English 9 Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Ms. Tate **The Response Poem** Block: \_\_\_\_\_\_\_\_\_

There is a long tradition in poetry of poets writing in response to work that has inspired them, borrowing a line from one poem to begin or end a new poem. In this way, poets may re-contextualize a particularly vivid verse while essentially having a conversation with poets they have never met, sometimes reaching across culture, language, and even centuries to connect with those whose work they admire.

**Allusion:** [Allusion](https://literarydevices.net/allusion/) is a brief and indirect reference to a person, place, thing or idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers. It is just a passing comment and the writer expects the reader to possess enough knowledge to spot the allusion and grasp its importance in a text.

Many poets are inspired by other poets, and authors and may refer to it or inspire a new poem.

**Step 1**:

* You will explore and read many poems of your choosing, [poetry in voice anthology](https://www.poetryinvoice.com/poems)
* Keep a list of the poems read, is there a theme in your selection? Give the poem title, poet, and the line that interests you.
* You will write a new poem that incorporates a favourite line from one of the poems chose to memorize.

**Step 2:**

Here are your options writing your poem. If you have another idea, please run it by me.

**The Springboard Poem:** You may choose a line from your list and use it as the first line of a new poem. Do you not use a line that begins the original poem. It should stand out to you as particularly interesting, beautiful, and/or inspiring. This line will begin your poem, which should continue to develop the idea with something from his or her own life and imagination. The poem should be at least ten lines or so to give the poem time to gain and sustain its own momentum.

b.) **The Landing-Strip Poem:** You may choose a line from your list and use it as the last line of a new poem. Do not use a line that ends the original poem. The poem should then write a poem about a subject of their own choosing that will eventually end with the borrowed line. The poem should be at least ten lines in length.

c.) **The Cento:**You may also choose to assemble a cento, which is a poem made entirely of lines taken from different poems. The name cento is from the Latin word for a patchwork cape or cloak, and creating a cento is indeed like sewing a quilt by using scraps taken from many kinds of fabric. The objective is to take evocative lines out of their original context and tease out new meanings by designing a new pattern. You will need a long list of lines to choose from in order to create a successful cento and it will take some experimentation to find an order that is interesting and satisfying. For this exercise, the poem should be ten lines long and each of these ten lines must come from a different source poem.

d.) **The Talk-Back or Debate Poem:** Choose a poem that is trying to persuade the reader of a specific position and to write a poem that argues the opposite position. Read these below for a great example.

* In Christopher Marlowe’s poem [“The Passionate Shepard To His Love”](https://www.poetryinvoice.com/poems/passionate-shepherd-his-love)  a shepherd strives to convince his sweetheart to live with him and enjoy a life filled with pleasure and love.
* Sir Walter Ralegh’s response poem, “[The Nymph’s Reply to the Shepherd](https://www.poetryinvoice.com/poems/nymphs-reply-shepherd),” Ralegh adopts the voice of the young woman in question and has her reject the ardent shepherd, because she knows youth, and pleasure, are fleeting.

You should follow the same form (such as ballad or sonnet) as the source poem and pay attention to how the poem’s structure frames its argument. You might choose to take on a fictional persona, as Ralegh did. In order to see how a line can take on a different meaning depending on its context, try to choose a different subject matter.

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| Poet | Title | Line | Reason for choosing |
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Rubric:

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| **Aspect** | **Exceeds Expectations**  **9/9.5/10** | **Fully Meets Expectations /7.58/8.5/** | **Meets Expectations (Minimal Level) 7/6.5/6** | **Not Yet within Expectations 5/5.5** |
| **Meaning of Poem**   * **Controlling idea** * **Detail and support** * **Connection to reader** | Focused on an implicit controlling idea; some subtlety  Interesting insights or perspective  Efficient, powerful use of detail  Some ambiguity that engages reader; achieves intended effect | Focus on an explicit controlling idea  Thoughtful; tries to deal with topic maturely  Carefully chosen details  Tries to make a connection or have an impact on reader –sense of audience | Relatively simple controlling idea; often loses focus  Relatively narrow or superficial; predictable and obvious.  Some relevant detail; may seem forced to fit chosen form or rhyme  Does not engage the reader | No controlling idea; little sense of purpose.  Undeveloped.  Detail seems chosen to fit rhyme scheme  No sense of audience; may leave reader confused. |
| **Style of Poem**   * **Poetic devices** * **Vocabulary** * **Voice** | Some original and inventive poetic devices and imagery (often includes sound devices)  Effective and powerful word choices; may take risks, be playful  Engaging voice | Some effective poetic devices and imagery; others may be ineffective  Some vitality and variety in language, with strong visual description  Sense of voice | Poetic devices and imagery seem contrived  Conversational language; some visual description (tends to tell not show)  Limited or inconsistent sense of voice | Few , if any examples of poetic devices and imagery  Basic vocabulary; often repetitive, incorrect or inappropriate  No sense of voice |
| **Form of poem**   * **Poetic Form** * **Sequence, transitions** * **ending** | Controls form; form is appropriate for content  Sense of direction, building to a conclusion  Ending has some impact, leaving the reader with something to think about | Controls basic conventions of the form, but may lapse in places (eg. Extra syllable or line, contrived rhyme)  Clear sequence and direction  Logical ending with some sense of closure. | Uses some conventions of form, but often lapses; may be controlled by rhyme scheme; form and content may not match  Clear sequence; lacks direction  Ending may not offer closure | Has difficulty with form (eg. Prose with random line breaks or rhyme without meaning)  Illogical sequence  Stops abruptly or has illogical ending. |