The background features a light beige, textured surface. On the right side, there is a faint, stylized illustration of a mountain range in shades of light green and grey. Overlaid on the right side are several thin, dark grey branches of a willow tree, each adorned with numerous small, dark grey dots representing catkins or blossoms.

7th grade Poetry Unit

Poetry

- ❖ A kind of rhythmic, compressed language that uses figures of speech and imagery designed to appeal to emotion and imagination
- ❖ One of the oldest forms of communication
- ❖ Often sung
- ❖ Passed down from generation to generation
- ❖ Meant to be read aloud
 - Read a poem several times to get the feel of it

Poetry v. Prose

- ❖ Prose = anything that is not poetry
- ❖ Poetry is a language which says more and says it more intensely than prose
- ❖ Poets say the same thing as prose writers. . . They just say it with fewer words

The Implied

- ❖ Poets often write with implied ideas.
- ❖ That is...
 - Reader must make an educated guess to the idea that is suggested
 - Make inferences

Tone



- ❖ Author's attitude toward the writing.
- ❖ Used in poetry to convey feeling and emotion
- ❖ Sets the mood for the work.
- ❖ Can be done through:
 - Word choice
 - imagery
 - details

Mood

- ❖ The general atmosphere created by the author's words
- ❖ The feeling the reader gets from reading
- ❖ Examples: joyful, suspenseful, anxious, angry, sad, lonely, gloomy, disgusted
- ❖ Writers create mood by using:
 - Dialogue
 - A setting
 - A plot



Connotation and Denotation



- ❖ **Connotation:** an emotional or social association with a word, giving meaning beyond the literal definition
- ❖ **Denotation:** the specific, literal image, idea, concept, or object that a word or phrase refers to

Word Denotation

a starball of light/gas in the sky a wish

a family group of related individuals love, trust, closeness

a dog four legged mammal friend, protector, pet

Connotation

Numbering Lines in Poetry

❖ 5's only

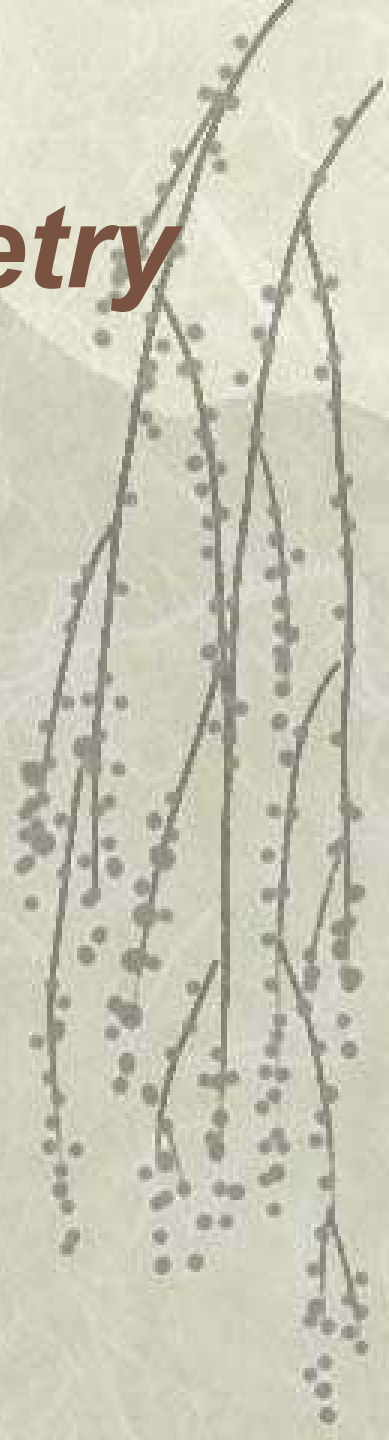
Battle in the Sky by Shel Silverstein

It wasn't quite day and it wasn't quite night,
'Cause the sun and the moon were both in sight,
A situation quite all right
With everyone else but them.

5 So they both made remarks about who gave more light
And who was the brightest and prettiest sight,
And the sun gave a bump and the moon gave a bite,
And the terrible sky fight began.

With a scorch and a sizzle, a screech and a shout,
10 Across the great heavens they tumbled about,
And the moon had a piece of the sun in its mouth,
While the sun burned the face of the moon.

And when it was over the moon was rubbed red,
And the sun had a very bad lump on its head,
15 And all the next night the moon stayed home in bed,
And the sun didn't come out 'til noon.



Stanza

- ❖ A group of consecutive lines that forms a single unit
 - Something like a paragraph in prose
 - Often expresses a unit of thought
 - May consist of any number of lines
 - In some poems, each stanza has the same rhyme scheme

Figurative Language

- ❖ Personification
- ❖ Simile
- ❖ Metaphor
- ❖ Alliteration
- ❖ Onomatopoeia
- ❖ Idiom
- ❖ Hyperbole
- ❖ Imagery



Literary Devices in Poetry

Personification

- ❖ A nonhuman thing or quality is given human-like qualities



Personification

"the earth is a living thing"
by Lucille Clifton

is a black shambling bear
ruffling its wild back and tossing
mountains into the sea

is a black hawk circling
the burying ground circling the
bones
picked clean and discarded

is a fish black blind in the belly of
water

is a diamond blind in the black
belly of coal

is a black and living thing
is a favorite child
of the universe
feel her rolling her hand
in its kinky hair
feel her brushing it clean



Personification

*“Forgotten Dreams”
by Edward Silvera*

*The soft gray hands of sleep
Toiled all night long
To spin a beautiful garment
Of dreams*

(Excerpt)

Literary Devices in Poetry

Simile

- ❖ A comparison between two unlike things, using a word such as *like*, *as*, *than*, or *resembles*.

*When the last bus leaves, moths stream
toward lights like litter in the wind.*

- Roberta Hill, from "Depot in Rapid City"

Literary Devices in Poetry

Metaphor

- ❖ A comparison between two unlike things in which one thing is said to be another thing.

Metaphor

"Madam and the Rent Man" by Langston Hughes

The rent man knocked.
He said, Howdy-do?
I said, What
Can I do for you?
He said, You know
Your rent is due.

I said, Listen,
Before I'd pay
I'd go to Hades
And rot away!

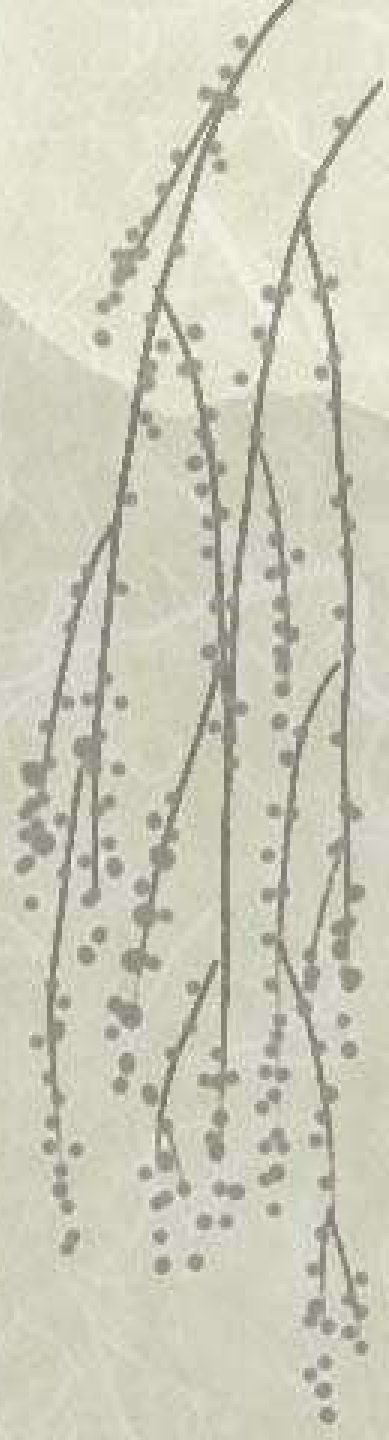
The sink is broke,
The water don't run,
And you ain't done a thing
You promised to've done.

Back window's cracked,
Kitchen floor squeaks,
There's rats in the cellar,
And the attic leaks.

He said, Madam,
It's not up to me.
I'm just the agent,
Don't you see?

I said, Naturally,
You pass the buck.
If it's money you want
You're out of luck.

He said, Madam,
I ain't pleased!
I said, Neither am I.
So we agrees!



Metaphor “Dreams” by Langston Hughes

Dreams

*Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.*

*Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.*



Literary Devices in Poetry

Alliteration

❖ The repetition of the same or very similar consonant sounds in words that are close together.

- Usually occurs at the beginning of words
- Can also occur within or at the end of words
- Can help establish a mood, emphasize words, or serve as a memory aid

Alliteration

“The Raven”

by Edgar Allan Poe

*And the silken sad uncertain rustling of each purple
curtain,
Thrilled me--filled me with fantastic terrors never felt
before;*

Example: *s* sound repeated at beginning of *silken* and
sad and within the words *uncertain* and *rustling*...

What else is here?

❖ Using this same example from “The Raven”, what other poetic device(s) can you find?

*And the silken sad uncertain rustling of each purple
curtain,*

*Thrilled me--filled me with fantastic terrors never felt
before;*

- Edgar Allan Poe, from “The Raven”

Literary Devices in Poetry

Onomatopoeia

- ❖ The use of a word whose sound suggests or imitates its meaning
- ❖ Important element in creating the music of poetry

Onomatopoeia

“The Bells”

by Edgar Allan Poe

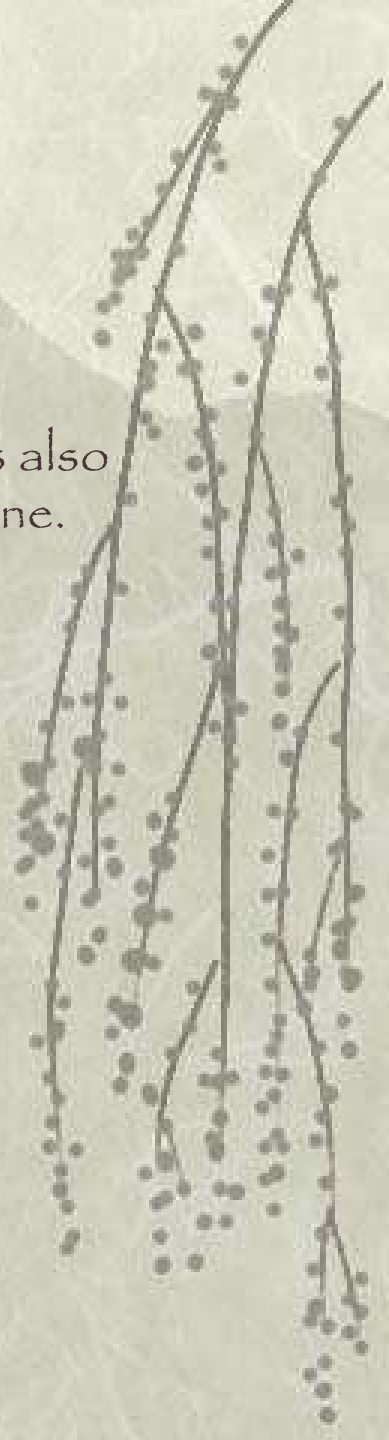
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
5 What a horror they outpour
On the bosom of the palpitating air!
Yet the ear, it fully knows
By the twanging
And the clanging
10 How the danger ebbs and flows.



What else is here?

- ❖ In “The Bells”, Poe uses onomatopoeia, it’s true, but he is also utilizing the recurring use of a sound, word, a phrase, or a line.

Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear, it fully knows
By the twanging
And the clanging
How the danger ebbs and flows.



Literary Device:

Idiom



- ❖ The literal meaning of the words is not the meaning of the expression. It means something other than what it actually says.

*Feeling under the weather
you could have knocked me down with a feather.
It was like a bolt out of the blue, when I met you.
an English rose, in the flower of youth...*

-from "My Sweet Idiom" by Paul Williams

Literary Devices in Poetry

Hyperbole



- ❖ An intentional exaggeration or overstatement, often used for emphasis

*Here once the embattled farmers stood
And fired the shot heard round the world*

-from "The Concord Hymn" by Ralph Waldo Emerson

Literary Device in Poetry

Imagery

- ❖ A single word or phrase that appeals to one or more of our senses
- ❖ Language that provides a sensory experience using sight, sound, smell, touch, taste
- ❖ Imagery refers to the "pictures" which we perceive with our mind's eyes, ears, nose, tongue, and skin

Imagery



*Soft upon my eyelashes
Turning my cheeks to pink
Softly falling, falling
Not a sound in the air
Delicately designed in snow
Fading away at my touch
Leaving only a glistening drop
And its memory*

- "Crystal Cascades" by Mary Fumento

Imagery

"Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" *by Shel Silverstein*

Sarah Cynthia Sylvia Stout

Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts. . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall. . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,

Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry, Curdled milk and
crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fried and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That it finally touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late. . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

The background features a stylized, textured illustration of a mountain range in shades of brown and tan. On the right side, a willow tree with long, thin branches and small, dark, round leaves hangs down. The overall aesthetic is rustic and artistic.

Imagery

“Night Watch”

by Mary O. Fumento

Night Watch
(Ode to the Gargoyle)

Frozen jaws snap at timeless air
And concrete eyes stare at passers-by
Claws deeply imbedded, sadly not in flesh
As you crouch forever ready to pounce

Literary Devices in Poetry

Repetition

- ❖ The recurring use of a sound, a word, a phrase, or a line
- ❖ Can also be used to create music, to appeal to our emotions, and to emphasize important ideas

Repetition

“Annabel Lee”

by Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
Coveted her and me.

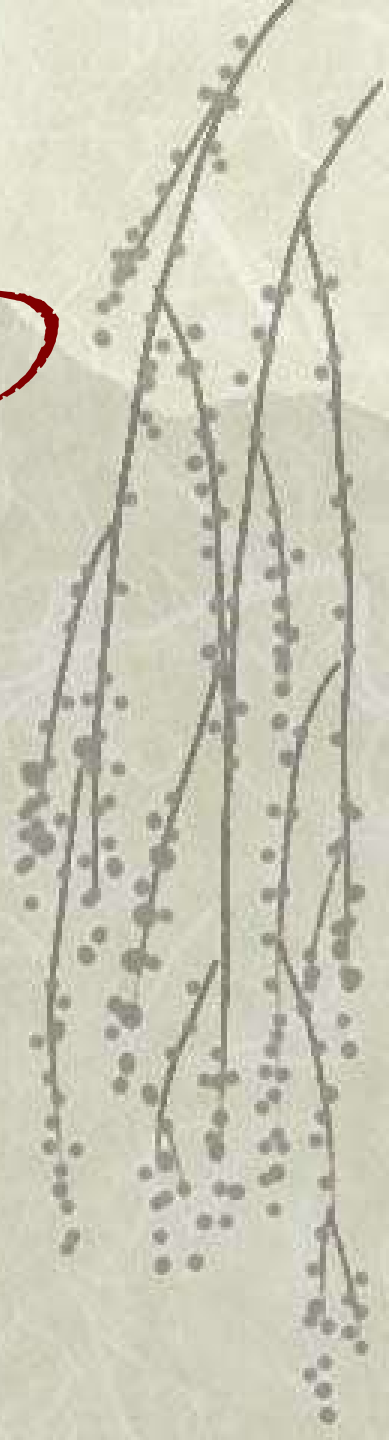
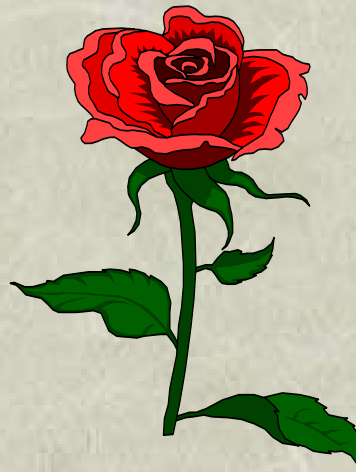
And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in Heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee;

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulchre there by the sea—
In her tomb by the sounding sea.

POETIC SOUND EFFECTS



Rhythm



The beat created
by the sounds of the
words in a poem.

Rhythm can be
created by using,
meter, rhymes,
alliteration, and
refrain.

Meter

- ❖ A regular pattern of stressed and unstressed syllables
 - Free verse does not have a regular pattern of stressed and unstressed syllables
 - Sounds like ordinary speech
- ❖ When poets write in meter, they count out the number of stressed syllables (or strong beats) and unstressed syllables (weaker beats) in each line
- ❖ They then repeat the pattern throughout
- ❖ To avoid singsong effect, poets usually vary the basic pattern

lambs

❖ Each line has four unstressed syllables alternating with four stressed syllables

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*

- Lewis Carroll, from "Jabberwocky"

End Rhymes

❖ Rhymes at the end of lines of poetry

*Darkness settles on roofs and **walls**,
But the sea, the sea in the darkness **calls**;
The little waves, with their soft, white **hands**,
Efface the footprints in the **sands**,
And the tide rises, the tide **falls**.*

*- Henry Wadsworth Longfellow, from
"The Tide Rises, the Tide Falls"*

Internal Rhymes

❖ Rhymes within lines of poetry

*Back into the chamber turning, all my soul within me burning,
Soon there came again a tapping somewhat louder than before*

- Edgar Allan Poe, from "The Raven"

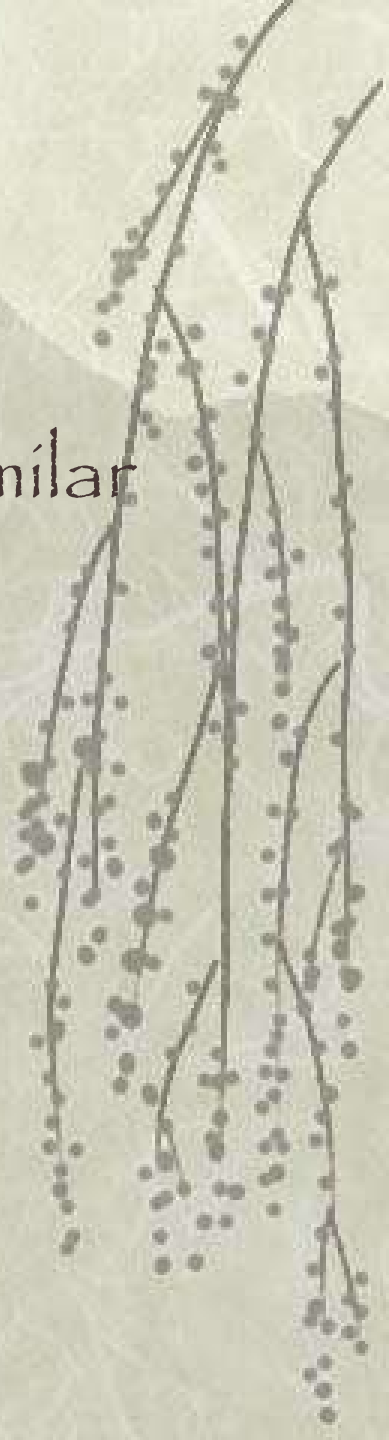


Near Rhymes

- ❖ Rhymes involving sounds that are similar but not exactly the same
 - Also called *slant rhymes*

*milky befriended a stranded star
whose rays five languid fingers were*

*- E.E. Cummings,
from "maggie and milly and molly and may"*



Rhyme Scheme

- ❖ Rhymes at the end of lines of poetry
- ❖ To indicate the rhyme scheme of a poem, use a separate letter of the alphabet for each rhyme
- ❖ The rhyme scheme of Longfellow's stanza of "The Tide Rises, the Tide Falls" is a-a-b-b-a

Rhyme Scheme

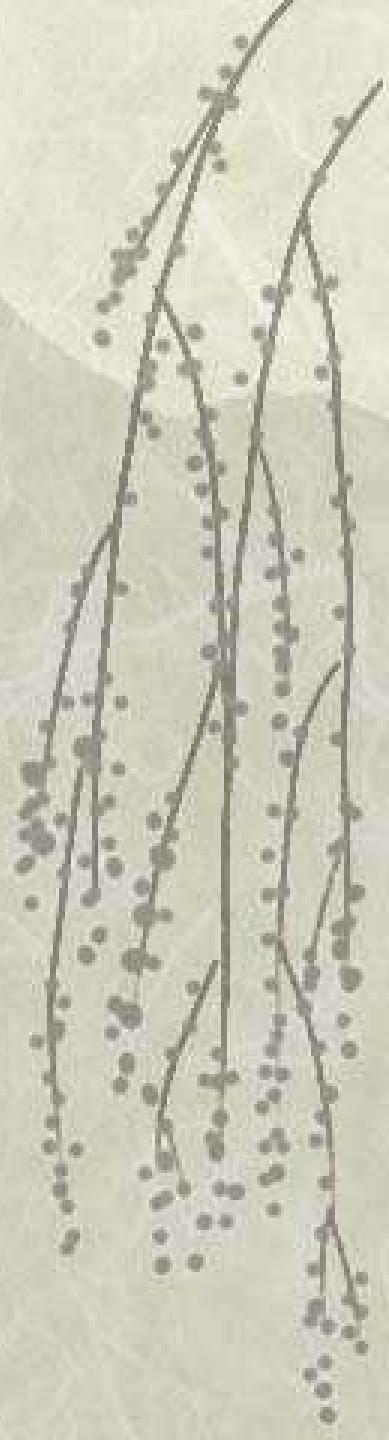
Darkness settles on roofs and walls, a
But the sea, the sea in the darkness calls; a
The little waves, with their soft, white hands, b
Efface the footprints in the sands, b
And the tide rises, the tide falls. a

- Henry Wadsworth Longfellow, from
"The Tide Rises, the Tide Falls"

Refrain

*“A Place in the Choir”
by Bill Staines*

*All God's critters got a place in the choir,
Some sing low, some sing higher,
Some sing out loud on the telephone wire,
And some just clap their hands,
Or paws,
Or anything they got now.*



Literary Devices in Poetry

Refrain

- ❖ A group of words repeated at intervals in a poem, song, or speech.
 - Often used to build rhythm.
 - Can also emphasize the main theme of the work.

Refrain

Examples

“I have a dream. . .”

- Martin Luther King, Jr.

“I’ve got a feeling. . .”

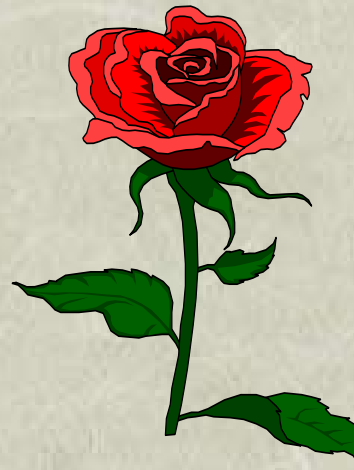
- Black Eyed Peas



Some More Poetic Perusal

- ❖ “Gold” by Pat Mora (page 571)
- ❖ “maggie and milly and molly and may” by e.e. cummings (page 522)
- ❖ “Casey at the Bat” by Ernest Lawrence Thayer (page 132)
- ❖ “The Names” by Billy Collins (page 561)
- ❖ Last but certainly not least, “Jabberwocky” by Lewis Carroll (page 339)
 - Let’s read this one together, then break it down, shall we?

TYPES OF POETRY



Narrative Poems



- ❖ Longer and tells a story, with a beginning, middle, and end
- ❖ Generally longer than the lyric styles of poetry because the poet needs to establish characters and a plot

Example: "*The Highwayman*" by Alfred Noyes

Lyrical Poems



- ❖ Short poem (only a few lines, 1-2 stanzas)
- ❖ Usually written in first person point of view
- ❖ Expresses an emotion or an idea, or describes a scene
- ❖ Does not tell a story and are often musical
- ❖ Many of the poems we read will be lyrical

Free Verse Poems



- ❖ Does NOT have any repeating patterns of stressed and unstressed syllables
- ❖ Does NOT have rhyme
- ❖ Very conversational - sounds like someone talking with you

Example: See “Fog” by Carl Sandburg

Ballad



- ❖ Tells a story, similar to a folk tale or legend
- ❖ Usually set to music
- ❖ simple repeating rhymes, often with a refrain

*Oh the ocean waves may roll,
And the stormy winds may blow,
While we poor sailors go skipping aloft
And the land lubbers lay down below, below, below
And the land lubbers lay down below.*

-from "The Mermaid" by Anonymous

Soliloquy

- ❖ an act of speaking one's thoughts aloud when by oneself or regardless of any hearers
- ❖ Examples: Shakespeare's works