



These discussion questions were developed in conjunction with Lightbox interviews with [C. Dale Young](#) and [Emilia Phillips](#). For more information, please see www.lightboxpoetry.com.

Discussion Questions:

- Identify the pattern of rhymes in C. Dale Young's "Cancer and Complaint at Midsummer." How do these rhymes unfold? What do they teach us about the argument of the poem and the feelings of its speaker? How do you understand the line, "my mind now weak in handling form," in light of the poem's formal agenda?
- Discuss the effect of the syntax in the excerpt from "Torn." What feeling is created by the structure of these sentences? Why does the poem return to a declarative mode ("there was...") at the end of the poem?
- Discuss the evolving role of secrets in "Eclipse" by C. Dale Young. How does the poem use the image of light to complicate this?
- Several of C. Dale Young's are written in tercets, stanza groups of three lines each. What effect does this arrangement have on the poem?
- In his Lightbox interview, C. Dale Young writes that, "We are wired, I believe, to look for connections. We all draw from our lives, both real and imagined." How does his poem, "Proximity," look for connections between disparate sources? What are the kinds of subjects that you draw from and reach toward as a writer?
- Reflect on what relationships exists between poetry and medicine as healing arts. You might look at "Torn," specifically, and think about the ways the poem, as an act of writing, attempts to stitch up the patient, to put the body back together.
- Describe the relative presence and absence of the body in C. Dale Young's poems, "Cancer and Complaint at Midsummer" and "Torn," and "Proximity." In what ways does the poet make the body alive for us, as readers? What is withheld about these bodies? What effect does this balance between absence and presence have on the poems he writes?