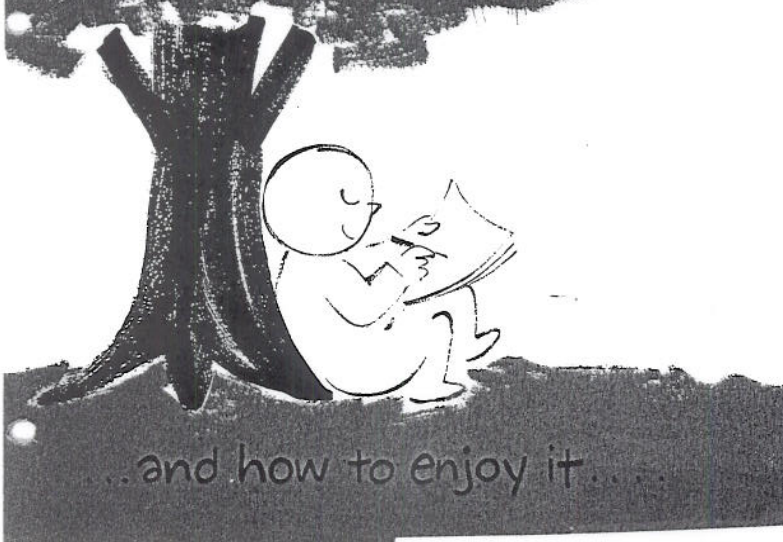
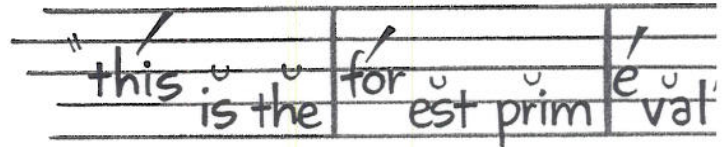


ABOUT POETRY



what **IS** poetry?

... words arranged in a
RHYTHMIC pattern
with regular **ACCENTS**
(like **BEATS** in music)



(from opening lines of
Longfellow's "Evangeline")

... words carefully selected
for sound, accent and
meaning... to express
IMAGINATIVELY
ideas and emotions

...in one way

EVERYONE

uses poetry when
he speaks or writes with
words that create
IMAGES, such as

I'VE COME TO
THE END OF
MY ROPE

IN CONVERSATION...

L-O-V-E is 3
MANY-SPLENDORED
THING

IN SONGS...

A NATION
CONCEIVED IN
LIBERTY---

IN SPEECHES...

...BUT A POET

is a person more endowed
with imagination who
tries to express an
idea with words that
give it **FORM** and
BEAUTY---

WHAT DO I SEE?
A BIG TREE.
AND IT'S
GETTING
DARK!

NON-POET

--looking at
SAME THING

I SEE A
DARK HAND
IS TEARING
THE VAULT
OF NIGHT--

POET

TO QUOTE SHELLEY:
"Poetry lifts the veil from
hidden beauty. It makes
familiar objects be as if
they were not familiar
and creates anew the
universe."

Each poem has (1) RHYTHM, (2) MELODY, (3) IMAGERY, and (4) FORM.
And POETRY has a "LANGUAGE" all its own...

1 EACH POEM has a RHYTHM called a "METRIC PATTERN" (except in "free verse") *



that is, the ACCENTS of the syllables in the words fall at regular intervals, like the BEAT of MUSIC

--the "BEAT" of POETRY "FEET" is called "METER"

MARKING LINES LIKE THIS to show FEET or METER is called "SCANSION"

NOTE: if METER should vary within a line it is called "INVERSION"

"The stag / at eve / had drunk / his fill"

So--this line is "IAMBIC TETRAMETER" (four feet) NUMBER OF FEET

THIS IS A "FOOT" (the basic metrical unit in a poem)

4 most-used METRIC PATTERNS

NO. OF SYLLABLES PER "FOOT"	TECHNICAL NAME	ACCENTED = / "DUMM" UNACCENTED = u "de"	SUCH AS--
2	IAMBIC	de DUMM	u WAY I WILL
2	TROCHAIC	DUMM de	COM ing DO it
3	ANAPESTIC	de de DUMM	cAn non AOE let us IN
3	DACTYLIC	DUMM de de	VIC to ries TWO of them

LESS USED { SPONDEE (DUMM DUMM); PYRRAIC (de de); TRIBACH (de de de) AMPHIBRACH (de DUMM de); AMPHIMACER (DUMM de DUMM)

NOTE: Sometimes a PAUSE (CAESURA) may take the place of an UNACCENTED SYLLABLE

* EXCEPT in "FREE VERSE" there is no metrical pattern -- it is based on the natural cadences of speech.

1 FOOT	MONOMETER
2 FEET	DIMETER
3 "	TRIMETER
4 "	TETRAMETER
5 "	PENTAMETER
6 "	HEXAMETER

etc. 7=HEPTAMETER; 8=OCTAMETER; 9=NONAMETER

Easy to remember if you know your Greek prefixes for numbers.

--EACH POEM ALSO HAS "MELODY"

LIKE MUSIC, EACH POEM HAS

2 "MELODY" (i.e., sound devices)

of which the principal one is

RHYME -- that is -- where TWO words have the

SUCH AS

SINGLE RHYME } love dove

DOUBLE RHYME } napping tapping

TRIPLE RHYME } mournfully scornfully

SOMETIMES too MANY rhymes detract from poem -- sound too jingly.

preceded by DIFFERENT consonants

dame same

SAME SOUND on their last accented vowel

OTHER RHYMING TERMS

IN AN "IMPERFECT" RHYME two words look alike but don't sound alike, such as "LOVE" and "JOVE"

IN AN "INTERNAL" RHYME the rhyme occurs inside a line such as -- "Let's beat the heat"

"MASCULINE" RHYME where last syllable accented such as "roke," "stake" more than one syllable rhymed -- accent not on last syllable such as "weather" "heather"

...besides rhyme, poets also use these OTHER SOUND EFFECTS--

1 ASSONANCE = resemblance of sound in words or syllables SUCH AS -- "O harp and altar, of the fury fused"

2 ONOMATOPOEIA = where words sound like meanings SUCH AS -- drip, whisper, hiss, hoot, meow, murmur, etc.

3 ALLITERATION = words beginning with same consonant sound SUCH AS -- In a summer season, where soft was sun

AND EACH POEM ALSO HAS

3 IMAGERY (figures of speech representing sense experience)

--such as by COMPARISON

(1) SIMILE = two unlike things compared using "like" and "as" SUCH AS "The man paced like a hungry lion."

(2) METAPHOR = two unlike things directly compared (without using "like" or "as") SUCH AS "The river is a snake which coils on itself."

(3) PERSONIFICATION = giving human qualities to things SUCH AS "The trees danced in the breeze."

(4) APOSTROPHE = addressing some abstract object SUCH AS "O world! Tell me thy pain."

(5) LITERARY ALLUSIONS = referring metaphorically to persons, places, and things from history or previous literature.

--and by EXAGGERATION

(1) HYPERBOLE saying more than is true

such as "He wore his fingers to the bone."

(2) UNDERSTATEMENT saying less than is true

such as "Losing his job meant he could sleep late."

(3) IRONY saying opposite to what is true

such as "War is kind."

(4) ANTHESIS using contrasts for effect

such as "Deserts are dry; oceans are wet."

(5) SYNECHDOCHE using parts for the whole

such as "All hands on deck."

(6) METONYMY substitution of one word for another closely related word

such as "The pot's boiling."

NOTE: Never MIX metaphors, such as "He threw in the sponge before he hit the jackpot." Avoid comparisons that are too obvious or far-fetched.

AND FINALLY ④ EVERY POEM HAS FIRM (STRUCTURE)

WHAT DOES A POEM LOOK LIKE?

Note each LINE starts with a CAPITAL LETTER

Star,
If you are
A love compassionate,
You will walk with us this year.
We face a glacial distance who are here
Huddl'd
At your feet.

(Burford)

Note how a poet can arrange his poem so you will read it as he wants you to, and get its sound and rhythm.

END-STOP LINE-- completes a thought.

RUN-ON LINE-- not end of sentence or thought.

LONG LINES often indicate distance or direction; SHORT LINES, brevity or speed.

A LONG POEM usually consists of a number of lines grouped into sets of lines called STANZAS. (Any number of lines containing a thought is called a "STROPHE")

SOME SPECIAL NAMES for STANZAS with different number of lines

No. of LINES	WHAT IT'S CALLED	WHAT IT IS--
2	RHYMED COUPLET	2 lines with identical RHYMES.
2	HEROIC COUPLET	2 IAMBIC PENTAMETER LINES with identical RHYMES.
3	TERCET, TRIPLET	3 lines -- any rhyme scheme or meter
4	QUATRAIN	4 lines -- any rhyme scheme abab abba abcb any length and meter.
4	BALLAD QUATRAIN	Rhyme scheme -- a b c b 1st and 3rd lines-- IAMBIC TETRAMETER; 2nd and 4th lines-- IAMBIC TRIMETER
5	QUINTET (CINQUIN)	5 lines -- rare
6	SESTET	6 lines (often 3 sets of couplets).
7	RIME ROYAL	7 line IAMBIC PENTAMETER stanza used from Chaucer to Massfield Rhyme scheme -- a b a b c c
8	OCTAVE	8 line stanza
8	OTTAVA RIMA	8 lines -- IAMBIC PENTAMETER Rhyme scheme -- a b a b a b c c See Keats' "Isabella"
9	SPENSERIAN STANZA	8 lines -- IAMBIC PENTAMETER 1 line -- IAMBIC HEXAMETER Rhyme scheme -- a b a b c b c c See Spenser's "Faerie Queen"
14	SONNET-- complete poem of 14 lines of IAMBIC PENTAMETER	ONE FORM -- 3 quatrains plus couplet rhyme scheme--a b a b c d c d e f e f g g ANOTHER -- 8 lines rhyming -- a b b a, a b b a, - 6 lines rhyming -- c d c d e (or) c d c d e
	BLANK VERSE	Usually IAMBIC PENTAMETER but no rhyme See Shakespeare's Plays
	FREE VERSE	No regular rhythmic pattern or use of rhyme See Walt Whitman

what's a "POETIC LICENSE"?

It means that a poet is allowed to break rules of spelling to make his rhyme or his meter more perfect--

such as-- soft -- hope
-- off -- ope

Poets also use such special effects as

CAESURA -- a natural pause in or at end of line.
CATALEXIS -- an unstressed syllable omitted from beginning of an iambic or anapestic line--or from end of a trochee or dactylic line.

HYPERMETER -- adding an unstressed syllable at beginning of a trochee or end of an iambic line.

RHYME SCHEMES

are indicated by the use of LETTERS

such as
abba
abba
i.e.

- sound } a
- ten } b
- men } c
- round } d = a b c d

MOST POEMS FALL INTO THESE TYPES (or GROUPS) depending on the subject and mood of the poet.

① EPIC



A long poem about a HERO--
SUCH AS

- VIRGIL'S "Aeneid"
- DANTE'S "Divine Comedy"
- MILTON'S "Paradise Lost"

Or -- about a GROUP of PEOPLE (a folk epic)

- SUCH AS
- HOMER'S "Iliad" and "Odyssey"
- GERMAN "Nibelungenlied"
- EARLY ENGLISH "Beowulf"

I NARRATIVE



tells a story

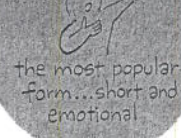
② METRICAL ROMANCE



SUCH AS

- "SONG OF ROLAND"
- "KING ARTHUR"
- SPENSER'S "Faerie Queen"
- SCOTT'S "Lady of the Lake"
- TENNYSON'S "Idylls of the King"
- and METRICAL TALES (short stories)
- SUCH AS
- WHITTIER'S "Barbara Frietchie"
- BROWNING'S "Incident of the French Camp"

II LYRIC



the most popular form...short and emotional

① ODE

In praise or memory of someone.

② ELEGY

A lament or in memory of someone

③ EPITAPH

A short elegy to inscribe on a monument

④ EPIGRAM

A satirical poem ending with a witticism

⑤ PASTORAL

A poem dealing with country life

⑥ SONNET

A popular form of lyric poetry having 14 lines

⑦ DRAMATIC LYRIC

An emotional monologue or dialogue

⑧ SONG

A poetic composition put to music

OTHER

III DIDACTIC

For purposes of instruction

- SUCH AS
- HORACE -- "Art of Poetry"
- VIRGIL -- "Georgics"

IV SATIRICAL

To attack folly via ridicule

- SUCH AS
- POPE -- "Rape of the Lock"
- LOWELL -- "Biglow Paper"

③ BALLAD

A very short story

- SUCH AS
- COLERIDGE -- "Rime of the Ancient Mariner"
- LONGFELLOW -- "Wreck of the Hesperus"
- AND MUCH FOLK MUSIC

④ FABLE

A short story-- usually about animals with a moral

SUCH AS THOSE BY

- WALTER DE LA MARE
- ARTHUR GUITERMAN
- G. K. CHESTERSON

⑤ NOVEL

A long story-- fiction in poetry form

SUCH AS

- OLIVER LAFARGE
- "Each to the Other"

V DRAMATIC

Telling story through speeches of characters

- SUCH AS
- FROST -- "Death of Hired Man"
- T. S. ELIOT -- "Cocktail Party"

ETC., including

VERS DE SOCIETE' (light and witty)
PARODY (imitations)
HUMOROUS (dialect, limerick, jingle)

- SUCH AS
- OGDEN NASH
- T. A. DALY
- F. P. ADAMS

STYLES

sometimes called "SCHOOLS"
or "MOVEMENTS"
(as in PAINTING and MUSIC)

"CLASSICAL"



Poetry that is
very **formal**
in treatment --
by such poets as
SAMUEL JOHNSON
JOHN MILTON

"ROMANTIC"



Imaginative...
dealing with Nature,
Love, etc., but in
strict metrical patterns --
by such poets as
PERCY BYSSHE SHELLEY

"REALISTIC"



Candid presentation
of **every day** life --
by such poets as
WALT WHITMAN
STEPHEN CRANE

"PSYCHOLOGICAL"



Realistic poetry
concerned with man's
INNER THOUGHTS ...
by such poets as
ROBERT FROST
T. S. ELIOT

"ABSTRACT"



Highly symbolic.
Poet's interpretation
extremely personal --
by such poets as
GINSBERG
and the "BEATNIK" POETS

ETC, ETC, ETC, ETC,

including such terms as
"IMPRESSIONISTIC"
"FUTURISTIC"
"NON-OBJECTIVE"
"SYMBOLIC"
"NEO-CLASSICAL"
"PRIMITIVE"
"EXISTENTIAL"
"SURREALISTIC"

... which are often also used
in ART and MUSIC

WHAT'S THE
MESSAGE?

try to understand the
THEME
OF EACH POEM--

"I THINK OF THE
WOMEN AND
CHILDREN LEFT
BEHIND TO WAIT!"

Different poets may
have quite different
ATTITUDES toward
the **SAME** subject
SUCH AS

"WAR IS A
DREADFUL WASTE
OF PEOPLE AND
RESOURCES"

"SURELY, THE
ENEMY MUST BE
AS BRAVE AS WE!"

"AS A SOLDIER, I DO
NOT SEE THE WAR,
BUT ONLY MY
OWN MISERY"

"WAR MAKES MIGHTY
MEN AND ELIMINATES
THE WEAK"

"WHAT AMAZING
HEROISM AND COURAGE
WAR BRINGS OUT
IN MEN"

WAR

EVERY POET IS INFLUENCED BY--

- (1) his **BELIEFS** → are usually reflected in his **THEMES**
- (2) the **PERIOD** → usually affects the **STYLE** of his poems
- (3) the **SUBJECT** → often affects the **METRICAL PATTERN**
- (4) his **CREATIVITY** → will affect his use of **IMAGERY**

Can you tell a GOOD POEM when you see one?

While the important thing is -- does it please you... a good
critic should be able to tell **WHY** a poem is good or not
good (in his judgment) ... here are

some **QUESTIONS** to
ask yourself in
JUDGING
A POEM--

-- is it
ORIGINAL?
That is -- is its
theme fresh
and not trite?

-- does it have
CONTINUITY?
Are the form, style,
imagery and
metrical pattern
consistent throughout
the poem?

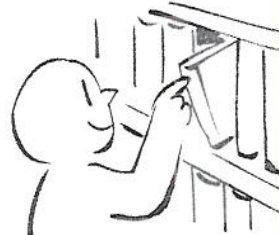
-- does it have
RHYTHM?
Do the words and
lines seem to
flow?

-- does it have
UNIVERSALITY?
That is -- would it
have meaning for
most people, in most
countries, in any age?

-- does it produce
IMAGES?
That is -- are the
figures of speech used
both reasonable and
yet stimulating?

-- does it produce
DEEP FEELING?
That is -- an
emotional response,
not just
sentimental?

Why not discover your own favorite POETS -- and POEMS?



Browse in libraries and bookstores
to get acquainted with as many
poets as possible. Some you'll
like more than others -- get to
know them. Also ask your librarian
for suggestions.

if possible, read
poems **OUT LOUD--**

to get full flavor
of rhythms and sounds.

BE A CRITIC

Ask yourself -- why do
I like (or dislike) this
poem? Analyze its
meaning -- its technique.

CARRY a book of
poems --

in your pocket or
handbag to read in
spare moments during
the day. Many anthologies
or collections are now avail-
able in paper backed editions.

Get to know the leading
ANTHOLOGIES
(collections of poems)
SUCH AS

"NEW MODERN AMERICAN & BRITISH POETRY"
ed. by Louis Untermeyer
"TREASURY OF GREAT POEMS", 2 vol.
ed. by Louis Untermeyer
"OXFORD BOOK OF AMERICAN VERSE"
ed. by F. U. Matthiessen
"AN ANTHOLOGY OF FAMOUS ENGLISH
and AMERICAN POETRY"
by Benet and Aiken

-- and there are many other good anthologies.

LISTEN to poets
READING their own POEMS --



the "ALBUM of MODERN POETRY"
(Library of Congress, Washington, D.C.
20540) presents 46 English and American
poets reading their own poems on 3 LP
(33-1/3 RPM) records.