

what everyone should know

ABOUT POETRY



...and how to enjoy it....

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

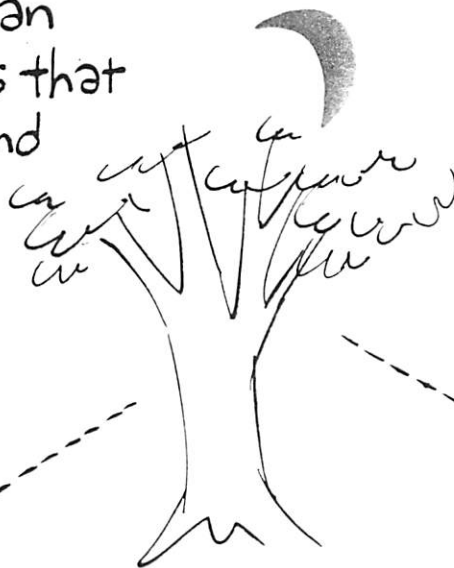
...BUT A POET

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!



--looking at
SAME THING



I'VE COME TO
THE END OF
MY ROPE



IN CONVERSATION...

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



IN SONGS...

A NATION
CONCEIVED IN
LIBERTY---



IN SPEECHES...

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."

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



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

SUCH
AS

"The stag / at eve
de DUMM de DUMM

So--this
"IAMBIC"
(de DUMM)
KIND OF FOOT

4 most-used METRIC PATTERNS

NO. OF SYLLABLES PER "FOOT"	TECHNICAL NAME	ACCENTED = / "DUMM" UNACCENTED = u "de"	SUCH AS--
2	IAMBIC	u de DUMM	a WAY I WILL
2	TROCHAIC	DUMM u de	COM ing DO it
3	ANAPESTIC	u u de DUMM	can non ADE let us IN
3	DACTYLIC	DUMM u de u	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

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

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

UNACCENTED
Syllable

ACCENTED
Syllable

had drunk / his fill"
de DUMM de DUMM
THIS IS A "FOOT"

NOTE:

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

line is
TETRAMETER

(four feet)
NUMBER of FEET

the NUMBER of "FEET"
in a LINE is expressed as follows:

1 FOOT	<u>MONOMETER</u>
2 FEET	<u>DIMETER</u>
3 "	<u>TRIMETER</u>
4 "	<u>TETRAMETER</u>
5 "	<u>PENTAMETER</u>
6 "	<u>HEXAMETER</u>
etc. 7=HEPTAMETER; 8=OCTAMETER; 9=NONAMETER	

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

* **EXCEPT**

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

--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 "rake," "stake"

"FEMININE"
RHYME }

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

(imaginative figures of speech)

—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.
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 other literature

—and by **EXAGGERATION**

(1) **HYPERBOLE** saying more than is true

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

(4) **ANTITHESIS** using contrasts for effect

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

(2) **UNDERSTATEMENT** saying less than is true

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

(5) **SYNECHDOCHE** using parts for the whole

such
as "All hands on deck."

(3) **IRONY** saying opposite to what is true

such
as "War is kind."

(6) **METONYMY** substitution of one word for another

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 F

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.

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

(Burford)

Dr. William Burford, "A Christmas Tree"
from the book "Man Now" (Dallas: Southern
Methodist University Press, 1954).

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.

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
-- oft' — 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 trochaic or dactylic line.

HYPERMETER -- adding an unstressed syllable at
beginning of a trochaic 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 = a b a b
- round } a
- men. } b

RM (STRUCTURE)

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

WHAT IT'S CALLED	WHAT IT IS--
RHYMED COUPLET	2 lines with identical RHYMES.
HEROIC COUPLET	2 IAMBIC PENTAMETER LINES with identical RHYMES.
TERCET, TRIPLET	3 lines -- any rhyme scheme or meter
QUATRAIN	4 lines -- any rhyme scheme abab abba abcb any length and meter.
BALLAD QUATRAIN	Rhyme scheme -- a b c b 1st and 3rd lines-- IAMBIC TETRAMETER; 2nd and 4th lines-- IAMBIC TRIMETER
QUINTET (CINQUAIN)	5 lines -- rare
SESTET	6 lines (often 3 sets of couplets).
RIME ROYAL	7 line IAMBIC PENTAMETER stanza used from Chaucer to Masfield Rhyme scheme -- a b a b b c c
OCTAVE	8 line stanza
OTTAVA RIMA	8 lines -- IAMBIC PENTAMETER See Keats' "Isabella" Rhyme scheme -- a b a b a b c c
SPENSERIAN STANZA	8 lines -- IAMBIC PENTAMETER See Spencer's "Faerie Queen" 1 line -- IAMBIC HEXAMETER Rhyme scheme -- a b a b b c b c c
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 e c d e (or) c d c d e 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

MOST POEMS FALL INTO THESE **TYPES** (or

I NARRATIVE

① EPIC



A long poem about
Some 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"



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"

③ BALLAD

A very short
story

SUCH AS

COLERIDGE -- "Rime of the
Ancient Mariner"

LONGFELLOW -- "Wreck of
the Hesperus"

AND MUCH FOLK MUSIC
ancient and contemporary



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

Rare but legitimate
novels

SUCH AS

OLIVER LAFARGE

"Each to the Other"



GROUPS) depending on the subject and mood of the poet.

① ODE



In praise or memory of someone.

II LYRIC



the most popular form...short and emotional

⑤ PASTORAL

A poem dealing with country life



② ELEGY



A lament or in memory of someone

⑥ SONNET

A popular form of lyric poetry having 14 lines



③ EPITAPH



A short elegy to inscribe on a monument

⑦ DRAMATIC LYRIC

An emotional monologue or dialogue



④ EPIGRAM



A satirical poem ending with a witticism

⑧ SONG

A hymn or any rhymed song



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 Papers"



I DRAMATIC

Telling story through speeches of characters

SUCH AS

FROST -- "Death of Hired Man"

T. S. ELIOT -- "Cocktail Party"



, including

VERS DE SOCIETE' (light and witty)

PARODY (imitations)

HUMOROUS (dialect, limerick, jingle)

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

POETS (AND POETRY) HAVE THEIR OWN

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
JOHN KEATS

"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

try to understand the

THEME

OF EACH POEM--

WHAT'S THE
MESSAGE ?



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

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

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

"WAR MAKES MIGHTY
MEN AND ELIMINATES
THE WEAK"

WAR

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

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

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 CIRCUMSTANCES → 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 judgement) ... 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?

Is 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 produce
IMAGES?

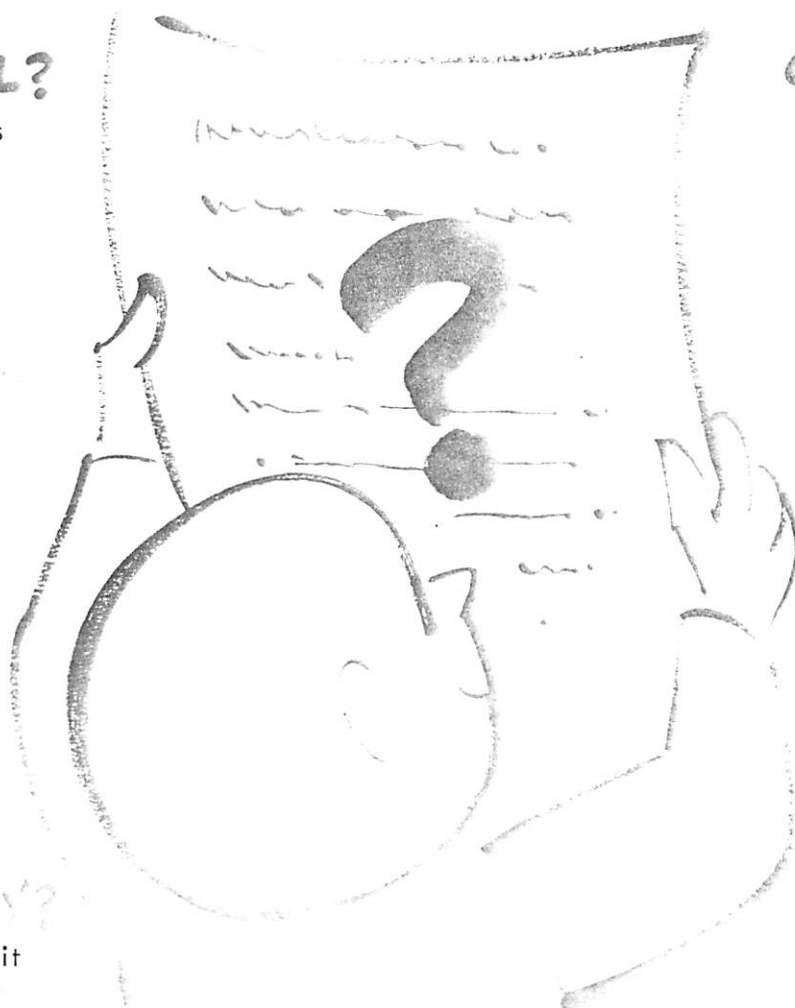
That is -- are the
figures of speech used
both reasonable and
yet stimulating?

-- does it have
UNIVERSALITY?

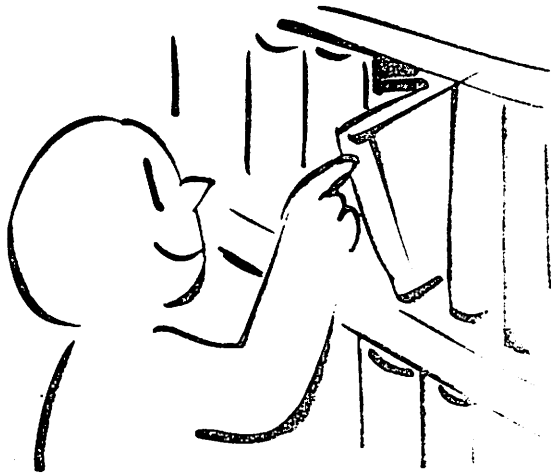
That is -- would it
have meaning for
most people, in most
countries, in any age?

-- does it produce
DEEP FEELINGS?

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



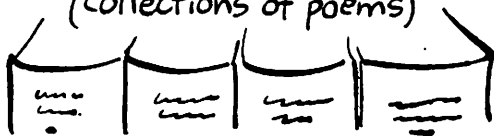
Ask yourself -- why do I like (or dislike) this poem? Analyze its meaning -- its technique.

CARRY a book of poems --



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

Get to know the leading **ANTHOLOGIES**
(collections of poems)



SUCH AS

"MODERN AMERICAN POETRY"

by Louis Untermeyer

"A TREASURY of GREAT POEMS"

by Louis Untermeyer

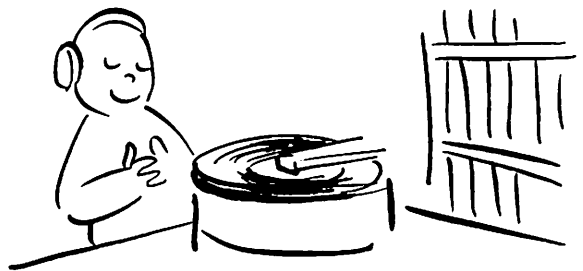
"OXFORD BOOK of AMERICAN VERSE"

ed. by F. U. Matthiessen

"AN ANTHOLOGY of FAMOUS ENGLISH and AMERICAN POETRY"

by Benet and Aiken

LISTEN to poets
READING their own **POEMS** --



the "ALBUM of MODERN POETRY" (Library of Congress, Washington 25, D. C.) presents 46 English and American poets reading their own poems on 3 LP (33-1/3 RPM) records.

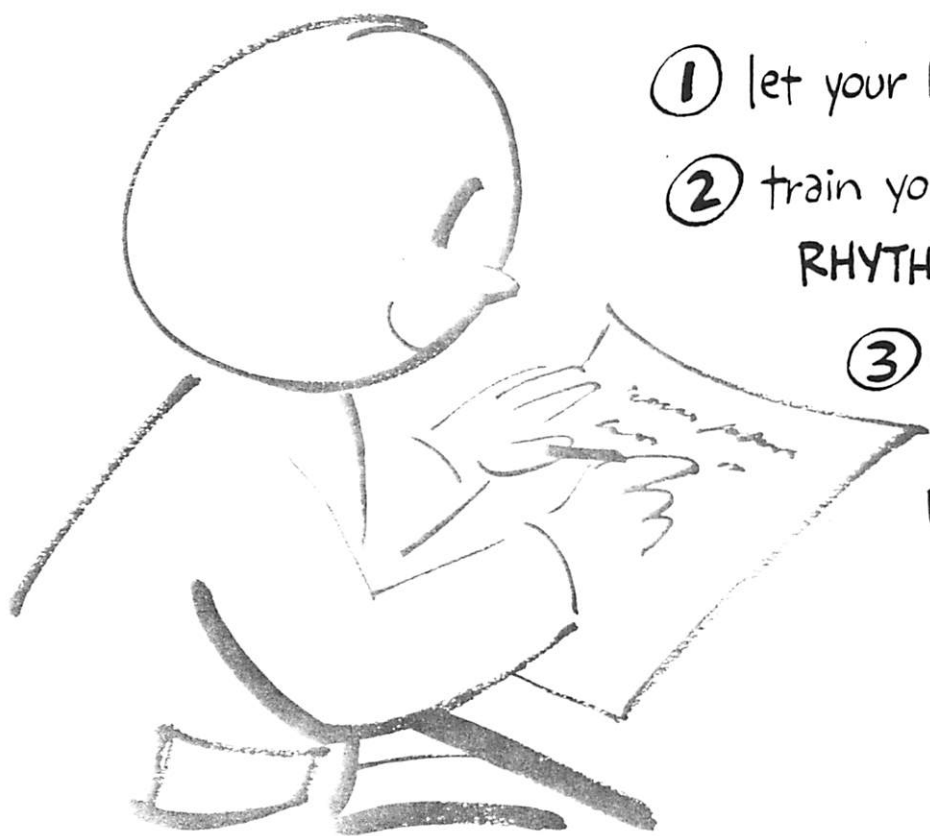
-- and there are many other good anthologies.

and finally...

WHY NOT

BE A POET!

There's no greater fun than doing something yourself...and that goes for poetry. Like music, there's some of it in each of us...try writing a few poems--



① let your **IMAGINATION** loose

② train yourself to **THINK IN RHYTHMIC PATTERNS**

③ when you think of a good phrase--**JOT IT DOWN** (carry a notebook and pen with you).