**Do Not Go Gentle Into That Good Night**

Dylan Thomas

1. Do not go gentle into that good night,
2. Old age should burn and rave at close of day;
3. Rage, rage against the dying of the light.
4. Though wise men at their end know dark is right,
5. Because their words had forked no lightning they
6. Do not go gentle into that good night.
7. Good men, the last wave by, crying how bright
8. Their frail deeds might have danced in a green bay,
9. Rage, rage against the dying of the light.
10. Wild men who caught and sang the sun in flight,
11. And learn, too late, they grieved it on its way,
12. Do not go gentle into that good night.
13. Grave men, near death, who see with blinding sight
14. Blind eyes could blaze like meteors and be gay,
15. Rage, rage against the dying of the light.
16. And you, my father, there on that sad height,
17. Curse, bless, me now with your fierce tears, I pray.
18. Do not go gentle into that good night.
19. Rage, rage against the dying of the light.

**Part I. “Do Not Go Gentle Into That Good Night”**

1. Throughout the poem, “day” is:

a. a metaphor for life

b. a simile for death

c. imagery for life

d. personification of death

2. The line “Do not **g**o **g**entle into that **g**ood night” is an example of:

a. symbolism

b. irony

c. alliteration

d. repetition

3. The main idea of the following stanza is:

“Good men, the last wave by, crying how bright

Their frail deed might have danced in a green bay,

Rage, rage against the dying of the light.”

a. Good men find that they are too old to dance after they’ve grow old.

b. Good men regret all the other good things they might have done.

c. Good men get swept away by the ocean of other men’s evil deeds.

d. Good men refuse to rage because they believe in peace, not violence.

4. “Grave men” in line 13 is an example of:

a. Pun because the men are blind and happy.

b. Pun because the men are serious and dying.

c. Personification because the men are already dead.

d. Personification because a grave is not a person.

5. Which of the following highlighted words (lines 16-19) have the **most negative** connotation?

“And you, my father, there on that sad height,

Curse, bless, me now with your fierce tears, I pray.

Do not go gentle into that good night.

Rage, rage against the dying of the light.”

a. father, height, curse

b. father, fierce, rage

c. height, fierce, pray

d. curse, night, rage

**Part II. *Night* excerpt (p. 85-87)**

1. On page 85, the Jews **metaphorically** become:
   1. The SS
   2. Runners
   3. Dogs
   4. Machines
2. “I couldn’t help thinking that there were two of us: my body and I. And I hated that body” (85). Elie, the narrator, separates himself from his body in order to:
   1. Separate himself from his obsessive thoughts
   2. Separate himself from earth and nature
   3. Separate himself from his feeling of hate
   4. Separate himself from his physical pain
3. Based on the diction, particularly the bolded words: “My father’s presence was the only thing that stopped me. He was running next to me, out of breath, out of strength, desperate. I had **no right** to let myself die,” Elie, the narrator, believes:
   1. that he doesn’t own his own body
   2. that the SS have made him an animal
   3. that his father is oppressing him
   4. that suicide is morally wrong
4. The tone of the following passage can best be described as:

“We were the masters of nature, the masters of the world. We had transcended everything—death, fatigue, our natural needs. We were stronger than cold and hunger, stronger than the guns and the desire to die, doomed and rootless, nothing but numbers, we were the only men on earth.” (p. 87)

* 1. Defeated
  2. Delusional
  3. Triumphant
  4. Mental

1. “The morning star [that] appeared in the gray sky” (p. 87) is a(n):
   1. Imagery for nature
   2. Symbol of hope
   3. Metaphor for death
   4. Allusion to war

**Part III. Both passages:**

1. Compare the lines:

Passage 1: “Do not go gentle into that good night,

Old age should burn and rave at close of day” (lines 1-2)

Passage 2: “The idea of dying, of ceasing to be, began to fascinate me. To no longer exist. To no longer feel the excruciating pain of my foot. To no longer feel anything, neither fatigue nor cold, nothing.” (p. 86)

The first passage views death as a(n) \_\_\_\_\_\_\_\_, while the second passage views death as a(n) \_\_\_\_\_\_\_\_:

* 1. enemy; escape
  2. solution; problem
  3. beginning; end
  4. None of the above

1. Both passages rely heavily on the use of:
   1. Irony
   2. Repetition
   3. Allusion
   4. Hyperbole
2. Consider the following passages:

Passage 1: “And you, my father, there on that sad height,

Curse, bless, me now with your fierce tears, I pray.

Do not go gentle into that good night.

Rage, rage against the dying of the light.” (lines 16-19)

Passage 2: “My father’s presence was the only thing that stopped me. He was running next to me, out of breath, out of strength, desperate. I had no right to let myself die. What would he do without me?” (87)

Both passages view it as a son’s job to:

* 1. support his father as traditional roles reverse
  2. let his father live vicariously through him
  3. help his father accept death as a natural occurrence
  4. pray for his father’s health and trust in God

“Do Not Go Gentle

Into That Good Night” *Night*

A B C

What theme(s) belongs in section B?

|  |  |
| --- | --- |
| I – | Men should accept death |
| II – | Death is mainly a physical limitation |
| III – | Humans should recognize, but fight, fate |
| IV – | It’s human nature to care about others |
| V – | Knowledge cannot stop death |

1. I, V, and IV
2. II and III
3. I, II, and V
4. II, IV, and V

Be comfortable **identifying** and **analyzing** the following terms:

-Alliteration

-Allusion

-Archetype

-Connotation/Denotation

-Hyperbole

-Imagery

-Irony

-Main idea

-Metaphor

-Motif

-Personification

-Pun

-Repetition

-Simile

-Stanza

-Symbol

-Theme

-Tone