



GRADE 11 AND 12 ENGLISH LANGUAGE ARTS, WEEK TWO

OVERVIEW: IN THIS WEEK’S WORK, STUDENTS WILL ANALYZE AND COMPARE THE FEATURES OF POETRY AND PROSE USED TO CREATE MEANING. FOR PRACTICE IN LANGUAGE AND MECHANICS, STUDENTS WILL REVIEW THE USE OF APOSTROPHES.

FLORIDA STANDARDS COVERED: LAFS.1112.RL.1.2 DETERMINE TWO OR MORE THEMES OR CENTRAL IDEAS OF A TEXT AND ANALYZE THEIR DEVELOPMENT OVER THE COURSE OF A TEXT; LAFS.1112.RL.2.4 DETERMINE THE MEANING OF WORDS AND PHRASES AS THEY ARE USED IN THE TEXT, INCLUDING FIGURATIVE AND CONNOTATIVE MEANINGS; LAFS.1112.L.1.1 DEMONSTRATE COMMAND OF THE CONVENTIONS OF STANDARD ENGLISH GRAMMAR AND USAGE WHEN WRITING OR SPEAKING

PART ONE: READING COMPREHENSION

- 1. Poets use various techniques to add rhythm, intensity, and meaning to their writing. Before reading the poems for this assignment, read the notes below for an overview of some poetic techniques authors sometimes use in crafting poetry.**

Technique: Repetition

We hear repetition all around us: commercials repeat sales and slogans to intensify what they're saying and to burn them into our brains. Song lyrics often repeat lines and have catchy choruses that we can easily sing along to and remember. Even in primitive times, religious chants from various cultures often used repetition as well. In poetry, **repetition** is repeating words, phrases, lines, or stanzas. Stanzas are groups of lines that are together. Repetition is used to emphasize a feeling or idea, create rhythm, and/or develop a sense of urgency.

When you encounter repetition in poetry, you should ask yourself what feeling or idea the repetition is meant to emphasize.

Technique: Use of Figurative and Sensory Details

Figurative language is the use of figures of speech to be more effective, persuasive, or impactful. Figurative language can also be used to create a specific tone or mood in writing or help evoke specific emotions. Devices such as alliteration, similes, metaphors, hyperboles, and personification are all types of figurative language.

Sensory language, or **sensory details**, are vivid depictions of events or ideas that are written to appeal to the senses. For instance, an author might provide a detailed description of the sounds, tastes, or smells surrounding them to evoke images or emotions. Sensory details are sometimes delivered through the use of figurative language devices.

When you encounter figurative language and sensory details in a poem, you should ask yourself how the device or description helps you to understand the idea the author is communicating.

Technique: Poetic Shift

Poetry probably wouldn't be very interesting if it stayed the same from start to finish. Instead, most poems include a **shift**, also called a turn or the Italian word "volta," which expresses a change in the poem. This shift could be as simple as a summary of the preceding lines, or it could be a dramatic transformation of the speaker's point of view. Some poetic shifts provide relief from tension built up over the course of the poem.

Sometimes, the poetic shift will be signaled to the reader through transition words such as "yet," "but," and "or." Sometimes a sudden change in the rhyme scheme or tone of a poem may indicate the shift.

To help yourself discover the point of the shift in a poem, ask the following questions

- If I summarize the poem line by line, is there a point where I see the speaker change their attitude or perspective?
- Is there a climax to the action in the poem, followed by a resolution?

2. Now that you have reviewed the importance of several poetic techniques, read the two poems on the following pages and annotate for the use of repetition, figurative language, sensory details, and poetic shift. Remember that each of these may not be present in all poems.

Text One

The Negro Speaks of Rivers

By Langston Hughes
1921

Langston Hughes (1902-1967) was an American poet, activist, novelist, and playwright. He is also considered one of the leaders of the Harlem Renaissance, which was the cultural, social, and artistic movement of black artists that took place in Harlem between the end of World War I and the mid-1930s. Hughes wrote this poem after graduating high school while reflecting on the role that rivers have played in African American history. As you read this poem, take notes on how the author's use of symbolism affects the theme of the poem.

- [1] I've known rivers:
I've known rivers ancient as the world and older
than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates¹ when dawns were
young.

- [5] I built my hut near the Congo² and it lulled me to
sleep.

I looked upon the Nile³ and raised the pyramids
above it.

I heard the singing of the Mississippi⁴ when Abe
Lincoln went down to New Orleans,⁵ and I've
seen its muddy bosom⁶ turn all golden in the sunset.

I've known rivers:
Ancient, dusky⁷ rivers.

- [10] My soul has grown deep like the rivers.



"Aerial view of the Congo River near Kisangani, the capital of Orientale Province." by Myriam Asmani is licensed under CC BY-SA 2.0.

The Negro Speaks of Rivers by Langston Hughes is in the public domain.

1. a river that has played an important role in North Africa and the Middle East for thousands of years
2. a river that has played an important role in Central Africa for thousands of years
3. a river that has played an important role in North Africa for thousands of years
4. a river that was used to transport many African Americans to the American South to be sold into slavery
5. Abraham Lincoln visited New Orleans when he was young and was disgusted by the slave trade that he witnessed there.
6. "Bosom" refers to a woman's chest.
7. **Dusky (adjective):** dark in color

Text Two

I, Too

By Langston Hughes
1926

Langston Hughes (1902-1967) was an American poet, novelist, playwright, and social activist. Hughes was also a leading figure in the Harlem Renaissance, a social and political movement of black artists in Harlem, New York. In this poem, a speaker comments on the discrimination he faces. As you read, take notes on the speaker's thoughts about the future.

[1] I, too, sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,

[5] But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table

[10] When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

[15] Besides,
They'll see how beautiful I am
And be ashamed—

I, too, am America.



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3. After reading and annotating the two poems, complete the following tasks on a separate sheet of paper. Write your responses in complete sentences.
- Write a summary of each poem.
 - Identify what topics or ideas are the same in the poems. You must identify AT LEAST TWO topics or ideas that the poems have in common.
 - Explain how Hughes uses a poetic technique in both poems. **You do not have to highlight the same technique for both poems.** Your response should include an explanation of how that technique relates to one of the common topics in the poems.

Practice with Language and Imagery in Prose

Exercise One

Read the passage below.

Pots rattled in the kitchen where Momma was frying corn cakes to go with vegetable soup for supper, and the homey sounds and scents **cushioned** me as I read of Jane Eyre in the **cold** English mansion of a **colder** English gentleman.

— Maya Angelou, *I know Why the Caged Bird Sings*

Answer the questions below about the passage above.

1. What does the use of the word **cushioned** imply about what's happening for the author in this moment?
2. What is the difference between the cold of the English mansion and the cold of the English gentleman?

Exercise Two

Part of a moon was falling down the west,
Dragging the whole sky with it to the hills.
Its light poured softly in her lap. She saw it
And spread her apron to it. She put out her hand
Among the harp-like morning-glory strings,
Taut with the dew from garden bed to eaves,
As if she played unheard some tenderness
That wrought on him beside her in the night.
“Warren,” she said, “he has come home to die:
You needn't be afraid he'll leave you this time.”

— Robert Frost, “The Death of the Hired Man”

Answer the questions below about the passage above.

1. Identify the visual, auditory, and tactile images in the lines above.
2. How does the poet use imagery to prepare the reader for the announcement in lines 9-10?

Part Two: Practice in Language and Mechanics

Apostrophes: Overview, Notes, and Examples

Apostrophes have two main uses: to show possession or to form contractions. Read the notes below for an overview of all the rules that apply to the two uses of apostrophes.

Apostrophe Rules for Possessives

It would be difficult for [possessives](#) to exist without apostrophes. Let's take a look at three different ways apostrophes dance around possessive words.

1. Use an apostrophe + S ('s) to show that one person/thing owns or is a member of something.

- Amy's ballet class, Lisa's car, Robert's car, Ross's room, Ross's sports teams

Yes, even if the name ends in "s," it's still correct to add another "s" to create the possessive form. It is also acceptable to add only an apostrophe to the end of singular nouns that end in "s" to make them possessive. In this case, you can show possession for Ross either way:

- Ross'
- Ross's

It makes no difference whether the item owned is singular or plural. We use "Ross's" to say that the room (singular) is his and that the sports teams (plural) are his.

2. Use an apostrophe after the "s" at the end of a plural noun to show possession.

- The parents' bedroom, the Smiths' lives

It is not necessary to add another "s" to the end of a [possessive plural noun](#).

3. If a plural noun doesn't end in "s," add an apostrophe + "s" to create the possessive form.

- The children's rooms

Apostrophe Rule for Contractions

There's really only one rule for apostrophes and contractions, aside from careful placement:

1. When you combine two words to make a contraction, you will always take out some letters. In their place, use an apostrophe.

- they + have = they've; are + not = aren't; they + will = they'll

Imagine you're on a submarine that's diving deep into the ocean. As you dive deeper and deeper, the water pressure becomes greater. If you go too deep, the water will squeeze the submarine so hard it'll begin to leak, and you'll need to put something into the hole to stop the leak.

The same thing happens when you squeeze two words together. Something pops out. And, wherever it comes out, you must place an apostrophe to plug the hole. The one exception to this rule is the contraction "won't," which is "will + not."

Practice Exercises: Correct the following sentences by adding apostrophes.

1. Didnt he say when he would arrive at Arnies house?
2. Its such a beautiful day that Ive decided to take a sun bath.
3. She said the watch Jack found was hers, but she couldnt identify the manufacturers name on it.
4. Little girls clothing is on the first floor, and the mens department is on the second.
5. The dogs bark was far worse than its bite.
6. The moons rays shone feebly on the path, and I heard the insects chirpings and whistlings.
7. Theyre not afraid to go ahead with the plans, though the choice is not theirs.
8. The man whose face was tan said that he had spent his two weeks vacation in the mountains.