Focus and Motivate

COMMON CORE FOCUS

RL 5 Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning.

RL 9 Demonstrate knowledge of eighteenth- and nineteenth-century foundational works of literature.

W 4 Produce clear and coherent writing in which the style is appropriate to task, purpose, and audience.

L 2 Demonstrate command of the conventions of standard English punctuation when writing.

L 3a Apply an understanding of syntax to the study of complex texts when reading.

L 4b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

ABOUT THE POET

Clarify that Hawkshead, where Wordsworth and his brothers attended school after the death of their mother, is located within the Lake District. At Hawkshead, Wordsworth thrived, receiving encouragement from William Taylor, the school’s headmaster, to study poetry and compose original verse.

NOTABLE QUOTE

“Though nothing can bring back the hour / Of splendour in the grass, of glory in the flower.”

—William Wordsworth

Ask students to interpret the possible meaning of these famous lines by William Wordsworth. Possible answers: A happy moment can never be fully recaptured. We can never be as happy as we were when young. An artist or poet cannot duplicate the joys of nature.

Selection Resources

See resources on the Teacher One Stop DVD-ROM and on thinkcentral.com.

- RESOURCE MANAGER UNIT 4
  Plan and Teach, pp. 61–68
  Text Analysis and Reading Skill, pp. 69–72†
  Question Support, p. 73
  Grammar and Style, p. 74

- DIAGNOSTIC AND SELECTION TESTS
  Selection Tests, pp. 229–232

- BEST PRACTICES TOOLKIT
  Definition Mapping, p. E6
  Two-Column Chart, p. A25
  Venn Diagram, p. A26

- INTERACTIVE READER
  ADAPTED INTERACTIVE READER
  ELL ADAPTED INTERACTIVE READER

- TECHNOLOGY
  Teacher One Stop DVD-ROM
  Student One Stop DVD-ROM
  PowerNotes DVD-ROM
  Audio Anthology CD
  GrammarNotes DVD-ROM
  ExamView Test Generator on the Teacher One Stop

Video Trailer

Go to thinkcentral.com to preview the Video Trailer introducing this selection. Other features that support the selection include:

- PowerNotes presentation
- ThinkAloud models to enhance comprehension
- WordSharp vocabulary tutorials
- interactive writing and grammar instruction

Meet the Author

William Wordsworth 1770–1850

William Wordsworth, along with his friend Samuel Taylor Coleridge, helped launch the English romantic movement in literature. Rebellions against the formal diction and lofty subject matter favored by poets of the day, Wordsworth used simple language to celebrate subjects drawn mostly from nature and everyday life.

Childhood Turmoil As a child, Wordsworth spent many happy hours exploring the countryside in northwestern England’s Lake District. This idyllic period lasted until he was seven, when his mother’s death led to the breakup of the Wordsworth household. Unable to raise five children on his own, John Wordsworth sent young William away to school at Hawkshead, where he formed a passionate attachment to the surrounding countryside.

Love in a Time of War A walking tour through revolutionary France in the summer of 1790 was the high point of Wordsworth’s college years. Excited by the changes he saw, Wordsworth returned to France in 1791 and soon fell in love with a young woman, Annette Vallon. Lacking money, Wordsworth returned to England in 1792. Almost immediately, war broke out between France and England, preventing Wordsworth from seeing Annette and the child she had recently borne him. Distraught over his inability to help them and by the growing violence in France, Wordsworth fell into a deep depression.

Creative Partnership Wordsworth’s bleak mood subsided in 1795 when he was reunited with his beloved sister Dorothy, from whom he had been separated since childhood. Resolving not to be parted again, he and Dorothy moved to Racedown, Dorset, where they met and grew close to Coleridge. Speaking later of this friendship, Wordsworth would say, “We were three persons with one soul.” Working together, Wordsworth and Coleridge produced Lyrical Ballads (1798), the book that ushered in the English romantic movement.

Britain’s Poet Laureate In 1799, Wordsworth and his sister resettled in the Lake District, with Coleridge residing nearby. Three years later, Wordsworth married a childhood friend, Mary Hutchinson. Over the next two decades, he struggled to find readers and critical acceptance for his work. In the 1820s, his reputation gradually improved, and by the 1830s, he was hugely popular. In 1843, his immense achievement as a poet was recognized with the poet laureateship.
In England, romanticism was a literary and artistic movement originating in the late 18th century and lasting until the early decades of the 19th century. Unlike their neoclassical predecessors, the romantic poets stressed the importance of the individual's subjective experiences rather than issues that concerned society as a whole. Their philosophy valued emotion, spontaneity, and imagination over reason and orderliness. Most significantly, they rejected the world of industry and science, turning instead to nature as a source of inspiration and solace. Other defining features of romantic poetry are as follows:

- an emphasis on the commonplace
- language resembling natural speech
- elements of the mysterious, exotic, and supernatural

As you read Wordsworth's innovative works, look for details that are characteristic of romantic poetry.

**Reading Skill: Analyze Stylistic Elements**

Wordsworth's poems contain distinctive stylistic elements such as the following:

- long, free-flowing sentences, often with phrases that interrupt main ideas
- inverted syntax, where the expected order of words is reversed
- unusual punctuation, such as dashes combined with other punctuation or exclamation points appearing within a sentence rather than at the end, and unusual capitalization

As you read each poem, be aware of these stylistic elements and note how they affect your impression of the speaker's thoughts.

**Teach**

**Where do we find PEACE?**

When filled with the stresses and strains of everyday life, people sometimes visit a particular place to regain a sense of peace. A person may, for example, spend time in a church or temple, while others may seek out the comfort of a grandparent's home. Still other individuals, like Wordsworth, find peace in nature.

**DISCUSS**

Working with two or three classmates, create a list of the places you regularly turn to when you seek relief from life's problems. Discuss each place, then circle the one that seems the most satisfying. Compare the results of your discussion with those of other groups.

**Model the Skill: Analyze Stylistic Elements**

Write these lines on the board. Then, identify characteristics of romantic poetry.

Along the leaf-scattered path hurried I,
Fleeing the hideous gray smokestacks,
To the lovely lush pond in the forest.

Tiny speckled pebbles gently I tossed
Across the water's shiny surface—
Wake up!—to the ghost at the bottom.

Point out that the flight toward forest and pond shows a rejection of industry and a preference for nature; tossing the pebbles and the phrase *Wake up!* seem spontaneous; the ghost is a supernatural element; and the word choice is simple.

**Guided Practice**

Have students analyze the stylistic elements of popular songs.

**Reading Background**

To make sure students understand the instruction on the page, help them list the conventions of romantic poetry in a chart. Encourage them to refer to the chart as they read the poems.

**Differentiated Instruction**

**For English Language Learners**

**Reading: Background**

To make sure students understand the instruction on the page, help them list the conventions of romantic poetry in a chart. Encourage them to refer to the chart as they read the poems.
**Lines Composed a Few Miles Above Tintern Abbey**

**William Wordsworth**

**BACKGROUND** In many of his poems, Wordsworth describes a specific setting and conveys his thoughts and feelings about it. In “Tintern Abbey,” he captures an outdoor scene in the Wye River valley, near the ruins of a Gothic abbey. “Composed upon Westminster Bridge” expresses his feelings on seeing the city of London early one morning from a bridge spanning the river Thames. In “I Wandered Lonely as a Cloud,” Wordsworth describes the scenery of England’s picturesque Lake District, near his home in Grasmere.

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Five years have passed; five summers, with the length

Of five long winters! and again I hear

These waters, rolling from their mountain-springs

With a soft inland murmur. Once again

Do I behold these steep and lofty cliffs,

That on a wild secluded scene impress

Thoughts of more deep seclusion; and connect

The landscape with the quiet of the sky.

The day is come when I again repose

Here, under this dark sycamore, and view

These plots of cottage ground, these orchard tufts,

Which at this season, with their unripe fruits,

Are clad in one green hue, and lose themselves

‘Mid groves and copses. Once again I see

These hedgerows, hardly hedgerows, little lines

Of sportive wood run wild; these pastoral farms,

Green to the very door; and wreaths of smoke

Sent up, in silence, from among the trees!

With some uncertain notice, as might seem

Of vagrant dwellers in the houseless woods,

Or of some Hermit’s cave, where by his fire

The Hermit sits alone.

---

**Analyze Visuals**

What elements in this painting help it give it a sense of grandeur?

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**TEXT ANALYSIS**

ROMANTIC POETRY

Possible answer: Wordsworth shares personal experiences of nature and provides subjective emotional responses to it. He celebrates “vagrant dwellers” (line 20) and a hermit (lines 21–22), individuals outside accepted society.

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**DIFFERENTIATED INSTRUCTION**

FOR ENGLISH LANGUAGE LEARNERS

Language: Punctuation and Print Cues  Direct students to reread lines 4–8 of the poem. Have students identify the punctuation in line 7 (semicolon). Point out that Wordsworth has used a semicolon here to separate the two verbs impress and connect that describe what the cliffs in line 5 do to the speaker’s state of mind. Explain that this uncommon use of a semicolon helps the reader understand each action separately. Encourage students to take note of any punctuation’s location and identify its function as they continue the poem.

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FOR STRUGGLING READERS

Options for Reading: Oral Reading

- Have students listen to the poems on the Audio Anthology CD while they read along in their texts.
- Have students visualize as you read aloud “Composed upon Westminster Bridge” (p. 806) to help them focus on the images.
- Tell partners to take turns reading aloud “The World Is Too Much With Us” (p. 807) paying attention to exclamation points and other indicators of strong emotion.
Analyze Visuals

Possible answers: The low angle of the composition and the figures at the bottom left help convey the large size of the structure. The openings in the ruined building make it seem a part of the rugged landscape. The pointed gothic arches also contribute to the sense of grandeur.

About the Art  One of Britain’s greatest painters, Joseph Mallord William Turner (1775–1851) is famous for his romantic landscapes. Although he often painted in oils, he was also a pioneer of English watercolor studies. This view of the Tintern Abbey ruins, painted in about 1794, is one of his watercolor landscapes.

BACKGROUND

The Writing of the Poem  Wordsworth and his sister were traveling to the city of Bristol to see to the publication of Lyrical Ballads when they visited the area around Tintern Abbey. Wordsworth reportedly composed his poem mentally and memorized it while still traveling. On reaching Bristol, he wrote out the poem, and titled it “Lines Written a Few Miles Above Tintern Abbey, on Revisiting the Banks of the Wye During a Tour. July 13, 1798.” He then added the poem to the manuscript of Lyrical Ballads. In later editions, Wordworth changed Written to Composed, as seen in the title on page 800. Discuss with students possible reasons for the change in wording.
These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye;
25 But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
30 With tranquil restoration—feelings too
Of unremembered pleasure; such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
35 Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
39 Of all this unintelligible world,
Is lightened—that serene and blessed mood,
In which the affections gently lead us on—
Until, the breath of this corporeal frame
And even the motion of our human blood
Almost suspended, we are laid asleep
In body, and become a living soul;
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.  

If this
50 Be but a vain belief, yet, oh! how oft—
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart—
55 How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer through the woods,
How often has my spirit turned to thee?
60 And now, with gleams of half-extinguished thought
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again;  
While here I stand, not only with the sense  
Of present pleasure, but with pleasing thoughts  
That in this moment there is life and food  

65 For future years. And so I dare to hope,  
Though changed, no doubt, from what I was when first  
I came among these hills; when like a roe  
I bounded o’er the mountains, by the sides  
Of the deep rivers, and the lonely streams,  

70 Wherever nature led—more like a man  
Flying from something that he dreads than one  
Who sought the thing he loved. For nature then  
(The coarser pleasures of my boyish days,  
And their glad animal movements all gone by)  

75 To me was all in all.—I cannot paint  
What then I was. The sounding cataract  
Haunted me like a passion; the tall rock,  
The mountain, and the deep and gloomy wood,  
Their colors and their forms, were then to me  

80 An appetite; a feeling and a love,  
That had no need of a remoter charm,  
By thought supplied, nor any interest  
Unborrowed from the eye. —That time is past,  
And all its aching joys are now no more,  

85 And all its dizzy raptures. Not for this  
Faint I, nor mourn nor murmur; other gifts  
Have followed; for such loss, I would believe,  
Abundant recompense. For I have learned  
To look on nature, not as in the hour  

90 Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  

95 Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man:  

100 A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I still  
A lover of the meadows and the woods,
About the Art  This watercolor of Tintern Abbey is by Frederick Waters Watts (1800–1862), a lesser-known English artist who lived near the great romantic landscape painter John Constable and was influenced by his work.

TIERED DISCUSSION PROMPTS

Use these prompts to help students understand the significance of the presence of the speaker's sister as described in lines 111–134.

Restate  What is the sister’s reaction to seeing the landscape around Tintern Abbey for the first time?  Answer: She reacts with wild pleasure.

Analyze  In what way does her reaction affect the speaker’s own reaction to the scene?  Possible answer: Her wild pleasure, similar to the pleasure he experienced when he first saw the area, helps him recapture his original impressions. It enables him to see the scene again through younger eyes. It also adds to his feeling of sadness that he no longer has the same youthful energy and passion.

Synthesize  What might the speaker be saying in general about sharing experiences?  Possible answer: Experiences are often more meaningful and pleasurable when we share them with someone we love. That person’s reactions and perspective can enrich and intensify our experience.

READING SKILL

Remind students that poetry is not subject to the same grammatical rules as other writing is. Tell students that poems sometimes contain otherwise incorrect grammar in order to make a specific point or emphasize something.

Possible answer: Wordsworth capitalizes Sister and Nature to emphasize their importance; he also refers to nature as “she,” so capitalizing the word gives it the importance of a proper noun. The break and space at line 111 indicate a change from describing the speaker’s feelings about nature and how they’ve changed to describing his sister’s experience. He uses an exclamation point to indicate that he longs to recapture the moment when he first saw Tintern Abbey.

STYLISTIC ELEMENTS

Wordsworth uses unusual capitalization and punctuation in his poems, employing typographic elements of text that draw his reader’s attention to certain words or ideas. Why does he capitalize Sister and Nature in line 121? Why does he include an exclamation point in line 119?

DIFERENTIATED INSTRUCTION

FOR ADVANCED LEARNERS/AP

Analyze the Historical Context

• Remind students that Wordsworth visited the area around Tintern Abbey as a young man in 1793, soon after returning from the chaos of the French Revolution. He returned to the area with his sister five years later. Point out that the title of the poem indicates that Wordsworth composed it on July 13, the eve of Bastille Day, the date when the French Revolution began nine years earlier. Was the inclusion of the date significant?

• Have students consider whether Wordsworth might be making a connection in the title between the historical event and his personal experience. Suggest that they revisit the section on page 796 referring to the Lyrical Ballads. Also ask them to reread lines 67–72 on page 803, which compare the speaker in his past visit to a man “flying from something that he dreads.”
Text Analysis

1. Make Inferences Compare the speaker’s youthful experiences of the natural world with his present experiences. In what ways has his understanding of nature changed?

2. Draw Conclusions Describe the speaker’s attitude in each of the following passages. Do you think that he regrets his loss of youth? Explain your response.
   - “The sounding cataract. . . dizzy raptures.” (lines 76–85)
   - “Nor perchance. . . Of thy wild eyes.” (lines 111–119)

ANSWERS

Possible answers:

1. As a younger man, the speaker related to nature on a more instinctive and physical level, taking “coarser pleasures” with “animal movements” through the landscape (lines 73–74) and experiencing the joy of nature’s “colors and their forms” as “an appetite” (lines 79–80) without thinking too much about it. Now he is more reflective and appreciative of the spiritual quality of nature, feeling a more “sober pleasure” (line 139) and a “holier love” (line 155).

2. In lines 76–85, the speaker describes in rapturous terms his own youthful pleasure in nature and expresses his poignant awareness that he no longer has the same response. In lines 111–119, he expresses a combination of sad and joyful feelings as he observes his sister’s youthful passion for nature. Some students may feel that the speaker wishes to enjoy nature with the freshness of youth and regrets his inability to experience the scene with the immediacy he felt before. Others may feel that he cares for his sister and wants her to experience the same joy that he has known.

FOR STRUGGLING READERS

Infer Responses to Nature To help students think about the various ideas about nature in the poem, use a Two-Column Chart to share some of the examples with students and have them infer Wordsworth’s responses to nature.

<table>
<thead>
<tr>
<th>Response</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nature is beautiful.</td>
<td>line 117</td>
</tr>
<tr>
<td>Nature creates joy and rapture.</td>
<td>lines 84–85, 119, 130</td>
</tr>
<tr>
<td>Nature is peaceful.</td>
<td>lines 30, 117</td>
</tr>
<tr>
<td>Nature brings comfort when remembered.</td>
<td>lines 139–144</td>
</tr>
<tr>
<td>Nature inspires spiritual awareness.</td>
<td>lines 37–49, 128</td>
</tr>
<tr>
<td>Nature makes a person better.</td>
<td>lines 33–35</td>
</tr>
</tbody>
</table>
Composed upon Westminster Bridge, September 3, 1802

William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theaters, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendor, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

Text Analysis
1. Examine Personification Find three examples of personification, or figures of speech in which human qualities are attributed to an object, animal, or idea. In what ways do these examples enhance the description of the scene?
2. Analyze Tone What is Wordsworth’s tone, or attitude, toward the scene? Cite specific words and phrases to support your response.

Differentiated Instruction
For Struggling Readers
Sonnet Structure Point out that Wordsworth is using the Petrarchan, or Italian, sonnet on this page and on the facing page. Remind students that the sonnet is made up of an octave (first eight lines) and a sestet (last six lines). Have students scan the poems, and elicit that they share the same rhyme scheme. Help students understand that Wordsworth’s unusual use of punctuation in each poem adds emotion and spontaneity to the more traditional structure.

For Advanced Learners/AP
Synthesize Explain that by the time Wordsworth wrote this poem, he was living in the Lake District away from “the din of towns and cities” (“Tintern Abbey,” lines 25–26). Did living in nature affect his perception of the city? Have students discuss how reading “Tintern Abbey” can enhance understanding of this poem and its nature imagery. Ask students to write their ideas in a paragraph and share them.
The World Is Too Much with Us

William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon,
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers,
For this, for everything, we are out of tune;
It moves us not.—Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

Text Analysis

1. Clarify Ideas Reread lines 1–4. What do you think the speaker means by the phrase “The world is too much with us”?

2. Make Inferences Why would the speaker rather be a “Pagan” (line 10) than live in his present state? Support your response with details from the poem.

ANSWERS

Possible answers:

1. Materialism and other worldly concerns are too important to us.

2. The speaker would prefer to be a “pagan” rather than to be part of the materialistic world, where people have “given their hearts away” (line 4) and are “out of tune” (line 8) with nature. The speaker seems to long for a connection with nature in which, like the pagan, he too would “have glimpses” (line 12) of something divine.
I wandered lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

**TEXT ANALYSIS**

**ROMANTIC POETRY**

*Possible answer:* The speaker has been able to imagine himself back among the daffodils and to take comfort and pleasure in his memory of them.

**Extend the Discussion** How has the speaker’s memory of the daffodils contributed to his activities as a poet?

**DIFFERENTIATED INSTRUCTION**

**FOR ENGLISH LANGUAGE LEARNERS**

**Language Coach**

**Roots and Affixes**

*Possible answer:* Sprightly is the adjective form of spright, a variation of sprite (“spirit”). You can tell because it comes before a noun, dance. Sprightly means “lively or spirited.”

Point out to students that if “sprightly” had been placed next to the verb “Tossing,” it would be an adverb rather than an adjective.

**Vocabulary Support** Point out that the first two lines present the speaker as being “lonely” and isolated like a floating cloud. In contrast, the words crowd, host, and Ten thousand describe the daffodils whose appearance brings company and joy. Help students identify words related to positive feelings in the poem: sprightly (line 12), glee (line 14), gay (line 15), jocund (line 16), bliss (line 22), pleasure (23).
Reading for Information

JOURNAL Many of Wordsworth's poems were inspired by his frequent walks with his sister Dorothy in the English countryside. This excerpt from Dorothy’s journal records the same scene that inspired Wordworth’s “I Wandered Lonely As a Cloud.”

It was a threatening misty morning—but mild. We [Dorothy and William] set off after dinner from Eusemere. Mrs. Clarkson went a short way with us but turned back. The wind was furious and we thought we must have returned. We first rested in the large Boat-house, then under a furze Bush opposite Mr. Clarkson’s. Saw the plough going in the field. The wind seized our breath the Lake was rough. There was a Boat by itself floating in the middle of the Bay below Water Millock. We rested again in the Water Millock Lane. The hawthorns are black and green, the birches here and there greenish but there is yet more of purple to be seen on the Twigs. We got over into a field to avoid some cows—people working, a few primroses by the roadside, the anemone, scentless violets, strawberries, and that starry yellow flower which Mrs. C. calls pile wort. When we were in the woods beyond Gowbarrow park we saw a few daffodils close to the water side. We fancied that the lake had floated the seeds ashore and that the little colony had so sprung up. But as we went along there were more and yet more and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road. I never saw daffodils so beautiful they grew among the mossy stones about and about them, some rested their heads upon these stones as on a pillow for weariness and the rest tossed and reeled and danced and seemed as if they verily laughed at the wind that blew upon them over the lake, they looked so gay ever glancing ever changing. This wind blew directly over the lake to them. There was here and there a little knot and a few stragglers a few yards higher up but they were so few as not to disturb the simplicity and unity and life of that one busy highway. We rested again and again. The Bays were stormy, and we heard the waves at different distances and in the middle of the water like the sea.

from the Grasmere Journals

Dorothy Wordsworth

Apr. 15.

1. Eusemere: the home of Thomas and Catherine Clarkson, friends living near the Wordsworths on the banks of Lake Ullswater in the Lake District.
2. breadth ... road: width of one of the narrow, centuries-old English roads that pedestrians once had to pay tolls to use.

Tiered Discussion Prompts

Use these prompts to help students connect the details in Dorothy Wordsworth’s journal entry to the details in her brother’s poem.

Connect How does reading this journal entry affect your understanding of the experiences described in the poem? Possible answer: It gives context for the events of the poem, making them seem more real. It provides numerous details about the setting, making the events easier to picture.

Interpret From the journal entry, what can you tell about Dorothy Wordsworth’s attitude toward nature? Why? Possible answer: She loves nature and is a careful observer of its details. She calls the daffodils “beautiful” and gives minute details about the plants in the region.

Synthesize What does the poem capture about the experience that the journal barely touches on? Possible answer: The poem captures the sudden joy of seeing the daffodils and the comfort that thinking about them brings later.
Practice and Apply

For preliminary support of post-reading questions, use these copy masters:

**RESOURCE MANAGER—Copy Masters**

Romantic Poetry p. 69
Question Support p. 73

Additional selection questions are provided for teachers on page 65.

**ANSWERS**

1. The speaker feels alone, aimless, and unconnected to the natural landscape.
2. The speaker experiences sudden joy when he comes across a large number of daffodils beside a lake.
3. It means “come suddenly to my memory” or “form a sudden picture in my mind.”

Possible answers:

4. The speaker is describing the natural landscape a few miles from Tintern Abbey, not the abbey ruins. His focus is on nature.

5. **COMMON CORE FOCUS** Analyze Stylistic Elements The long, free-flowing sentences with their frequent interruptions reflect his idea of “spontaneous overflow,” and the emotional statements signaled by exclamation points reflect the powerful feelings.

6. **COMMON CORE FOCUS** Romantic Poetry Accept all reasonable answers. All four poems provide examples of the listed romantic conventions except for “mysterious, exotic, or supernatural elements,” probably best illustrated by the mention of a hermit in “Tintern Abbey” (lines 14–22) and the sudden appearance of the daffodils in “I Wandered Lonely As a Cloud” (lines 3–12).

7. Wordsworth suggests that people's memories of the beauty and wonder of nature help them experience peace and harmony in the present and permit them to imagine the scene later. Evidence includes lines 25–49 in “Tintern Abbey,” the last stanza of “I Wandered Lonely As a Cloud,” and the ability to re-create the scene in composing all four poems.

8. In “Composed upon Westminster Bridge,” the speaker admires the city's beauty in the octave and describes its effects on him in the sestet. In “The World Is Too Much with Us,” the speaker describes his upset feelings about human alienation from nature in the octave and suggests that pagan societies are closer to nature in the sestet.

9. Like her brother, Dorothy finds the daffodils beautiful and describes them as dancing in the breeze. She also finds their sudden appearance somewhat mysterious, speculating with her brother about their origin. Her brother does not comment on the mystery but instead focuses on his joy at their sudden appearance.

10. Accept all reasonable answers. Students who agree may note that Wordsworth captures the excitement and passions of youth but fails to mention the emotional turmoil and frustrations.

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**Comprehension**

1. **Clarify** The last poem begins: "I wandered lonely as a cloud / That floats on high o'er vales and hills." What is the meaning of this statement?

2. **Summarize** Reread lines 3–12 of the poem. In your own words, describe the scene the speaker encounters.

3. **Clarify** In line 21, what does the phrase “flash upon that inward eye” mean?

**Text Analysis**

4. **Make Inferences About Setting** In “Tintern Abbey,” why do you think the speaker says so little about the ruined abbey named in the poem's title?

5. **Analyze Stylistic Elements** In his Preface to Lyrical Ballads, Wordsworth defines poetry as “the spontaneous overflow of powerful feelings.” Review the list of Wordsworth's stylistic elements on page 799. How do the stylistic elements help him achieve this state in “Tintern Abbey”?

6. **Examine Romantic Poetry** Select one of the four poems in the lesson. For each convention of romantic poetry listed on page 799, provide an example from one of Wordsworth's poems. What overall effect do these conventions help create?

7. **Draw Conclusions** What connection does Wordsworth make between the speakers' memories of the past and their ability to experience peace in the present? Cite evidence from all four poems to support your response.

8. **Evaluate Sonnets** Both “Composed upon Westminster Bridge” and “The World Is Too Much with Us” are Petrarchan sonnets. For each poem, identify the speaker's situation or problem in the octave and his comments in the sestet. Which sonnet provides a more satisfying resolution?


**Text Criticism**

10. **Critical Interpretations** Some critics have argued that Wordsworth presents an idealistic, and therefore unrealistic, portrait of childhood. Based on “Tintern Abbey,” do you agree with this argument? Support your opinion with details from the poem.

**Where do we find PEACE?**

Why do we associate peace with the natural world? Are there times when nature is not serene or tranquil? Explain your response.
Language

**GRAMMAR AND STYLE: Add Emphasis**

One of the many delights of Wordsworth’s style is his use of repetition and exclamation points to emphasize different thoughts and emotions. In “Tintern Abbey,” for instance, he repeats phrases, such as “lofty cliffs” and “blessed mood,” to underscore the feelings of joy that nature arouses in him. Notice how, in the excerpt below, Wordsworth repeats the adjective “dear” and uses exclamation points to express his affection for his sister Dorothy.

> My dear, dear Friend; and in thy voice I catch
> The language of my former heart, and read
> My former pleasures in the shooting lights
> Of thy wild eyes. Oh! yet a little while
> May I behold in thee what I was once,
> My dear, dear Sister! . . . (lines 116–121)

**PRACTICE** Write your own sentences about a topic you feel strongly about, imitating Wordsworth’s use of repetition and exclamation points to create emphasis.

**EXAMPLE**

Five years have passed; five summers, with the length / Of five long winters!

One week has passed; some slow days with some slow nights! So many hours of visiting in the hospital to see if his condition had improved.

1. These hedgerows, hardly hedgerows, little lines / Of sportive wood run wild;
2. In hours of weariness, sensations sweet, / Felt in the blood, and felt along the heart;
3. How oft, in spirit, have I turned to thee, / O sylvan Wye! thou wanderer through the woods, / How often has my spirit turned to thee!

**READING-WRITING CONNECTION**

Expand your understanding of imagery by responding to this prompt. Then, use the revising tips to improve your essay.

**ANALYZE AUTHOR’S STYLE** Wordsworth is widely praised for his use of imagery, or details that appeal to the senses. Identify several examples of visual and auditory imagery in “Lines Composed a Few Miles Above Tintern Abbey.” Then write a three-paragraph essay in which you explain how this imagery enriches the poem.

**REVISION PROMPT**

**REVISION TIPS**

- Discuss what the poem would lose if the imagery were removed from it.
- Include direct quotations from the poem to show how imagery enriches its themes.

To help students analyze the sensory appeal of images in the poem, suggest that they record visual images from the poem on one side of a Venn Diagram, auditory images on the other side, and images with both visual and auditory appeal on the overlapping part of the diagram.

**Assess and Reteach**

**Assess**

**DIAGNOSTIC AND SELECTION TESTS**

Selection Test A pp. 229–230  
Selection Test B/C pp. 231–232

**Interactive Selection Test** on thinkcentral.com

**Reteach**

**Level Up Online Tutorials** on thinkcentral.com  
**Reteaching Worksheets** on thinkcentral.com  
**Literature Lesson 44: Style and Syntax**

**DIFFERENTIATED INSTRUCTION**

**FOR STRUGGLING WRITERS**

**Writing Support**

- Suggest that students gather images quickly, jotting them down in their journals.
- Ask students to examine the images they have gathered and consider how they enhance the poem.
- Have students turn their observations about the images into a general statement that will serve as the thesis statement for their paragraphs.
- Tell students to include their thesis statement in the first paragraph and then write one or two body paragraphs that elaborate on the thesis.
- Remind students to cite some or all of the specific images to support their ideas.
- Ask students to conclude with a short paragraph that sums up their ideas.
- Encourage students to exchange papers with a partner and make suggestions for improving the wording or flow of ideas.