nothing and rowed on. Odysseus heard the song and struggled to free himself. The ropes binding him saved his life.

Selection Quiz
from Introduction to Frankenstein

Build Vocabulary: Context Clues
1. delightful / hateful; 2. revelation / cliché; 3. reject / assent; Students’ sentences will vary.

Analyze Literature: Autobiography
1. Possible answers: Competitive: mortified by her failure to produce a suitable ghost story; Sociable: clearly enjoys the company of her three male companions; Imaginative: has powerful dream-vision that spawns Frankenstein; Sensitive: emotionally affected by her idea for the book; Devoted: speaks highly of her husband’s art and companionship; Moral: understands the dangers inherent in creating life; Philosophical: interested in how ideas—and life—begins;
2. Students’ answers will vary, but their opinions should be supported with reasons or evidence from the selection.

Selection Quiz