1. Write a 4-7 paragraph essay analyzing one of these three Robert Frost Poems: “Mending Wall,” “The Road Not Taken,” or “Stopping by Woods on a Snowy Evening.”  Frost’s poetry is particularly rich in the variety and depth of the elements of literature. Suggested points of discussion include using one of the many essay prompts at the end of the Kennedy’s text’s:  *Literature:  An Introduction to Fiction, Poetry, Drama, and Writing* chapters on poetry.  I really like this essay prompt from page 496 of Kennedy for working with Frost, but certainly, you may develop your own topic:

Examining “Mending Wall,” “The Road Not Taken,” or  “Stopping by Woods on a Snowy Evening”, demonstrate how its imagery helps communicate its general theme.  Be specific in noting how each key image contributes to the poem’s total effect.

This essay must utilize references to the poem, which we call the primary source.  Cite these in text in parenthetical citations.  If you choose to refer to outside criticism, you must include both in-text citations and a properly formatted MLA-style Works Cited page.

You will be evaluated according to the organization and support of your discussion.  Additionally, you will be held accountable for utilizing the conventions of academic English.  Remember to include a thesis statement and topic sentences.  Double-space. Follow standard MLA guidelines for formatting your paper.  There is no need to include a title page.

1. Define Literature and discuss the benefit of its study.

Short essay- Offer **your** extended definition of literature and discuss why it is valuable to study plays, short stories, and poetry even if they are hundreds of years old.

Do NOT use a dictionary definition of literature.  Define literature in terms of what it is and isn't, what role it plays for individuals and for culture.  Offer a "big-picture," personal definition of literature.  Continue by discussing its value, its relevance, its role.

Successful assignments are generally between 1-1½ pages long

**The Road Not Taken**

By Robert Frost 1874–1963 Robert Frost

Two roads diverged in a yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

Then took the other, as just as fair,

And having perhaps the better claim,

Because it was grassy and wanted wear;

Though as for that the passing there

Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet knowing how way leads on to way,

I doubted if I should ever come back.

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I—

I took the one less traveled by,

And that has made all the difference.

**MENDING WALL**

**Robert Frost**

Something there is that doesn't love a wall,   
That sends the frozen-ground-swell under it,   
And spills the upper boulders in the sun,   
And makes gaps even two can pass abreast.   
The work of hunters is another thing:   
I have come after them and made repair   
Where they have left not one stone on a stone,   
But they would have the rabbit out of hiding,   
To please the yelping dogs. The gaps I mean,   
No one has seen them made or heard them made,   
But at spring mending-time we find them there.   
I let my neighbor know beyond the hill;   
And on a day we meet to walk the line   
And set the wall between us once again.   
We keep the wall between us as we go.   
To each the boulders that have fallen to each.   
And some are loaves and some so nearly balls   
We have to use a spell to make them balance:   
'Stay where you are until our backs are turned!'   
We wear our fingers rough with handling them.   
Oh, just another kind of out-door game,   
One on a side. It comes to little more:   
There where it is we do not need the wall:   
He is all pine and I am apple orchard.   
My apple trees will never get across   
And eat the cones under his pines, I tell him.   
He only says, 'Good fences make good neighbors'.   
Spring is the mischief in me, and I wonder   
If I could put a notion in his head:   
'Why do they make good neighbors? Isn't it   
Where there are cows?   
But here there are no cows.   
Before I built a wall I'd ask to know   
What I was walling in or walling out,   
And to whom I was like to give offence.   
Something there is that doesn't love a wall,   
That wants it down.' I could say 'Elves' to him,   
But it's not elves exactly, and I'd rather   
He said it for himself. I see him there   
Bringing a stone grasped firmly by the top   
In each hand, like an old-stone savage armed.   
He moves in darkness as it seems to me~   
Not of woods only and the shade of trees.   
He will not go behind his father's saying,   
And he likes having thought of it so well   
He says again, "Good fences make good neighbors."

**Stopping by Woods on a Snowy Evening**

Whose woods these are I think I know.  
His house is in the village, though;  
He will not see me stopping here  
To watch his woods fill up with snow.  
  
My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.  
  
He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.  
  
The woods are lovely, dark, and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

Robert Frost

**III- Answer the following questions below:**

**1.   “Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.”**

**This first sentence of “The Story of an Hour” contains an example(s) of:**

a)  foreshadowing

b) personification

c) literary allusion

d) symbolism

**2.  Irony:**  
a) is impossible to identify without first determining the theme

b) must include a symbol

c) is a common way for writers to introduce humor into a story

d) occurs when outcomes are not congruent with expectations

**3.  Which of the following is/are (an) example(s) of irony?**  
a)  When Granny dies, there is no one to meet her in “The Jilting of Granny Weatherall.”

b) Sammy quits his job to defend the girls’ honor, and they don’t even know it in “A&P.”

c) The grandmother continues to try to convince the Misfit that he is a good man in “A Good Man is Hard to Find.”

d) The family drives by a family graveyard with five or six graves in “A Good Man is Hard to Find.”

**4.  Symbols:**

a)  generally have multiple meanings in a piece of literature

b) can only be understood by literature professors and majors

c) help us to understand the universality of a piece of literature

d) are usually concrete—objects, people, animals, THINGS—that represent abstract concepts beyond their literal meaning

**5. Which of the following are plausible symbol / meaning combinations:**

a) heroin in “Sonny’s Blues” / the plight of the African American community in 1950’s United States’ culture

b) Homer Barron in “A Rose for Emily” / a new era in the South

c) the cathedral the men drew in "Cathedral" / the narrator’s wife

d) the pickled herring snack in “A&P” / a better way of life than Sammy’s parents have reached

**6. Theme:**

a) is what we should learn from a piece of literature

b) is the universal idea(s) that a story explores

c) is the life lesson(s) that we should take away from a piece of literature

d) depends upon all of the other elements of literature

**7. One theme of “Sonny’s Blues” is:**

a) Human suffering can only be alleviated when someone genuinely listens to our expression of our pain

b) Substance abuse robs people of our souls

c) Popular music all too frequently corrupts the judgment and morals of our younger generations

**8. Who jilted Granny Weatherall?**

a) George

b) John

c) Jesus

d) Hapsy