The materials included in these files are intended for noncommercial use by AP teachers for course and exam preparation; permission for any other use must be sought from the Advanced Placement Program. Teachers may reproduce them, in whole or in part, in limited quantities, for face-to-face teaching purposes but may not mass distribute the materials, electronically or otherwise. This permission does not apply to any third-party copyrights contained herein. These materials and any copies made of them may not be resold, and the copyright notices must be retained as they appear here.
Though these two poems by Dickinson and Frost share the element of dark or night, the poets speak from very different perspectives. Dickinson’s “darkness” connotes uncertainty and change, while the speaker of Frost’s poem imbues it with a far more negative and desolate meaning.

The darkness Dickinson describes may be anything from change to depression to a creative block, a lack of inspiration. Her faith in the ability to adapt or adjust to the obstacle of “dark” gives her poem a more hopeful tone than that which characterizes Frost’s melancholy musings. There is the possibility that “Life” will “[stop] almost straight,” whereas for the speaker of the second poem, “the time was neither wrong nor right.” The perspective of one becoming newly acquainted with the obstacle of “darkness” differs greatly from the seasoned, weary point of view of the speaker who “Has I been one acquainted.” It is this difference in perspective that enhances the disparity in tone of both poems, clearly separating one of hope from that of despair.

Dickinson’s poem is filled with images of uncertainty and doubt, along with the slight trepidation felt as one steps into strange, new situations. Mention of “Evenings of the Brain,” unlit by any spark of inspiration or insight, suggests the presence of more serious troubles than merely “nothing.” “larger-Darknesses” than merely the absence of a guiding light. Unlike Frost’s poem, however, Dickinson’s ends on a note of promise. Though one may “sometimes hit a Tree,” he learns from his mistakes. There is hope for a normal
question 1

Life. The imagery in Frost’s poem hints at a darker, deeper trouble—one that borders on sorrow. The speaker walks past “the furthest city light,” beyond the limits of civilization and human contact. He is isolated by the darkness, while the subject of Dickinson’s poem is a collective “we.” Dreary images of “Sod city lanes” and an “Interrupted cry” create a sense of loneliness. Tormented by some demon or sadness, the speaker is driven to wander and prowl, ashamed to reconnect with humanity and make eye contact with the watchman. Unlike the subjects of Dickinson’s poem, he is already well “accustomed to the Dark.”

The structures of the poems further reinforce their differences. The pauses created by the interrupting dashes in Dickinson’s poem create a feeling of tentativeness and suggest the hesitancy experienced by those who are left in the “Dark” to find their own path. Frost organizes his poem in solid, uniform lines, similar to the fixed and certain gloom cast by the images throughout the piece. Thus, both poets use style to tie together their poems, creating a unified, impressive effect.
While Emily Dickinson's poem "Acquainted with the Night," both revel in a tone of darkness, Dickinson's poem finds conspicuous acceptance of the darkness, while Frost places a negative connotation on night.

By use of imagery, night is depicted as "frighten." Dickinson shows how one "grow(s) accustomed to the Dark," one conditioning himself to "fit our Vision to the Dark - And meet the Road-right." This preparation illustrates ability to mold to different circumstances. The dark is not something to be afraid of, but one to get used to. On the other hand, Frost uses diction, such as "saddest," "unwilling," and "interrupted cry." These words signify the hopelessness of night. In part, there is with a "sad" quality to his poem because the setting is desolate. The only one he passes is an "unknown watchman" whom he cannot find acquaintance with. Indeed, the only one Frost finds as becomes "acquainted with" is the night. Writing in first person allows the solitary tone to be recognized. Point of View in Dickinson's poem is quite different as she uses "we" to make a connection with her audience. This creates a sense of hope throughout the poem battling the lost feeling experienced by one in darkness.
The structure of Dickinson's poem also allows a beginning of hope. Initiating "Neighbr holding the lamp / To witness her Farewell—", there's almost a sense of abandonment. However, each stanza continues to inspire ability to maneuver in the shady night. The last stanza completes narrative from being "accustomed" to "Either the Darkness offers— or something in the sight Adjusts itself to Midnight— And Life seems almost straight—". Such "straightness" implies hope, a ability to conquer limitations of one's surroundings. Frost's poem, which starts his first line similar to Dickinson's poem. However, there is immediate change in tone with coming of the "rain". The poem follows Frost's movements rather becoming more and more negative. Rather, at the end of the poem can be described by ambivalence of the "luminous clock against the sky", which "proclaimed the time was neither wrong nor right."

Dickinson embraces the darkness while Frost finds no peace in it. These two poems illustrate the difference in between the words "accustomed" "acquainted". "Accustomed" allows for getting used to a circumstance. "Acquaintance" simply conveys being barely exposed to such a circumstance. The two seemingly synonymous words carry a heavy nuance.
Robert Frost and Emily Dickinson both display outstanding works of literary merit. Both Frost and Dickinson convey a powerful symbolic message in their literary pieces of writing. Symbolism is shown by using dark and night, as well as light.

In Emily Dickinson's poem, her first line can tell the reader about her "comfort" with the dark. The poem concentrates on visual imagery and its syntax. Dickinson uses many caesura to make a paused moment. The freezing tells us that the visual imagery is vague, constantly retracing her thoughts. Darkness for Dickinson is another form of light. "newness of the night" brings in the comparison of darkness and night. Night is when the darkness comes out of, and when other life forms happen. "To witness her Goodbye" (4) may also symbolize the departure of day. When one thinks of dark, they tend to think of visual imagery of blackness or evil. "Darkness alters ... adjust itself to Mid night" (17-19) conveys the eyes to match its vision into the dark, making us also see the dark, as we "acclimate" to it.

In Robert Frost's poem "Acquainted with the Night", he too, also compares visual imagery of night, but as well as light. Frost is "acquainted" to the night, where in Dickinson's poem, darkness appears with the night. The rain symbolizes the light or serenity to night. "...walked out of rain - and back in rain." (2) creates a pause to further speculate on rain in contrast to night. Both Dickinson and Frost share, compare, and contrast of one another's poems. The darkness which is accustomed and acquainted
Question 1

Write in the box the number of the question you are answering on this page as it is designated in the examination.

with "Vision in the Dark" (Ed. 7) and "back in rain" (PF.7) contrast each other meaning of dealing with night and dark. The similarities between the two poems includes using the same diction. "Goodbye" meant the departure of light. "Light" was also examined by the "Visions of the dark" where the authors see a "disclose...sign".

Two excellent authors share their points of view on the behavior with dark and night. Whether it may be accustomed to or acquainted with, both visual imagery personifies life and their visions of viewing things differently.

#