

## The Influence of Romanticism



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods. **7** Analyze how the author's literary allusions reveal theme, set tone, and create meaning in metaphors, passages, and literary works.

### DID YOU KNOW?

Alfred, Lord Tennyson . . .

- was the most famous poet of his age.
- counted Queen Victoria as a close friend.
- wrote a book, *Idylls of the King*, inspired by King Arthur's legendary court.
- participated in an unsuccessful scheme to overthrow the Spanish king.

## Selected Poetry

by Alfred, Lord Tennyson

VIDEO TRAILER



KEYWORD: HML12-928A

### Meet the Author

## Alfred, Lord Tennyson 1809–1892

In his own day, Alfred, Lord Tennyson, was considered the foremost spokesperson for the Victorian middle class. His poetry reflects many of the Victorians' concerns, especially their fear that new scientific theories and materialistic values were threatening accepted morality.

**"Strangely Brought Up"** The fourth son in a family of 12 children, Tennyson grew up in a turbulent household. His father, an educated but embittered clergyman, took out his frustrations on his wife and children and drank to relieve his melancholy. Over time, problems with addiction and mental illness plagued several of Tennyson's siblings. Before he died, Tennyson's father said of his children, "They are all strangely brought up."

**Early Promise** Depressed by his gloomy home life, Tennyson took refuge in poetry. By the age of 18, he was a published poet, and during his first year at Cambridge University, he won a poetry contest.

The contest brought Tennyson into contact with Arthur Henry Hallam, a brilliant young man with whom Tennyson forged the deepest friendship of his life. The two friends joined the Apostles, a group of gifted undergraduates

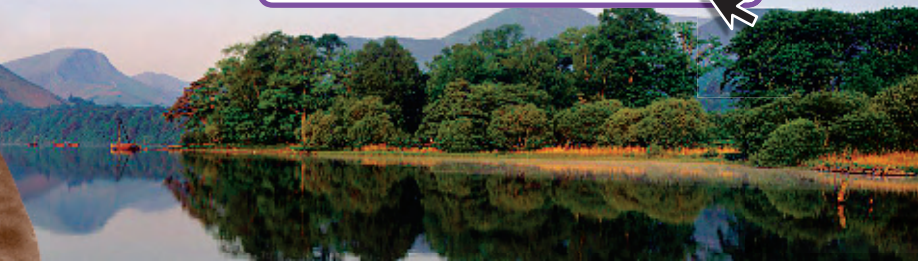
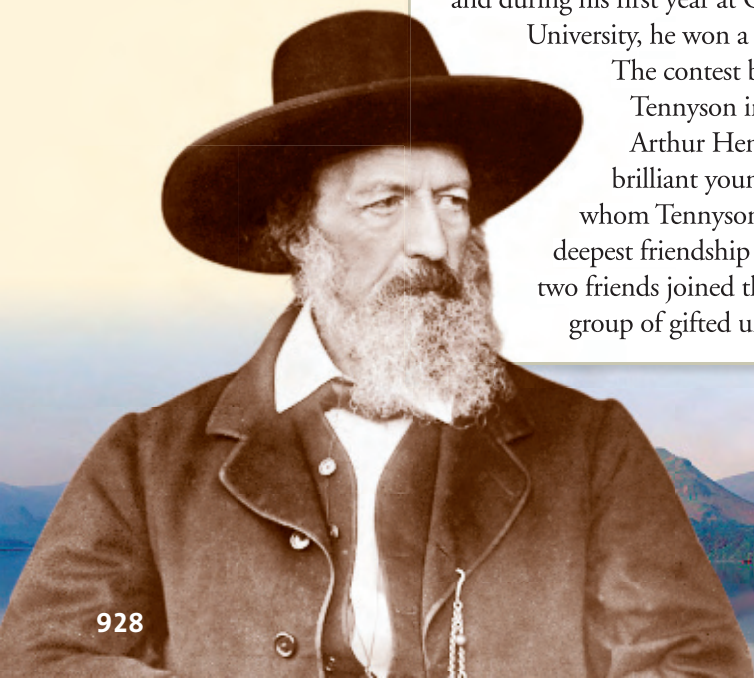
who offered Tennyson acceptance and encouragement. Unfortunately, lack of funds forced Tennyson to leave Cambridge in 1831 without earning a degree.

**Bitter Times** In the following years, Tennyson endured many difficulties, including financial problems, scathing reviews, and an engagement complicated by the disapproval of his future wife's father. Most wrenching of all was the sudden death of Hallam, who had recently become engaged to Tennyson's sister and was just 22 years old. Though Hallam's death grieved Tennyson deeply, it also inspired an outpouring of remarkable poems, including "Ulysses" and the lyrics contained in *In Memoriam*. Written over a period of 17 years, the 131-part *In Memoriam* mourns the early death of a greatly talented man.

**Literary Legend** The year 1850 marked a change in Tennyson's fortunes. In June, he published *In Memoriam*, and two weeks later he finally married Emily Sellwood. Later that year, Queen Victoria recognized Tennyson's poetic achievements by inviting him to succeed William Wordsworth as poet laureate. Decades later, he also accepted the rank of baron and, along with it, the title *Lord*.

### Author Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML12-928B



## LITERARY ANALYSIS: MOOD

**Mood** is the feeling or atmosphere that a writer creates for a reader. Words that may describe mood are *mysterious*, *somber*, or *joyful*, for example. A poem's mood may change over the course of the work. Elements that help create the mood of a poem include diction, imagery, line structure, and sound devices such as repetition and rhyme. How would you describe the mood established in the first lines of "The Lady of Shalott"?

*On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And through the field the road runs by  
To many-towered Camelot;*

The meter, the unusual rhyme scheme, and the image of King Arthur's mythical realm Camelot help create a mood of tranquility and order. As you read the following poems by Tennyson, think about the mood each one creates and the particular elements that contribute to the mood.

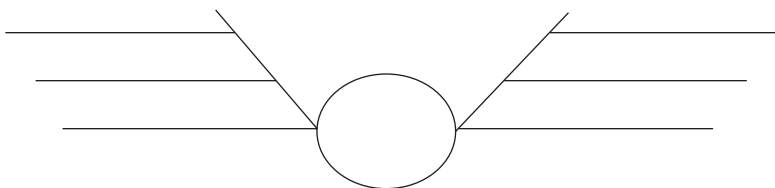
## READING SKILL: ANALYZE SPEAKER

The **speaker** in a poem is the voice that "talks" to the reader, much like the narrator in fiction. The choice of the speaker often contributes to the poem's mood. Sometimes the speaker can be identified with the poet; sometimes the speaker is an invented **persona**, or character. In many poems, the speaker is a distant observer; in others, the speaker is directly involved in the experience described, using the pronoun *I* and expressing personal feelings. Understanding the speaker is critical to understanding a poem.

The following four poems have a variety of speakers. As you read, identify the speaker in each poem. Notice the emotions each speaker reveals, if any, in response to characters and events in the poem. Then, list the clues from which you can infer these emotions, such as the speaker's choice of words. For each poem, fill in a diagram like the one shown. If you cannot infer the speaker's identity or emotions, write "unknown" on the appropriate line.

Speaker's Emotions

Clues



Speaker's Identity \_\_\_\_\_

## How do you live LIFE to the FULLEST?

People who constantly seek out new experiences are said to be "living life to the fullest." Often, this phrase is used to describe adventurers, athletes, or connoisseurs. In your eyes, what experiences create a full life?

**QUICKWRITE** Think about either a person who lives life fully or a person whose life is lacking or incomplete. Based on your thoughts about this person, list five experiences you think are essential for a life lived to the fullest. Discuss your list with a small group of classmates. What are the benefits of having these experiences? Are there any downsides?

### Experiences in a Full Life

1. Travel to foreign countries
2. Making many friends



Complete the activities in your **Reader/Writer Notebook**.

# THE *Lady* OF SHALOTT

Alfred, Lord Tennyson

## *Part I*

On either side the river lie  
Long fields of barley and of rye,  
That clothe the wold and meet the sky;  
And through the field the road runs by  
5 To many-towered Camelot;  
And up and down the people go,  
Gazing where the lilies blow  
Round an island there below,  
The island of Shalott.

**3 wold:** rolling plain.

**7 blow:** bloom.

10 Willows whiten, aspens quiver,  
Little breezes dusk and shiver  
Through the wave that runs forever  
By the island in the river  
Flowing down to Camelot.  
15 Four gray walls, and four gray towers,  
Overlook a space of flowers,  
And the silent isle imbowers  
The Lady of Shalott. **A**

**17 imbowers:** encloses; surrounds.

### **A MOOD**

What mood is created by the description of the island in lines 10–18? Identify words contributing to the mood.

**22 shallop** (shäl'öp): a small open boat.

By the margin, willow-veiled,  
20 Slide the heavy barges trailed  
By slow horses; and unhailed  
The shallop flitteth silken-sailed  
Skimming down to Camelot:  
But who hath seen her wave her hand?  
25 Or at the casement seen her stand?  
Or is she known in all the land,  
The Lady of Shalott?

**25 casement:** a hinged window that opens outward.







Only reapers, reaping early  
 In among the bearded barley,  
 30 Hear a song that echoes cheerly  
 From the river winding clearly,  
     Down to towered Camelot;  
 And by the moon the reaper weary,  
 Piling sheaves in uplands airy,  
 35 Listening, whispers “’Tis the fairy  
     Lady of Shalott.”

## Part II

There she weaves by night and day  
 A magic web with colors gay.  
 She has heard a whisper say,  
 40 A curse is on her if she stay  
     To look down to Camelot.  
 She knows not what the curse may be,  
 And so she weaveth steadily,  
 And little other care hath she,  
 45 The Lady of Shalott. **B**

And moving through a mirror clear  
 That hangs before her all the year,  
 Shadows of the world appear.  
 There she sees the highway near  
 50 Winding down to Camelot;  
 There the river eddy whirls,  
 And there the surly village churls,  
 And the red cloaks of market girls,  
     Pass onward from Shalott.

55 Sometimes a troop of damsels glad,  
 An abbot on an ambling pad,  
 Sometimes a curly shepherd lad,  
 Or long-haired page in crimson clad,  
     Goes by to towered Camelot;  
 60 And sometimes through the mirror blue  
 The knights come riding two and two:  
 She hath no loyal knight and true,  
     The Lady of Shalott.

But in her web she still delights  
 65 To weave the mirror’s magic sights,  
 For often through the silent nights  
 A funeral, with plumes and lights

## Language Coach

**Roots and Affixes** Usually when adding the adverb-forming suffix **-ly** to an adjective ending in **-y**, the **y** changes to **i**. For example, *weary* becomes *wearily*. Reread line 30. How would you normally form an adverb from the adjective *cheery*?

## **B** SPEAKER

How much have you learned about the speaker so far, and what has he or she told you about the Lady of Shalott?

**46–48** Weavers often used mirrors while working from the back of a tapestry to view the tapestry’s appearance, but this one is used to view the outside world.

**52 surly village churls:** rude members of the lower class in a village.

**55 damsels:** young, unmarried women.

**56 abbot . . . pad:** the head monk in a monastery on a slow-moving horse.

**58 page:** a boy in training to be a knight.

And music, went to Camelot;  
 Or when the moon was overhead,  
 70 Came two young lovers lately wed:  
 “I am half sick of shadows,” said  
 The Lady of Shalott. **C**

### *Part III*

A bowshot from her bower eaves,  
 He rode between the barley sheaves,  
 75 The sun came dazzling through the leaves,  
 And flamed upon the brazen greaves  
 Of bold Sir Lancelot.  
 A red-cross knight forever kneeled  
 To a lady in his shield,  
 80 That sparkled on the yellow field,  
 Beside remote Shalott.

The gemmy bridle glittered free,  
 Like to some branch of stars we see  
 Hung in the golden Galaxy.  
 85 The bridle bells rang merrily  
 As he rode down to Camelot;  
 And from his blazoned baldric slung  
 A mighty silver bugle hung,  
 And as he rode his armor rung,  
 90 Beside remote Shalott.

All in the blue unclouded weather  
 Thick-jeweled shone the saddle leather,  
 The helmet and the helmet-feather  
 Burned like one burning flame together,  
 95 As he rode down to Camelot;  
 As often through the purple night,  
 Below the starry clusters bright,  
 Some bearded meteor, trailing light,  
 Moves over still Shalott. **D**

100 His broad clear brow in sunlight glowed;  
 On burnished hooves his war horse trode;  
 From underneath his helmet flowed  
 His coal-black curls as on he rode,  
 As he rode down to Camelot.  
 105 From the bank and from the river  
 He flashed into the crystal mirror,

#### **C MOOD**

Describe the pattern of **repetition** in the fifth and ninth lines of each stanza. How does the repetition affect the mood?

**73 bowshot:** the distance an arrow can be shot; **bower** (bou’er) **eaves:** the part of the roof that extends above the lady’s private room.

**76 brazen greaves:** metal armor protecting the legs below the knees.

**78–79 A red-cross . . . shield:** His shield showed a knight wearing a red cross and kneeling to honor a lady. The red cross was a symbol worn by knights who had fought in the Crusades.

**82 gemmy:** studded with gems.

**87 blazoned** (blā’zənd) **baldric:** a decorated leather belt, worn across the chest to support a sword or, as in this case, a bugle.

#### **D MOOD**

Reread lines 73–99, and note all the **images** of light associated with Sir Lancelot. What mood do they create?



“Tirra lirra,” by the river  
Sang Sir Lancelot.

She left the web, she left the loom,  
110 She made three paces through the room,  
She saw the water lily bloom,  
She saw the helmet and the plume,  
She looked down to Camelot.  
Out flew the web and floated wide;  
115 The mirror cracked from side to side;  
“The curse is come upon me,” cried  
The Lady of Shalott. **E**

### Part IV

In the stormy east wind straining,  
The pale yellow woods were waning,  
120 The broad stream in his banks complaining,  
Heavily the low sky raining  
Over towered Camelot;  
Down she came and found a boat  
Beneath a willow left afloat,  
125 And round about the prow she wrote  
*The Lady of Shalott.*

And down the river’s dim expanse  
Like some bold seer in a trance,  
Seeing all his own mischance—  
130 With a glassy countenance  
Did she look to Camelot.  
And at the closing of the day  
She loosed the chain, and down she lay;  
The broad stream bore her far away,  
135 The Lady of Shalott.

Lying, robed in snowy white  
That loosely flew to left and right—  
The leaves upon her falling light—  
Through the noises of the night  
140 She floated down to Camelot;  
And as the boat-head wound along  
The willowy hills and fields among,  
They heard her singing her last song,  
The Lady of Shalott.



TEKS 7

#### **E ALLUSION**

Tennyson’s references to Sir Lancelot and Camelot are **allusions**, or references, to a character and a place that appear in Sir Thomas Malory’s medieval romance, *Le Morte d’Arthur* (page 248). Writers often use allusions to emphasize or expand on themes in their works by connecting to another work with similar themes or ideas. In *Le Morte d’Arthur*, Sir Lancelot is King Arthur’s friend and the most skilled of all the Knights of the Round Table. However, he falls hopelessly in love with Guinevere, Arthur’s wife. Lancelot’s love for Guinevere destroys his friendship with Arthur and tears apart the idyllic world of Camelot. Rather than invent a new character or setting, Tennyson chose Lancelot as the Lady of Shalott’s love interest. This choice adds a whole new dimension to the poem. How do Tennyson’s allusions to Lancelot and Camelot enhance the story of the Lady of Shalott?

128 **seer** (sē’ər): someone who can see into the future; a prophet.

129 **mischance**: misfortune; bad luck.

### Language Coach

**Homographs** Words that have the same spelling but different meanings or pronunciations are **homographs**. What is the meaning and pronunciation of *wound* in line 141? What is the other pronunciation and meaning?

145 Heard a carol, mournful, holy,  
Chanted loudly, chanted lowly,  
Till her blood was frozen slowly,  
And her eyes were darkened wholly,  
Turned to towered Camelot.

150 For ere she reached upon the tide  
The first house by the waterside,  
Singing in her song she died,  
The Lady of Shalott. **F**

Under tower and balcony,  
155 By garden wall and gallery,  
A gleaming shape she floated by,  
Dead-pale between the houses high,  
Silent into Camelot.  
Out upon the wharfs they came,  
160 Knight and burgher, lord and dame,  
And round the prow they read her name,  
*The Lady of Shalott.*

Who is this? and what is here?  
And in the lighted palace near  
165 Died the sound of royal cheer;  
And they crossed themselves for fear,  
All the knights at Camelot:  
But Lancelot mused a little space;  
He said, "She has a lovely face;  
170 God in his mercy lend her grace,  
The Lady of Shalott."

**150 ere** (âr): before.

**F MOOD**

Reread lines 118–153. How do nature **imagery** and **sound devices** help create a tragic mood?

**160 burgher**: a middle-class citizen of a town.

## Literary Analysis

- 1. Summarize** Briefly summarize the story told in this poem.
- 2. Make Inferences** Why does the Lady of Shalott leave her tower?
- 3. Make Judgments** What thoughts do you have about Lancelot's reaction in the last three lines?
- 4. Analyze Sound Devices** What sound devices are predominant in the poem? Discuss the effects they create.





Detail of *The Blind Beggar and his Grand-daughter* (1700s), John Russell. Oil on canvas. © The Bowes Museum, Barnard Castle, County Durham, United Kingdom/ Bridgeman Art Library.

# Ulysses

Alfred, Lord Tennyson

It little profits that an idle king,  
 By this still hearth, among these barren crags,  
 Match'd with an aged wife, I mete and dole  
 Unequal laws unto a savage race,  
 5 That hoard, and sleep, and feed, and know not me.  
 I cannot rest from travel: I will drink  
 Life to the lees: all times I have enjoy'd  
 Greatly, have suffer'd greatly, both with those  
 That loved me, and alone; on shore, and when  
 10 Thro' scudding drifts the rainy Hyades  
 Vext the dim sea: I am become a name;  
 For always roaming with a hungry heart  
 Much have I seen and known; cities of men  
 And manners, climates, councils, governments,  
 15 Myself not least, but honor'd of them all;  
 And drunk delight of battle with my peers,  
 Far on the ringing plains of windy Troy.  
 I am a part of all that I have met;  
 Yet all experience is an arch wherethro'  
 20 Gleams that untravell'd world, whose margin fades  
 For ever and for ever when I move. **G**  
 How dull it is to pause, to make an end,  
 To rust unburnish'd, not to shine in use!  
 As tho' to breathe were life. Life piled on life

**3 mete** (mēt) **and dole**: give and distribute.

**7 to the lees**: to the dregs or bottom of the cup; completely.

**10 scudding drifts**: windblown rainclouds; **Hyades**: a constellation whose rising was believed to signify the coming of rain.

**17 Troy**: the ancient city conquered by the Greeks in the Trojan War, in which Ulysses (Odysseus) was among the Greek leaders.

## **G** SPEAKER

Who is the speaker, and how do you know?

- 25 Were all too little, and of one to me  
 Little remains: but every hour is saved  
 From that eternal silence, something more,  
 A bringer of new things; and vile it were  
 For some three suns to store and hoard myself,  
 30 And this gray spirit yearning in desire  
 To follow knowledge like a sinking star,  
 Beyond the utmost bound of human thought. **H**  
 This is my son, mine own Telemachus,  
 To whom I leave the sceptre and the isle—  
 35 Well-loved of me, discerning to fulfil  
 This labor, by slow prudence to make mild  
 A rugged people, and thro' soft degrees  
 Subdue them to the useful and the good.  
 Most blameless is he, centred in the sphere  
 40 Of common duties, decent not to fail  
 In offices of tenderness, and pay  
 Meet adoration to my household gods,  
 When I am gone. He works his work, I mine.  
 There lies the port; the vessel puffs her sail:  
 45 There gloom the dark broad seas. My mariners,  
 Souls that have toil'd, and wrought, and thought with me—  
 That ever with a frolic welcome took  
 The thunder and the sunshine, and opposed  
 Free hearts, free foreheads—you and I are old;  
 50 Old age hath yet his honor and his toil;  
 Death closes all: but something ere the end,  
 Some work of noble note, may yet be done,  
 Not unbecoming men that strove with Gods.  
 The lights begin to twinkle from the rocks;  
 55 The long day wanes; the slow moon climbs; the deep  
 Moans round with many voices. Come, my friends,  
 'Tis not too late to seek a newer world.  
 Push off, and sitting well in order smite  
 The sounding furrows; for my purpose holds  
 60 To sail beyond the sunset, and the baths  
 Of all the western stars, until I die.  
 It may be that the gulfs will wash us down:  
 It may be we shall touch the Happy Isles,  
 And see the great Achilles, whom we knew.  
 65 Tho' much is taken, much abides; and tho'  
 We are not now that strength which in old days  
 Moved earth and heaven; that which we are, we are;  
 One equal temper of heroic hearts,  
 Made weak by time and fate, but strong in will  
 70 To strive, to seek, to find, and not to yield. **I**

29 **three suns**: three years.

# **H MOOD**

Describe the mood of lines 22–32.

33 **Telemachus** (tə-lēm'ə-kəs).

34 **sceptre** (sɛp'tər): a staff held by a king or a queen as a symbol of royal authority.

42 **meet**: appropriate.

47 **frolic**: merry.

## **Language Coach**

**Oral Fluency** Read lines 51–53 aloud. In line 51, *ere* (pronounced /er/) is a poetic word for *before*. Why is *ere* better than *before* in these lines?

58–59 **smite . . . furrows**: strike the waves with the boat's oars.

60–61 **baths . . . stars**: The ancient Greeks believed the earth was surrounded by an outer ocean or river, into which the stars descended.

63–64 **Happy Isles . . . Achilles**: the Islands of the Blessed, where the souls of heroes, like Achilles, dwelt after death.

# **I SPEAKER**

How does the speaker characterize himself and his friends in lines 65–70?



*from*  
**IN** *Memoriam*  
Alfred, Lord Tennyson

27

I envy not in any moods  
The captive void of noble rage,  
The linnet born within the cage,  
That never knew the summer woods;

2 **void of:** lacking in.

3 **linnet:** a kind of small songbird.

5 I envy not the beast that takes  
His license in the field of time,  
Unfettered by the sense of crime,  
To whom a conscience never wakes;

6 **license:** freedom of action; liberty.

7 **unfettered:** unrestricted.

Nor, what may count itself as blest,  
10 The heart that never plighted troth  
But stagnates in the weeds of sloth;  
Nor any want-begotten rest.

9–12 **nor, what . . . rest:** nor do I envy the supposed peace of mind that arises from remaining sunk in inaction, never pledging one's love, or from any deficiency.

I hold it true, whate'er befall;  
I feel it, when I sorrow most;  
15 'Tis better to have loved and lost  
Than never to have loved at all. **J**

**J SPEAKER**

How closely can the speaker be identified with the poet, and what makes you think so?

54

O, yet we trust that somehow good  
Will be the final goal of ill,  
To pangs of nature, sins of will,  
20 Defects of doubt, and taints of blood;

19 **pangs of nature:** physical pain.

20 **taints of blood:** inherited faults.

That nothing walks with aimless feet;  
That not one life shall be destroyed,  
Or cast as rubbish to the void,  
When God hath made the pile complete;

23 **void:** empty space.







25 That not a worm is cloven in vain;  
That not a moth with vain desire  
Is shriveled in a fruitless fire,  
Or but subserves another's gain.

Behold, we know not anything;  
30 I can but trust that good shall fall  
At last—far off—at last, to all,  
And every winter change to spring.

So runs my dream; but what am I?  
An infant crying in the night;  
35 An infant crying for the light,  
And with no language but a cry. **K**

### 130

Thy voice is on the rolling air;  
I hear thee where the waters run;  
Thou standest in the rising sun,  
40 And in the setting thou art fair.

What are thou then? I cannot guess;  
But though I seem in star and flower  
To feel thee some diffusive power,  
I do not therefore love thee less.

45 My love involves the love before;  
My love is vaster passion now;  
Though mixed with God and Nature thou,  
I seem to love thee more and more.

Far off thou art, but ever nigh;  
50 I have thee still, and I rejoice;  
I prosper, circled with thy voice;  
I shall not lose thee though I die. **L**

25 **cloven**: split.

28 **subserves**: promotes or assists.

### Language Coach

**Formal Language** The verb *behold* (line 29) is a somewhat formal verb for “to see” or “to look upon.” How would you translate this line into everyday language?

### **K** SPEAKER

Note how the speaker describes himself in lines 34–36. What emotion is he expressing?

43 **diffusive**: scattered about.

49 **nigh**: nearby.

### **L** MOOD

What makes the mood of part 130 different from the mood of part 27?

## Literary Analysis

1. **Draw Conclusions** In “Ulysses,” what situation is the speaker in, and how does he react to it?
2. **Paraphrase** Explain the meaning of these lines from part 27 of *In Memoriam*: “’Tis better to have loved and lost / Than never to have loved at all.”
3. **Interpret Theme** In part 54 of *In Memoriam*, what does the speaker want to believe? Is he satisfied in this belief?





*Lights in Harbour*, John Atkinson Grimshaw. The Scarborough Art Gallery, Scarborough, United Kingdom.

# CROSSING THE *Bar*

Alfred, Lord Tennyson

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of the bar,  
When I put out to sea,

5 But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.

Twilight and evening bell,  
10 And after that the dark!  
And may there be no sadness of farewell,  
When I embark;

For though from out our bourne of Time and Place  
The flood may bear me far,  
15 I hope to see my Pilot face to face  
When I have crossed the bar. **M**

**3 moaning of the bar:** the sound of the ocean waves pounding against a sandbar at the mouth of a harbor.

**9 evening bell:** a ship's bell rung to announce the changing of the watch.

**13 from out . . . Place:** beyond the boundary of our lifetimes.

**14 flood:** ocean.

**M MOOD**  
Does the **parallelism** in lines 4, 12, and 16 make the mood lighter or more solemn?

## Comprehension

1. **Clarify** In “Crossing the Bar,” the sea voyage is a **metaphor** for what experience?
2. **Clarify** What might the Pilot represent?
3. **Paraphrase** Explain, in your own words, what the speaker desires.



**READING 3** Evaluate the changes in sound, form, and figurative language in poetry across literary time periods.

## Literary Analysis

4. **Analyze Speakers** Look again at the diagrams you created as you read. Describe the speaker of each poem and the emotions the speaker expresses, if any. What are the advantages, in each poem, of Tennyson’s choice of speaker?
5. **Analyze Mood** Describe the different moods Tennyson is able to create in these poems. Discuss what each of the following elements contributes to **mood**, giving examples:
  - diction
  - imagery
  - sound devices
  - parallelism
6. **Contrast Texts** What different reactions to grief does the speaker express in the three lyrics from *In Memoriam*?
7. **Synthesize Author’s Perspective** Judging from the four poems you have read, what seems to be Tennyson’s conception of death? Support your answer with details from the poems.
8. **Evaluate Style** Tennyson is one of the most quoted English poets. Choose a passage that you recognize or admire, and explain what makes it memorable.

## Literary Criticism

9. **Critical Interpretations** An **allegory** is a story in which characters represent abstract ideas. Some critics have remarked that “The Lady of Shalott” is an allegory for the life of the artist. Think about the life the Lady leads as a weaver of webs, and think also about her relationship to the outside world. What might Tennyson be saying about the challenges of being an artist? Cite evidence from the poem to support your conclusions.

### *How do you live* **LIFE** *to the* **FULLEST**?

What are some experiences you have had that made you feel you are living a full life? Do you think it’s really possible to live life to the fullest? Explain.

# Conventions in Writing

## GRAMMAR AND STYLE: Add Descriptive Details

Tennyson was a skilled craftsman who often used imagery based on the five senses to stunning effect. In the following passage, for instance, he uses **sensory details** to create an exquisite, dreamlike atmosphere:

*And as the boat-head wound along  
The **willowy** hills and fields among,  
They heard her singing her last song,  
The Lady of Shalott.*

*Heard a carol, **mournful**, holy,  
Chanted **loudly**, chanted **lowly**,  
Till her blood was frozen **slowly**,  
And her eyes were darkened **wholly**,  
Turned to towered Camelot.* (lines 141–149)

Notice how the highlighted **modifiers** (*willowy, mournful, loudly, lowly*) appeal to the reader’s senses of sight, sound, and touch. These sensory details enable readers to fully imagine the Lady’s song and appearance as she floats down the river toward Camelot.

**PRACTICE** Write a poem describing a natural scene, and model it on the following excerpt (you don’t have to duplicate the rhyme scheme). Be sure to incorporate several modifiers that appeal to the senses.

*In the stormy east wind straining,  
The pale yellow woods were waning,  
The broad stream in his banks complaining,  
Heavily the low sky raining  
Over towered Camelot;*

## READING-WRITING CONNECTION



Expand your understanding of Tennyson’s poem by responding to this prompt. Then, use the **revising tips** to improve your analysis of Tennyson’s style.

### WRITING PROMPT

**ANALYZE AUTHOR’S STYLE** In “The Lady of Shalott,” Tennyson employs the repetition of sounds, such as rhyme and alliteration, to weave the dark, dreamy tale of his doomed heroine. In a **three-to-five paragraph essay**, identify two specific examples of rhyme or alliteration in the poem and explain how these repetitions of sound enhance the poem’s mood and themes.

### REVISING TIPS

- Include direct quotations from the poem to provide examples of Tennyson’s use of the repetition of sounds.
- Include line numbers for each quotation.
- Make sure you have explained why your examples reflect the mood or themes of the poem.



**WRITING 15C** Write an interpretation of a literary text. **ORAL AND WRITTEN CONVENTIONS 17** Understand the functions of and use the conventions of academic language when speaking and writing.

Interactive Revision

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