


The background of the slide is a light gray gradient. It is decorated with numerous realistic water droplets of various sizes. Some droplets are large and prominent, while others are small and subtle. They are scattered across the slide, with a higher concentration in the top-left and bottom-right corners. Each droplet has a soft highlight and a gentle shadow, giving them a three-dimensional appearance.

POETRY: GENERAL TERMS



STANZAS AND TYPES

- **STANZA** – GROUPS OF LINES IN A POEM; FUNCTIONS LIKE A PARAGRAPH IN PROSE.
 - **COUPLET** – A STANZA WITH TWO LINES
 - **TERCET** – A STANZA WITH THREE LINES
 - **QUATRAIN** – A STANZA WITH FOUR LINES
- 

POETRY FORMS

- **CLOSED FORM POETRY** – POETRY THAT HAS AN IDENTIFIABLE PATTERN OF RHYME, LINE, AND/OR STANZA
- **CLOSED FORMS INCLUDE:**
 - **SONNETS**
 - **VILLANELLES**
 - **SESTINAS**
 - **BALLADS...**




POETRY FORMS

- **OPEN FORM POETRY** – VERSE THAT HAS NO SET PATTERN OF RHYME, LINE, OR STANZA
- 



GENERAL ANALYSIS TERMS

- **SUBJECT** – WHO OR WHAT THE POEM IS ABOUT
 - **SPEAKER** – THE IMAGINARY VOICE ASSUMED BY THE WRITER OF THE POEM. IT CAN BE A PERSON, ANIMAL, THING, OR ABSTRACTION.
 - **TONE** – THE POET'S ATTITUDE TOWARDS THE SUBJECT (EX. SAD, ANGRY)
 - **THEME** – THE OVERALL MESSAGE OF THE POEM
- 

“NANCY”

COMES TO SCHOOL

DRESSED IN NO ONE CARES CLOTHES,

HER HANDS AND FACE

ARE DIRTY BEFORE THE DAY BEGINS.

ALWAYS ALONE

BUT NOT BY CHOICE,

WITH HER AROUND

NO ONE ELSE FEARS BEING TEASED OR RIDICULED.

WE SIT ACROSS

FROM ONE ANOTHER AT LUNCH,

SOMETIMES I THINK

I'M ALL SHE'S GOT.

AND I'M NOT NEARLY ENOUGH.

STANZAS?

TYPE?

SUBJECT?

SPEAKER?

TONE?

THEME?

ANALYSIS TERMS

- **END-STOPPED LINE** – A LINE OF VERSE THAT ENDS IN A FULL PAUSE, USUALLY INDICATED BY A MARK OF PUNCTUATION.

SHALL I COMPARE THEE TO A SUMMER'S DAY?

THOU ART MORE LOVELY AND MORE TEMPERATE.

ROUGH WINDS DO SHAKE THE DARLING BUDS OF MAY.

AND SUMMER'S LEASE HATH ALL TOO SHORT A DATE.

ANALYSIS TERMS

- **ENJAMBMENT** – WHEN ONE LINE OF VERSE WITHIN A STANZA RUNS INTO THE NEXT WITHOUT A GRAMMATICAL PAUSE

A THING OF BEAUTY IS A JOY FOREVER:

ITS LOVELINESS INCREASES; IT WILL NEVER

PASS INTO NOTHINGNESS BUT STILL WILL KEEP

ANALYSIS TERMS

- **CAESURA** – A PAUSE WITHIN A LINE OF VERSE

HOW DULL IT IS TO PAUSE, TO MAKE AN END,

TO REST UNBURNISHED, NOT TO SHINE IN USE!

ANALYSIS TERMS

- **APOSTROPHE** – DIRECTLY ADDRESSING AN ABSENT PERSON OR THING AS IF IT WERE PRESENT
- *OH, LORD! PLEASE HELP ME.*
- *BUSY OLD FOOL, UNRULY SUN, WHY DOST THOU THUS THROUGH WINDOWS AND THROUGH CURTAIN CALL ON US?*



FIGURATIVE LANGUAGE

- **FIGURATIVE LANGUAGE** – LANGUAGE THAT CANNOT BE TAKEN LITERALLY OR SERIOUSLY BECAUSE IT WAS WRITTEN TO PRODUCE AN EFFECT OR AN EMOTION



FIGURATIVE LANGUAGE

- **METAPHOR** – A COMPARISON OF TWO UNLIKE THINGS WITHOUT USING “LIKE” OR “AS”
- ***MY LOVE IS A RED, RED ROSE.***
- ***MINNIE MAY LOOK SWEET AND INNOCENT, BUT SHE IS A SNAKE.***

FIGURATIVE LANGUAGE

- **CONCEIT** – AN EXTENDED FORM OF METAPHOR THAT LASTS A FEW LINES OR SOMETIMES THE ENTIRE POEM.
- IT IS WELL-DEVELOPED, AND OFTENTIMES COMPARES TWO EXTREMELY DISSIMILAR THINGS.
- *JOHN DONNE – THE FLEA: COMPARES THE LOVE OF THE SPEAKER AND HIS LOVE TO A FLEA*
- *EDWARD TAYLOR – HUSWIFERY: COMPARES THE SPEAKER'S LOVE FOR GOD TO A SPINNING WHEEL*

FIGURATIVE LANGUAGE

- **SIMILE** – COMPARISON OF TWO UNLIKE THINGS USING “LIKE” OR “AS”
- ***SHE IS LIKE A BULL IN A CHINA SHOP; SHE IS NEVER QUIET AND CONSTANTLY KNOCKS THINGS OVER.***

FIGURATIVE LANGUAGE

- **PERSONIFICATION** – LANGUAGE THAT ATTRIBUTES HUMAN QUALITIES TO NONHUMAN THINGS
- *THE ALARM CLOCK DANCED ON THE DRESSER.*
- *THE FACE OF THE CLOCK IS FILTHY.*




FIGURATIVE LANGUAGE

- **HYPERBOLE** – AN EXAGGERATION OR OVERSTATEMENT
 - *I'M SO HUNGRY, I COULD EAT A HORSE.*
 - *“YOUR MOMMA” JOKES*
- 



FIGURATIVE LANGUAGE

- **IMAGERY** – LANGUAGE THAT DESCRIBES THINGS YOU WOULD EXPERIENCE USING ONE OF YOUR FIVE SENSES – SIGHT, SOUND, TASTE, TOUCH, SMELL
 - TYPICALLY, THOUGHT OF AS ONLY WHAT YOU SEE, BUT THE TRUE DEFINITION OF IMAGERY ENCOMPASSES ALL FIVE SENSES
- 

TYPES OF IMAGERY

- **VISUAL IMAGERY** – APPEALS TO SENSE OF SIGHT
- **AUDITORY IMAGERY** – APPEALS TO SENSE OF SOUND
- **TACTILE IMAGERY** – APPEALS TO SENSE OF TOUCH
- **OLFACTORY IMAGERY** – APPEALS TO SENSE OF SMELL
- **GUSTATORY IMAGERY** – APPEALS TO SENSE OF TASTE
- **KINESTHETIC IMAGERY** – APPEALS TO SENSE OF MOVEMENT
- **THERMAL IMAGERY** – APPEALS TO SENSE OF HEAT/COLD
- **ORGANIC IMAGERY** – APPEALS TO INTERNAL SENSATION – THIRST, HUNGER, FATIGUE, NAUSEA

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POETRY: SOUND DEVICES




SOUND DEVICES

- **ALLITERATION** – THE REPETITION OF INITIAL CONSONANT SOUNDS
 - ***SALLY SELLS SEASHELLS AT THE SEASHORE.***
- 



SOUND DEVICES

- **ASSONANCE** – THE REPETITION OF VOWEL SOUNDS IN NEARBY WORDS
 - YOU MUST SOUND OUT THE VOWELS; ENUNCIATE AND DRAG IT OUT.
 - *THE CHILD CRIED SILENTLY.*
 - *JANE GAVE ME HER PAPER LATE.*
- 

SOUND DEVICES

- **CONSONANCE** – THE REPETITION OF FINAL CONSONANT SOUNDS
- ***WORLD’S STRAND, SWAY OF THE SEA; LORD’ OF THE LIVING AND DEAD’***



SOUND DEVICES

- **ONOMATOPOEIA** – WORDS WHOSE SOUND IMITATES ITS MEANING
 - ***BUZZ, HISS, MOO, THUD***
- 

SOUND DEVICES

- **EXACT RHYME** – WHEN THE END OF THE WORD OR PHRASE IS IDENTICAL IN SOUND TO ANOTHER. THE VOWEL SOUND MUST BE EXACT.
- **SING AND RING; SAD AND MAD**



SOUND DEVICES

- **EYE RHYME** – A SIMILARITY IN SPELLING OF WORDS THAT DO NOT SOUND ALIKE AND ARE PRONOUNCED DIFFERENTLY
 - *WATCH AND HATCH, SAID AND PAID*
- 



SOUND DEVICES

- **END RHYME** – THE RHYMING OF WORDS AT THE END OF LINES

I SAW A BIRD UP IN A TREE

IT SANG A LOVELY SONG FOR ME



SOUND DEVICES

- **FEMININE RHYME** - RHYME THAT MATCHES TWO OR MORE SYLLABLES, USUALLY AT THE END OF LINES. IT IS RARE.

A WOMAN'S FACE WITH NATURE'S OWN HAND PAINTED,
HAST THOU, THE MASTER MISTRESS OF MY PASSION;
A WOMAN'S GENTLE HEART, BUT NOT ACQUAINTED
WITH SHIFTING CHANGE, AS IS FALSE WOMEN'S FASHION...
BUT SINCE SHE PRICK'D THEE OUT FOR WOMEN'S PLEASURE,
MINE BE THY LOVE AND THY LOVE'S USE THEIR TREASURE.

SOUND DEVICES

- **MASCULINE RHYME** - A RHYME THAT MATCHES ONLY ONE SYLLABLE, USUALLY AT THE END OF LINES OF POETRY.

STAND STILL, AND I WILL READ TO **THEE**

A LECTURE, LOVE, IN LOVE'S PHILOSOP**HY**.

THESE THREE HOURS THAT WE HAVE **SPENT**

WALKING HERE, TWO SHADOWS **WENT**

ALONG WITH US, WHICH WE OURSELVES PRO**DUCE**D.

BUT NOW THE SUN IS JUST ABOVE OUR **HEAD**,

WE DO THOSE SHADOWS **TREAD**,

AND TO BRAVE CLEARNESS ALL THINGS ARE RED**UCE**D.



SOUND DEVICES

- **INTERNAL RHYME** – WHEN WORDS WITHIN A SINGLE LINE OF POETRY RHYME
 - ***I SAT ON A MAT THAT WAS BLUE.***
- 

SOUND DEVICES

- **RHYME SCHEME** – THE REGULAR PATTERN OF END RHYMES IN A POEM OR STANZA. ONE LETTER OF THE ALPHABET IS ASSIGNED TO EACH RHYMING SOUND.

- *BUT THY ETERNAL SUMMER SHALL NOT FADE,* **A**
NOR LOSE POSSESSION OF THAT FAIR THOU OW'ST, **B**
NOR SHALL DEATH BRAG THOU WANDER'ST IN HIS SHADE, **A**
WHEN IN ETERNAL LINES TO TIME THOU GROW'ST, **B**
SO LONG AS MEN CAN BREATHE, OR EYES CAN SEE, **C**
SO LONG LIVES THIS, AND THIS GIVES LIFE TO THEE. **C**

SOUND DEVICES

- **SLANT RHYME** - ALSO KNOWN AS *NEAR RHYME (APPROXIMATE RHYME, HALF RHYME, WEAK RHYME, OR IMPERFECT RHYME)*, THESE RHYMES AREN'T QUITE RHYMES.
- THEY COME CLOSE, BUT CANNOT BE CONSIDERED EXACT RHYME.
- THE WORDS "DEAR" AND "DOOR" FORM A SLANT RHYME. THE WORDS SOUND SIMILAR, BUT THEY AREN'T CLOSE ENOUGH TO MAKE A FULL RHYME.
- SEE IF YOU CAN PICK OUT THE SLANT RHYME IN SEAMUS HEANEY'S "DIGGING".

- BETWEEN MY FINGER AND MY THUMB
THE SQUAT PEN RESTS; SNUG AS A GUN.

1
1

UNDER MY WINDOW, A CLEAN RASPING SOUND
WHEN THE SPADE SINKS INTO GRAVELLY GROUND:
MY FATHER, DIGGING. I LOOK DOWN

2
2
2

TILL HIS STRAINING RUMP AMONG THE FLOWERBEDS
BENDS LOW, COMES UP TWENTY YEARS AWAY
STOOPING IN RHYTHM THROUGH POTATO DRILLS
WHERE HE WAS DIGGING.

THE COARSE BOOT NESTLED ON THE LUG, THE SHAFT
AGAINST THE INSIDE KNEE WAS LEVERED FIRMLY.
HE ROOTED OUT TALL TOPS, BURIED THE BRIGHT EDGE DEEP
TO SCATTER NEW POTATOES THAT WE PICKED,
LOVING THEIR COOL HARDNESS IN OUR HANDS.

3

3

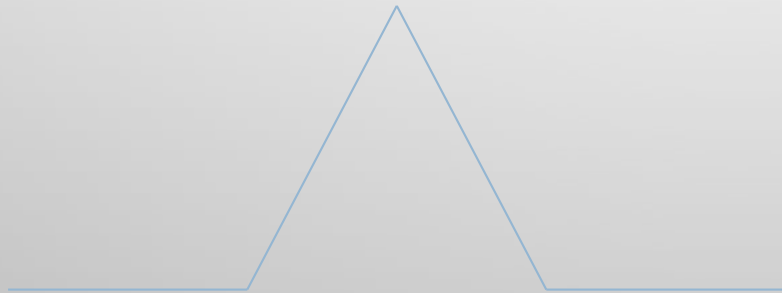
BY GOD, THE OLD MAN COULD HANDLE A SPADE.
JUST LIKE HIS OLD MAN.

3

POETRY: FORMS

NARRATIVE POETRY

- **POETRY THAT HAS A PLOT, TELLS A STORY. THIS PLOT MAY BE SIMPLE OR COMPLEX.**
- **NARRATIVE POEMS MAY BE LONG OR SHORT**
- **SOME NARRATIVE POETRY TAKE THE FORM OF A NOVEL IN VERSE, LIKE *THE ODYSSEY***



“TRAVELING THROUGH THE DARK” – WILLIAM STAFFORD

**TRAVELING THROUGH THE DARK I FOUND A DEER
DEAD ON THE EDGE OF THE WILSON RIVER ROAD.
IT IS USUALLY BEST TO ROLL THEM INTO THE CANYON:
THAT ROAD IS NARROW; TO SWERVE MIGHT MAKE MORE DEAD.
BY GLOW OF THE TAIL-LIGHT I STUMBLED BACK OF THE CAR
AND STOOD BY THE HEAP, A DOE, A RECENT KILLING;
SHE HAD STIFFENED ALREADY, ALMOST COLD.
I DRAGGED HER OFF; SHE WAS LARGE IN THE BELLY.
MY FINGERS TOUCHING HER SIDE BROUGHT ME THE REASON—
HER SIDE WAS WARM; HER FAWN LAY THERE WAITING,
ALIVE, STILL, NEVER TO BE BORN.
BESIDE THAT MOUNTAIN ROAD I HESITATED.
THE CAR AIMED AHEAD ITS LOWERED PARKING LIGHTS;
UNDER THE HOOD PURRED THE STEADY ENGINE.
I STOOD IN THE GLARE OF THE WARM EXHAUST TURNING RED;
AROUND OUR GROUP I COULD HEAR THE WILDERNESS LISTEN.
I THOUGHT HARD FOR US ALL—MY ONLY SWERVING—,
THEN PUSHED HER OVER THE EDGE INTO THE RIVER.**

VILLANELLE

- A VILLANELLE IS A FRENCH FORM; HOWEVER, MANY OTHER POETS OF THE UNITED STATES AND BRITAIN HAVE WRITTEN FAMOUS VILLANELLES.
- THE VILLANELLE IS A HIGHLY RESTRICTIVE, PATTERNED POEM (CLOSED FORM).
 1. THE VILLANELLE HAS 19 LINES→ 5 TERCETS, 1 CONCLUDING QUATRAIN
 2. LINES MAY BE OF ANY LENGTH
 3. THE POEM ONLY HAS TWO RHYMES—THE ENTIRE POEM SHOULD FOLLOW THE “ABA” PATTERN, WITH THE FINAL QUATRAIN FOLLOWING THAT “ABAA” PATTERN.
 4. TWO OF THE LINES ARE REPEATED:
 - THE FIRST LINE OF STANZA 1 IS REPEATED AS THE LAST LINES OF STANZAS 2 & 4 AND THE SECOND-TO-LAST LINE OF THE FINAL STANZA
 - THE THIRD LINE OF STANZA 1 IS REPEATED AS THE LAST LINE OF STANZAS 3, 5, AND 6.

- **DO NOT GO GENTLE INTO THAT GOOD NIGHT** - DYLAN THOMAS, 1914 - 1953

DO NOT GO GENTLE INTO THAT GOOD NIGHT,
OLD AGE SHOULD BURN AND RAVE AT CLOSE OF DAY;
RAGE, RAGE AGAINST THE DYING OF THE LIGHT.

THOUGH WISE MEN AT THEIR END KNOW DARK IS RIGHT,
BECAUSE THEIR WORDS HAD FORKED NO LIGHTNING THEY
DO NOT GO GENTLE INTO THAT GOOD NIGHT.

GOOD MEN, THE LAST WAVE BY, CRYING HOW BRIGHT
THEIR FRAIL DEEDS MIGHT HAVE DANCED IN A GREEN BAY,
RAGE, RAGE AGAINST THE DYING OF THE LIGHT.


WILD MEN WHO CAUGHT AND SANG THE SUN IN FLIGHT,
AND LEARN, TOO LATE, THEY GRIEVED IT ON ITS WAY,
DO NOT GO GENTLE INTO THAT GOOD NIGHT.

GRAVE MEN, NEAR DEATH, WHO SEE WITH BLINDING SIGHT
BLIND EYES COULD BLAZE LIKE METEORS AND BE GAY,
RAGE, RAGE AGAINST THE DYING OF THE LIGHT.

AND YOU, MY FATHER, THERE ON THE 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.



THE ODE

- **DERIVED FROM ANCIENT GREECE**
 - **IS WRITTEN IN PRAISE OF OR DEDICATED TO SOMEONE OR SOMETHING THAT CAPTURES THE POET'S INTEREST OR SERVES AS AN INSPIRATION FOR THE ODE**
 - **IS USUALLY WRITTEN WITH EXALTED OR ENTHUSIASTIC EMOTION**
 - **ORIGINALLY, IT WAS A POEM MEANT TO BE SUNG.**
- 

THE SONNET (SHAKESPEAREAN)

- ALL SONNETS ARE 14 LINES, REGARDLESS OF TYPE
- SHAKESPEAREAN SONNETS HAVE THREE QUATRAINS FOLLOWED BY A CLOSING COUPLET
- THE RHYME SCHEME IS ALWAYS ABABCD CDEF EFGG
- SHAKESPEAREAN SONNETS ARE WRITTEN IN **IAMABIC PENTAMETER**, MEANING THAT THERE ARE TEN SYLLABLES THAT ALTERNATE BETWEEN UNSTRESSED AND STRESSED SYLLABLES
 - DUH-DUH-DUH-DUH-DUH-DUH-DUH-DUH

THE SONNET

- **ALL SONNETS ARE DIVIDED INTO “SECTIONS” THAT CAN HELP YOU UNDERSTAND THE OVERALL MEANING.**
- **IN SHAKESPEAREAN SONNETS, THE PROBLEM OR THEME IS USUALLY PRESENTED AND DEVELOPED IN THE FIRST THREE QUATRAINS, EACH QUATRAIN WITH A NEW IDEA GROWING OUT OF THE PREVIOUS ONE.**
- **THE SONNET IS BROUGHT TO A CLEVER, PUNCHY RESOLUTION IN THE FINAL COUPLET.**
- **VOLTA= A “TURN” IN THE SONNET FROM PROBLEM TO SOLUTION OR QUESTION TO ANSWER.**

LYRIC POETRY

- **LYRIC POETRY CONSISTS OF A POEM, SUCH AS A SONNET OR AN ODE, THAT EXPRESSES THE THOUGHTS AND FEELINGS OF THE POET.**
- **THE TERM LYRIC IS NOW COMMONLY REFERRED TO AS THE WORDS TO A SONG.**
- **LYRIC POETRY DOES NOT TELL A STORY WHICH PORTRAYS CHARACTERS AND ACTIONS. THE LYRIC POET ADDRESSES THE READER DIRECTLY, PORTRAYING HIS OR HER OWN FEELING, STATE OF MIND, AND PERCEPTIONS.**

EMILY DICKINSON – “I FELT A FUNERAL IN MY BRAIN”

- I FELT A FUNERAL, IN MY BRAIN,
 - AND MOURNERS TO AND FRO
 - KEPT TREADING - TREADING - TILL IT SEEMED
 - THAT SENSE WAS BREAKING THROUGH -
 - AND WHEN THEY ALL WERE SEATED,
 - A SERVICE, LIKE A
 - DRUM -KEPT BEATING - BEATING - TILL I THOUGHT
 - MY MIND WAS GOING NUMB -
 - AND THEN I HEARD THEM LIFT A BOX
 - AND CREAK ACROSS MY SOUL
 - WITH THOSE SAME BOOTS OF LEAD, AGAIN,
 - THEN SPACE - BEGAN TO TOLL,
 - AS ALL THE HEAVENS WERE A BELL,
- AND BEING, BUT AN EAR,
AND I, AND SILENCE, SOME STRANGE
RACE WRECKED, SOLITARY, HERE -
AND THEN A PLANK IN REASON, BROKE,
AND I DROPPED DOWN, AND DOWN -
AND HIT A WORLD, AT EVERY PLUNGE,
AND FINISHED KNOWING - THEN -