

1. Read and annotate the poem - look for literary devices, patterns, or connections.

The Tyger

BY WILLIAM BLAKE

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?

2. Then, write a response in which you identify a possible theme for the poem and how the diction, syntax, figurative language, and imagery develop that theme.



3. Read and annotate the passage - look for literary devices, patterns, or connections.

As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart, — for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity, as officers of the police. A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises.

I smiled, — for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search — search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My *manner* had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct: — it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness — until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale; — but I talked more fluently, and with a heightened voice. Yet the sound increased — and what could I do? It was *a low, dull, quick sound — much such a sound as a watch makes when enveloped in cotton*. I gasped for breath — and yet the officers heard it not. I talked more quickly — more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men — but the noise steadily increased. Oh God! what *could* I do? I foamed — I raved — I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder — louder — *louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! — no, no! They heard! — they suspected! — they *knew!* — they were making a mockery of my horror! — this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! — and now — again! — hark! louder! louder! louder! *louder!* —

“Villains!” I shrieked, “dissemble no more! I admit the deed! — tear up the planks! — here, here! — it is the beating of his hideous heart!”

4. Then, write a response in which you identify a possible theme for the poem and how the diction, syntax, figurative language, and imagery develop that theme.