

Reading

Below is the list of assigned poems for this week. It is also possible that your teacher may instruct you to read all poetry by Byron, Shelley, and Keats that is in the *Shorter Works Anthology*, so be sure to ask before you begin reading!

- George Gordon, Lord Byron
 - “When a man hath no freedom to fight for at home”
 - “Stanzas written on the Road between Pisa and Florence”
 - “On This Day I Complete My Thirty-Sixth Year”
 - “They say that hope is happiness”
 - “She walks in beauty”
 - Selections from *Manfred*
- Percy Bysshe Shelley
 - “Mutability”
 - “Ode to the West Wind”
 - Selections from *Prometheus Unbound*
 - “Stanzas Written in Dejection—December 1818, near Naples”
 - “A Song: ‘Men of England’”
 - “To a Sky-Lark”
 - “To Wordsworth”
 - “Ozymandias”
- John Keats
 - “On First Looking into Chapman’s Homer”
 - “Ode on a Grecian Urn”
 - “On Sitting Down to Read *King Lear* Once Again”
 - Selections from “Sleep and Poetry”
 - Selections from *Endymion*
 - “The Eve of St. Agnes”

Recitation or Reading Aloud

Your teacher may allow you to choose your own selection for recitation or reading aloud, or may assign you one of the suggestions below:

- “She walks in beauty,” by Lord Byron
- “Ozymandias,” by Percy Bysshe Shelley
- “On First Looking into Chapman’s Homer,” by John Keats

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

Terms for Beginning and Continuing Levels

- Anti-Hero(ine): A character who has the abilities of a hero but uses them to rebel against the beliefs and values of the community that produced him.
- Byronic Hero: A type of anti-hero who is usually presented as gloomy, tormented by a guilty past, wildly passionate, disdainful of most other human beings, and inflexibly determined to reach an impossible goal or die trying.
- Closet Drama: A drama that is written to be read silently by oneself or aloud in a small party, but not performed.
- Half-foot: In metrical poetry, a single “left over” syllable not attached to any other syllable to form a metrical foot.
- Hero(ine): 1) A character who has strong abilities, which may be beyond the limits of the natural, and which he uses to embody and support the beliefs and values of the community that produced him, 2) nowadays, also used as one of several common terms for the main character in any story.
- Metaphor: A device of imagery that identifies an object with an image, though it is understood that the object is not actually the image.
- Metrical Foot: Usually, one accented (heavily stressed) syllable and one or more unaccented (lightly stressed) syllables, in various patterns. The metrical foot is the basic unit used to measure verse.
- Metrical Line: A metrical line of poetry is one in which the syllables can be divided into metrical feet.
- Scansion: The practice of measuring verse. “Scanning” poetry includes 1) finding metrical feet and lines, and 2) noting the overall metrical pattern(s) and variations from them.
- Simile: A device of imagery that uses comparison words such as “like,” “as,” or “more than,” to explicitly show the reader that an object is being presented in an image that shares some of that object’s qualities.

Beginning Level

- For each of the poems listed below, please do the following exercises: 1) identify at least one example of imagery and tell whether it is simply an image or a special type of image (either metaphor or simile), 2) explain what person, place, thing, idea, or emotion is being presented through it (this is meaning through form), and 3) tell how the image affects you as the reader.
 - Byron's "She walks in beauty"
 - Shelley's "Ozymandias"
 - Keats's "On First Looking into Chapman's Homer"
- Choose one of the poems listed above and scan it. You can use the checklist at the end of Measuring Verse (Appendix D) in *Poetics*. See Appendix A of the *Shorter Works Anthology* for blank copies of the poems. Once you have finished scanning, write a description of your poem's meter, stanza form, and rhyme scheme, according to the examples provided in Appendix D of *Poetics*.
- Thinking Questions:
 - What characteristics of heroes (as Ryken describes them) might help to explain why the hero is the symbol of a community's values and worldview, and the embodiment of the way that community understands reality?
 - In what ways is a hero "larger than life"?
 - Does a Byronic hero fit Ryken's description of a hero, or is he an anti-hero? (See Defining Terms section on page 23 on "anti-hero.")
 - Is Byron's Manfred a Byronic hero? What about Shelley's Prometheus from *Prometheus Unbound*?
 - As a Christian, would you choose to adopt a Byronic hero as a model for your life? Why or why not?

Continuing Level

Do everything in the Beginning level, plus the following:

- In addition to the poems in exercise #1 above, do the same for each of the following poems:
 - Byron's "On This Day I Complete My Thirty-Sixth Year"
 - Shelley's "Mutability" (the word means "changeableness")
 - Keats's "Ode on a Grecian Urn"
- Thinking Questions: How does the "Byronic hero" compare to the Greek and biblical tragic heroes the you reviewed this week in *Words of Delight*? How has the concept of a tragic hero changed over time?
- In no more than a paragraph, use your own words and whatever appropriate literary terms you have learned, to describe the texture of "The Eve of St. Agnes." (You do not have to describe the meter, stanza form, and rhyme scheme of the poem.) The terms that you can use are image and imagery, metaphor, simile, high or archaic diction, low diction, sentence structure, tone, and descriptive style. If you need help with any of these terms, see the Terms Index (Appendix B) in *Poetics*.
- Name at least one example of one of the ten artistic elements, or an example of the artistic principle of meaning through form, from "The Eve of St. Agnes." Then, tell what you most enjoyed in this poem.
- Thinking Question: How is Keats's poetic texture like or unlike the "golden poetry" of the Elizabethan era?
- If your teacher has assigned you to read the optional selections on Shelley's and Keats's literary criticism in "Literary Criticism" on the *Loom*, be prepared to discuss the questions for those selections.

CHURCH HISTORY***Danger on the Streets of Gold*, by Irene Howat**

- How did God prepare Judson for his missionary work even when he was still a young man?
- What mistakes did Judson make that led him to reject Christianity in his youth? What verses in the Bible point to the consequences?
- Judson said that his conversion experience was, "just a quiet realization that the Bible is God's Word, and that it must be true because God doesn't tell lies. And if the Bible is true, then Jesus is God's son and only those who put their trust in him can have their sins forgiven and go to heaven."¹ Write a paragraph or two describing the events that led to your conversion, noting evidences of God's grace at work in you. Be prepared to share it in class.

¹ Irene Howat, *Danger on the Streets of Gold* (Fearn, UK: Christian Focus Publications, 2001) 21.