**Response #1 - Sheldon Roberts**

The \_\_\_\_\_\_\_\_\_\_\_\_ between Audre Lorde’s “Poetry is Not a Luxury” and Dionne Brand’s “A Nomenclature of Everything”

Audre Lorde’s essay, “Poetry is Not a Luxury,” is an analysis of what poetry should be and the \_\_\_\_\_\_\_ it \_\_\_\_\_\_. There are many parallels between Lorde and Brand’s \_\_\_ of poetry to scrutinize \_\_\_\_\_\_\_ to invoke change. Dionne Brand’s “A Nomenclature of Everything” attempts to \_\_\_\_ down the facade put up by authorities in the media and cast light onto the unpleasant realities hiding in the darkness. Both authors make \_\_\_ of \_\_\_\_\_\_\_\_ to create a distinction between ‘us’ and ‘them.’ Brand’s repeated \_\_\_ of the word ‘they’ refers to the majority and those in positions of power and privilege. It is “their wonderful smiles” and what “they \_\_\_ on the periphery.” (Brand) Lorde mentions this same metaphorical figure as “the white fathers.” (Lorde 372) In the poem’s context, she was likely referring to police and politicians whose actions have been in the \_\_\_\_\_\_\_\_\_ in 2020. A \_\_\_\_\_\_\_\_\_\_ is \_\_\_\_\_\_\_\_\_ when she pleas, “I am actually dying.” (Brand) The third person introduction had “beautiful innocence” and “sweet delight”, whereas the first person \_\_\_\_\_\_\_\_\_\_ contains “ugliness” and “distress.” (Brand) Her \_\_\_\_\_, and the \_\_\_\_\_\_ of many others, are being drowned out by “intractable narrations.” (Brand) Brand’s poem creates a \_\_\_\_\_\_ which scrutinizes \_\_\_\_\_\_\_ through an emotional perspective. Lorde describes this \_\_\_ of emotion and feelings to depict our \_\_\_\_\_\_\_ as our “distillation of experience.” (Lorde 371)

“A Nomenclature of Everything” is not an active call for change, but \_\_\_\_\_\_, an examination and critique of the \_\_\_\_\_’s \_\_\_\_\_. It’s loose structure mimics the unfiltered thoughts within her mind. The first three stanzas all allude to chemistry. Chemistry is \_\_\_\_\_\_\_\_ of change and the formation of new substances. Brand implies that society is going through a chemical change in an attempt to form something new. Social changes fueled not by “propylene” (Brand) but by \_\_\_\_\_\_\_\_ and activist movements such as Black Lives Matter. These movements that were once \_\_\_\_\_\_ to the \_\_\_\_ are now “in the \_\_\_\_\_\_\_\_\_\_\_\_ in any specific region.” (Brand) The issues of minorities are now the center of focus, like a tetravalent carbon in the center of a molecule. She \_\_\_\_\_\_\_\_\_\_ the endlessness and abstraction of time throughout the poem. Abuses of authority by those in positions of power is not \_\_\_\_\_\_ to this \_\_\_\_. The reality is that this “\_\_\_\_ was endless” (Brand); there is al\_\_\_s an abuse of power, black people have al\_\_\_s been discriminated against. She does not “believe in time” (Brand) because the issues currently in the spotlight exist beyond the \_\_\_\_\_ of the current times.

Brand’s \_\_\_\_\_\_\_ is \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of poetry as illumination. She illustrates a visual depiction of the world from her eyes. The poem shines a light on the \_\_\_\_\_\_\_\_\_; it’s up to the \_\_\_\_\_\_ to \_\_\_ it. As is described in “Poetry Is Not a Luxury,” the poem effectively used feelings as a \_\_\_\_\_\_\_ to share new ideas in a way that is \_\_\_\_\_\_\_\_\_ to the “structures defined by profit [and] linear power.” (Lorde 373)