FORM versus Function Sidney & e e cummings

(be specific and "deep" this group work often scores much lower points for groups that AREN'T FOCUSED & SPECIFIC)



1. After your teacher plays the video of the "i carry your heart" Illuminated Text, read the Sidney(Elizabethan era) poem from Arcadia "My true love hath my heart", and the cumming's poem "i carry your heart" (both are found on page 150 of the handout) aloud and discuss, then briefly summarize what you believe each poem is about (literally/figuratively) 5 minutes. USE what you've learned – uncover one line at a time.

2, Discuss (and jot down) what you think the following phrase means: "Form should follow function." (3 minutes)

3. What is the form of Sidney's Arcadia poem? Be very specific here. Why write a poem in such a "constrictive" format? What is the form of cumming's poem? Consider Spencer (another Elizabethan poet) and his epic poem, *The Fairie Queen*. It is written in incredibly regular and restrictive language (he invented a type of stanza just for the poem), and yet doesn't that form complement his story of courtly, yet archaic love and manners? (5 minutes)

4. Read the following quotes given below (the ones below in the box below – to the right, and the ones on the other side) out loud and discuss each one in relation to "form follows function." Briefly summarize their relationship to that philosophy. (5 minutes)

5. Now look at the two pictures (in the right and left and on the back of this sheet). Both of these are churches. Which one of these follows the "form should follow function edict?" (3 minutes) Explain.

Quote – Part 1

In such ways, Wright sought universal meaning through attachment to place, varying his geometries not only to establish an indivisible bond with each specific location, but, more importantly, to complete that location's underlying structure. He remained sympathetic to his favorite nineteenth-century writers and to an earlier, more distant history by honoring a belief in the spirituality of nature, a belief which led him to reexamine issues of design that had been long unstudied. Yet he invigorated this approach by incorporating advances of his own era, so that mobility and a new awareness of natural, evolutionary change became part of his ideal landscape.

6. Consider the term "organic," something that is natural and "grows" out of its environment. Which of these two buildings would you consider organic? Explain. Which of these two poems would you consider organic (use everything you done and talked about in questions 1-5 in answering this key question). Perhaps the answer will not be as easy as or as black & white as it first seems – look again at question 3 – isn't that relationship between Spencer's epic poem & its form organic even if the structure of the poem is far from it?

7.**Big Thinking Head Hurting Question**: I overheard a writer, when asked about using restrictive forms (ie sonnet, gothic architecture, English Country Dancing), say that form can in fact be liberating (isn't that a bit of a shock?) – given everything that you've written – as well as the actual poems (yes, go to the texts); how can that (restrictive form as liberating) be true? Think about a street artist's use of stencils in his art (for example – the girl on the wall with the balloons – see the back of this sheet). See your answer to question #3. Be very specific in your answer.



8a. Can "understanding" be an organic process and does that matter in our understanding – think about the interplay between our discussions, group work, and solo work (including essays). In addition

thttps://www.huffingtonpost.com/entry/ari-melber-donald-trump-low-energy_us_5c46bf4de4b0a8dbe1746472o the forms or our class work – consider the scope (what we cover) and the sequence (the order we do it in). How does an Anglo Saxon poem like "Wulf & Eadwacer [remember they were on separate islands – and he would be captured if they met] *inform* our understanding of "My true love hath my heart" (from Arcadia by Sidney)? Which do you or your group feel is the

most organic? Or can all three of them taken together be considered an *organic whole*? Can Be specific and use what you've answered and thought about so far.

8b. To an untrained ear, some Jazz Music appears (sounds) to be completely improvisational – but for those who know – it is actually a very demanding genre with both set and progressive actions as well as room for improvisation within that structure. Compare this to these two poems (include which poem is "jazz", which is more "classical") to the idea of jazz versus classical music.

9. How does the consideration of these two poems specifically fit in with our comparisons between our era and the past (ie *Beowulf* and *Grendel*; Deor and modern texts) that we've been doing so far this year?
META-BRAIN-HURTING-ONCE-AGAIN: How can this type of juxtaposition (look it up) be, in itself, organic? Remember Faulkner's quote – "The past is never dead. It's not even past." Could jazz exist without classical music? Wright's Unity Church without Gothic Cathedrals? Be specific. I am looking for something deeper than "it is based on…". In other words, not the connection between *Twelfth Night* and *She's the Man* – go deeper – use what you've done (ah meta…)

10. This question is EC (25 points) and is due tomorrow if you are doing it. Consider the quotes (and epigraph to those quotes) by Sir Philip Sidney on the following page (from his "Defense of Poetry"). How, specifically, can you link these quotes (his defense of poetry) to your discussion of form versus function. Remember – Poetry is a form, Prose is a form. Think hard. **See your *Twelfth Night* movie log for homework.**

Quotes – Part 2

- "Organic architecture seeks superior sense of use and a finer sense of comfort, expressed in organic simplicity."
- "Less is only more where more is no good"
- "Simplicity and repose are the qualities that measure the true value of any work of art"
- "Form follows function-that has been misunderstood. Form and function should be one, joined in a spiritual union"
- "Every great architect is -- necessarily -- a great poet. He must be a great original interpreter of his time, his day, his age"
-









“Biting my truant pen, beating myself for spite:
"Fool!" said my muse to me, "look in thy heart, and write.”
— Philip Sidney, **Astrophel and Stella**

From “A Defense of Poesy [Poetry]” by Sir Philip Sidney

“If you have so earth-creeping a mind that it cannot lift itself up to look to the sky of poetry…thus much curse I must send you, in the behalf of all poets, that while you live, you live in love, and never get favour for lacking skill of a sonnet; and, when you die, your memory die from the earth for want of an epitaph.”

“…the poet, he nothing affirmeth, and therefore never lieth.”

“So, then, the best of the historian is subject to the poet; for whatsoever action or faction, whatsoever counsel, policy, or war-stratagem the historian is bound to recite, that may the poet, if he list, with his imitation make his own, beautifying it both for further teaching and more delighting, as it pleaseth him; having all, from Dante’s Heaven to his Hell, under the authority of his pen.”

“For grammar it [poetry] might have, but it needs it not; being so easy in itself, and so void of those cumbersome differences of cases, genders, moods, and tenses, which, I think, was a piece of the Tower of Babylon's curse, that a man shoult be put to school to learn his mother-tongue.”

“Philosophy deals in the abstract and the universal, but not in the particular. History deals only in the particular, not with general principles. Poetry deals with both, illustrating universal principles with particular examples or embodiments of those principles:
Now doth the peerless poet perform both: for whatsoever the philosopher saith should be done, he giveth a perfect picture of it in someone by whom he presupposeth it was done; so as he coupleth the general notion with the particular example.
Another advantage poetry has over philosophy is greater clarity:

the philosopher teacheth, but he teacheth obscurely, so as the learned only can understand him; that is to say, he teacheth them that are already taught. But the poet is the food for the tenderest stomachs, the poet is indeed the right popular philosopher.

Essentially, poetry shows history more brilliantly than history, and explains philosophy more cogently than philosophy.”

Form vs. Function – extra credit (worth up to 25 points – next quarter)

Read the following poem by John Keats (a Romantic Poet – who will write nearly 250 years after Shakespeare). First, come to an understanding of the poem (perhaps, using line by line analysis). Next, write a short (two or three paragraphs – no more than one side of a sheet of paper) connecting his poem to the group work that you did today on Form vs. Function. Use at least four quotes from Keats poems – and at least four quotes from your group work (of which at least two should be from Frank Lloyd Wright). Have fun – be thoughtful – put it all together (make sure you have a thesis!).

Notes

On the Sonnet by John Keats

If by dull rhymes our English must be chained,
And, like Andromeda, the Sonnet sweet
Fettered, in spite of painéd loveliness;
Let us find out, if we must be constrained,
Sandals more interwoven and complete
To fit the naked foot of poesy;
Let us inspect the lyre, and weigh the stress
Of every chord, and see what may be gained
By ear industrious, and attention meet;
Misers of sound and syllable, no less
Than Midas of his coinage, let us be
Jealous of dead leaves in the bay-wreath crown;
So, if we may not let the Muse be free,
She will be bound with garlands of her own.

These are due next Monday – if you are doing them.