

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



A SCRIPTOGRAPHIC BOOKLET by CHANNING L. BETE CO., INC., Greenfield, Mass., U.S.A.
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...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 a
MANY-SPLENORED
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---

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."

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



--looking at
SAME THING

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...

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

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

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

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

SUCH AS
"The stag / at eve /"
de DUMM de DUMM

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

line is
TETRAMETER"
(four feet)
NUMBER of FEET

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

4 most-used METRIC PATTERNS

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

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

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
Latin prefixes
for numbers

--EACH POEM ALSO HAS "MELODY"

MELODY"

(i.e., sound devices)

of which the principal one is

RHyme -- that is -- where **TWO** words have the
 preceded by **DIFFERENT** consonants → **same** **SAME SOUND** ←
 on their last accented vowel

SUCH AS

SINGLE RHYME } love
 dove

DOUBLE RHYME } napping
 tapping

TRIPLE RHYME } mournfully
 scornfully

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



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

ASSONANCE = resemblance of sound in words or syllables

SUCH AS -- "O harp and altar, of the fury fused"

ONOMATOPOEIA = where words sound like meanings

SUCH AS -- drip, whisper, hiss, hoot, meow, murmur, etc.

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.



4) EVERY POEM HAS FORM (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)

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

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
- round } a = a b a b
- men. } b

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 (CINQUAIN)	5 lines -- rare
6	SESTET	6 lines (often 3 sets of couplets).
7	RIME ROYAL	7 line IAMBIC PENTAMETER stanza Rhyme scheme -- a b a b b c c used from Chaucer to Masefield
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 b c b c c See Spencer'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 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 GROUPS)

depending on the subject and mood of the poet.

I NARRATIVE



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"

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

II LYRIC



the most popular form...short and emotional

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 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 Paper"



VI 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

3 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"



A very short story

SUCH AS

COLERIDGE -- "Rime of the Ancient Mariner"
LONGFELLOW -- "Wreck of the Hesperus"
AND MUCH FOLK MUSIC
ancient and contemporary



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"	"NEO-CLASSICAL"
"FUTURISTIC"	"PRIMITIVE"
"NON-OBJECTIVE"	"EXISTENTIAL"
"SYMBOLIC"	"SURREALISTIC"

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

WHAT'S THE
MESSAGE
?



try to understand the
THEME
OF EACH POEM--

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

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

"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**

How do you know 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

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

-- does it have

... the words and lines seem to flow?

-- does it have

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

-- does it have **CONTINUITY?**

Is the form, style, imagery and metrical pattern consistent throughout the poem?

-- does it produce **IMAGES?**

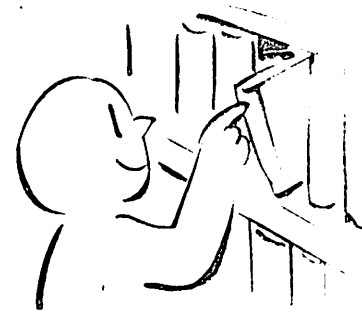
That is -- are the figures of speech used both reasonable and yet stimulating?

-- does it produce **DEEP FEELING?**

That is -- an emotional response, not just sentimental?

Why not discover some new / exciting 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



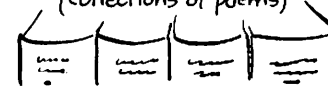
Ask yourself -- why do I like (or dislike) this poem? Analyze its meaning -- its technique.

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)

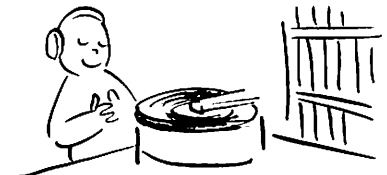


SUCH AS

"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

-- and there are many other good anthologies.

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



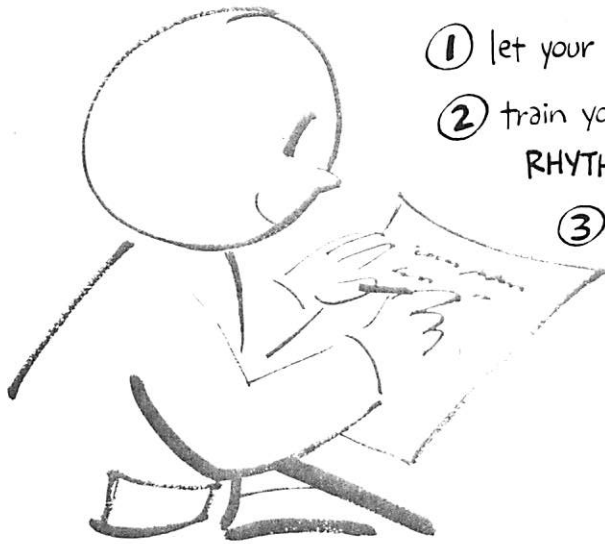
the "ALBUM of MODERN POETRY" (Library of Congress, Washington 25, D. C.) presents 46 English and American poets reading their own poems on 3 LP (33-1/3 RPM) records.

and 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).

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what everyone should know

ABOUT POETRY



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