**ENGLISH HOMEWORK – IT’S LITERATURE**

Ex.1 p23

Considering the title the poem might be about art. The intelligent reader is curious about which art the poetess is writing about, it might be one specific art or perhaps it might be about the general concept of making and looking at art.

Ex.2 p23

1. Simply giving a glance at the lay out, which is how the poem looks on the page, you can easily realise that there are five tercets and one quatrain. Even the lay out strikes the reader on a visual level, thus it is a sufficient reason for the reader to proceed with the reading.
2. “The art of losing isn’t hard to master “ opens the poem and is repeated in the second, the forth and the sixth stanza. It’s slows the rhythm of the poem. The minor variation “the art of losing‘s not too hard to master” leads the reader to wonder the reason why the poetess has changed the usual expression. It might be because of a outset of realization and resignation by the poetess. Also the word “disaster”, which appears in the first, the third, the fifth and the sixth stanza could be read as a “counter”-refrain.

Ex.3 p24

It’s interpretation it’s a little bit hard even if there are many everyday words.

Ex.4 p24

I felt sorrow, sense od loss, love, attachment and frustration.

Ex.6 p24

1. The rhyme scheme is ABA, and ABAA in the last stanza, whose first line, “gesture”, is more a consonance, with “faster”/“vaster”/“disaster”, than rhyme.
2. Tercet and quatrain.
3. I think she would be resigned and frustrated because of the sense of impotence.
4. The speaker addresses a “you” who is not the reader, but the person she has lost.
5. Using the “you” the poetess reminds the reader that loss is an universal condition of every human being’s life.
6. The speaker is talking about the simplicity of losing everyday things, the reader can evince that by the reference to daily objects like watch or keys, and loved ones due to distraction, loss of memory, lack of time, exile, the end of love, or death.

Ex.7 p24

No, they don’t. Because the title is about art, whereas the poem is about loss.

Ex.8 p24

1. Stanza 5
2. Stanza 2
3. Stanza 1
4. Stanza 3
5. Stanza 4
6. Stanza 6

Ex.9 p25

1. Stanzas
2. Lines
3. Rhyme scheme
4. “You”
5. Loss
6. One
7. Disaster

Ex.10 p25

1. The register is fairly informal, as shown by contracted forms. There are also some common words and most of the vocabulary belongs to every language.
2. Yes, I can visualize daily and common things like a watch or keys.
3. Metaphor, enjambment, assonance, alliteration and consonance.

Ex.12 p26

1. Intent, loss, fluster, loved, lovely ones, I miss, joking, I love.
2. Things, door keys, hour, places, names, mother’s watch, three houses, two cities, realms, two rivers, a continent, voice, a gesture.

Ex.13 p26

1. Present.
2. One in its full form, “to be lost”, and two implicit forms, “lost door keys” “an hour badly spent”.
3. “Lose something”, “accept the fluster”, “practice losing”, “look!” and “write it!”.
4. Affirmative.

Ex.14 p26

Furthermore, “marked” punctuation, such as exclamation marks, “look!” “Write it!”, hyphens, brackets or other signal implying emphasis or a change of addressee, “(the joking voice, a gesture I loved)”, slow the rhythm of the poem and stay struck in the reader’s mind.