



With Rhythm & Rhyme

IMPROVE YOUR ENGLISH
THROUGH POEMS AND
SONGS FROM AMERICAN
AND BRITISH
LITERATURE AND MUSIC.



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PART 1: LIFE, DUST AND WIND

In 1973, six guys in a local band from America's heartland began a journey that surpassed even their own wildest expectations, by achieving worldwide superstardom...

- *Phil Ehart*
- *Rich Williams*
- *Billy Greer*
- *Ronnie Platt*
- *Tom Brislin*
- *Joe Deninzon*



"**Dust in the Wind**" was first released on their 1977 album *Point of Know Return*. The song peaked at No. 6 on the *Billboard* Hot 100 the week of April 22, 1978, making it Kansas's only single to reach the top ten in the US.

Inspiration

The title of the song is a Bible reference, paraphrasing Ecclesiastes, part of the Hebrew Bible and of the Wisdom literature of the Christian Old Testament

I reflected on everything that is accomplished by man on earth, and I concluded: everything he has accomplished is futile — like chasing the wind!

A meditation on mortality and the inevitability of death, the lyrical theme bears a striking resemblance to the biblical passages Genesis 3:19

("...for dust thou art, and unto dust shalt thou return.")

and Ecclesiastes 3:20

("All go to one place. All are from the dust, and to dust all return.").

The phrase "dust in the wind" occurs in Psalms 18:42

("I ground [my enemies] like dust on the face of the wind...").

It is similar to the famous opening lines of the Japanese war epic *The Tale of the Heike* ("...the mighty fall at last, and they are as dust before the wind.") and from a book of Native American poetry, which includes the line "for all we are is dust in the wind."

DUST IN THE WIND

I close my _____
Only for a moment, and the moment's gone
All my _____
Pass before my eyes, a curiosity

Dust in the wind
All they are is dust in the wind

Same old _____
Just a drop of water in an endless _____
All we do
Crumbles to the _____, though we refuse to see

Dust in the wind
All we are is dust in the wind

Now don't hang on
Nothing lasts forever but the _____ and _____
It slips away
And all your _____ won't another minute buy

Dust in the wind
All we are is dust in the wind
(All we are is dust in the wind)
Dust in the wind
(Everything is dust in the wind)
Everything is dust in the wind
(In the wind)



Rupert Brooke (1887-1915, UK)

Rupert Brooke born on 3rd August 1887, the second son of the House Master of School Field, Rugby, and his wife Ruth Cotterill. It was here that he grew up, attending both the preparatory and main schools. His parents moved in established intellectual circles: during summer holidays, the Brooke children played with other kids the including Virginia Woolf on the beach at St. Ives, Cornwall. In Rugby he began writing poetry and developing the romantic verse style known later as Georgian.

DUST

<p>When the white flame in us is gone, And we that lost the world's delight Stiffen in darkness, left alone To crumble in our separate night;</p> <p>When your swift hair is quiet in death, And through the lips corruption thrust Has stilled the labour of my breath — When we are dust, when we are dust! —</p> <p>Not dead, not undesirous yet, Still sentient, still unsatisfied, We'll ride the air, and shine, and flit, Around the places where we died,</p> <p>And dance as dust before the sun, And light of foot, and unconfined, Hurry from road to road, and run About the errands of the wind.</p> <p>And every mote, on earth or air, Will speed and gleam, down later days, And like a secret pilgrim fare By eager and invisible ways,</p> <p>Nor ever rest, nor ever lie, Till, beyond thinking, out of view, One mote of all the dust that's I Shall meet one atom that was you.</p>	<p>Then in some garden hushed from wind, Warm in a sunset's afterglow, The lovers in the flowers will find A sweet and strange unquiet grow</p> <p>Upon the peace; and, past desiring, So high a beauty in the air, And such a light, and such a quiring, And such a radiant ecstasy there,</p> <p>They'll know not if it's fire, or dew, Or out of earth, or in the height, Singing, or flame, or scent, or hue, Or two that pass, in light, to light,</p> <p>Out of the garden, higher, higher. . . . But in that instant they shall learn The shattering ecstasy of our fire, And the weak passionless hearts will burn</p> <p>And faint in that amazing glow, Until the darkness close above; And they will know — poor fools, they'll know! — One moment, what it is to love.</p>
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POEM ANALYSIS

The poem is divided into three parts, each of which is a reflection on a different aspect of life. Find the three parts and give all of them a title:

The afterlife

The inevitability of death

The fleeting nature of life

LANGUAGE AND STYLE

- The poet makes use of metaphors and similes to describe the various aspects of life and death: can you find them?
- How would you describe this poem? Choose two or more adjectives from the list below and explain

Romantic - Meaningless - Reflective - Epic - Adventurous - Sad

Meditative - Relaxing - Scary - Religious - Silly - Dark

- Is the poet trying to make a point or convince the reader of anything? Or is he just sharing his thoughts and feelings on the nature of life and death? Explain
- Is the Poet afraid of death? Or does he see it as a natural part of life? And you? Share your point of view with the class.

INTERPRETATION

Choose the interpretation that you prefer and explain your choice:

1) The poem can be interpreted as a reflection on the human condition. The poet is trying to convey the idea that we are all mortal and that our time on earth is limited. He is also trying to convey the idea that death is a natural part of life and that we should not be afraid of it.

2) The poem can be interpreted as a commentary on the futility of life. The poet seems to be suggesting that life is meaningless and that our actions are ultimately insignificant in the grand scheme of things. He seems to be suggesting that we should not take life too seriously and that we should enjoy the time we have.

3) The poet seems to be suggesting that there is life after death and that our souls continue to exist in a different realm. He seems to be suggesting that death is not the end but rather a new beginning.

A POEM TO THE WIND

THE WIND'S VISIT (1896) by EMILY DICKINSON

This is not one of the poet's most complicated works. But it is quite interesting nonetheless. Emily Dickinson uses this unique poem to discuss how incredible nature is.

The wind tapped like a tired man,
And like a host, "Come in,"
I boldly answered; entered then
My residence within

A rapid, footless guest,
To offer whom a chair
Were as impossible as hand
A sofa to the air.

No bone had he to bind him,
 His speech was like the push
 Of numerous humming-birds at once
 From a superior bush.

His countenance a billow,
 His fingers, if he pass,
 Let go a music, as of tunes
 Blown tremulous in glass.

He visited, still flitting;
 Then, like a timid man,
 Again he tapped — 't was flurriedly —
 And I became alone



KEY POEM INFORMATION

Central Message:		Themes:	
Speaker:		Emotions Evoked:	

POEM ANALYSIS

- *Dickinson uses similes to describe the wind's presence, the sounds it makes, and the way it makes her feel. Find them in the first two stanzas.*
- *In the third stanza, the speaker begins by describing "him" as having "No Bone" to "bind Him". These lines continue to describe how the wind is unlike a human being but is still managing to act, at least somewhat, in a similar way. Once more she uses a simile in order to depict what being around the wind is like. Find these part in the third stanza and explain.*
- *The fourth stanza also speaks to the way the wind moves and the sounds it makes. Can you find this passage?*
- *The poet concludes with lines that describes the wind's exit. Can you find them?*

She brings back in a simile comparing the wind to a man, this time "timid," and the sound of tapping. He exits her home and she "became alone" with his departure. The poem ends without end-punctuation, suggesting that the wind is off to visit someone else or perhaps even return.

FEAR NO MORE THE HEAT O' THE SUN (1611) by William Shakespeare

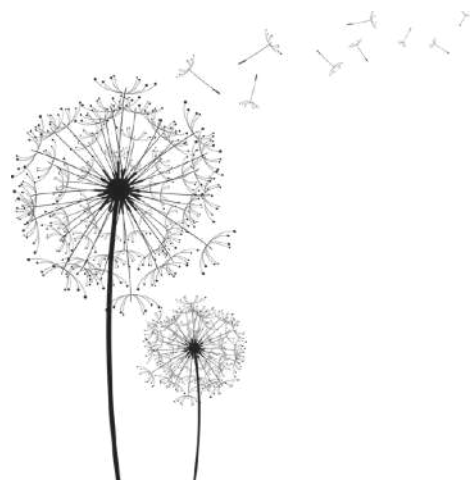
(from Cymbeline)

Fear no more the heat o' the sun,
 Nor the furious winter's rages;
 Thou thy worldly task hast done,
 Home art gone, and ta'en thy wages:
 Golden lads and girls all must,
 As chimney-sweepers, **come to dust.**



Fear no more the frown o' the great;
 Thou art past the tyrant's stroke;
 Care no more to clothe and eat;
 To thee the reed is as the oak:
 The scepter, learning, physic, must
 All follow this, and **come to dust.**

Fear no more the lightning flash,
 Nor the all-dreaded thunder stone;
 Fear not slander, censure rash;
 Thou hast finished joy and moan:
 All lovers young, all lovers must
 Consign to thee, and **come to dust.**



No exorciser harm thee!
 Nor no witchcraft charm thee!
 Ghost unlaid forbear thee!
 Nothing ill come near thee!
 Quiet consummation have;
 And renownèd be thy grave!

- Find all "old English" words in the lyrics and give them a modern meaning
- What is this poem/song about?
- What is the rhyme scheme of the poem?
- Can you compare this poem with that by Rupert Brooke? Explain
- Complete this chart using ideas and aspects from the poem:

LIFE	DEATH

'Golden lads' and 'Chimney-sweepers', as well as referring to young boys, carried a second meaning: 'golden lads' being Warwickshire dialect for yellow dandelions, and 'chimney-sweepers' being another regional term for dandelions, which indeed 'come to dust' when you blow on them and are left holding nothing **but a stalk.**

PART 2: TIME WAITS FOR NOBODY

Samuel Taylor Coleridge (1772-1834)

Listen to the presentation and answer the following questions:

- *What kind of child was he?*
- *Why did he get Opium?*
- *What did he do in Pennsylvania?*
- *Who did he meet at the age of 25?*
- *What is "Lyrical Ballads"?*
- *Was he a healthy man?*



Time, Real and Imaginary (1817)

'Time, Real and Imaginary' by Samuel Taylor Coleridge is concerned with how time progresses. The speaker uses the narrative of two children to discuss it.

In the first lines of 'Time, Real and Imaginary,' the speaker sets the scene. He states that there are two children running on the top of a mountain. The ground is fairly level, but as one finds out later, it is sometimes "smooth" and sometimes "rough". The sister leads the boy but, because he's blind, he doesn't realize. He's unaware if he's ahead or behind. He runs blissfully and carelessly. She continually turns around to check on him, but despite his blindness, he doesn't stumble.

*On the wide level of a mountain's head
(I knew not where, but 'twas some faery place),
Their pinions, ostrich-like, for sails outspread,
Two lovely children run an endless race,
A sister and a brother!
This far **outstripp'd** the other;
Yet ever runs she with reverted face,
And looks and listens for the boy **behind**:
For he, alas! is blind!
O'er rough and smooth with even step he pass'd,
And knows not whether he be first or last.*

Coleridge makes use of metaphor or comparison that does not utilize "like" or "as".

- *Can you find any in the poem? What does he mean to emphasize?*

In the first lines of *'Time, Real and Imaginary'* the speaker describes an imaginary scene. There are two children, playing on the "wide level" top of a mountain. It's interesting to note that the mountain's head is "level" or flat. This allows the children to move freely, without encountering any major obstacles one might associate with the peak of a mountain.

- *Who are these two children and what/who do they represent?*

The second line is in parentheses, noting that the speaker lacks a very specific piece of knowledge. He knows the children were playing, but he doesn't know where.

In the next lines of *'Time, Real and Imaginary'*, Coleridge compares the children's arms to "pinions" or the outer part of a bird's wing. Continuing this metaphor, the children are said to be "ostrich-like". They move as large birds, with arms cast out. Another metaphor comes into play when the speaker compares their arms to "out-spread" sails.

- *Can you explain this metaphor?*

Their progress through the world is described as "an endless race". Together, brother and sister, move through time without stopping. There is a clear joy in this fact portrayed through Coleridge's use of exclamations.

In the next lines of *'Time, Real and Imaginary'* the speaker states that one sibling, the sister, "outstripp'd" the other. But, despite her head start or her faster pace, she continues to look behind her. She runs "with reverted face". This isn't out of fear or distraction, instead she "looks and listens for the boy behind her". She knows she has to keep an eye on her brother for, as the ninth line states, he "is blind!"

There's nothing she or the speaker can do about this, but it does not stop the two from running. No matter what the landscape throws at them, whether it's "rough" or "smooth" the boy makes it through.

In the last line, the boy's ignorance in his own position in "first or last" is outlined. He doesn't know if he's running in front of his sister or behind her. This fact provides the reader with a little more information. It's clear that the sister makes no noise as she runs, nor does she call back to him.

- *Explain the true, deep meaning behind this story*

Now listen to the following song. Fill in the gaps, and compare it, if possible, with the poem we have just read and discussed.

TIME (1986) by Freddie Mercury

... Time waits for nobody

Time waits for nobody

We all must plan our _____ together
And we'll have no more future at all
Time waits for nobody

... We might as well be _____ and dumb and _____
I know that sounds unkind
But it seems to me
We've not listened to
Or _____ about it at all
The fact that time was _____ out for us all

... Time waits for nobody
Time waits for no one
We've got to build this world together
Or we'll have no more future at all
Because time
It waits for nobody
Nobody

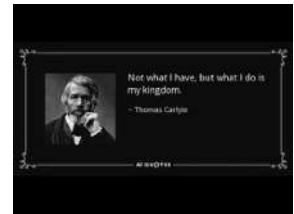
... You don't need me to tell you what's gone _____
You know what's going on
And it seems to me we've not _____ enough
Or confided in each other at all
It seems like we've all got our _____ against the _____

... Time waits for nobody
Time waits for no one
We've got to trust one another
Or we'd have no more future at all
... Because time
Waits for nobody
Waits for nobody
Time waits for no one

Best not to be _____ with one another
Or we'd have no more future at all
Time waits for nobody
... For nobody, nobody, nobody
For no one



THOMAS CARLYLE 1795-1881



Listen to this short presentation and decide what Carlyle thought of...

TOPICS	KEY WORDS AND NOTES	CONCLUSION
<i>Materialism he saw in the Victorian age.</i>		
<i>Spiritual and moral values</i>		
<i>The individual</i>		
<i>Mechanisation and industrialisation of society</i>		
<i>The situation of workers</i>		
<i>Leadership</i>		

“Life is a little gleam of time **between two eternities”**

Today (1840)

So here hath been dawning
 Another blue Day:
 Think wilt thou let it
 Slip useless away.

Out of Eternity

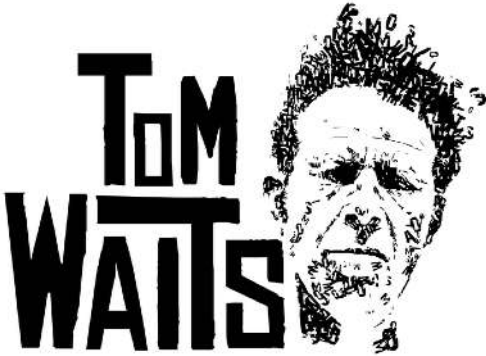
This new Day is born;
Into Eternity,
 At night, will return.

Behold it **aforetime**

No eye ever did:
 So soon it **forever**
 From all eyes is hid.

Here hath been dawning
 Another blue Day:
 Think wilt thou let it
 Slip useless away.

You Can Never Hold Back Spring (2005)



You can never hold back spring.
You can be sure that I will never
Stop believing
The blushing rose will climb
Spring ahead or fall behind
Winter dreams the same dream
Every time
You can never hold back spring
Even though you've lost your way
The world keeps dreaming of spring
So close your eyes
Open you heart
To one who's dreaming of you
You can never hold back spring
Baby
Remember everything that spring
Can bring
You can never hold back spring

- What is this song about?
- What is “spring” and what is “winter”?
- What does the title mean?
- Explain the lines: *So close your eyes / Open you heart / To one who's dreaming of you*
- Pick up all **the words and expressions in red**; compare them and explain their meaning. Which of the four works can be compared and why?

PART THREE: FIGHT FIRE WITH FIRE

Am I _____ enough?

Am I _____ enough?

To follow the desire

That burns from within

To push away my _____

To stand where I'm _____

I am through with this

'Cause I am more than this

I promise to myself

Alone, and no one else

My flame is rising higher

I am the fire

I am burning brighter

Roaring like a storm

And I am the one

I've been waiting for

Screaming like a siren

Alive, and burning brighter

I am the fire

I've been _____

My heart's been cauterized

Hanging on to _____

Shackled by the _____

Of what I once believed

That I could never be

What's right in front of me

Repeat chorus

I don't believe I'll fall from _____

Won't let the past decide my _____

Leave _____ in my wake, oh

Take the life that I've embraced

I promise to myself

Me, and no one else

I am more than this

I am the fire

Repeat Chorus

HALESTORM

I AM THE FIRE. WHO ARE YOU?

a person who likes to spend time in activities with other people than being quiet and alone

a person who doesn't tell lies or cheat people

a person who is nervous in the company of others

a person who thinks only about himself / herself

someone who is extremely unhappy

someone who strongly believes in his own abilities

a person who wants to find out about something

a person who is reasonable and practical.

a person who is extremely angry

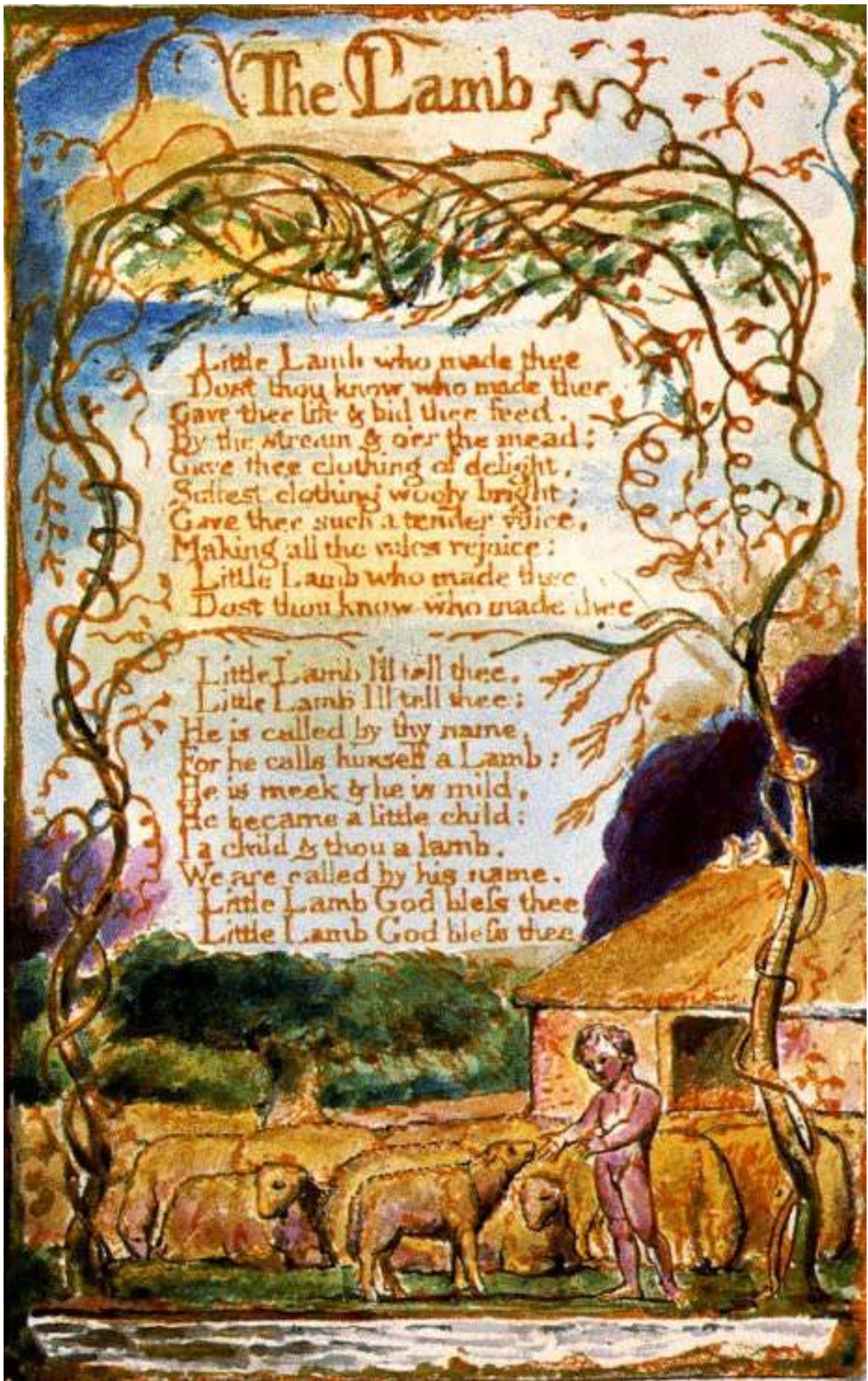
HOW WOULD YOU DESCRIBE THE "PERSON" IN THE SONG ABOVE? WHAT ARE THE OPPOSITES OF THE ADJECTIVES BELOW?

faithful - stubborn - shy - selfish - honest - modest - upset - rude - reliable - generous - brave - lazy - hard-working - curious - confident - inventive - talkative - loyal - ambitious - patient

The Lamb

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed,
By the stream & over the mead;
Gave thee clothing of delight,
Softest clothing woolly bright;
Gave thee such a tender voice,
Making all the vales rejoice:
Little Lamb who made thee
Dost thou know who made thee

Little Lamb I'll tell thee,
Little Lamb I'll tell thee;
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
A child & thou a lamb,
We are called by his name,
Little Lamb God bless thee,
Little Lamb God bless thee.



Originale (in lingua inglese)	Traduzione
<p><i>Little Lamb, who made thee? Dost thou know who made thee? Gave thee life, and bid thee feed By the stream and o'er the mead; Gave thee clothing of delight, Softest clothing, woolly, bright; Gave thee such a tender voice, Making all the vales rejoice! Little Lamb, who made thee? Dost thou know who made thee?</i></p> <p><i>Little Lamb, I'll tell thee, Little Lamb, I'll tell thee: He is called by thy name, For He calls Himself a Lamb. He is meek, and He is mild; He became a little child. I a child, and thou a lamb, We are called by His name. Little Lamb, God bless thee! Little Lamb, God bless thee!</i></p>	<p><i>Agnellino, chi ti fece? Sai chi ti fece? Ti diede la vita, e ti disse di nutrirti Dal ruscello e sopra il prato; Ti diede un vestito di delizia, Il più morbido vestito, di lana, chiaro; (Chi) Ti diede una così tenera voce, da fare gioire tutte le valli! Agnellino, chi ti fece? Sai chi ti fece?</i></p> <p><i>Agnellino, te lo dirò, Agnellino, te lo dirò: Egli è chiamato col tuo nome, Poiché Egli Si chiama Agnello. Egli è mite, ed Egli è buono; Divenne un piccolo bambino. Io un bambino, e tu un agnello, Siamo chiamati col Suo nome. Agnellino, Dio ti benedica! Agnellino, Dio ti benedica!</i></p>

The Tyger.

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies,
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!

When the stars threw down their spears,
And water'd heaven with their tears;
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night;
What immortal hand or eye,
Dare frame thy fearful symmetry?



Originale (in lingua inglese)	Traduzione a cura di Giuseppe Ungaretti
<p>Tyger! Tyger! Burning bright In the forests of the night: What immortal hand or eye Could frame thy fearful symmetry?</p> <p>In what distant deeps or skies Burnt the fire of thine eyes? On what wings dare he aspire? What the hand dare seize the fire?</p> <p>And what shoulder, and what art, Could twist the sinews of thy heart? And when thy heart began to beat, What dread hand? And what dread feet?</p> <p>What the hammer? What the chain? In what furnace was thy brain? What the anvil? What dread grasp Dare its deadly terrors clasp?</p> <p>When the stars threw down their spears, And water'd heaven with their tears: Did He smile His work to see? Did He who made the Lamb make thee?</p> <p>Tyger! Tyger! Burning bright In the forests of the night: What immortal hand or eye Dare frame thy fearful symmetry?</p>	<p>Tigre! Tigre! Divampante fulgore Nelle foreste della notte, Quale fu l'immortale mano o l'occhio Ch'ebbe la forza di formare la tua agghiacciante simmetria?</p> <p>In quali abissi o in quali cieli Accese il fuoco dei tuoi occhi? Sopra quali ali osa slanciarsi? E quale mano afferra il fuoco?</p> <p>Quali spalle, quale arte Poté torcerti i tendini del cuore? E quando il tuo cuore ebbe il primo palpito, Quale tremenda mano? Quale tremendo piede?</p> <p>Quale mazza e quale catena? Il tuo cervello fu in quale fornace? E quale incudine? Quale morsa robusta osò serrarne i terrori funesti?</p> <p>Mentre gli astri perdevano le lance tirandole alla terra e il paradiso riempivano di pianti? Fu nel sorriso che ebbe osservando compiuto il suo lavoro, Chi l'Agnello creò, creò anche te?</p> <p>Tigre! Tigre! Divampante fulgore Nelle foreste della notte, Quale mano, quale immortale spia Osò formare la tua agghiacciante simmetria?</p>

William Blake’s literary masterpiece, ‘The Tyger,’ has been scrutinized from literal and metaphorical points of view as he revisits his preferred dilemmas of innocence vs. experience. As for God, his creations are just beautiful and transcend the notions of good-evil. As with his earlier poems, ‘The Tyger’ gives no visible answers except to offer more questions.

“Songs of Innocence” and “Songs of Experience” juxtapose opposing sides of human nature, comparing and contrasting innocence with corruption. ‘The Tyger’ is an extension of the same theme, representing two diverse perspectives of the human world. William Blake doesn’t take either side but paints an opposing worldview for his readers.

WHAT ADJECTIVES FROM PAGE 1 CAN DESCRIBE “THE TYGER” AND “THE LAMB”? AND WHICH COULD DESCRIBE YOUR OWN PERSONALITY?

READ THE POEM “THE TYGER” AGAIN AND MATCH ITS STANZA TO ITS RIGHT ANALYSIS

	<p>This stanza questions the steps involved in the creation of the all-mighty jungle creature, the tiger. An allegorical reference to a blacksmith is included in these lines. The hypothesis is that some intelligent creator was developing his creation as a blacksmith hammers and forms metal with considerable toil. The stanza is steeped in rhythmic poetry, adding flair and color. As is made apparent, the poet grows more impatient and begins questioning faith overall.</p>
	<p>The poet, in this stanza, discusses the physical characteristics of the almighty creator, contemplating his various physical features. The lines are lost in translation as the poet wonders in-depth about God’s physical attributes, which could also be an allegory to the tiger’s characteristics.</p>
	<p>the speaker clearly makes it a point to discuss God as an entity as opposed to the tiger. The central question, as the reader slowly realizes, pertains to the existence of God. Slowly, William Blake attacks the Christian God as he asks whether a divine entity is capable of creating such a mesmerizing creature with perfect definitions and extraordinary beauty</p>
	<p>The last stanza is the repetition of the first as a chorus. The word ‘could’ has been replaced by ‘dare’ by the poet. In this section, the poet attempts to question the creator’s ability. The poet tries to challenge God’s abilities in the final lines.</p>
	<p>The poet’s fascination with the “Tyger” increases as he seems mesmerized by his fiery eyes. He feels that the fire in his eyes came from a distant heavenly body such as hell/ heaven. The poet adds to the fiery image of the tiger by using the metaphor of burning in the first verse. The third line throws the reader off track. William Blake is slowly coming to the point of his argument– God. The poet presents the main point that the creature reflects its creator. The poet furthermore creates a more supernatural image using the words ‘hand,’ ‘wings,’ and fire, relating to the divine being. These words have been reiterated from above. The term ‘daring’ is introduced, which is repeated in the latter stanza.</p>
	<p>These are the ‘Christian’ verses of the poem. The first line indicates the demotion of God’s arch-angel ‘Satan’ as a sign of rebellion against God’s will. It’s also a veiled reference to the epic poem ‘Paradise Lost’ by John Milton. He refers to the all-mighty creator looking with reverence at his finalized creation. The lamb can dually mean ‘the lamb of god’ or lamb from his poem ‘The Lamb.’ The former is an open reference to Jesus Christ (the Lamb of God), sent by God on earth to atone for the sins of humanity.</p>

BRISTOL, 6th JUNE 2016

New Banksy mural appears at school in Bristol

Banksy has surprised pupils and teachers at a school in Bristol by painting a 6ft mural on a wall, after a classroom was named in the street artist's honour. The mural, which shows a child chasing a burning wheel, was sprayed on a wall at Bridge Farm Primary School in the artist's home city – and was discovered after pupils returned from half term today. The artist also accompanied the piece with a handwritten letter, in which he thanked the school for naming a classroom after him.

Banksy wrote: "Dear Bridge Farm School. Thanks for your letter and naming a house after me. "Please have a picture. If you don't like it feel free to add stuff. I'm sure the teachers won't mind. Remember – it's always easier to get forgiveness than permission. Much love Banksy."

It's thought that the work is Banksy's unique take on hoop rolling, a popular children's game during the Victorian era. The piece also features a scrawling of a small house and a flower, alongside the artist's signature.



THIS WHEEL'S ON FIRE (1968) by The Band

If your mem'ry serves you well
 We were goin' to meet again and wait
So I'm goin' to unpack all my things
And sit before it gets too late
 No man alive will come to you
 With another tale to tell
 And you know that we shall meet again
 If your mem'ry serves you well

Wheel's on fire
Rolling down the road
Best notify my next of kin
This wheel shall explode

If your mem'ry serves you well
 I was goin' to confiscate your lace
 And wrap it up in a sailor's knot
 And hide it in your case
 If I knew for sure that it was yours
 But it was, oh, so hard to tell
 And you know that we shall meet again
 If your mem'ry serves you well

This wheel's on fire
 Rolling down the road
 Best notify my next of kin
 This wheel shall explode

If your mem'ry serves you well
You'll remember you're the one
That called on me to call on them
To get you your favors done
 And after ev'ry plan had failed
 And there was nothing more to tell
 You knew that we should meet again
 If your mem'ry served you well

This wheel's on fire
 It's rolling down the road
 Best notify my next of kin
 That this wheel shall explode

“This Wheel’s On Fire” is a song by The Band, which was released in 1968 as part of their album “Music from Big Pink.” It was written by Bob Dylan and Rick Danko and has since become one of the most iconic songs of the 60s. The lyrics of the song are mysterious and enigmatic, which has led to many interpretations over the years. Some people believe that the song is about the end of the world, while others interpret it as a commentary on the state of the world during the 60s. Find the lyrics about...

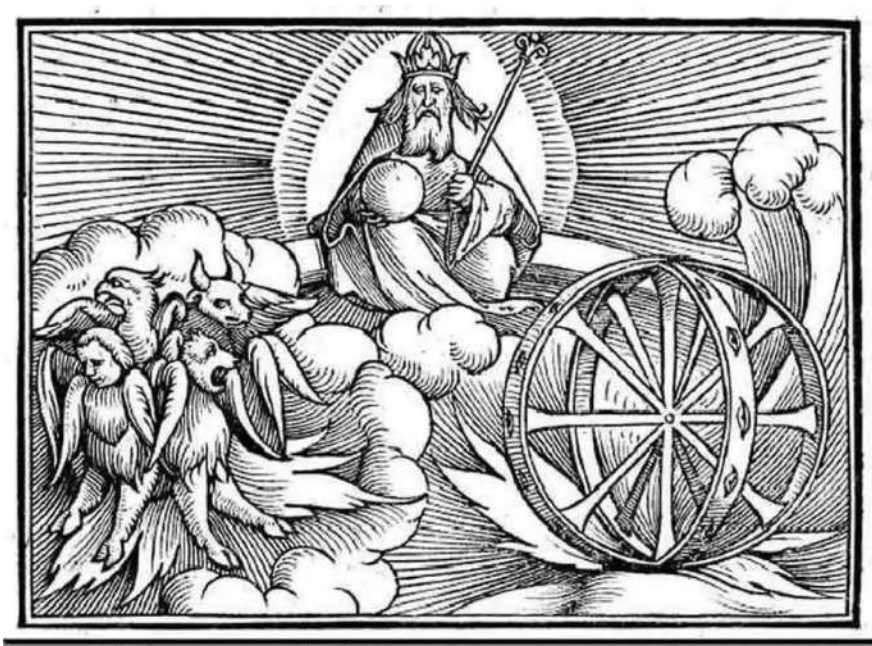
Pictures of an apocalyptic world where people’s fears are about to come to life.	
A reunion among friends and set the tone for the rest of the song, which is a mix of cryptic phrases, insinuations, and allusions.	
The idea that the world is in a state of upheaval, and the narrator is warning others of imminent danger, be it in the form of war, chaos, or some other natural disaster.	
“This Wheel’s On Fire” is meant to be symbolic.	

Various reviewers have pointed out that the line “This wheel's on fire, rolling down the road” may refer to the chariot of fire in “**King Lear**”, or to the Biblical prophet **Ezekiel's vision**.






*You do wrong to take me o'th' grave;
Thou art a soul in bliss; but I am bound
Upon a **wheel of fire**, that mine own tears
Do scald like molten lead. (IV.7.45-48)*

The wheel of fire is a traditional metaphor for hell, deriving from the medieval period.

*"Wherever the spirit would go, they would go, and the wheels would rise along with them, because the spirit of the living creatures was in the wheels. When the creatures moved, they also moved; when the creatures stood still, they also stood still; and when the creatures rose from the ground, the wheels rose along with them, because the spirit of the living creatures was in the wheels." **Ezekiel 1:20-21***



PART FOUR: STARING AT THE SUN

	Ancient Egypt	Ra and Horus	
	Armenian mythology	Ar	
	Baltic mythology	Saulė	
	Celtic mythology	Belenos, Grannos, Lug and Grian (Irish, feminine)	
	China	There were originally ten suns in the sky, who were all brothers.	
	German and Norse mythology	Sunna (Old High-German Goddess) and Sol	
	Ancient Greece	Helios	
	Pre-Islamic Arabia (Babylonians, Mesopotamians)	Shams/Shamsun/Shamash	
	Aztecs	Tonatiuh	
	Incas	Inti	
Hinduism	Surya		

WHERE DOES THE NAME “SUN” COME FROM?

Throughout human history, the sun’s powerful energy has long assured its role as the undisputed “star” of our solar system. The ancient Greeks personified the sun as a handsome god named **Helios**. His astronomical pedigree was impeccable: He was the son of the Titan Hyperion and the Titaness Theia. Helios was also the brother of Selene, the goddess of the Moon, and Eos, the goddess of the dawn. Helios daily drove his chariot of the sun, drawn by what the ancient Greek poet Pindar called “fire-breathing horses,” across the sky. Along the way, he delivered sunshine around the world.

With the passage of time, Helios became associated with Apollo, the god of light, but most ancient Greeks believed them to be separate gods.

During their empiric reign, the Romans continued to worship several sun gods, but they replaced the Greek word for sun, Helios, with the Latin **Sol**, a root word that continues to refer to the sun in the present day, such as in the term “solar system.” The most powerful sun god in ancient Rome was Sol Invictus, meaning “Unconquered Sun.”

According to the Oxford English Dictionary, the word sun derives from the old Germanic **sunne**. There exist several variants of the word in other languages, such as **zon** (Dutch), **sunna** (Old High



German, Gothic, and Old Norse), and **sonne** and **son** (Middle German).

Conforming to usage of the Old English **sunne**, the feminine pronoun continued to be applied to the sun until around the 16th century. At this point, the masculine pronoun was more commonly used but “without necessarily implying personification,” and without any hard or fast rules. (The moon, on the other hand, was typically referred to with the feminine pronoun during this period.)

Shakespeare notes in his play *The Comedy of Errors* (written between 1589 and 1594, but first published in 1623): “*When the sunne shines, let foolish gnats make sport, but crepe in crannies when he hides his beames.*” (II, ii, 30).

THE SUN IN GREEK AND EGYPTIAN MYTHOLOGY

https://prezi.com/_6odrpbpskgy/helios-and-ra/

...AND THE SUN IN THE BIBLE

Psalms 19:4-6 Their voice goes out through all the earth, and their words to the end of the world. In them he has set a tent for the sun, which comes out like a bridegroom leaving his chamber, and, like a strong man, runs its course with joy. Its rising is from the end of the heavens, and its circuit to the end of them, and there is nothing hidden from its heat.

Psalms 113:3 From the rising of the sun to its setting, the name of the Lord is to be praised!

Genesis 1:16 And God made the two great lights—the greater light to rule the day and the lesser light to rule the night—and the stars.

Revelation 12:1 And a great sign appeared in heaven: a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars.

Revelation 16:8-9 The fourth angel poured out his bowl on the sun, and it was allowed to scorch people with fire. They were scorched by the fierce heat, and they cursed the name of God who had power over these plagues. They did not repent and give him glory.

Revelation 22:5 And night will be no more. They will need no light of lamp or sun, for the Lord God will be their light, and they will reign forever and ever.

Ecclesiastes 1:5 The sun rises, and the sun goes down, and hastens to the place where it rises.

Ecclesiastes 11:7 Light is sweet, and it is pleasant for the eyes to see the sun.

Matthew 13:43 Then the righteous will shine like the sun in the kingdom of their Father. He who has ears, let him hear.

Matthew 24:29 “Immediately after the tribulation of those days the sun will be darkened, and the moon will not give its light, and the stars will fall from heaven, and the powers of the heavens will be shaken.

Joel 2:31 The sun shall be turned to darkness, and the moon to blood, before the great and awesome day of the Lord comes.

Deuteronomy 4:19 And beware lest you raise your eyes to heaven, and when you see the sun and the moon and the stars, all the host of heaven, you be drawn away and bow down to them and serve them, things that the Lord your God has allotted to all the peoples under the whole heaven.

Amos 8:9 “And on that day,” declares the Lord God, “I will make the sun go down at noon and darken the earth in broad daylight.

STARING AT THE SUN (1997) by U2

Summer stretching on _____
Summer dresses pass
In the shade of a _____
Creeps are crawling over me
Over me and over you
Stuck together with God's _____
It's going to get stickier too

It's been a long hot summer
Let's get undercover
Don't try too hard to think
Don't think at all

*I'm not the only one
Starin' at the sun
Afraid of what you'd find
If you took a look inside
Not just deaf and dumb
Staring at the sun
Not the only one
Who's happy to go blind*

There's an _____ in your ear
If you scratch it won't disappear
It's gonna itch and burn and _____
Do you want to see what the scratching brings?
Waves that leave me out of reach
Breaking on your back like a _____
Will we ever live in _____?
'Cause those that can't do
Often have to
And those that can't do
Often have to preach

*To the ones staring at the sun
Afraid of what you'd find
If you took a look inside
Not just deaf and dumb
Staring at the sun
I'm not the only one
Who'd rather go blind*

Intransigence is all _____
_____ still in town
Armour plated suits and ties
Daddy just won't say goodbye
Referee won't blow the _____
God is good but will he _____?
I'm nearly great but there's something missing
I left it in the duty free, ah
But you never really belonged to me

*You're not the only one
Starin' at the sun
Afraid of what you'd find
If you stepped back inside
I'm not sucking on my thumb
I'm staring at the sun
I'm not the only one
Who's happy to go blind*

ROBERT LOUIS STEVENSON



Robert Louis Balfour Stevenson was born November 13, 1850 in Edinburgh, Scotland and was the only child of respectable middle-class parents.

As a result of his persistent poor health, Stevenson had a limited formal education. Instead he was typically educated by private tutors and nannies. He is best known for his novels *Treasure Island* (1881), *Kidnapped* (1886) and the *Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

In June 1888, accompanied by Fanny, Lloyd, and Margaret, he set sail for the South Seas. Enchanted with life in the South Seas and convinced he could not endure another winter in Scotland, in January of 1890 Stevenson purchased an estate in Apia, Samoa. The climate of the tropics did wonders for Stevenson's health and the regular postal service meant he could continue regular correspondence with his publishers. Stevenson lived on his estate, Vailima, in the hills of Apia until his death at age 44 in 1894.

SUMMER SUN (1885)

In this poem, Stevenson describes different aspects of the sun's character. When the sun travels across the sky every day, it is calm and composed. In summer however, it grows brighter. It enters through the blinds on the windows and warms up the room. Its rays reach every dark and cold corner and warm them. It reaches the dusty attic through the keyhole, and the loft filled with hay by squeezing in through broken tiles. It also shines in all its glory in the garden, reaching even the darkest corners. The sun spreads happiness even when it sets down, painting the sky in beautiful vivid shades of red.

*Great is the sun, and wide he goes
Through empty heaven without repose;
And in the blue and glowing days
More thick than rain he showers his rays.*

*Meantime his golden face around
He bares to all the garden ground,
And sheds a warm and glittering look
Among the ivy's inmost nook.*

*Though closer still the blinds we pull
To keep the shady parlour cool,
Yet he will find a chink or two
To slip his golden fingers through.*

*Above the hills, along the blue,
Round the bright air with footing true,
To please the child, to paint the rose,
The gardener of the World, he goes.*

*The dusty attic spider-clad,
He, through the keyhole, maketh glad;
And through the broken edge of tiles,
Into the laddered hay-loft smiles.*

DISCUSSION QUESTIONS:

1. Why does the speaker use the expression "wide he goes"?
2. Why are the blinds closed? What does the Sun do when this happens?
3. What does the sun do in the dusty attic? Is it welcome there?
4. Where does the sun shed "a warm and glittering look"?
5. How does the Sun "please the child"?
6. Why do you think the sun is called the "gardener of the world"?
7. What do you think the poet means by "empty heaven"?
8. Why are rays described as thicker than the rain?
9. Who will find the chink? Where was he supposed to find a chink?
10. What are the "golden fingers"?

WALT WHITMAN: GIVE ME THE SPLENDID, SILENT SUN (1865)

Part 1 - Vv 1-19

Give me the splendid silent sun, with all his beams full-dazzling;

Give me juicy autumnal fruit, ripe and red from the orchard;

Give me a field where the unmow'd grass grows;

Give me an arbor, give me the trellis'd grape;

Give me fresh corn and wheat—give me serene-moving animals, teaching content;

Give me nights perfectly quiet, as on high plateaus west of the Mississippi, and I looking up at the stars;

Give me odorous at sunrise a garden of beautiful flowers, where I can walk undisturb'd;

Give me for marriage a sweet-breath'd woman, of whom I should never tire;

Give me a perfect child—give me, away, aside from the noise of the world, a rural, domestic life;

Give me to warble spontaneous songs, reliev'd, recluse by myself, for my own ears only;

Give me solitude—give me Nature—give me again, O Nature, your primal sanities!



Datemi lo splendido tacito Sole sfolgorante con tutti i suoi raggi; datemi i succulenti frutti dell'autunno, maturi, rossi nei pomari; datemi un campo dove non mietute crescano alte, fresche erbe; datemi messi e grani, e animali serenamente moventisi e respiranti pace; datemi le notti perfettamente quiete in riva al Mississippi, guardando le placide stelle; datemi un giardino di bei fiori, tutto fragranza quando il sole si leva, dov'io possa passeggiare non disturbato; datemi una donna dall'alito fresco e soave, della quale io non sia stanco mai; e che io n'abbia un perfetto bambino, lontano di qui, lontano dai rumori del mondo! Oh sì, una rurale domestica vita! E datemi di mormorare spontanei canti, solo, a modo mio, unicamente per i miei orecchi; datemi la solitudine, la Natura, e le sue salubrità primitive!

HENRY HOWARD

Henry Howard, Earl of Surrey (1517-1547) invented the English sonnet form, adapting the Italian form and rhyme scheme to create the blueprint that Shakespeare, among many others, would later use.

SET ME WHEREAS THE SUN DOTH PARCH THE GREEN

*Set me whereas the sun doth parch the green
Or where his beams may not dissolve the ice;
In temperate heat where he is felt and seen;
With proud people, in presence sad and wise;*

*Set me in base, or yet in high degree,
In long night or in the shortest day,
In clear weather or where mists thickest be,
In lost youth, or when my hairs are grey.*

*Set me in heaven, in earth, or else in hell;
In hill, or dale, or in the foaming flood;
Thrall or at large, alive whereso I dwell,*

*Sick or in health, in evil fame or good:
Hers will I be, and only with this thought
Content myself although my chance be nought.*



In this sonnet, Surrey adapts an Italian poem written by Petrarch, and essentially says, "Put me wherever you like, in the warmest sun, in youth or in old age, in earth, heaven, or hell, but I'll still love you the same". The poem earns its place on this list for its opening four lines, describing the sun's "temperate heat".

Sonetto XCV - Il Canzoniere (XIV secolo)

PONMI OVE 'L SOL OCCIDE I FIORI E L'ERBA

Ponmi ove 'l Sol occide i fiori e l'erba,
O dove vince lui 'l ghiaccio e la neve;
Ponmi ov'è 'l carro suo temprato e leve,
Ed ov'è chi cel rende o chi cel serba;

Ponmi in umil fortuna od in superba,
Al dolce aere sereno, al fosco e greve;
Ponmi a la notte, al dì lungo ed al breve,
A la matura etate od a l'acerba;

Ponm'in cielo od in terra od in abisso,
In alto poggio, in valle ima e palustre,
Libero spirito od a' suoi membri affisso;

Ponmi con fama oscura o con illustre:
Sarò qual fui, vivrò com'io son visso,
Continuando il mio sospir trillustre.



AROUND THE SUN (2004) BY R.E.M.

I want the sun to _____ on me
I want the _____ to set me free
I wish the _____ would lead
With a voice so strong it could knock me to my _____

Hold on world 'cause you don't know what's _____
Hold on world 'cause I'm not _____ off
Hold onto this boy a little longer
Take another _____ around the sun

If I jumped into the _____ to believe
If I climbed a _____ would I have to reach?
Do I even dare to speak? To _____? Believe?
Give me a voice so strong
I can question what I have _____

Repeat Chorus

Around the sun
Around the sun
Around the sun
Let my dreams set me free
Believe, believe
Now now now now now now



SOME ANCIENT SUN SYMBOLS



Sun kachina



Saule



Owia kokroko



Beaivi



Zia sun



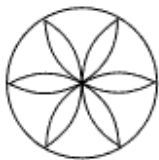
Brigid's cross



Borjgali



Daisy flower



Hexafoil



Sudarshan chakra



Akhet



Sun cross



Star of Shamash



Sun wheel



Basque cross



Hittite sun disc



Sacred hoop



Phoenix



Triskelion



Eye of Horus

PART FIVE: ODES TO AUTUMN

John Keats was born in London on 31 October 1795. Although he died at the age of twenty-five, Keats had perhaps the most remarkable career of any English poet. He published only fifty-four poems, in three slim volumes and a few magazines. But over his short development he took on the challenges of a wide range of poetic forms from the sonnet, to the Spenserian romance, to the Miltonic epic, defining anew their possibilities with his own distinctive fusion of earnest energy, control of conflicting perspectives and forces, poetic self-consciousness, and, occasionally, dry ironic wit.



TO AUTUMN (1820) by John Keats.

- It is an ode divided into three, eleven-line stanzas.
- An ode is a lyric poem, usually with a varied rhythm.
- Odes are addressed to a person or object who can't respond.

*Season of mists 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-eves run;
To bend with apples the moss'd 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-brimm'd 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-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare 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 cyder-press, with patient look,
Thou watchest the last oozings hours by hours.*

*Where are the songs of spring? Ay, Where are they?
Think not of them, thou hast thy music too, —
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;*

And gathering swallows twitter in the skies.

PERSONIFICATION:

It's the attribution of human characteristics to something non-human. Complete the following sentences using personification:

- 1) The tree S_____ in the wind
- 2) The leaves D_____ in the wind
- 3) The birds S_____ a sweet tune

**Find examples of personification within the first and the second stanza.
What has been personified?**

- 1) Which words suggest they have an intimate relationship?
- 2) Which word suggests regrowth?
- 3) Which word has religious connotations?

By personifying nature, what does this suggest about Keats as a poet?

Keats was a romantic poet. What were such poets interested in, and how is this theme explored within the poem?

Stanza	Point about nature	Quotation	Explanation
1	1) Keats suggests Autumn and the sun are close friends.	1)	1)
	2) Keats presents the season as fruitful, many fruits are being produced.	2)	2)
	3) Keats refers to Summer and how the bees think it will never end.	3)	3)

2	<p>1) Keats now suggests Autumn is a woman.</p> <p>2) The pace has now slowed down as Autumn has grown tired after her hard work.</p> <p>3) The season is changing and winter is nearing as time passes by.</p>	<p>1)</p> <p>2)</p> <p>3)</p>	<p>1)</p> <p>2)</p> <p>3)</p>
3	<p>1) The speaker tells the subject how she has her own music and not to worry about others.</p> <p>2) Keats uses death-like imagery to suggest the season is coming to an end and Autumn is approaching.</p> <p>3) Keats describes the sounds of nature as this process happens.</p>	<p>1)</p> <p>2)</p> <p>3)</p>	<p>1)</p> <p>2)</p> <p>3)</p>

LEAVES THAT ARE GREEN (1966) by Simon & Garfunkel

I was twenty-one years when I wrote this song
I'm twenty-two now, but I won't be for long
Time hurries on
And the leaves that are green turn to brown

And they wither with the _____
And they crumble in your _____
Once my heart was filled with the love of a _____
I held her close, but she faded in the _____
Like a poem I meant to _____
And the leaves that are green turn to brown

And they wither with the _____
And they crumble in your _____
I threw a **pebble** in a **brook**
And watched the **ripples** run away
And they never made a _____
And the leaves that are green turn to brown

And they wither with the wind
And they crumble in your hand

Hello, hello, hello, hello
Good-bye, good-bye, good-bye, good-bye
That's all there is
And the leaves that are green turn to brown



AUTUMN LEAVES by Nat King Cole

The falling leaves drift by the _____
The autumn leaves of red and _____
I see your lips, the summer _____
The sun-burned hands I used to _____

Since you went away the days grow long
And soon I'll hear old winter's song
But I miss you most of all my darling
When autumn leaves start to fall

Since you went away the days grow long
And soon I'll hear old winter's song
But I miss you most of all my darling
When autumn leaves start to fall



THE BRONTË SISTERS ARE:

- Charlotte (1816-1855).
- Emily(1818-1848).
- Anne (1820-1849).



They wrote at the beginning of the 19th century, coinciding with the development of the Victorian Novel and the final moments of the Romantic period. Some of their more famous novels include:

JANE EYRE by Charlotte Brontë	WUTHERING HEIGHTS by Emily Brontë
<p>Published in 1847</p> <p>Characteristics of the Gothic novel. (mystery, horror, medieval setting,...)</p> <p>Also conventional in a way: the orphan girl who becomes a heroine through determination.</p> <p>Important subjects: the relation between men and women, women equality, the treatment of children and women, religious faith and hypocrisy, the nature of true love, the realization of selfhood.</p> <p>It is considered a manifesto of feminism</p>	<p>Published in 1847, major work of English Literature.</p> <p>Tale of Love, Passion, Death and Revenge.</p> <p>Emily found her inspiration from the surrounding moorlands and the architecture of the Yorkshire area, as well as her personal experience of illness and death.</p> <p>Main Themes: nature, cruelty, love, social position, indestructibility of the spirit.</p>



FALL, LEAVES, FALL (1846) by Emily Brontë

<p>Fall, leaves, fall; die, flowers, away; Lengthen night and shorten day; Every leaf speaks bliss to me Fluttering from the autumn tree. I shall smile when wreaths of snow Blossom where the rose should grow; I shall sing when night's decay Ushers in a drearier day.</p>	<p><i>Cadete, foglie, cadete; e voi, fiori, svanite... Allungati notte, giorno sii breve; Ogni foglia mi parla di felicità Volando via dall'albero d'autunno. E sorriderò quando fiocchi di neve Sbocceranno dov'era la rosa; Canterò quando il declino della notte Annuncerà un giorno ancor più buio</i></p>
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1. Find a synonym in the text:

- a) guides - _____
- b) fading (*n*) - _____
- c) delight - _____
- d) crown - _____
- e) more tiresome - _____
- f) flapping - _____

2. Match the following literary devices with the text:

contrast	metaphor	metonymy	oxymoron
personification		repetition	

- a) Every leaf speaks bliss to me _____
- b) Fall, leaves, fall _____
- c) Lengthen night and shorten day _____
- d) wreaths of snow _____
- e) falling leaves / rose _____
- f) I shall sing when night's decay - Ushers in a drearier day _____

WUTHERING HEIGHTS (1978) by Kate Bush

Emily Brontë, who wrote the novel *Wuthering Heights*, and Kate Bush, who wrote the song *Wuthering Heights*, share a birthday: they were born on 30 July in, respectively, 1818 and 1958.

It's the first song written and performed by a female artist to top the UK singles charts. The lyrics to Kate Bush's song bear the influence of Emily Brontë's novel and Kate Bush's song tell of the tempestuous and doomed love affair (or affair of passion) between Catherine, or 'Cathy', and Heathcliff, among the wild and rugged moors of Yorkshire. Theirs is a wild relationship, too, and Catherine ends up marrying someone else, Edgar, when she and Heathcliff grow distant. But then – spoiler alert! – Heathcliff runs away and comes back as a successful gentleman. Catherine falls ill following an argument with Edgar and later dies. Heathcliff dies some years later, having seen visions of Catherine.

Adopting the persona of 'Cathy' (usually referred to as Catherine in the book), Kate Bush sings about the times she and Heathcliff spent frolicking on the moors together, among the elements.

<p> <i>Out on the wily, _____ moors We'd roll and fall in _____ You had a temper like my _____ Too hot, too _____ How could you _____ me When I needed to possess you? I hated you, I loved you, too</i> </p> <p> <i>Bad _____ in the night They told me I was going to lose the _____ _____ Leave behind my wuthering, wuthering Wuthering Heights</i> </p> <p> <i>Heathcliff, it's me, I'm Cathy I've come home, I'm so cold Let me in your window Heathcliff, it's me, I'm Cathy I've come home, I'm so cold Let me in your window</i> </p> <p> <i>Ooh, it gets _____, it gets lonely On the other _____ from you I pine a lot, I find the lot Falls through without you I'm coming back love Cruel Heathcliff, my one _____ My only master</i> </p>	<p> <i>Too long I roam in the _____ I'm coming back to his side, to put it right I'm coming home to wuthering, wuthering Wuthering Heights</i> </p> <p> <i>Heathcliff, it's me, I'm Cathy I've come home, I'm so cold Let me in your window Heathcliff, it's me, I'm Cathy I've come home, I'm so cold Let me in your window</i> </p> <p> <i>Ooh, let me have it Let me grab your _____ away Ooh, let me have it Let me grab your _____ away You know it's me, Cathy Heathcliff, it's me, I'm Cathy I've come home, I'm so cold Let me in your window</i> </p> <p> <i>...</i> </p>
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Theirs is a love-hate relationship.

Heathcliff ran off so Catherine was unable to 'possess' him, which tells you a lot about the kind of relationship they had: one founded on primal ideas of possession and control rather than tender love.

The bridge between verse and chorus alludes to Catherine's illness before she died: 'losing the fight' means losing the fight for her life, the fight against the illness that ravaged her. Indeed, Catherine dies shortly after giving birth to her (and Edgar's) child, a daughter, who is named 'Cathy'.

If 'Wuthering Heights' is a love song, it is also a ghost story – much like Emily Brontë's original novel.

PART SIX: INTO THE NIGHT

Dylan Thomas was born in the first year of World War I (1914). He was 25 when WWII started. He could not go to war because he had poor health but he probably saw many of his young friends and acquaintances going to war and perhaps never return. In 1941, his hometown, Swansea, was bombed for three nights by the Luftwaffe. Death was a constant personal and social presence during Thomas's life. His father died when he was 38, just one year younger than the age Dylan passed on. His most famous poem is this one "Do Not Go Gentle Into That Good Night," which was published in 1952. Thomas passed away a year after this poem was published.



**Now listen to a poem Dylan Thomas wrote for his father.
Complete the lines.**

DO NOT GO GENTLE INTO THAT GOOD NIGHT

Do not go gentle into that good night,
Old age should burn and rave at close of (1);
Rage, rage against the dying of the (2)

Though wise men at their end know dark is (3),
Because their words had forked no lightning (4).....
Do not go gentle into that good night.

Good men, the last wave by, crying how (5)
Their frail deeds might have danced in a green (6).....,
Rage, rage against the dying of the light.

(7) men who caught and sang the sun in flight,
And (8), too late, they grieved it on its way,
Do not go gentle into that good night.

(9) men, near death, who see with blinding sight
(10) eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad (11),
Curse, bless, me now with your fierce tears,
I (12) Do not go gentle into that good night.
Rage, rage against the dying of the light.

- In your opinion, what does ‘Do not go gentle into that good night’ mean?
- Life and death are recurrent themes in poetry, perhaps even more than love. Do you know any other poems on the same themes?
- Do you know any similar poems in Italian?

*Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before*
William Shakespeare, Sonnet 60

Dylan Thomas was born in Swansea, on the south-west coast of Wales. The sea is also a constant presence in his poetry. Look at the poem again. There is at least one word or phase that refers to water and, especially the sea. Find it and explain the meaning.

- During the second read, answer the *Close Read* questions about theme, symbolic nature, and personal connection in the close read column.

Stanza	Close Read
Do not go gentle into that good night, Old age should burn and rave at close of day; Rage, rage against the dying of the light.	Metaphor: what do the words “good night,” “close of day,” and dying of the light” represent? Symbolic Nature: which element of nature is being use? What is its symbolism? Inferencing: according to the poem, what should old men do?
Though wise men at their end know dark is right, Because their words had forked no lightning they Do not go gentle into that good night.	Symbolic Nature: which element of nature is being use? What is its symbolism? Paraphrase: explain this stanza in your own words
Good men, the last wave by, crying how bright Their frail deeds might have danced in a green bay, Rage, rage against the dying of the light.	Symbolic Nature: which element of nature is being use? What is its symbolism? Paraphrase: explain this stanza in your own words
Wild men who caught and sang the sun in flight, And learn, too late, they grieved it on its way, Do not go gentle into that good night.	Symbolic Nature: which element of nature is being use? What is its symbolism? Paraphrase: explain this stanza in your own words
Grave men, near death, who see with blinding sight Blind eyes could blaze like meteors and be gay, Rage, rage against the dying of the light.	Symbolic Nature: which element of nature is being use? What is its symbolism? Paraphrase: explain this stanza in your own words

<p>And you, my father, there on the sad height, Curse, bless me now with your fierce tears, I pray. Do not go gentle into that good night. Rage, rage against the dying of the light.</p>	<p>Identifying: to whom is the narrator speaking? What does the narrator want from him?</p> <p>Theme: What is the theme of this poem?</p> <p>Repetition: How does the repetition of the final two lines throughout the poem help develop the theme of the poem?</p>
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THE NIGHT COMES DOWN (1973) by Queen

This mesmerizing track, written by Brian May, delves deep into the emotions of loneliness, despair, and longing for something more meaningful in life. With its poetic lyrics and melancholic melody, it has captivated listeners for decades.

The song opens with a soft and delicate guitars. Freddie Mercury’s tender vocals then come in, painting a vivid picture of a troubled soul searching for solace in the darkness of the night. The lyrics speak of a restless heart, burdened by the weight of life’s disappointments and yearning for a sense of belonging.

When I was _____ it came to me
And I could see the _____ breakin'
Lucy was high and so was I dazzling
Holding the _____ inside
Once I believed in ev'ryone
Everyone and anyone can see

Oh oh the night comes down
And I get afraid of losing my _____
Oh oh the night comes down
Oooh and it's dark again

Once I could _____ with ev'ryone
Once I could see the _____ in me
The black and the white distinctively coloring
Holding the world inside
Now all the world is _____ to me
Nobody can see you gotta believe it

Repeat Chorus



- What is the significance of the guitars in the song intro?
- Can you explain the symbolism in the lyrics of the song? What does the “night” mean here, what did it mean in Dylan Thomas’s poem?

Anne Brontë

Anne was born 17 January 1820, youngest child of Patrick Brontë and Maria Branwell Brontë. Her mother died when she was only a year old, and when the two oldest siblings Elizabeth and Maria died of consumption in 1825, Anne was really too young to remember.

NIGHT (1845)

I love the silent hour of night,
For blissful dreams may then arise,
Revealing to my charmed sight
What may not bless my waking eyes.

And then a voice may meet my ear,
That death has silenced long ago;
And hope and rapture may appear
Instead of solitude and woe.

Cold in the grave for years has lain
The form it was my bliss to see;
And only dreams can bring again,
The darling of my heart to me.



The course of *Night* follows the speaker contemplating the power of nighttime in contrast to the day. The narrator — presumably Anne Brontë herself — expresses a very specific emotion that the nighttime brings out. It is a strange combination of solitude, loneliness, and comfort, coupled with what appears to be heartsickness. It is a complicated poem, for all its simplicity, because of how intensely it examines the emotion. It is written in a simple alternating rhyme pattern (ABAB-CD-CD-EFEF), and can be broken up into three quatrains, though the first two are written as a single verse.

There is a distinct difference between daydreaming and dreaming at night; at night, of course, dreams are more vivid, and typically, for a brief time, the dreamer believes that the dream is itself reality. That the night is “silent” is important — it means there are no distractions to pull the dreamer awake. Another important word choice here is “may;” even though the dreams are not always blissful, they are still worth looking forward to, because sometimes — just sometimes — they are.

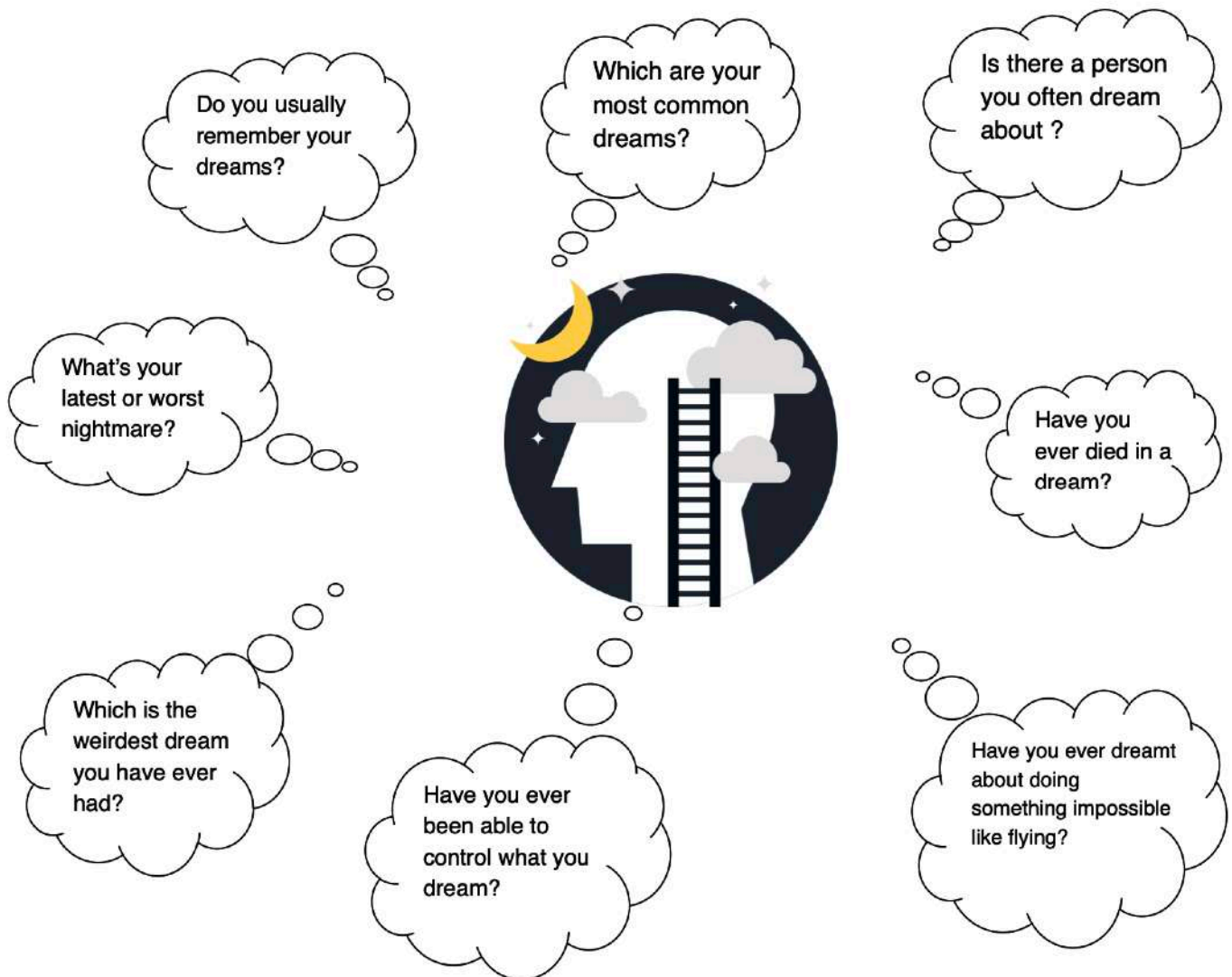
In these dreams, the idea is to see with “charmed eyes,” which is to say eyes that are not seeing the real world, something that no longer exists outside of the dream. Dreams can recapture the past, and bring to life the dead, which is exactly what is happening here. The voice in the dream belongs to a person who died a long time before the dream took place, but still, the dreamer waits, every night, for the chance to hear it again and remember perfectly what it sounded like in life.

“Rapture” is a word with two meanings: it can refer to an intense sensation of joy, or it can refer to the biblical Second Coming of Christ. That the subject of this dream is dead suggests that perhaps

their presence in the dream is a kind of “second coming,” and that by appearing in a dream, they are returning to life, briefly, to be with their loved one in whatever capacity is possible.

Did you know that...?

1. We just remember 10% of what we dreamt
2. People who are born blind do not see any images, but have dreams equally vivid involving their other senses of sound, smell, touch and emotion.
3. In our dreams we only see faces we have seen.
4. Not everybody dreams in color. A full 12% of sighted people dream exclusively in black and white. The remaining number dream in full color.



CAN YOU FEEL THE LOVE TONIGHT? (1994) by Elton John

There's a calm _____
 To the _____ of day
 When the heat of a rolling _____
 Can be turned away
 An enchanted _____
 And it sees me through
 It's enough for this restless _____
 Just to be with you

And can you feel the love tonight? (tonight)
 It is where we are
 It's enough for this wide-eyed wanderer
 That we got this far
 And can you feel the love tonight? (tonight)
 How it's laid to rest?
 It's enough to make kings and vagabonds
 Believe the very best

There's a time for _____
 If they only learn
 That the twisting _____
 Moves us all in turn
 There's a _____ and reason
 To the wild _____
 When the heart of this star-crossed voyager
 Beats in time with yours

Repeat Chorus

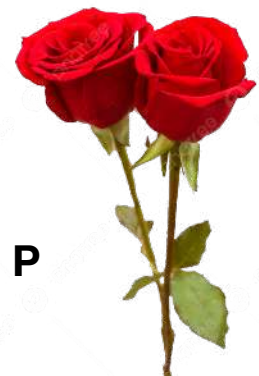
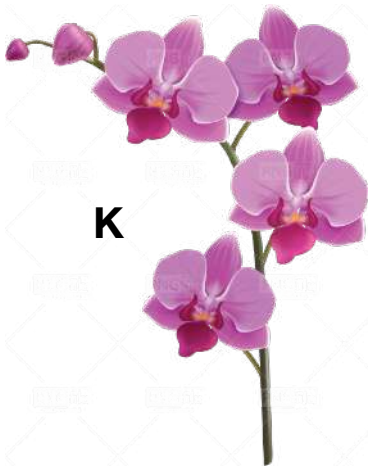
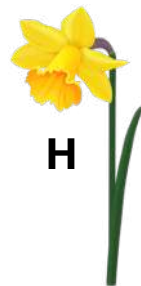
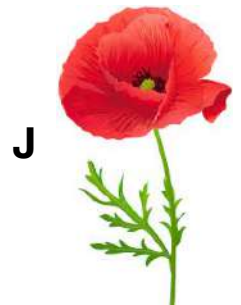
The “night” has four different meanings and it symbolizes and evokes four different feelings. Which ones?

WORK	THE NIGHT SYMBOLIZES....
Do not go gentle into that good night	
The night comes down	
Night	
Can you feel the love tonight?	

- Which one(s) of the symbol(s) above best represent the night for you? Explain your answer.

PART SEVEN: LILIES, ROSES ETC.

LILY. C	HYACINTH. A	CHRYSANTHEMUM I	IRIS D
CARNATION. G	DAFFODIL H	DAISY. N	DANDELION. B
SUNFLOWER L	TULIP M	ORCHID K	ROSE P
POPPY J	PEONY I	LILY OF THE VALLEY F	CYCLAMEN E



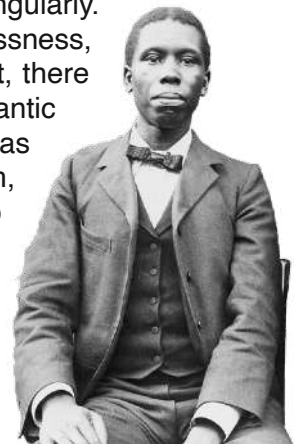
THE LILY OF THE VALLEY by Paul Laurence Dunbar

Paul Laurence Dunbar was born on June 27, 1872, to two formerly enslaved people from Kentucky. He became one of the first influential Black poets in American literature. Dunbar began showing literary promise while still in high school in Dayton, Ohio, where he lived with his widowed mother. The only African American in his class, he became president of the school literary society, editor-in-chief of the school paper, and class poet. During the last three years of his life, he lived with his mother in Dayton, Ohio. He died February 9, 1906, at age 33.

In the years immediately following his death, Dunbar's standing as the foremost Black American poet seemed assured, and his dialect poems were prized as supreme achievements in African American literature.

Through this poem, Dunbar provides the reasons for liking the lily the most. However, after reading the poem, it becomes clear that the poet not only talks about lily singularly. He emphasizes the significance of moral virtues such as purity, honor, selflessness, courage, and charity. Hence, the poet uses the lily as a symbol. Apart from that, there is a reason behind writing this poem in a manner that not only welcomes romantic elements but also welcomes historical and cultural themes. The poem was published a year before the first world war. Apart from that, through this poem, the poet tried to spread the message of peace. Moreover, he also tried to keep the spirit of humanity alive.

The poet describes the flower through the use of vibrant imagery and symbolism. This poem consists of 7 stanzas and each stanza contains four rhyming lines. The poet employs the form of ballad stanza in this poem. It means that the second and fourth lines of each stanza end with rhyming words. So, the rhyme scheme of the poem is ABCB.



<p><i>Sweetest of the flowers a-blooming In the fragrant vernal days Is the Lily of the Valley With its soft, retiring ways.</i></p>	<p><i>In the silence of the darkness Where no eye may see and know, There her footsteps shod with mercy, And fleet kindness come and go.</i></p>
<p><i>Well, you chose this humble blossom As the nurse's emblem flower, Who grows more like her ideal Every day and every hour.</i></p>	<p><i>Not amid the sounds of plaudits, Nor before the garish day, Does she shed her soul's sweet perfume, Does she take her gentle way.</i></p>
<p><i>Like the Lily of the Valley In her honesty and worth, Ah, she blooms in truth and virtue In the quiet nooks of earth.</i></p>	<p><i>But alike her ideal flower, With its honey-laden breath, Still her heart blooms forth its beauty In the valley shades of death.</i></p>
<p><i>Tho' she stands erect in honor When the heart of mankind bleeds, Still she hides her own deserving In the beauty of her deeds.</i></p>	

‘The Lily of the Valley’ begins with a **hyperbole**. Thereafter, in the poet uses **metonymy**, referring to the flowers of Spring by the adjective “fragrant”.

The second stanza takes a conversational approach and begins with **a personal metaphor**. Thereafter, Dunbar uses a metaphor for the lily in “the nurse’s emblem flower.” In the same stanza, there is **a simile in the third line**.

Likewise, the third stanza begins with a simile. **There is a personification** in the second line.

In the following stanza, **there is a synecdoche** and the poet **also uses alliteration**

Thereafter, in the sixth stanza, **we can find anaphora**. Here, the first two lines and the last two lines contain this literary device.

In the last stanza there **is a metaphor** where the poet compares the shades of the valley to the darkness of death.

A	SIMILE	A comparison using “like” or “as”	<i>Hear a buzz!</i>
B	METAPHOR	A comparison without using “like or “as”	<i>I’ve told you a million times</i>
C	PERSONIFICATION	Giving human qualities to non-human things	<i>Peter Piper picked a peck of pickled peppers</i>
D	HYPERBOLE	An exaggeration for emphasis	<i>Her eyes were like shining stars</i>
E	ALLITERATION	Repetition of the same sound at the beginning of words	<i>The wind whispered through the trees</i>
F	ONOMATOPEIA	Words that sound like what they mean	<i>Life is a journey</i>
G	ANAPHORA	Repetition of a word or expression at the beginning of successive phrases, clauses, sentences	<i>I’ve got four mouths to feed</i>
H	SYNECDOCHE	A specific part of something is used to refer to the whole thing	<i>Please, give me a hand!</i>
I	METONYMY	one word is substituted for another word that it is closely associated with	<i>So much to do, so little time!</i>

THE LILY by William Blake (1794, in “Songs of Experience”)

Also ‘The Lily’ by William Blake uses **personification and figurative meaning** to describe several concepts of “love”—one being romantic and passionate, another being loyal and submissive, and the final being pure and strong.



The modest Rose puts forth a thorn,
 The humble sheep a threat'ning horn:
 While the Lily white shall in love delight,
 Nor a thorn nor a threat stain her beauty bright.

LILY OF THE VALLEY (1974) by Queen

Baby, you've been had

*I am forever searching _____ and _____
 But why does everybody tell me no?
 Neptune of the seas, an _____ for me, please
 The lily of the valley doesn't know*

*I lie in wait with _____
 I carry on through stormy _____
 I follow every course my kingdom for a _____
 But each time I grow old*

Serpent of the Nile, *relieve me for a while
 And cast me from your spell and let me go*

*Messenger from **Seven Seas** has flown
 To tell the **King of Rhye** he's lost his _____
 Wars will never cease, is there time enough for _____?
 But the lily of the valley doesn't know*



What may these three expressions represent? Any idea?

Who is the Serpent of the Nile?	
What are the Seven Seas and where are they?	
Who is the King of Rhy? And where is his kingdom?	

The richest, most powerful woman in the world, Cleopatra ruled the East and tamed the West. With both cunning and charm, she beguiled two of the most famous men in history, entwining Egypt's destiny with Rome's. Many believed she was as sly as **a serpent**. "The **Seven Seas**" is a figurative term for all the seas of the known world. The origins of the phrase 'Seven Seas' can be traced to ancient times. In various cultures at different times in history, the Seven Seas has referred to bodies of water. In **Greek literature**, the Seven Seas were the Aegean, Adriatic, Mediterranean, Black, Red, and Caspian seas, with the Persian Gulf thrown in as a "sea." In **Medieval European literature**, the phrase referred to the North Sea, Baltic, Atlantic, Mediterranean, Black, Red, and Arabian seas. As trade picked up across the Atlantic, the concept of the Seven Seas changed again. Mariners then referred to the Seven Seas as the Arctic, the Atlantic, the Indian, the Pacific, the Mediterranean, the Caribbean, and the Gulf of Mexico. Not many people use this

phrase today, but you could say that **the modern Seven Seas** include the Arctic, North Atlantic, South Atlantic, North Pacific, South Pacific, Indian, and Southern Oceans.

Rhye is a fantasy land that Freddie Mercury dreamt up in childhood with his sister. A kingdom surrounded by seven seas and full of fairies and other magical creatures that live together in harmony. Until one night, when an evil creature came to take away the power from **the king of Rhye** and bring the ruin to the promised land.

DOROTHY PARKER

Dorothy Parker (August 22, 1893 – June 7, 1967) was a writer, poet, critic, and influential feminist. Her reputation is legendary, and she is known today as one of the most brilliant writers in American history. Her thoughts and ideas, presented in her characteristic style of illustrating human nature with caustic wit, revolutionized the way many people thought, especially women. Her humor is sometimes cruel, sometimes truthful, but always sarcastic.

*Oh, life is a glorious cycle of song,
A medley of extemporanea;
And love is a thing that can never go wrong;
And I am Marie of Roumania.*



Known to many as Dot or Dottie, Dorothy had one of the most successful writing careers of any woman of her time. She served as a writer and editor for both Vanity Fair and Vogue magazines, along with writing many successful screenplays and television programs. She also published several articles in The New Yorker and had her own newspaper column called *Constant Reader*. Even with this success she suffered from severe depression and self criticism.

ONE PERFECT ROSE by Dorothy Parker

*A single flower he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet—
One perfect rose.*

*I knew the language of the floweret;
“My fragile leaves,” it said, “his heart enclose.”
Love long has taken for his amulet
One perfect rose.*

*Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.*



FIND IN THE POEM:

CLICHÉ	
SYMBOLISM	
NATURE	
FEELINGS	
IRONY	

WESTLIFE

One of the most successful Irish musical groups of all time, they originate from Sligo and Dublin. The band released their first single in April 1999 and after more than twenty years they're still going strong.

THE ROSE (2006) by Westlife

Some say love it is a _____
That drowns the tender _____
Some say love it is a _____
That leaves your soul to _____

Some say love it is a _____
An endless aching _____
I say love it is a _____
And you it's only _____

It's the heart afraid of _____
That never learns to _____
It's the dream afraid of _____
that never takes the _____

It's the one who won't be _____
Who cannot seem to _____
And the soul afraid of _____
that never learns to _____

When the night has been too _____
And the road has been too _____
And you think that love is _____
For the lucky and the _____

Just remember in the _____
far beneath the bitter _____
Lies the _____
That with the sun's _____
In the _____
Becomes the rose



WHERE HAVE ALL THE FLOWERS GONE?

On a steppe of the Don River, near the border between Russia and modern-day Ukraine, a young Cossack named Gregor crosses the porch and steps into a pool of moonlight at the doorway of his hut. So writes Mikhail Sholokhov in his masterwork, *And Quiet Flows the Don*. In the novel it is 1912, the first world war will soon begin and, dozing off among agitated flies, Gregor hears the words of a lullaby coming from the kitchen, a wavering Cossack folk song called “Koloda-Duda”:

“And where are the geese? They’ve gone into the reeds. And where are the reeds? The girls have pulled them up. And where are the girls? The girls have taken husbands. And where are the Cossacks? They’ve gone to the war.”

In 1955, folk singer Pete Seeger is on a plane to Ohio leafing through an old notebook when he comes across the lyrics to “Koloda Duda”, which he had scribbled there some years earlier.

By the time Seeger gets off the plane at Cleveland he has already “Scotch-taped” a song from the Cossack ballad, adding the lines “long time passing”, and setting it to the melody of an Irish lumberjack song, “Johnson Says He’ll Load More Hay”. That same week, Seeger premieres an early version of the song at Oberlin College, where he has been invited to play.

Some years later, the song drifted by the ears of folk group The Kingdom Trio who recorded it as a B-side to their single. Believing it to be an obscure traditional song, they claimed ownership. The track, with its soft harmonies and fluttering acoustic strings, was a hit, reaching number 21 in the 1962 Billboard Hot 100 chart. “We didn’t know you had recorded it,” the trio’s Dave Guard said when Seeger called him. “We’ll take our name off.”

From then on, “Where Have All the Flowers Gone?” was adapted by artists all over the world. It was partially responsible for kick-starting the saccharine oeuvre of Peter, Paul and Mary, who used it to cap off their eponymous debut album.

Most notable was its adaptation by Marlene Dietrich, whose daughter insisted she recorded it. Using an arrangement from Burt Bacharach, Dietrich went on to perform the song in English, French and German. The German version (translated as “Sag’ mir, wo die Blumen sind”) broke the Israeli taboo against singing in German when Dietrich performed it in Tel Aviv.

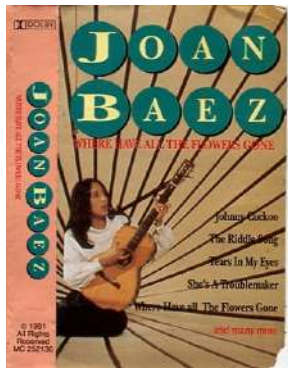
PETE SEEGER (1919-2014)

1919	Born May 3 to Charles and Constance Seeger, music professors whose families traced their ancestry back to the Mayflower.
1940	Hitchhikes and rides rails all over the United States, immersing himself in music; gives his first concert performance at a Grapes of Wrath benefit; meets Woody Guthrie; meets Lee Hays and, along with Guthrie and Millard Lampell, forms The Almanac Singers and builds a repertoire of peace and union songs, replacing them with pro-war songs when America enters the second World War.
1942	Drafted into the army.
1943	Before shipping out, marries Toshi-Aline Ohta, the daughter of a Japanese exile of noble descent and an American woman from an old Virginia family
1945	Discharged a corporal and leaves the army.
1949	Writes "If I Had a Hammer" with Lee Hays for a benefit for Communist Party leaders
1950	In the early 50s, meets Dr. Martin Luther King Jr. at the Highlander Folk School
1955	Writes "Where Have all the Flowers Gone"

1959	Starts the Newport Folk Festival to celebrate traditional folk musicians and new topical songwriters.
1963	Records live <i>We Shall Overcome</i> album at Carnegie Hall; performs at Newport Folk Festival where Bob Dylan goes electric to a jeering crowd.
1993	Given the Grammy Lifetime Achievement Award.
1994	Named a Kennedy Center Honoree for being "arguably the most influential folk artist in the United States."
1996	Inducted into the Rock and Roll Hall of Fame.
1997	Wins Grammy Award for Best Traditional Folk Album of 1996
2000	Named a Living Legend by the Library of Congress.
2008	Spring release of <i>Where Have All the Flowers Gone: A Singalong Memoir</i>
2011	On October 21, at age 92, Pete Seeger was part of a solidarity march with Occupy Wall Street to Columbus Circle in New York City
2012	In January, Seeger joined the Rivertown Kids in paying tribute to his friend Bob Dylan, performing Dylan's "Forever Young" on the Amnesty International album <i>Chimes of Freedom</i> . This song, Seeger's last single, marked Seeger's only music video, which went viral in the wake of his death two years later
2013	On September 21, Pete Seeger performed at Farm Aid at the Saratoga Performing Arts Center in Saratoga Springs, New York. Joined by Wille Nelson, Neil Young, John Mellencamp, and Dave Matthews, he sang "This Land Is Your Land", and included a verse he said he had written specifically for the Farm Aid concert.
2014	Pete died at New York–Presbyterian Hospital in New York City on January 27, at the age of 94.



<p>Where have all the flowers gone? Long time passing Where have all the flowers gone? Long time ago Where have all the flowers gone? _____ have picked them every one Oh, when will they ever learn? Oh, when will they ever learn?</p> <p>Where have all the _____ gone? Long time passing _____ Where have all the _____ gone? Long time ago Where have all the _____ gone? Gone for _____ every one Oh, when will they ever learn? Oh, when will they ever learn?</p> <p>Where have all the _____ gone? Long time passing _____ Where have all the _____ gone? Long time ago Where have all the _____ gone? Gone for _____ every one Oh, when will they ever learn? Oh, when will they ever learn?</p>	<p>Where have all the _____ gone? Long time passing _____ Where have all the _____ gone? Long time ago Where have all the _____ gone? Gone to _____ every one Oh, when will they ever learn? Oh, when will they ever learn?</p> <p>Where have all the _____ gone? Long time passing _____ Where have all the _____ gone? Long time ago Where have all the _____ gone? Gone to _____ everyone Oh, when will they ever learn? Oh, when will they ever learn?</p> <p>Where have all the flowers gone? Long time passing Where have all the flowers gone? Long time ago Where have all the flowers gone? _____ have picked them every one Oh, when will they ever learn? Oh, when will they ever learn?</p>
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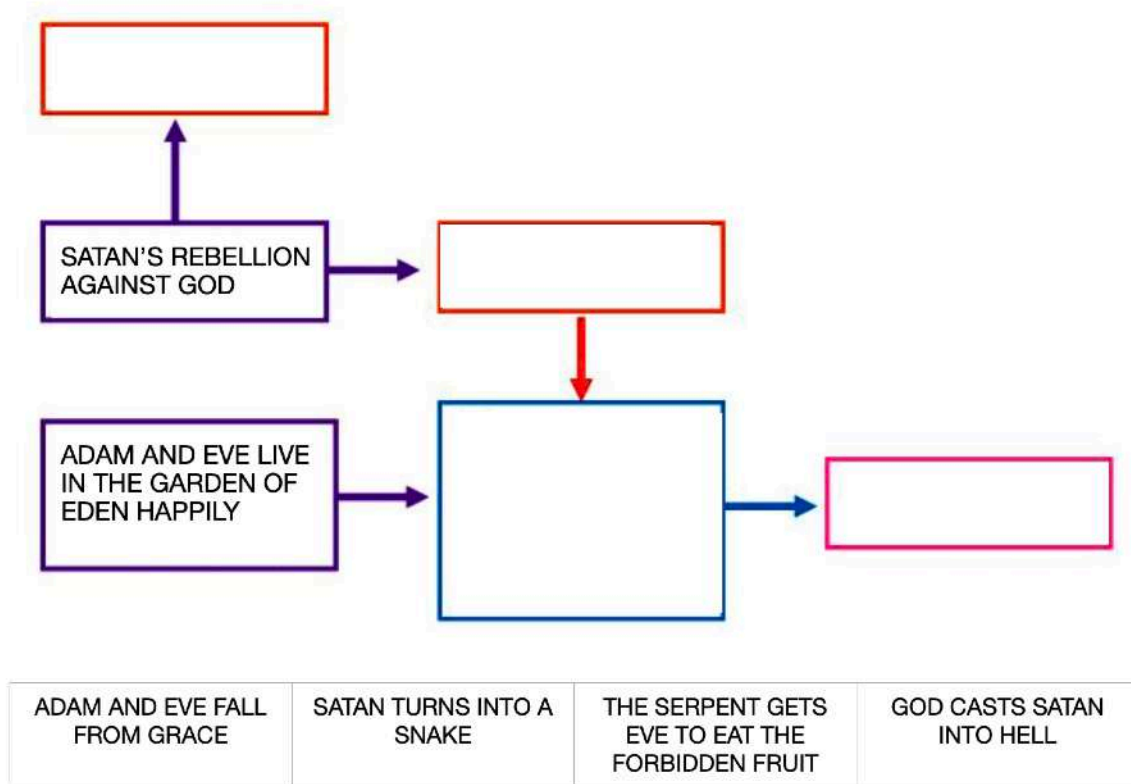
PART EIGHT: ANGELS AND SPIRITS

Poets have often considered the spiritual and religious, and angels are an important part of this. Although some poets have used angels to symbolise love, especially divine love, others have used the trope of angels and the angelic in more surprising ways.

The protagonist (or antihero) of Milton's great epic poem **Paradise Lost** (1667) is Satan, a fallen angel cast out of Heaven, who vows to bring about the Fall of Man, setting up his capital city, Pandemonium, in Hell.

MILTON'S LIFE	MILTON'S WORKS
<ul style="list-style-type: none"> - Born in London into a wealthy Puritan family in 1608 - He learnt Latin, Greek and Italian - He lost his sight and a period of personal defeat and disillusionment started - He died in London in 1674 	1st period: <ul style="list-style-type: none"> - the poems L'Allegro e il Penseroso - Comus, a masque - Lycidas, a pastoral elegy 2nd period: <ul style="list-style-type: none"> - Aeropagitica, a pamphlet - Prose propaganda 3rd period: <ul style="list-style-type: none"> - Paradise Lost - Paradise Regained - Samson Agonistes
PARADISE LOST: THE SOURCES	THE SETTING
Type of work → Epic Poem Sources: <ul style="list-style-type: none"> - Homer's Iliad and Odyssey - Virgil's Aeneid - The Bible Book of Genesis 	<ul style="list-style-type: none"> - Heaven, Hell, the Firmament (Chaos) and Earth - Milton's Solar System: Ptolemaic design (geocentric) rather than the Copernican (heliocentric)
MAIN CHARACTERS	THEMES
<ul style="list-style-type: none"> - God the Father, God the Son - Satan, the powerful, proud Angel who led an unsuccessful rebellion against God. - Adam and Eve, the first human beings - Gabriel, Raphael, angels on the side of God - Beelzebub and other rebellious angels, leaders in Satan's army 	Main Theme → The story of man's fall Secondary Themes: <ul style="list-style-type: none"> - Pride : it leads to Satan's downfall - Envy: coming from Satan's pride - Revenge: it makes Satan tempt Adam and Eve - Infidelity: Adam betrays God by siding with Eve - Disobedience: Adam and Eve disobey God - Repentance: Adam and Eve repent - Redemption: Man is granted eternal salvation thanks to the sacrifice of the Son of God

THE PLOT: Complete the scheme



SATAN IN DANTE AND MILTON. Can you fill in this chart?

God's eternal justice - Monster: three-headed winged creature - Hell, below Chaos - Punishment - The City of Dis, the lowest circle of Hell - At first a fallen angel, then he takes the form of a snake

	DANTE'S SATAN	MILTON'S SATAN
SYMBOL		
APPEARANCE		
SETTING		

MILTON'S SATAN

<p><i>Th' infernal Serpent; he it was whose guile, Stirred up with envy and revenge, deceived Th' infernal serpent; he it was, whose guile Stirred up with envy and revenge, deceived The mother of mankind, what time his pride Had cast him out from Heaven, with all his host Of rebel Angels, by whose aid, aspiring To set himself in glory above his peers, He trusted to have equalled the Most High, If he opposed, and with ambitious aim Against the throne and monarchy of God, Raised impious war in Heaven and battle proud, With vain attempt. Him the Almighty Power Hurl'd headlong flaming from th' ethereal sky, With hideous ruin and combustion, down To bottomless perdition, there to dwell In adamant chains and penal fire,</i></p>	<p><i>Il Serpente infernale; fu lui che con malizia, accecato da invidia e vendetta, trasse in inganno la madre di tutti gli uomini, al tempo che il suo orgoglio l'aveva esiliato dal cielo con tutte le sue schiere di angeli ribelli, con il cui aiuto aspirava a levarsi più in alto della gloria dei suoi pari, convinto di poter uguagliare l'Altissimo, se gli si fosse opposto; e in ambizioso disegno un'empia guerra mosse nei cieli contro il seggio ed il regno di Dio! Ma la lotta orgogliosa fu inutile! Poichè l'Onnipossente lo gettò capofitto fiammeggiante dall'etereo cielo con orrenda rovina riarso in quella perdizione senza fondo, dove dimora in catena di adamante, nel fuoco della pena,</i></p>
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Write a number between one and five to indicate how strongly you agree or disagree with each statement. Then, explain your opinion on the lines below

1
Strongly disagree

2

3
Neutral

4

5
Strongly agree

- "Man can do what he wills, but he cannot will what he wills" *Arthur Schopenhauer*
- "Some rise by sin, and some by virtue fall" *William Shakespeare*
- "It was pride that changed angels into devils; it is humility that makes men as angels" *Saint Augustine*
- "No man knows the value of innocence and integrity but he who has lost them". *William Godwin*
- "There is no revenge so complete as forgiveness" *Josh Billings*

LISTEN TO AND EXPLAIN THE FAMOUS SATAN'S SPEECH — — —>



Do you believe in the existence of Angels?

INTO MY ARMS (1997) by Nick Cave and the Bad Seeds

I don't believe in an interventionist _____
But I know, darling, that you do
But if I did I would kneel down and _____
Not to intervene when it came to you
Not to touch a hair on your _____
To leave you as you are
And if He felt He had to _____ you
Then direct you into my arms

Into my arms, O Lord
Into my arms, O Lord
Into my arms, O Lord
Into my arms

And I don't believe in the _____ of _____
But looking at you I _____ if that's true
But if I did I would summon them _____
And ask them to watch over you
To each burn a _____ for you
To make _____ and clear your path
And to walk, like _____, in grace and love
And guide you into my arms

Into my arms, O Lord
Into my arms, O Lord
Into my arms, O Lord
Into my arms

And I believe in _____
And I know that you do too
And I believe in some kind of path
That we can _____, me and you
So keep your candle burning
And make her _____ bright and pure
That she will keep returning
Always and evermore

Into my arms, O Lord



Work in pairs. Use the Italian translation of this famous poem by Emily Dickinson, and the glossary below to try and recreate the original English version of the work (solution: p. 60)

GLI ANGELI, DI MATTINA PRESTO

Gli Angeli, di mattina presto

Si possono vedere tra la rugiada,

Chinarsi - spennarsi - sorridere - volare

I germogli gli appartengono?

Gli Angeli, quando il sole è più caldo

Si possono vedere tra la sabbia,

Chinarsi - spennarsi - sospirare - volare

Essiccare i fiori che portano con sé

GLOSSARY:

Dews = rugiada

To Sigh = sospirare

To bear along = portare con sé

To Stoop = chinarsi

Buds = germogli

To Pluck = spennarsi

To Parch = essiccare

AND NOW, COMPLETE THIS LAST POEM WITH THE MISSING WORDS

COOL - NEST - ACHING - BREAKING

If I can stop one heart from _____,

I shall not live in vain;

If I can ease one life the _____,

Or _____ one pain,

Or help one fainting robin

Unto his _____ again,

I shall not live in vain.



Spend all your time _____
For that second _____
For a break that would make it okay
There's always some _____
To feel not good enough
And it's hard at the end of the day
I need some _____
Oh a beautiful release
_____ seep from my veins
Let me be empty
Oh and weightless and maybe
I'll find some _____ tonight

*In the arms of the angel
Fly away from here
From this dark cold hotel room
And the endlessness that you fear
You are pulled from the wreckage
Of your silent reverie
You're in the arms of the angel
May you find some comfort here*

So tired of the straight _____
And everywhere you turn
There's vultures and thieves at your _____
And the storm keeps on _____
You keep on _____ the lies
That you make up for all that you lack
It don't make no _____
Escaping one last time
It's _____ to believe
In this sweet madness
Oh this glorious _____
That brings me to my knees

*In the arms of the angel
Fly away from here
From this dark cold hotel room
And the endlessness that you fear
You are pulled from the wreckage
Of your silent reverie
You're in the arms of the angel
May you find some comfort here*

You're in the arms of the angel
May you find some comfort here




Angel


SARAH
McLACHLAN

*Angels when the sun is hottest
May be seen the sands among,
Stooping, plucking, sighing, flying;
Parched the flowers they bear along.*

*Angels in the early morning
May be seen the dews among,
Stooping, plucking, smiling, flying:
Do the buds to them belong?*

ANGELS, IN THE EARLY MORNING



CAN POEMS AND SONGS HELP YOU
TO IMPROVE YOUR ENGLISH?
IN A WORD: YES!

YOU MAY BE SKEPTICAL, BUT LET ME
REASSURE YOU - THIS COURSE ISN'T
JUST FOR BOOKWORMS OR
MODERN MUSIC LOVERS.

AND IF YOU ARE THINKING,
WEL, POETRY ISN'T REALLY
MY CUP OF TEA, PLEASE KEEP
AN OPEN MIND AND EXPERIMENT A
DIFFERENT APPROACH TO
THE ENGLISH LANGUAGE.

Riccardo Zambon

16 DECEMBER 2023

