**Honors 9th Literature | Poetry Analysis Through Annotations and TP-FASSTT**

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| **Student’s Name:**  |  |
| **Title of Poem:** |  |
| **Name of Poet:** |  |

**Step 1: Thoroughly annotate your poem.**

1. Begin with two clean, printed copies of your poem. Seek your teacher’s guidance if you do not have access to a printer.
2. On the first copy of your poem, draw a key. Assign each annotation topic a specific color and include that color in your key. See the sample to the right.
3. Use a variety of colors and neat handwriting to meaningfully interact with the text per the guidelines outlined below:

**KEY: Poem Analysis**

Ask questions

Define unknown words/phrases

Label fig./sound devices

Answer questions/draw conclusions

* 1. Ask questions of your poem.
	2. Define unknown words and phrases.
	3. Identify and label figurative and sound devices.
	4. Answer your questions and draw conclusions.
1. On the second copy of your poem, include a new key. Assign each annotation topic a specific color and include that color in your key. See sample to the right.

**KEY: Performance Notes**

Vocal intonation

Facial expression

Audience interaction

1. Use a variety of colors and neat handwriting to meaningfully interact with the text per the guidelines outlined below:
	1. Vocal intonation—mark words and phrases that will require your voice to change and note what type of intonation you will use
	2. Facial expression—mark words and phrases for which you will alter your facial expressions to fit the mood or tone of the poem and note the expression you will make
	3. Audience interaction—mark words and phrases for which you might make direct eye contact with the audience or you might look away or down and note the interaction
2. Take a clear photo of both poems and upload them to CTLS along with your TPFASSTT.

**Step 2: Complete a TPFASSTT graphic organizer.**

Complete the chart on the following page thoroughly. In each box, respond with a complete, detailed paragraph. The boxes will expand as you type. Incorporate textual evidence where you can and cite appropriately using the poet’s last name and the line number(s): (LastName ln. \_\_\_) or (LastName lns. \_\_-\_\_).

***T***itle: Ponder the title before reading the poem; predict what the poem may be "about."

***P***araphrase: Put the poem into your own words. Focus on one syntactical unit at a time, not necessarily on one line at a time, or write a sentence or two for each stanza of the poem.

***F***igurative language: Examine any and all poetic devices, focusing how such devices contribute to the meaning, the effect, or both, of a poem. What is important is not that you can identify poetic devices so much as you can explain how the devices enhance meaning and effect). Especially note anything that is repeated, either individual words or complete phrases. Anything said more than once may be crucial to interpretation. \*See the last page for possible figurative/sound devices and their definitions.

***A***ttitude: Observe both the speaker’s and the poet’s attitude (tone). Diction, images, and details suggest the speaker’s attitude and contribute to the meaning.

***S***hifts: Rarely does a poet begin and end the poetic experience at the same place. As is true for most of us, the poet’s understanding of an experience is a gradual realization, and the poem is a reflection of that epiphany. Trace the changing attitudes of the speaker from the beginning to end, paying particular attention to the conclusion. Label the shifts on your poem. To discover shifts, watch for the following:

key words: but, yet, however, though

punctuation: dashes, periods, colons, ellipsis

stanza and/or line divisions: changes in line or stanza length or both

effect of structure on meaning, how the poem is "built"

changes in diction: slang to formal language, positive to negative connotation

***S***peaker: The speaker is the voice *behind* the poem – the person we imagine to be speaking. It’s important to note that the speaker is *not* the poet. Even if the poem is biographical, you should treat the speaker as a fictional creation, because the writer is choosing what to say about himself.

***T***itle: Examine the title again, this time on an interpretive level.

***T***heme: In identifying theme, recognize the human experience, motivation, or condition suggested.

**Honors 9th Literature | TP-FASSTT**

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| T | Title Ponder the title before reading the poem; predict what the poem may be "about." | Why would someone eat a poem? Is this literally about someone eating a poem? Like a piece of paper? Could this poem be about someone who eats poetry and uses metaphors to how they digest it/interpret it? Perhaps this is not literal and is instead about dissecting and reading a poem, maybe for the first time. Could it be about consuming knowledge? Maybe the speaker puts him-/herself into the poem. Maybe it means how someone “absorbs” the words of the poem by truly understanding the meaning of the words. |
| P | Paraphrase Put the poem into your own words. Focus on one syntactical unit at a time, not necessarily on one line at a time, or write a sentence or two for each stanza of the poem. | The poem literally describes the speaker eating a poem and thoroughly enjoying it. A librarian sees this happening and is concerned. Some dogs enter the scene and the poems are, in the poet’s words, “gone” (ln. 7). The dogs are running quickly (“legs burn like brush” (ln. 9)), and the librarian grows more upset. The speaker begins to act like a dog and lick the librarian’s hand. The speaker has a revelation that he/she is now different and fully embraces his/her new identity as a dog while joyfully jumping about the library.  |
| F | Figurative Devices Examine any and all poetic devices, focusing how such devices contribute to the meaning, the effect, or both, of a poem. Choose one prominent device on which to focus or look for a pattern of figurative devices. What is important is not that you can identify poetic devices so much as you can explain how the devices enhance meaning and effect. | The poem is an extended metaphor for “eating poetry,” or more specifically, reading/analyzing/consuming poetry and becoming all-consumed by it. The speaker reads a poem and believes he/she is part of it. This extended metaphor affects the meaning of the poem by showing the reader the effect poetry can have on some readers. When some people read poetry, like our speaker, they feel that they are part of it and it can change them. Literally, in our poem, the speaker becomes a dog, but maybe figuratively, becoming a “new man” (ln. 16) means he/she has an altered/updated perspective because of his/her reading and understanding of this poem. |
| A | Attitude Analyze narrator’s and poet’s attitude (tone.) | The subject of the poem is poetry, more specifically “digesting” poetry, meaning reading, understanding, and enjoying poetry. The speaker’s attitude toward poetry is passionate. He/she feel immersed in poetry and feels that it is something that can totally consume a reader. The speaker says after reading a poem,”there is no happiness like mine” (ln. 2). The speaker’s attitude toward poetry is obviously very positive if he/she feels like the happiest person alive after “eating” a poem (ln. 3). The librarian is quite appalled by the speaker’s action (his/her attitude toward poetry), and she “screams” and “her eyes are sad” (lns. 15, 5). The speaker’s attitude is revealed through the librarian’s reactions, enforcing the level of passion felt by the speaker.  |
| S | Shifts Note shifts in tone, subject, speaker, situation, diction. Label them on your poem, too. Consider why the poet chose to shift here. | There is a shift between stanzas 1 and 2 when the poet introduces a new character, the librarian: “The librarian does not believe what she sees” (ln. 4). Another shift occurs between stanzas 2 and 3 where the speaker’s actions start to become more bizarre, and this is a shift in mood. Between lines 13 and 14, there is shift in the speaker when he seemingly becomes a dog: “I get on my knees and lick her hand” (ln. 14). The final shift occurs between the last two stanzas when the speaker becomes reflective: “I am a new man” (ln. 16). These shifts create a suspenseful mood within the reader and have him/her constantly asking questions and never being able to settle into a conclusion. |
| S | SpeakerWho is the voice behind the poem? The speaker is NOT the poet.  | The reader learns that the speaker is complex. He/she enjoys poetry to an intense and possibly even concerning extent. He/she is changed by poetry. It could be that this person experiences poetry on a spiritual. There is some level of humor revealed in an analysis of the speaker because of the choice to include the dog rather than another reality the speaker could “experience” through poetry. The speaker also wants other to know what poetry is about and share in that experience. |
| T | Title Re-think the meaning of the title. | The reader learns that this is a metaphor for reading/understanding/consuming/digesting poetry. The title is an extended metaphor which reveals the powerful ability for poetry to overtake the reader. |
| T | Theme In identifying theme, recognize the human experience, motivation, or condition suggested. Remember the theme cannot be a single word. It should be a complete statement. | Theme = subject + comment the poet makes about that subject. Poetry can have very different meanings to different people. It can mean something very different than the literal interpretation of the words on a page. Poetry can be all-consuming and transport the reader to a new world. |

**Figurative Devices to Know**

Alliteration—the repetition of beginning consonant sounds

Allusion—a reference to a mythological, literary, or historical person, place, or thing

Apostrophe—a form of personification in which the absent or dead are spoken to as if present and the inanimate as if animate

Assonance—the repetition of internal vowel sounds in a series of words

Consonance—the repetition of an internal consonant sound within a series of words to produce a harmonious effect

Diction—word choice. Is the poet using formal or informal language? Does the poetry hinge on slang or a dialect? If so, what is the purpose?

Enjambment—the running-on of one line of poetry into another

Hyperbole—a deliberate, extravagant and often outrageous exaggeration. It may be used for either serious or comic effect.

Iambic Pentameter—a line of ten syllables using the pattern of unstressed/stressed

Imagery—the use of words to represent things, actions, or ideas by sensory description

Irony—the discrepancy between appearance and reality

Metaphor—an implied comparison

Metonymy—the name of one object for another with which it is closely associated

Onomatopoeia—the use of words in which seem to resemble the sounds they describe

Oxymoron—a form of paradox that combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness.

Paradox—a situation, action, or feeling that appears to be contradictory but on inspection turns out to be true or at least to make sense

Personification—a kind of metaphor that gives inanimate objects or abstract ideas human characteristics

Rhyme—similarity of sounds, usually at the end of lines. *Perfect*: identical sounds (dead/red); *Slant*: sounds that are close but not identical (down/then); *Eye*: words that look as if they sound alike (move/love)

Rhyme Scheme—the rhyming pattern found in a poem

Sonnet—a fixed form of fourteen lines of iambic pentameter

Simile—a comparison of two different things or ideas through the use of the words like, as, or than

Symbolism—the use of one object which stands for something else

Synecdoche—a form of metaphor which substitutes a part for the whole

Understatement—the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is

**Rubric**

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| **TPFASSTT** | **Lacking - 1** | **Emerging - 2** | **Proficient - 3** | **Exemplary - 4** | **Total Score** |
| Title (Box 1) |  |  |  |  | \_\_\_ x 1 = \_\_\_\_\_\_\_\_ |
| Paraphrase |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Figurative Language |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Attitude |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Shifts |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Speaker |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Title Revisited |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| Theme |  |  |  |  | \_\_\_ x 2 = \_\_\_\_\_\_\_\_ |
| **TPFASSTT Total Score: \_\_\_\_\_\_\_/60** |
| **Annotations** | **No Basis – 0** | **Weak – 1-40** | **Emerging – 28-31** | **Proficient – 32-35** | **Exemplary – 36-40** |
|  | No attempt has been made to annotate poem. | Little evidence of true interaction with text. Notes are largely perfunctory, obvious, or rushed. | Evidence of some interaction with text. Intentionally marking text with accompanying notes and/or symbols. | Evidence of strong interaction with text. Student asks and answers some questions, writes and revises summaries as needed, defines vocabulary, identifies many figurative language devices, occasionally writes notes and paraphrases, draws conclusions, and includes performance notes. | Evidence of thorough interaction with text. Student asks and answers questions, writes and revises summaries as needed, defines vocabulary, identifies all or most figurative language devices, writes notes and paraphrases, questions and connects to larger context, draws conclusions. Includes many performance notes. |
| **\_\_\_\_\_\_\_\_\_\_\_/40** | **\_\_\_\_\_\_\_\_\_\_\_/40** | **\_\_\_\_\_\_\_\_\_\_\_/40** | **\_\_\_\_\_\_\_\_\_\_\_/40** | **\_\_\_\_\_\_\_\_\_\_\_/40** |
| **Total Score for TPFASSTT and Annotations** | **\_\_\_\_\_\_\_\_\_\_/100** |