



English Poetry

Inspiration in 7 Days
A WORTH HALF-YEAR SCHOOL TERM
OF ANALYZING AND WRITING POEM



Sarif Syamsu Rizal

English Literature Study Program Faculty of Humanities
Universitas Dian Nuswantoro
Semarang



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Preface

Praiseworthy thanks to God, the writer is able to finish this book of "English Poetry: Inspiration in 7 Days, A WORTH HALF-YEAR SCHOOL TERM OF WRITING POEMS", although there are a lot of deficiencies within. Saying thank to the Head of English Language and Linguistics Study Program, Faculty of Humanities, Dian Nuswantoro University who has given the duty in teaching English Poetry.

This book represents discussion of theories of literature and instructional materials in English poetry at English Language and Linguistics Study Program, Dian Nuswantoro University. This Book has been prepared on the basis of spirit of developing and socializing literary research and reproduction of English poetry as well as educating society about one of alternative of research method, especially in English poetry study.

The writer hopes that this book can be useful media in frame to spread knowledge about research of fiction prose. The target readers of this book, as reference, are students, teacher, and practitioner in conducting literary research. Besides, the discussion of theories proposed by some experts, this book also presents the way of conducting and compiling literary research especially in the English poetry study.

The writer realizes fully that in this book there are deficiencies, far from perfect one. On that account, it is hoped there will be critics and suggestions for the shake of book repair in the future, considering perfection without developing suggestion. Hopefully this simple book is perceivable for any individual reading it.

Semarang, 19 February 2016

The Compiler

Introduction

I took this introduction from the blog on behalf of Elena Aguilar, Edutopia: "Five Reasons Why We Need Poetry in Schools". The essence of the importance of studying literature really relates to the class of English Poetry.

In her blog, she says: Let me start with this: We need poetry. We really do. Poetry promotes literacy, builds community, and fosters emotional resilience. It can cross boundaries that little else can. April is National Poetry Month. Bring some poetry into your hearts, homes, classrooms and schools. Here are five reasons why we need poetry in our schools.

Reason #1: Poetry helps us know each other and build community. In this blog, I described how poetry can be used at the start of the year to learn about where students come from and who they are. Poetry can allow students to paint sketches of their lives, using metaphor, imagery and symbolic language to describe painful experiences, or parts of themselves that they're not ready to share. Poetry allows students to put language to use-to make it serve a deep internal purpose, to break rules along the way (grammar, punctuation, capitalization) and to find voice, representation, community perhaps.

Reason #2: When reading aloud, poetry is rhythm and music and sounds and beats. Students -- babies and preschoolers included -- may not understand all the words or meaning, but they'll feel the rhythms, get curious about what the sounds mean and perhaps want to create their own. Contrary to popular belief amongst students, boys get really into poetry when brought in through rhythm and rhyme. It's the most kinaesthetic of all literature, it's physical and full-bodied which activates your heart and soul and sometimes bypasses the traps of our minds and the outcome is that poetry moves us.

Reason #3: Poetry opens venues for speaking and listening, much neglected domains of a robust English Language Arts curriculum. Think spoken word and poetry slams. Visit this Edutopia article for more ideas. Shared in this way, poetry brings audience, authentic audience, which motivates reluctant writers (or most writers, for that matter).

Reason #4: Poetry has space for English Language Learners. Because poems defy rules, poetry can be made accessible for ELLs -- poems can be easily scaffold and students can find ways of expressing their voices while being limited in their vocabulary. Furthermore, poetry is universal. ELLs can learn about or read poetry in their primary language, helping them bridge their worlds. (This is not quite so true for genres such as nonfiction text that get a lot of airtime these days.)

Reason #5: Poetry builds resilience in students; it fosters Social and Emotional Learning. A well-crafted phrase or two in a poem can help us see an experience in an entirely new way. We can gain insight that had evaded us many times, that gives us new understanding and strength. William Butler Yeats said this about poetry: "It is blood, imagination, intellect running together. It bids us to touch and taste and hear and see the world, and shrink from all that is of the brain only." Our schools are places of too much "brain only;" we must find ways to surface other ways of being, other modes of learning. And we must find ways to talk about the difficult and unexplainable things in life -- death and suffering and even profound joy and transformation.

On this topic, Jeanette Winterson, a poet and writer, says this:

"...When people say that poetry is a luxury, or an option, or for the educated middle classes, or that it shouldn't be read in school because it is irrelevant, or any of the strange

and stupid things that are said about poetry and its place in our lives, I suspect that the people doing the saying have had things pretty easy. A tough life needs a tough language - and that is what poetry is. That is what literature offers -- a language powerful enough to say how it is. It isn't a hiding place. It is a finding place."

A final suggestion about bringing poetry into your lives: don't analyze it; don't ask others to analyze it. Don't deconstruct it or try to make meaning of it. Find the poems that wake you up, that make you feel as if you've submerged yourself in a mineral hot spring or an ice bath; find the poems that make you feel (almost) irrational joy or sadness or delight. Find the poems that make you want to roll around in them or paint their colors all over your bedroom ceiling. Those are the poems you want to play with -- forget the ones that don't make sense. Find those poems that communicate with the deepest parts of your being and welcome them in.

Elena Aguilar has been a teacher, coach, and leader in education for over twenty years. She is the author of *The Art of Coaching* (Jossey-Bass) and of the forthcoming *The Art of Coaching Teams*. She lives in Oakland, C.A., with her husband and son.

Description of English Poetry

Overview

These materials are designed as a student's handout learning materials of English poetry.

Objective

Students will learn and recognize and practice (1) how to analyse poetry (intellectual skill) and (2) how to re-produce poetry (creativity skill).

Competence

Students are able to apply literary research and reproduction especially on English poetry.

Instructional Materials

1. Case in Studying Poetry,
2. Literature, Poetry, and Poem,
3. Poetry Overview,
4. Paraphrasing a Poem,
5. Structural Aspects of Poetry,
6. Sound Aspects of Poetry,
7. Meaning Aspects of Poetry,
8. Speaker in a Poem,
9. Mood and Tone in a Poem,
10. Theme in a Poem,
11. Scansion on a Poem,
12. Poetry Analysis Framework,
13. Poetic Terminologies,
14. Writing a Poem.

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1. Case of Studying Poetry

Lesson	: Cases of Studying Poetry.
Objective	: Students will learn and recognize concept of case of studying poetry.
Procedure	: Give students time to read and discuss the concept of case of studying poetry to get comprehension.
Study	: Students should work together in group of three and read the following text, one student makes any question based on the text and the others discuss to find the answer.

1. Cases in Studying Poetry

- a. Students dislike poetry or poem (any literary work).
- b. Because poetry can be ambiguous (vague) and complex, many students fear and shy away from poetry.

2. Challenge in Studying Poetry

- a. It is true poetry can be very laconic (brief) in nature with multiple forms of interpretation.
- b. In essence, art is open to interpretation, and poetry as a creative form of writing, is no exception as long as there are concrete facts or well formed arguments to support an interpretation.

3. Objective of Studying Poetry

- a. You should understand the importance of literary work for life.
- b. The objective of this subject is to assist you, the students, in your academic quest in formulating your own poetic interpretation.
- c. You should not, by any means, feel frightened to express your thoughts, ideas, questions while attempting to interpret a poem.
- d. Remember, interpreting is all part of the fun, excitement, and mystery of poetry analysis.

4. Mindset of Studying Poetry

- a. You should not, by any means, feel frightened to express your thoughts, ideas, questions while attempting to interpret a poem.
- b. Remember, interpreting is all part of the fun, excitement, and mystery of poetry analysis.

5. Concept to Understand

6. A medium for creative expression (writing).
7. A type of literature that expresses ideas, feelings, or tells a story in a specific form (usually using lines and stanzas).
8. Poetry is created as an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response.
9. Poetry has been known to employ meter and rhyme, but this is by no means necessary.
10. Poetry is an ancient form that has gone through numerous and drastic reinvention over time.
11. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define.

2. Literature, Poetry, and Poem

Lesson	: Literature, Poetry, and Poem.
Objective	: Students will learn and recognize concept of literature, poetry, and poem.
Procedure	: Give students time to read and discuss the concept of literature, poetry, and poem to get general comprehension.
Study	: Students should work together in group of three and read the following text, one student makes any question based on the text and the others discuss to find the answer.

1. Literature

Before learning poetry, it would be better if you understand what literature is, there are some definitions of literature that you can get from experts as the followings, hope those will be a fundamental knowledge of English poetry later on.

Henry van Dyke said that "Literature consists of those writing which interpret the meanings of nature and life, in words of charm and power, touched with the personality of the author, in artistic forms of permanent interest."

Imam Ja'far al-Sadiq (Muslim Scholar and Philosopher) said that "Literature is the garment which one puts on what he says or writes so that it may appear more attractive."

Roman Jakobson (Russian Formalist) noted that "Literature is organized violence committed on ordinary speech"

Ezra Pound stated that "Great literature is simply language charged with meaning to the utmost possible degree."

Salman Rushdie stated that "Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart."

G. K. Chesterton said that "Literature is a luxury; fiction is a necessity."

C. S. Lewis stated that "Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become."

Henry Miller noted that "Develop interest in life as you see it; in people, things, literature, music - the world is so rich, simply throbbing with rich treasures, beautiful souls and interesting people. Forget yourself."

Alfred North Whitehead noted that "It is in literature that the concrete outlook of humanity receives its expression."

E.M. Forster said that "What is wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote."

Reference: http://classiclitt.about.com/od/basicsliteratureintro/a/aa_literaturequ.htm

2. Further about Literature

Literature is the art of written works. It is from the Latin letter "littera" which is meant by "Arts and Letters". Literature is used to describe anything from creative writing to more technical or scientific works. It is such as a creative imagination (works of poetry, drama, fiction and nonfiction), It was taken from *A study of Literary Types and Forms*.

Literature reflects the various experiences, ideas, passions of human beings in their daily life that express on several forms and styles of literary works. Since literature directly derives from human life, it can increase our knowledge and experiences about human problems included values, morals, cultures, and human interests. After reading a literary work, the readers may get a certain impression of what he/she has read.

Literature as a product of human culture has its own functions. Literature has two functions. The first is literature of power. Literature of power means that the function of literature as power is to move the heart and mind of the readers. The second is literature of knowledge. Literature of knowledge has function to teach. It means that literature gives particular values, messages, and themes to the readers.

Literature has great function in developing human's feelings, ideas, and interests. Generally, the functions of literature are as follows: the first function is literature gives knowledge of those particularities with which science and philosophy are not concerned. The second function is that literature makes the human perceive what human see, imagine what human already know conceptually or practically. The final function of literature is that literature relieve human—either writers or readers—from the pressure of emotions.

Literature also functions to contribute values of human lives. In education program, literature may give significant contribution for students' development and knowledge. The contribution of literature in education covers intrinsic values and extrinsic values. The intrinsic values are the reward of a lifetime of wide reading recognizable in the truly literate person while the extrinsic values facilitate the development of language skills and knowledge.

Many literary texts such as poem, song lyric, and short story are used in language teaching. There are some factors of using literature in language teaching in terms of linguistic, cultural, and personal growth. Linguistically, literary texts offer a range of genuine texts in a variety of registers, styles, and text-types at many level of difficulty. Literary texts provide a very real sense the vehicle for culture. The settings, characterizations, situations, and assumptions which literary texts embody offer the students with manifold opportunities for raising awareness of difference and for developing tolerance and understanding. Finally, literature provides affect and emotion. When the students interact with a literary text, it usually involves a deeper level of mental processing, a greater personal involvement and response. In this case, students also learnt a lot about reading critically, emphatically, and creatively.

Therefore, because of its functions and contributions of literature in language teaching, literature is used as an innovative technique of teaching and even some institutions of education design a literature program and put the literature as compulsory subject. (Piedad et al, 1995)

Simply understood that there are three things differentiating literary works with other writing, those are the nature of unreal or imaginative, there is literature values existence or aesthetics, and typically language use. Literary works can be grouped into (1) the imaginative literature, and (2) non-imaginative literature. Imaginative literature have characteristic such as its contents is unreal, using connotative language, fulfilling literature aesthetics conditions. Non-Imaginative literature has markings such as its contents emphasizing its factual element or, using denotative language. "Beautiful" congeniality does not solely refer to form, but also the beauty of content related to emotion, image, and creative idea (Retno Winarni, 2009:8).

3. Poetry and Poem

Poetry is writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm.

(Ref: <http://www.merriam-webster.com/dictionary/poetry>)

In English there are two words, namely poem /'pəʊ.ɪm/, /'pəʊ.əm/ and poetry /'pɔɪ-ə-trē/, /'pɔɪ-i-trē/.

Poetry ('pɔɪ-ə-trē)

(1) (Poetry) a composition in verse, usually characterized by concentrated and heightened language in which words are chosen for their sound and suggestive power as well as for their sense, and using such techniques as metre, rhyme, and alliteration, (2) Literary & Literary Critical Terms) a literary composition that is not in verse but exhibits the intensity of imagination and language common to it: a prose poem. (3) Anything resembling a poem in beauty, effect, etc

[C16: from Latin *poēma*, from Greek, variant of *poiēma* something composed, created, from *poiein* to make] Collins English Dictionary – Complete and Unabridged, 12th Edition 2014© HarperCollins Publishers 1991, 1994, 1998, 2000, 2003, 2006, 2007, 2009, 2011, 2014

(1) a piece of writing in which the words are arranged in separate lines, often ending in rhyme, and are chosen for their sound and for the images and ideas they suggest. (2) a piece of writing that usually has figurative language and that is written in separate lines that often have a repeated rhythm and sometimes rhyme (Definition of poem from the Cambridge Advanced Learner's Dictionary & Thesaurus © Cambridge University Press)

Poem (pɔɪ'əm)

(1) A verbal composition designed to convey experiences, ideas, or emotions in a vivid and imaginative way, characterized by the use of language chosen for its sound and suggestive power and by the use of literary techniques such as meter, metaphor, and rhyme. (2) A composition in verse rather than in prose: wrote both prose and poems. (3) A

literary composition written with an intensity or beauty of language more characteristic of poetry than of prose.

Reference: [French *poème*, from Old French, from Latin *poēma*, from Greek *poiēma*, from *poiein*, to create; see *k^wei-* in Indo-European roots.]; American Heritage® Dictionary of the English Language, Fifth Edition; Copyright © 2011 by Houghton Mifflin Harcourt Publishing Company- Published by Houghton Mifflin Harcourt Publishing Company.

From the definitions above, it can be understood that poetry is one of form of literary works besides prose and drama. Literature is a result of creativity of author sourced from human life directly through imagination by language as its media (Retno Winarni, 2009: 7). Something referred as a text of literature if (1) the text is not always made arrangements for a practical communicative target or temporary, (2) the text contain element ficioulity, (3) the text causes readers taking distance, (4) its substance is processed specially, and (5) having interpretation openness.

Poetry, according to Campbel Slann, Joanna (2011) is that the easiest way to recognize poetry is that it usually looks like poetry (remember what they say about ducks). While prose is organized with sentences and paragraphs, poetry is normally organized into lines. Moreover, poetry represents the oldest literary works and was first time written by human being. According to Herman J. Waluyo (2010: 1) poetry is literary works with compacted language, taken a short cut, and given with rhythm solidly sound and figurative words election (imaginative). Words in poetry are really solid and chosen so that very beautiful when being read.

Others say, Easterling, (2011: 99) noted that “Poetry was, to be sure, the acknowledged “genre of genres” of the time and found a wide audience among the literate. The Prominent literary men of the day, however, were of note of taken with the pursuits of literature and poetry alone”. Slamet Muljana in Rakhmat Djoko Pradopo (2002: 113) defines poetry as literature form in repetition voice or words producing rhyme, rhytm, and musicality. Poetry expresses opinion awakening feelings that stimulates the five senses in imagination musically. All represent important something that, what is recorded and attractively expressed and gives an impression on. Poetry represents one of literary works forms which also need appreciated. Poetry is the earliest literary works written by human being (Herman J. Waluyo, 2010: 1).

Besides, as view of life, contemplative, and opinion, feeling or emotion representing the element of poetry structure, Wordsworth (in Luxemburg, 1986:169-170), mentioning poem shall be as follows. “The spontaneous overflow of powerful feelings”: (an expression of strong feeling), it does not mean that poem can be considered to be passion dismissal. Exactly it is, “powerful feelings” not uncontrollably final purpose poem, but it is the meaning and picture medium implied in that picture more intensively and led into more eminent target: that states “the depth, and not the tumult of the soul”.

4. Some Examples

“The time is out of joint, O cursed spite
That ever I was born to set it right!”

William Shakespeare’s *Hamlet*

Reference: <http://literarydevices.net/couplet/>

On a branch
floating downriver
a cricket, singing.

By translated by Jane Hirshfield

Humans' True Nature
Poem by Mihaela Pirjol
we are becoming
slaves to self-created selves —
delve into your depths

Reference: <http://simplyhaiku.com/SHv4n3/senryu/senryu.html>

He gives his harness bells a shake
To ask if there’s some mistake.
The only other sound’s the sweep
Of easy wind and downy flake.

(Stopping by Woods On a Snowy Evening by Robert Frost)

Reference: <http://literarydevices.net/quatrain/>

My mum
Is so caring
She always helpful
She is so beautiful and kind
Love you

Reference: <http://examples.yourdictionary.com/cinquain-examples.html>

Beautiful mountains
Rivers with cold, cold water.
White cold snow on rocks
Trees over the place with frost
White sparkly snow everywhere.

Pretty colored trees
That are orange, red and yellow
In the Autumn air
An old barn by the water
With a white fence around it.

The leaves change colour
When the fall winds start to blow,
Yellow, orange and brown
Are the colours of fall leaves,
Slowly falling from the trees.

Reference:

<http://www.edu.pe.ca/stjean/playing%20with%20poetry/Hennessey/tanka.htm>

<http://www.shadowpoetry.com/resources/wip/tanka.html>

From Visions

Francesco Petrararch (1304-1374)

Being one day at my window all alone,
So manie strange things happened me to see,
As much as it grieveth me to thinke thereon.
At my right hand a hynde appear'd to mee,
So faire as mote the greatest god delite;
Two eager dogs did her pursue in chace.
Of which the one was blacke, the other white:
With deadly force so in their cruell race
They pincht the haunches of that gentle beast,
That at the last, and in short time, I spide,
Under a rocke, where she alas, opprest,
Fell to the ground, and there untimely dide.
Cruell death vanquishing so noble beautie
Oft makes me wayle so hard a desire.
(Trans. Edmund Spenser)

Sonnet

Dante Alighieri (1265-1321)

Ye ladies, walking past me piteous-eyed,
Who is the lady that lies prostrate here?
Can this be even she my heart holds dear?
Nay, if it be so, speak, and nothing hide.
Her very aspect seems itself beside,
And all her features of such altered cheer
That to my thinking they do not appear
Hers who makes others seem beatified.

'If thou forget to know our lady thus,
Whom grief o'ercomes, we wonder in no wise,
For also the same thing befalleth us,
Yet if thou watch the movement of her eyes,
Of her thou shalt be straightaway conscious.
O weep no more; thou art all wan with sighs.
(Trans. D.G. Rossetti)

Reference:

http://www.webexhibits.org/poetry/explore_famous_sonnet_examples.html

3. Poetry Overview

Lesson	:	Poetry Overview.
Objective	:	Students will learn and recognize concept of poetry overview.
Procedure	:	Give students time to read and discuss the concept of poetry overview to get comprehension.
Study	:	Students should work together in group of three and read the following text, one student makes any question based on the text and the others discuss to find the answer.

There are no easy ways to dispel these biases. Poetry is difficult because very often its language is indirect. But so is experience - those things we think, feel, and do. The lazy reader wants to be told things and usually avoids poetry because it demands commitment and energy. Moreover, much of what poetry has to offer is not in the form of hidden meanings. Many poets like to "play" with the sound of language or offer an emotional insight by describing what they see in highly descriptive language.

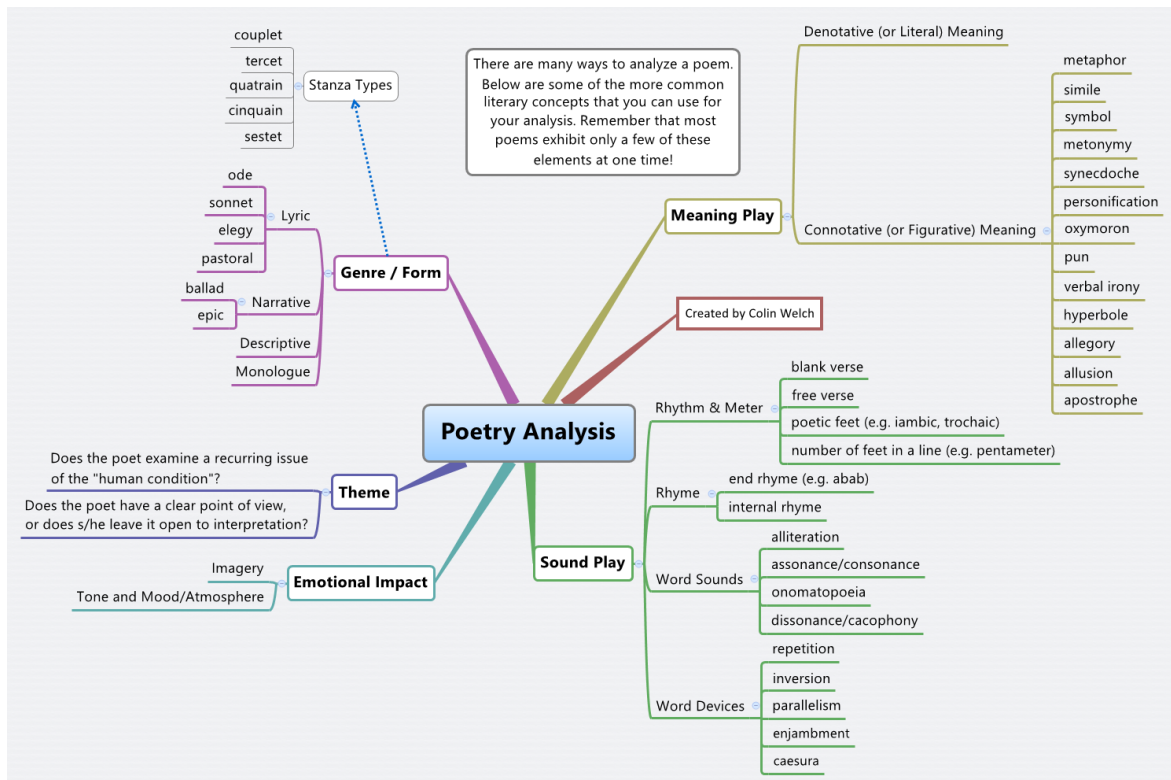
Readers of poetry often bring with them many related assumptions:

- That a poem is to be read for its "message,"
- That this message is "hidden" in the poem,
- The message is to be found by treating the words as symbols which naturally do not mean what they say but stand for something else,
- You have to decipher every single word to appreciate and enjoy the poem.

In fact, there can many different ways to enjoy poetry; this reflects the many different styles and objective of poets themselves. Finally, if you are the type to give up when something is unclear, just relax! Like we just said, there can be many different approaches to examining poetry; often these approaches (like looking for certain poetic devices or examining the meaning of a specific phrase) do not require a complete and exhaustive analysis of a poem.

For many senior English students, one of their biggest challenges is to overcome their fear of poetry. Yes! Admit it! Some of you are terrified by a little, harmless couplet... or a menacing line of iambic pentameter. Yikes! Nevertheless, whether you like it or not, you must deal with poetry because it is a major part of the English 12 exam. [How's that for motivation?]

The first thing you should know is that there are established methods for reading poetry. You can also analyze poetry in many different ways; please download and print the following .pdf file for an overview of all of the major poetic concepts that can be used:



Created by Colin Welch on <http://learn.lexiconic.net/elementsofpoetry.htm>

Below are the major categories of poetic analysis:

1. Theme

The first goal of any poetry analysis is to identify the poem's theme or themes. A theme is usually a recurring social or psychological issue, like aging, violence or alienation. The poet sometimes makes a direct statement (a moral) about this issue, but can leave the conclusion open to the reader. This open-ended approach makes some readers uncomfortable; they like the answer to be clear, tidy and geometric. However, good poetry tries to reflect the rather untidy realities of human existence. This is a great *strength* of poetry!

2. Emotional Impact

A second way to examine a poem is to explore its emotional impact on the reader. How does it make you feel? How is the poet expressing his or her feelings? We often look for emotive elements like tone and descriptive imagery in order to discuss this aspect of poetry.

3. Structure and Form

Another way to examine a poem is to analyze its structure and form. Certain forms of poetry tend to be very popular, like the sonnet, ode, ballad and elegy. They often have specific structural characteristics, like the type of stanza and number of lines, and/or a certain style. [They may also have a recurring pattern of rhyme and/or meter.]

4. Rhyme and Meter

A fourth approach for examining a poem (though sometimes combined with #4b below) is to explore any consistent rhyme schemes and rhythms. However, not all poems will have these elements!

5. Sound

Many poets also like to play with the sound of letters and words. Often their poems will be full of "sound devices" like alliteration, assonance, and onomatopoeia.

6. Meaning

Most poets love to "play" with meaning. Poetic language is often called "metaphorical" or "figurative" language because meaning is intentionally made indirect and plural. Examples of figurative language include metaphor, simile, metonymy, symbol, verbal irony and personification.

Remember:

A lot of poems may only exhibit one or two of the features above. A common mistake for poetry students is to believe they have to apply every thing they've learned about poetry to every poem they read. This is not the case, because poets - especially modern poets - rarely "pack" their poems with every poetic device or feature. Sometimes there is no patterned structure or obvious figurative language. Modern poetry doesn't always exhibit rhyme or meter, and sometimes theme is ignored in favour of imagery.

I hope this provides a bit of context to your study of poetry. If you are unclear about any of the terms I've used, go to the reference page below and explore some of the excellent websites on literary terms and devices.

Reference: <http://learn.lexiconic.net/poetry.htm>

4. Paraphrasing Poem

Lesson	: Paraphrasing poem.
Objective	: Students will learn and recognize concept of paraphrasing a poem.
Procedure	: Give students time to read and discuss the concept of paraphrasing a poem to get comprehension.
Study	: Students should work together in group of three and practice paraphrasing a Robert Burns' <i>A Red Red Rose</i> poem.

1. Paraphrase

It is a restatement of an author's original ideas into your own words and is essentially a translation of the author's published ideas into the reader's interpretation of them. When paraphrasing, your task is to translate someone else's words into your own for the sake of summarizing, simplifying, or condensing it. This is an essential skill to writing effective research papers. When incorporating research into your essays, you often need to summarize or state it in a more casual form to shorten and simplify it.

When you paraphrase a poem, use your own words to explain the major ideas line-by-line. Paraphrasing isn't the same as explicating or analyzing a poem. The goal is to rephrase the ideas in your own words without evaluating or addressing the author's hidden messages or underlying themes. A paraphrased poem is a literal translation in regular prose without rhyme or meter.

2. It can be summed up that paraphrasing is

- A rewriting of text in your own words,
- Used to clarify meaning, and
- Used to shorten a longer statement but keeps the main ideas

3. By the End, You will know

- How to put a passage in your own words without changing the meaning
- The definition of Paraphrasing
- How to find the main idea of the text in order to paraphrase it
- What is Paraphrasing?

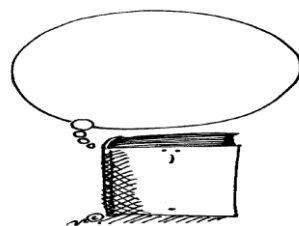
4. How to Paraphrase a Poem

- In paraphrasing poems, you have to consider a few things. First, ask yourself, is it better if I simply directly quote a few lines from the poem instead of paraphrasing them? If the message of the poem is best expressed by the original words, it is recommended that you directly quote them instead.
- This will help retain the strength of the message in the poem. However, if your answer to that question is "no", then read on and learn to paraphrase that poem.

- Before you can even attempt to paraphrase a few lines from a poem, make sure that you are already familiar with the poem's message. Otherwise, you have to read the poem again and get a good idea of the message it is trying to give you.
- After making sure that you already know the poem's message, close your copy of the poem and try reciting it using your own words. Imagine the poem's message in your head. This way, you'll be able to have a few words of your own. This is the initial step to effectively paraphrasing the poem.
- Next, grab a pen and a piece of paper (or open your word editing software such as MSWord) and rewrite the thoughts that you had in imagining the poem's message. Make sure that you're not taking a peek at the copy of your poem so that what you'll be writing is independent from the poem's original text.
- Now, what you have just written down is you may refer to as the "draft" of your poem's paraphrase. The next step is to take a good look at the original text of the poem and see if there are any words that you have written down which aren't exactly referring back to the message of the poem. Edit your initial paraphrase in terms of its sentence structure and message.

5. So How Do We Do It?

- Read the passage carefully
- Decide the main ideas of the passage
- Highlight important words or phrases
- Put the main points in your own words



Paraphrase Me!

6. An example on how to paraphrase a poem

[Original text]

I, Too, Sing America by Langston Hughes

I, too, sing America.

I am the darker brother.

They send me to eat in the kitchen

[Paraphrase text]

Although the color of my skin may be different than yours, I am also like the rest of my fellowmen and you. And because we are not any different, I can also eat at the table with the company of other people. My darker complexion makes me no less beautiful than

When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

everybody else, which should make them feel sorry for treating me like less than the average individual. I am also like the rest of you.

Congratulations!



You have successfully completed this lesson on paraphrasing!
Remember practice makes perfect!

Reference: Essay Tips: How to Paraphrase a Poem by Splice, Essay Tips Chief Writer, Copyright © 2009-2010 Essay Tips. All articles published in and distributed via this website are owned by Essay Tips and shall remain the intellectual property of the corporation.

5. Structural Aspects of Poetry

Lesson	:	Structural Aspect of Poetry.
Objective	:	Students will learn and recognize concept of structural aspect of poetry.
Procedure	:	Give students time to read and discuss the concept of structural aspect of poetry to get comprehension.
Study	:	Students should work together in group of three and practice any research to find structural aspect of Robert Burns' <i>A Red Red Rose</i> poem.

1. First Approaches

Read the poem (many students neglect this step). Identify the speaker and the situation. Feel free to read it more than once! Read the sentences literally. Use your prose reading skills to clarify what the poem is about. Read each line separately, noting unusual words and associations. Look up words you are unsure of and struggle with word associations that may not seem logical to you. Note any changes in the form of the poem that might signal a shift in point of view. Study the structure of the poem, including its rhyme and rhythm (if any). Re-read the poem slowly, thinking about what message and emotion the poem communicates to you.

An important method of analyzing a poem is to look at the stanza structure or style of a poem. Generally speaking, structure has to do with the overall organization of lines and/or the conventional patterns of sound. Again, many modern poems may not have any identifiable structure (i.e. they are free verse), so don't panic if you can't find it!

2. Structural Aspects of Poetry

The structure of poetry can be observed from three sides, those are FLS: Form, Line, and Stanza.

1. FORM is the appearance of the words on the page
2. LINE is a group of words together on one line of the poem
3. STANZA is a group of lines arranged together

FORM

A poem may or may not have a specific number of lines, rhyme scheme and/or metrical pattern, but it can still be labeled according to its form or style.

A word is dead
When it is said,
Some say.

I say it just
Begins to live
That day.

The followings are the three most common types of poetry according to form:

1. **Lyric Poetry:** It is any poem with one speaker (not necessarily the poet) who expresses **strong thoughts and feelings**. Most poems, especially modern ones, are lyric poems.
2. **Narrative Poem:** It is a poem that **tells a story**; its structure resembles the plot line of a story [i.e. the introduction of conflict and characters, rising action, climax and the denouement].
3. **Descriptive Poem:** It is a poem that **describes the world** that surrounds the speaker. It uses elaborate imagery and adjectives. While emotional, it is more "outward-focused" than lyric poetry, which is more personal and introspective.

On the other understandings, forms of poetry can be categorized based on two sides, those are as the followings.

1. On Line and Stanza (Structure)
2. On Mood and Tone (Essence/ content)

3. Forms of Poem on Line and Stanza: Line and Stanza Relationship

Line is a group of words together on one line of the poem and stanzas are a series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines. Thus:

- Most poems are written in lines.
- A group of lines in a poem is called a stanza.
- Stanzas separate ideas in a poem. They act like paragraphs.
- This poem has two stanzas.

March

By Eleanor Farjeon

A blue day
A blue jay
And a good beginning.

One crow,
Melting snow –
Spring's winning!

A stanza is a set of lines in a poem grouped together and set apart from other stanzas in the poem either by a double space or by different indentation. Poems may contain any number of stanzas, depending on the author's wishes and structure in which the poet is writing. There are many strict poetic forms that designate the exact number of stanzas. Those can be:

- | | | |
|---------------------|---|---------------------|
| 1. Couplet | = | a two line stanza |
| 2. Triplet (Tercet) | = | a three line stanza |
| 3. Quatrain | = | a four line stanza |
| 4. Quintet | = | a five line stanza |
| 5. Sestet (Sextet) | = | a six line stanza |

- 6. Septet = a seven line stanza
- 7. Octave = an eight line stanza

Some poem examples based on the line and stanza as the followings.

Couplet

A couplet is a literary device which can be defined as having two successive rhyming lines in a verse and has the same meter to form a complete thought. It is marked by a usual rhythm, rhyme scheme and incorporation of specific utterances. This type of poem is two lines which may be rhymed or unrhymed.

One of the commonly used couplet examples are these two lines from William Shakespeare's Hamlet.

“The time is out of joint, O cursed spite
That ever I was born to set it right!”

Reference: <https://literarydevices.net/couplet/>

Cinquain

It is a five line poem containing 22 syllables Poetry with five lines. Line 1 has one word (the title). Line 2 has two words that describe the title. Line 3 has three words that tell the action. Line 4 has four words that express the feeling, and line 5 has one word which recalls the title.

Line 1. Two Syllables	How frail
Line 2. Four Syllables	Above the bulk
Line 3. Six Syllables	Of crashing water hangs
Line 4. Eight Syllables	Autumnal, evanescent, wan
Line 5. Two Syllables	The moon.

A cinquain is a five-line poem that was invented by Adelaide Crapsey. She was an American poet who took her inspiration from Japanese haiku and tanka. A collection of poems, titled Verse, was published in 1915 and included 28 cinquains.

Cinquains are particularly vivid in their imagery and are meant to convey a certain mood or emotion.

Line 1	-	2 syllables	My mum	2
Line 2	-	4 Syllables	Is so caring	4
Line 3	-	6 Syllables	She is always helpful	6
Line 4	-	8 syllables	She is so beautiful and kind	8
Line 5	-	2 Syllables	Love you.	2

Reference: <http://examples.yourdictionary.com/cinquain-examples.html>

Concrete

In concrete poems, the words are arranged to create a picture that relates to the content of the poem. It is also known as "size poetry". Concrete poetry uses typographical

arrangements to display an element of the poem. This can either be through re-arrangement of letters of a word or by arranging the words as a shape.

girls
Are like apples
On trees. The best ones
Are at the top of the tree.
The boys don't want to reach
For the good ones because they
Are afraid of falling and getting hurt.
Instead, they just get the rotten apples
From the ground that aren't as good,
But easy. So the apples at the top think
Something is wrong with them, When in
Reality, they're amazing. They just
Have to wait for the right boy to
Come along, the ones
Brave enough to
climb all
the way
to the top
of the tree

Reference: <https://pbs.twimg.com/media/CknhDOqWsAAMN-e.jpg>

Haiku (or Hokku)

A Japanese verse form of three unrhyming lines in five, seven, and five syllables. It creates a single, memorable image, as in these lines by Kobayashi Issa, translated by Jane Hirshfield:

On a branch
floating downriver
a cricket, singing.

(In translating from Japanese to English, Hirshfield compresses the number of syllables.)
Reference: <http://www.poetryfoundation.org/resources/learning/glossaryterms/=haiku>

A haiku poem has three lines, where the first and last lines have five moras, while the middle line has seven. The pattern in Japanese genre is 5-7-5. The mora is another name of a sound unit, which is like a syllable, but it is different from a syllable. As the

moras cannot be translated into English, they are modified and syllables are used instead. The lines of such poems rarely rhyme with each other.

Reference: <http://literarydevices.net/haiku/>

It is a Japanese poem written in three lines consisting on being composed of three unrhymed lines of five, seven, and five syllables, usually containing a season word.

Line 1. Five Syllables	An old silent pond,
Line 2. Seven Syllables	A frog jumps into the pond.
Line 3. Five Syllables	Splash! Silence again.

Limerick

It is a short sometimes vulgar, humorous poem consisting of five anapestic lines. Lines 1, 2, and 5 have seven to ten syllables, rhyme and have the same verbal rhythm. The 3rd and 4th lines have five to seven syllables, rhyme and have the same rhythm.

There was a young lady of station
"I love man" was her sole exclamation
But when men cried, "You flatter"
She replied, "Oh! no matter
Isle of Man is the true explanation.

(From To Miss Vera Beringer by Lewis Carroll)

This limerick contains five lines with rhyme scheme aabba. Here we can notice the first, second and fifth lines rhyme together with three feet, whereas third and fourth lines contain two feet and rhyme together.

There was an Old Man with a beard,
Who said, 'It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!

(From "There was an Old Man with a Beard" by Edward Lear)

Name

It is a poem that tells about the word. It uses the letters of the word for the first letter of each line. Here are some examples:

CANDY

Crunchy chewy
 Awesome
 Nice and sweet
 Delightful and
 delicious
 Yummy treat

CATS

Cuddly
 Acrobatic
 Tenacious and
 terrifying
 Softly purring

FEAR

Frightening
 Eerie and strange
 Anxiety rises
 Ready to flee

SPRING

Sunny days
 Plants awakening
 Raindrops on the
 roof
 Interesting clouds
 New flowers
 Gray skies

HOUSE

Home
 Open and inviting
 Universal
 Safe and warm
 Everything

Reference: <http://examples.yourdictionary.com/acrostic-poem-examples.html>

Quatrain

A quatrain is a verse with four lines, or even a full poem containing four lines, having an independent and separate theme. Often one line consists of alternating rhyme. It exists in a variety of forms. We can trace back quatrains in poems of poetic traditions by different ancient civilizations such as China, Ancient Rome and Ancient Greece and continue to appear in twenty first century. During dark ages in Europe, Middle East and Iran polymath poets like Omar Khayyam popularized this type of poetry, which gained its popularity with the name of Rubai in Iran and have possible rhyme scheme as, aabb, aaaa and abab.

He gives his harness bells a shake
 To ask if there's some mistake.
 The only other sound's the sweep
 Of easy wind and downy flake.

(Stopping by Woods on a Snowy Evening by Robert Frost)

Reference: <http://literarydevices.net/quatrain/>

It is a stanza or poem consisting of four lines. Lines 2 and 4 must rhyme while having a similar number of syllables.

Hope is the Thing with Feathers, by Emily Dickinson

"Hope" is the thing with feathers
 That perches in the soul
 And sings the tune without the words
 And never stops at all,

Reference: <http://www.examplesinpoetry.com/quatrains-poetry-examples-definition>

Sonnet

The word sonnet is derived from the Italian word “sonetto”. It means a small or little song or lyric. In poetry, a sonnet has 14 fourteen lines and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme and a “volta” or a specific turn.

Reference: <http://literarydevices.net/sonnet/>

From **Visions**

Francesco Petrarch (1304-1374)

Being one day at my window all alone,
So manie strange things happened me to see,
As much as it grieveth me to thinke thereon.
At my right hand a hynde appear'd to mee,
So faire as mote the greatest god delite;
Two eager dogs did her pursue in chace.
Of which the one was blacke, the other white:
With deadly force so in their cruell race
They pincht the haunches of that gentle beast,
That at the last, and in short time, I spide,
Under a rocke, where she alas, opprest,
Fell to the ground, and there untimely dide.
Cruell death vanquishing so noble beautie
Oft makes me wayle so hard a desire.
(Trans. Edmund Spenser)

Sonnet

Dante Alighieri (1265-1321)

Ye ladies, walking past me piteous-eyed,
Who is the lady that lies prostrate here?
Can this be even she my heart holds dear?
Nay, if it be so, speak, and nothing hide.
Her very aspect seems itself beside,
And all her features of such altered cheer
That to my thinking they do not appear
Hers who makes others seem beatified.
'If thou forget to know our lady thus,
Whom grief o'ercomes, we wonder in no wise,
For also the same thing befalleth us,
Yet if thou watch the movement of her eyes,
Of her thou shalt be straightaway conscious.
O weep no more; thou art all wan with sighs.
(Trans. D.G. Rossetti)

Reference: http://www.webexhibits.org/poetry/explore_famous_sonnet_examples.html

Shakespearean sonnet

It is a fourteen line poem with a specific rhyme scheme. The poem is written in three quatrains and ends with a couplet. The rhyme scheme is abab cdcd efef gg. Shakespearean is a 14-line sonnet consisting of three quatrains of abab cdcd efef followed by a couplet, gg.

Shakespearean sonnets generally use iambic pentameter and Sonnet is a lyric poem that consists of 14 lines which usually have one or more conventional rhyme schemes.

Shall I compare thee to a summer's day? (Sonnet 18)

William Shakespeare, 1564 - 1616

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.
Sometimes too hot the eye of heaven shines,

And often is his gold complexion dimmed;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed.
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou grow'st
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Reference: <https://www.poets.org/poetsorg/poem/shall-i-compare-thee-summers-day-sonnet-18>

Senryu

It is a short Japanese style poem, similar to haiku in structure that treats human beings rather than nature: Often in a humorous or satiric way.

Senryu is a short poetic form which focuses on people: men, women, husbands, wives, children, relatives and other relations. It portrays the characteristics of human beings and psychology of the human mind. A common misconception about senryu is that it is exclusively a satirical and or humorous poetic genre.

That is a laugh right there, because senryu is much more than a fat lady's big behind. There's another side of senryu, a more serious side that express the misfortunes, the hardships and woe of humanity. Senryu that are serious in tone about romance, sex, family, friendship, marriage, and divorce — Senryu that express other moods and human emotions such as love, hate, anger, jealousy, sorrow, sadness, and fear — Senryu that portray the stark reality of the human condition — the facts, fashions, sports, social issues and life-styles of popular culture — Senryu that express passion and fullness of heart.

Humans' True Nature
Poem by Mihaela Pirjol
we are becoming
slaves to self-created selves —
delve into your depths

Reference: <http://simplyhaiku.com/SHv4n3/senryu/senryu.html>

Senryu examples

crazy for me,
she was, I find out
fifty years later

~ Kenkabo

squinting
to read the sign
“optician”

~ Alan Pizzarelli

looking for the shoes
of the visitor—the little boy
has them on

~ Koka

Her name forgotten...
the sweetheart my father said
I would forget

~ Ross Kremer

Reference: http://images.slideplayer.com/28/9400862/slides/slide_7.jpg

Tanka

It is a Japanese poem of five lines, the first and third composed of five syllables and the other seven. Tanka is a classic form of Japanese poetry related to the haiku with five unrhymed lines of five, seven, five, seven, and seven syllables. (5, 7, 5, 7, 7). The 5/7/5/7/7 rule is rumored to have been made up for school children to understand and learn this type of poetry. For an in depth description of Tanka, please visit the Shadow Poetry Japanese Poetry Tanka section.

Reference: <http://www.shadowpoetry.com/resources/wip/tanka.html>

Beautiful mountains
Rivers with cold, cold water.
White cold snow on rocks
Trees over the place with frost
White sparkly snow everywhere.

Pretty colored trees
That are orange, red and yellow
In the Autumn air
An old barn by the water
With a white fence around it.

The leaves change colour
When the fall winds start to blow,
Yellow, orange and brown
Are the colours of fall leaves,
Slowly falling from the trees.

Reference:

<http://www.edu.pe.ca/stjean/playing%20with%20poetry/Hennessey/tanka.htm>

A "Tanka" poem

syllables



In the sky last night 5
Quite the flirtatious duo 7
A wink, a wide smile 5
Venus and the crescent moon 7

7

Reference: http://www.atmo.arizona.edu/.../tanka_poem.jpg

4. Forms of Poem on Mood and Tone: Relationship between Tone and Mood

The writer of a poem creates tone using particular syntax, setting and structure, and the mood is the feeling that the tone evokes in the reader. Though tone and mood are closely related, the tone tends to be associated with the poem's voice. The narrator of the poem creates the voice of the poem, and voice is associated with the writer's attitude toward the poem. In other words, the tone relays something about the writer's attitude toward the subject of the poem. This attitude, in turn, creates some sort of atmosphere or mood, which then evokes a certain emotion or frame of mind in the reader.

5. Describing Tone and Mood

The tone of a poem may be described using a variety of words such as serious, playful, humorous, formal, informal, angry, satirical, ironical or sad, or any other kind of appropriate adjective. The mood of the poem may be described as idealistic, romantic, realistic, optimistic, gloomy, imaginary or mournful.

Some poem examples based on the mood and tone as the followings.

Ballad

It is a poem that tells a story similar to a folk tale or legend which often has a repeated refrain. When people hear of ballads, they often immediately think of songs like the lovestruck melodies of famous performing artists such as the Righteous Brothers, Elvis Presley, Lonestar, Frank Sinatra, and Peter Gabriel. While they are partially correct, ballads can also be narrative pieces written in a poetic form.

Ballata 5" by Guido Cavalcanti

"That which befalls me in my Lady's presence
Bars explanation intellectual.
I seem to see a lady wonderful
Spring forth between her lips, one whom no sense
Can fully tell the mind of, and one whence
Another, in beauty, springeth marvelous,
From whom a star goes forth and speaketh thus:
'Now my salvation is gone forth from thee.'"

In the middle of the 15th century, Francois Villon wrote a ballad entitled "Ballad of the Gibbet" by Francois Villon where he stated:

"Brothers and men that shall after us be,
Let not your hearts be hard to us:
For pitying this our misery
Ye shall find God the more piteous."
Villon was advising his enemies, but also making a narrative statement, about the condition of being hunted by another person.

Ballad of the Cool Fountain by Anonymous Spanish Poet

Fountain, coolest fountain,
Cool fountain of love,
Where all the sweet birds come
For comforting-but one,
A widow turtledove,
Sadly sorrowing,
At once the nightingale,
That wicked bird, came by,
And spoke these honied words:
"My lady, if you will,
I shall be your slave."
"You are my enemy:
Begone, you are not true!"
Green boughs no longer rest me,
Nor any budding grove.
Clear springs, where there are such,
Turn muddy at my touch.
I want no spouse to love
Nor any children either.
I forego that pleasure and their comfort too.
No, leave me; you are false
And wicked-vile, untrue!
I'll never be your mistress!
I'll never marry you!

Reference:<http://examples.yourdictionary.com/examples-of-a-ballad.html>

Ballade

A ballade is a type of poetry, this type of poetry first became popular in the 14th century. A Ballade poem should have three stanzas and an envoy/ envoi. The rhyming pattern for the stanzas is ababbcbC. The rhyming pattern for the envoy is bcbC. The capital letter in the rhyming patterns shows where the refrain should be.

The bell sounds its last ring	a
And others join in symphony.	b
Down the street I'm running;	a
Six whole weeks in front of me,	b
No more boring history	b
Or listening to what teachers say.	c
This is the day that makes me happy,	b
Because I am on holiday.	C - (the word holiday is the refrain)

I wonder what the summer will bring?	a
Jumping in rivers and climbing a tree	b
When the sun is bright and shining.	a
Staying indoors when outside it's rainy	b
Playing on the Xbox or the Wii.	b
Whatever the weather I'll be okay,	c
So happy I could sing,	b
Because I am on holiday.	C

Having picnics and avoiding the sting	a
Of foraging wasps or a bumblebee.	b
A trip to the park, to go on a swing	a
Or to the beach to paddle in the sea.	b
Mum calling me in to have my tea	b
After being out with my mates at play.	c
Staying up late to watch good TV	b
Because I am on holiday.	C

Days when I cared about nothing but me	b
Are all gone, they have all flown away.	c
Those blissful days when I was free	b
Because I was on holiday.	C

It is a poetry which has three stanzas of seven, eight or ten lines and a shorter final stanza of four or five. All stanzas end with the same one line refrain.

Reference: <https://www.youngwriters.co.uk/types-ballade>

Bio

It is a poem written about one self's life, personality traits, and ambitions.

bio poem

Wilson

Creative, fast, hypo, cool.

Brother of Hugo, son of Lyndal and Darren.

Loves tech and teddy bears and friends.

Feels pain, happiness and surprise.

Fears diabetes changes, something not arriving and getting a fright.

Proud of speech, sports awards and everything I do.

Wants to see Legoland and no diabetes.

Born in New Zealand, lives in Invercargill.

Reference: http://images.slideplayer.com/18/5666541/slides/slide_4.jpg

Burlesque

It is a poetry that treats a serious subject as humor.

The like o'that of * Littleworth ;
My Billet doux I beg you'll read,
It pays respect to Missy Glede,
Whom I intend to make a Lady,
With your kind approbation—Daddy.
With flaming eyes and furious look,
To this effect the farmer spoke :
Thou have my daughter—Devil as soon,
Thou have my daughter, thou baboon :
Thou **clodpate**, have you got the † kelter,
Thou have her, have her, no ; a halter.

Reference: <http://www.wordsandphrasesfromthepast.com/>

Elegy

It is a sad and thoughtful poem about the death of an individual.

Women labor in pain By Solomon Ochwo-Oburu

women labor in pain
devil picks choicest
microbes celebrate
enemies make them heroes

Reference: https://www.poetrysoup.com/poem/women_labor_in_pain_876200

Elegy

Your dextrous wit will haunt us long
Wounding our grief with yesterday.
Your laughter is a broken song;
And death has found you, kind and gay.

We may forget those transient things
That made your charm and our delight:
But loyal love has deathless wings

That rise and triumph out of night.

So, in the days to come, your name
Shall be as music that ascends
When honour turns a heart from shame...
O heart of hearts! ... O friend of friends!

Siegfried Sassoon

Reference: <http://image.slidesharecdn.com/typesofpoetry>

Epic

It is an extensive, serious poem that tells the story about a heroic figure.

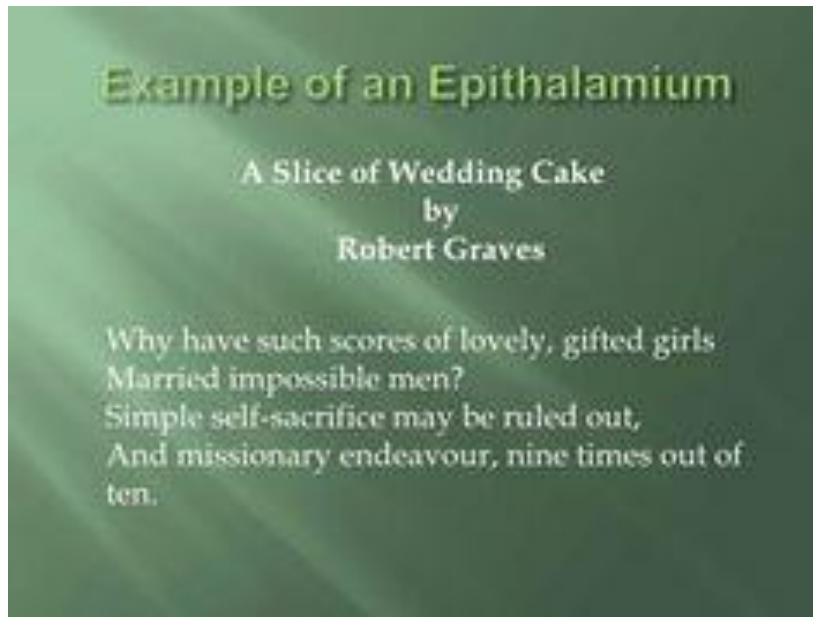
“Beowulf”

- “Beowulf” is the oldest surviving work.
- It survived because someone wrote it down – they think a **Christian scribe**.
- It is 3182 lines in length making it an epic poem. Epic just means long.
- The story is about a warrior from Sweeden from the Geat tribe named Beowulf, which means “Bee-Wolf.”
- He goes to Denmark to help Hrothgar (a king) whose people are being tormented by a monster named Grendel.

Reference: <http://other.phoot.biz/images/>

Epithalamium

It is a poem written in honor of the bride and groom.



Reference: <https://s-media-cache-ak0.pinimg.com.jpg>

Lyric

It is a short poem and 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, and many of the poems we read will be lyrics.

O Captain! My Captain

By Walt Whitman

“O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack,
the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! Heart! Heart!”

To My Enemy

By Lucy Maud Montgomery

Let those who will of friendship sing,
And to its guerdon grateful be,
But I a lyric garland bring
To crown thee, O, mine enemy!

Thanks, endless thanks, to thee I owe
For that my lifelong journey through

Thine honest hate has done for me
What love perchance had failed to do.

I had not scaled such weary heights
But that I held thy scorn in fear,
And never keenest lure might match
The subtle goading of thy sneer.

Thine anger struck from me a fire
That purged all dull content away,
Our mortal strife to me has been
Unflagging spur from day to day.

And thus, while all the world may laud
The gifts of love and loyalty,
I lay my meed of gratitude
Before thy feet, mine enemy!

Reference: https://www.poetrysoup.com/famous/poem/to_my_enemy_14093

Narrative

It is a poem that tells a story, generally longer than the lyric styles of poetry b/c the poet needs to establish characters and a plot.

Examples of Narrative Poems

“The Raven”

“The Highwayman”

“Casey at the Bat”

“The Walrus and the Carpenter”

Ode

An ode is a lyrical stanza written in praise for a person, event, or thing. The form developed in Ancient Greece and had a very specific and elaborate structure involving three parts known as the strophe, antistrophe, and epode. Originally, Greek odes were set to music.

The form was later popularized and adapted in Renaissance England and led to a new set of conventions, which we will explore below. The word ode comes originally from the Greek word ὕδῃ (*ōidē*), meaning “song.” The definition of ode has thus clearly changed over time, as now it is often used colloquially to refer to any praise or glorification of an individual or thing.

Victory Ode

by Pindar

Creatures for a day! What is a man?
What is he not? A dream of a shadow
Is our mortal being. But when there comes to men

A gleam of splendour given of heaven,
Then rests on them a light of glory
And blessed are their days.

Pastoral

It is a poem that depicts rural life in a peaceful, romanticized way.

For Whom The Bell Tolls

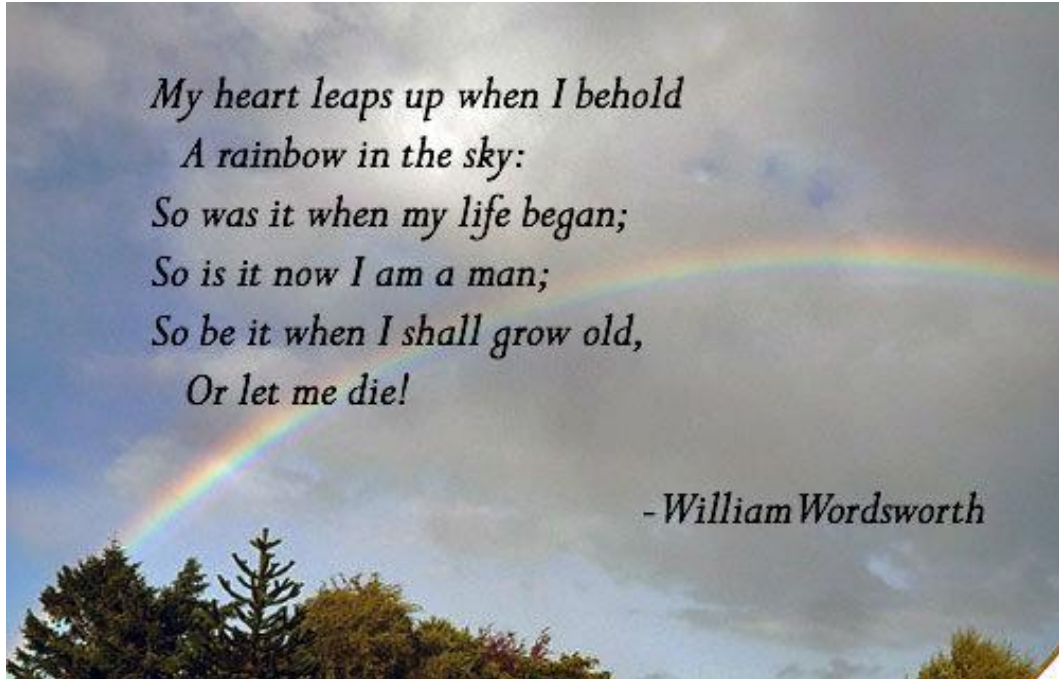
John Donne

No man is an island,
Entire of itself.
Each is a piece of the continent,
A part of the main.
If a clod be washed away by the sea,
Europe is the less.
As well as if a promontory were.
As well as if a manner of thine own
Or of thine friend's were.
Each man's death diminishes me,
For I am involved in mankind.
Therefore, send not to know
For whom the bell tolls,
It tolls for thee.

Reference: <http://ggcaenglish.weebly.com/>

Romanticism

It is a poem about nature and love while having emphasis on the personal experience.



Reference: <http://www.poetseers.org/wordsworth-my-heart-leaps-up2.jpg>

6. Sound Aspects of Poetry

Lesson	:	Sound Aspect of Poetry.
Objective	:	Students will learn and recognize concept of sound aspect of poetry.
Procedure	:	Give students time to read and discuss the concept of sound aspect of poetry to get comprehension.
Study	:	Students should work together in group of three and practice any research to find sound aspect of Robert Burns' <i>A Red Red Rose</i> poem.

Sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet's tools.

These definitions, by the way, come by way of the "Glossary of Poetic Terms", which can be found on the Internet at <http://shoga.wva.com/~rgs/glossary.html>, those are the followings:

1. Accent

The rhythmically significant stress in the articulation of words, giving some syllables more relative prominence than others. In words of two or more syllables, one syllable is almost invariably stressed more strongly than the other syllables. Words of one syllable may be either stressed or unstressed, depending on the context in which they are used, but connective one-syllable words like, and, but, or, to, etc., are generally unstressed. The words in a line of poetry are usually arranged so the accents occur at regular intervals, with the meter defined by the placement of the accents within the foot. Accent should not be construed as emphasis.

- Sidelight: Two degrees of accent are natural to many multisyllabic English words, designated as primary and secondary.
- Sidelight: When a syllable is accented, it tends to be raised in pitch and lengthened. Any or a combination of stress/pitch/length can be a metrical accent.
- Sidelight: When the full accent falls on a vowel, as in PO-tion, that vowel is called a long vowel; when it falls on an articulation or consonant, as in POR-tion, the preceding vowel is a short vowel.

∪ = Unaccented syllable

/ = Accented syllable

/ = Break between poetic feet

|| = Caesura, or metrical pause

Tróchēē trips frōm lóng tō shōrt;
 From long to long in solemn sort
 Slów spóndēē stáks; stróng fōot! yet ill able
 Évēr tō cōme ūp wĭth Dáctyl trĭsýllāblĕ.
 Ĭambĭcs márch frōm shōrt tō lóng;
 Wĭth ā léap ānd ā bōund thĕ swĭft Ánāpĕsts thróng.

2. Alliteration

Also called head rhyme or initial rhyme, the repetition of the initial sounds (usually consonants) of stressed syllables in neighboring words or at short intervals within a line or passage, usually at word beginnings, as in "wild and woolly" or the line from the poem, *Darkness Lost*:

From somewhere far beyond, the flag of fate's caprice unfurled,

Sidelight: The sounds of alliteration produce a gratifying effect to the ear and can also serve as a subtle connection or emphasis of key words in the line, but should not "call attention" to themselves by strained usage.

Penrith **P**anthers

Busy as a **b**ee

Best **B**uy

Round and **r**ound the
rugged **r**ocks the **r**agged
rascal **r**an.

She sells sea-shells on the
sea-shore. The shells she
sells are sea-shells, I'm sure.
For if she sells sea-shells on
the sea-shore. Then I'm sure
she sells sea-shore shells.

3. Assonance

The relatively close juxtaposition of the same or similar vowel sounds, but with different end consonants in a line or passage, thus a vowel rhymes, as in the words, date and fade.

● ● ● | **The Eagle**
by Alfred Lord Tennyson

Assonance example

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

8

Reference: http://images.slideplayer.com/28/9333400/slides/slide_8.jpg

4. Consonance

A pleasing combination of sounds; sounds in agreement with tone. Also, the repetition of the same end consonants of words such as boat and night within or at the end of a line, or the words, cool and soul, as used by Emily Dickinson in the third stanza of He Fumbles at your Spirit.

Example 5

/	/
Even the m ighty	
/	/
M aker himself	
/	/
cannot r estrain	
/	/
s torms at sea	
/	/
or h alt the coming	
/	/
of h oary winter—	
/	/
He who c reated them	
/	/
i n the beginning.	

Reference: <http://digicoll.library.wisc.edu/Jonas/Prosody/ex5.gif>

5. Cacophony (cack-AH-fun-ee)

Discordant sounds in the jarring juxtaposition of harsh letters or syllables, sometimes inadvertent, but often deliberately used in poetry for effect, as in the opening line of Fences:

Crawling, sprawling, breaching spokes of stone,

Sidelight: Sound devices are important to poetic effects; to create sounds appropriate to the content, the poet may sometimes prefer to achieve a cacophonous effect instead of the more commonly sought-for euphony. The use of words with the consonants b, k and p, for example, produce harsher sounds than the soft f and v or the liquid l, m and n.

Cacophony

Definition: A technique in poetry in which using an unpleasant, harsh spoken sound is created by clashing consonants

Example:

'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



They called their band "The Cough Funny".
Perhaps "Cacophony" would have been more appropriate.

Example:

And thou, who didst the stars
and sunbeams know,/Self-
school'd, self-scann'd, self-
honor'd, self-secure,/Didst tread
on earth unguess'd at. -Matthew
Arnold

Reference: http://images.slideplayer.com/15/4763032/slides/slide_31.jpg

6. Dissonance

A mingling or union of harsh, inharmonious sounds that are grating to the ear.

Cacophony; Dissonance

- Harsh, awkward, or dissonant sounds used deliberately in poetry or prose; the opposite of euphony.
- Example:

Example of Cacophony - Excerpt

Jabberwocky
by
Lewis Carroll

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

Types Of Poetry Cacophony. Types Of Poetry: Web. 21 Sept. 2011.
<<http://www.types-of-poetry.org.uk/09-cacophony.htm>>.

Reference: <https://image.slidesharecdn.com/englishrhetorictersms/>

7. Euphony (YOO-fuh-nee)

Harmony or beauty of sound provides a pleasing effect to the ear, usually sought-for in poetry for effect. It is achieved not only by the selection of individual word-sounds, but also by their relationship in the repetition, proximity, and flow of sound patterns.

Sidelight: Vowel sounds are generally more pleasing to the ear than the consonants, so a line with a higher ratio of vowel sounds will produce a more agreeable effect; also, the long vowels in words like moon and fate are more melodious than the short vowels in cat and bed.

Euphony (YOU-fuh-nee)

Euphony (Greek= “sweet-voiced”) is a **deliberate, pleasant, melodic combination of word-sounds**. The effect of euphony is directly opposite that of **cacophony: nothing harsh or discordant**. Attention is drawn to lines in a text that soothe or serenade the inner or outer ear.

They sat them down upon the yellow sand
Between the sun and moon upon the shore;
And sweet it was to dream of Fatherland,
Of child, and wife, and slave; but evermore
Most weary seem'd the sea, weary the oar,
Weary the wandering fields of barren foam.
Then someone said, “We will return no more”;
And all at once they sang, “Our island home
Is far beyond the wave; we will no longer roam.” –Alfred Tennyson

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Reference: <http://image.slidesharecdn.com/rhetoricaldevices/rhetorical-techniques.jpg>

8. Foot

The literary device “foot” is a measuring unit in poetry, which is made up of stressed and unstressed syllables. The stressed syllable is generally indicated by a vertical line (|) or (/), whereas the unstressed syllable is represented by a cross (x). The combination of feet creates meter in poetry. Later, these meters are joined for the composition of a complete poem. Therefore, a foot is the formative unit of the meter. In poetry, there are various kinds of feet, which sound differently. Some of the basic kinds of feet are given below:

- **Iamb** : Combination of unstressed and stressed syllable – (daDUM)
- **Trochee** : Combination of stressed and unstressed syllables – (DUMda)
- **Spondee** : Combination of two stressed syllables – (DUMDUM)
- **Anapest** : Combination of two unstressed and a stressed syllable – (dadaDUM)
- **Dactyl** : Combination of stressed and two unstressed syllables – (DUMdada)

- **Amphibrach** : Combination of unstressed, stressed and unstressed syllable – (daDUMda)
- **Pyrrhic** : Combination of two unstressed syllables – (dada)



Line 1: Iambic tetrameter

Line 2: Trochee trimeter, spondee monometer

Reference: <https://literarydevices.net/foot/>

9. Internal rhyme

Also called middle rhyme, a rhyme occurring within the line, as in the poem, The Matador:

His childhood fraught with lessons taught by want and misery

10. Meter

It is a measure of rhythmic quantity, the organized succession of groups of syllables at basically regular intervals in a line of poetry, according to definite metrical patterns. In classic Greek and Latin versification, meter depended on the way long and short syllables were arranged to succeed one another, but in English the distinction is between accented and unaccented syllables. The unit of meter is the foot. Metrical lines are named for the constituent foot and for the number of feet in the line: monometer (1), dimeter (2), trimeter (3), tetrameter (4), pentameter (5), hexameter (6), heptameter (7) and octameter (8); thus, a line containing five iambic feet, for example, would be called iambic pentameter. Rarely does a metrical line exceed six feet.

Sidelight: In the composition of verse, poets sometimes make deviations from the systematic metrical patterns. This is often desirable because (1) variations will avoid the mechanical "te-dum, te-dum" monotony of a too-regular rhythm and (2) changes in the metrical pattern are an effective way to emphasize or reinforce meaning in the content. These variations are introduced by substituting different feet at places within a line. (Poets can also employ a caesura, use run-on lines and vary the degrees of accent by skillful word selection to modify the rhythmic pattern, a process called modulation. Accents heightened by semantic emphasis also provide diversity.) A proficient writer of poetry, therefore, is not a slave to the dictates of metrics, but neither should the poet stray so far from the meter as to lose the musical value or emotional potential of rhythmical repetition. Of course, in modern free verse, meter has become either irregular or non-existent.

MONOMETER:	1	FOOT PER LINE
DIMETER:	2	FEET PER LINE
TRIMETER:	3	FEET PER LINE
TETRAMETER:	4	FEET PER LINE
PENTAMETER:	5	FEET PER LINE
HEXAMETER:	6	FEET PER LINE
HEPTAMETER:	7	FEET PER LINE
OCTAMETER:	8	FEET PER LINE

Meter can be said that:

- A pattern of stressed and unstressed syllables.
- Meter occurs when the stressed and unstressed syllables of the words in a poem are arranged in a repeating pattern.
- When poets write in meter, they count out the number of stressed (strong) syllables and unstressed (weak) syllables for each line. They repeat the pattern throughout the poem.

Metrical Lines can be seen as:

1. monometer = one foot on a line
2. dimeter = two feet on a line
3. trimeter = three feet on a line
4. tetrameter = four feet on a line
5. pentameter = five feet on a line
6. hexameter = six feet on a line
7. heptameter = seven feet on a line

8. Octometer = eight feet on a line

Reference: <http://www.writingrhymeandmeter.com/wpcontent/uploads/feetperline2.jpg>

11. Modulation

In poetry, the harmonious use of language relative is to the variations of stress and pitch.

Sidelight: Modulation is a process by which the stress values of accents can be increased or decreased within a fixed metrical pattern.

	U	'	
iambic	be	hold	
	'	U	
trochaic	ti	ger	
	'	U	U
dactylic	des	per	ate
	U	U	'
anapestic	un	der	stand

12. Near Rhyme

Also called slant rhyme, off rhyme, imperfect rhyme or half rhyme, a rhyme in which the sounds are similar, but not exact, as in home and come or close and lose.

Sidelight: Due to changes in pronunciation, some near rhymes in modern English were perfect rhymes when they were originally written in old English.

If love is like a **bridge**
or maybe like a **grudge**,
and time is like a river
that kills us with a shiver,
then what have all these mornings meant
but aging into love?
What now is straight must have been bent;
what now is whole must have been rent.
My hand is now your glove.
(To My Wife, by George Wolff)

The poet throws a subtle curve ball in first two lines of this stanza, “bridge” and “grudge”. These two do not rhyme completely. They are perfect example of half/slant rhyme.

When have I last looked **on**
The round green eyes and the long wavering bodies
Of the dark leopards of the **moon?**
All the wild witches, those most noble ladies ...
(*W. B. Yeats "Lines written in Dejection"*)

Here in the first and third lines the half-rhyme is used in words **on/moon**.

That is no country for old men. The **young**
In one another's arms, birds in the trees
– Those dying generations – at their **song,**
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer **long**
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.
(*W. B. Yeats, "Sailing to Byzantium"*)

The rhyme scheme of this poem is **ABABABCC**, there is an altered irregular rhymes and following a couplet. If Yeats had not used the altered half rhyme style in this poem, "Sailing to Byzantium", it would have become the Italian form which is used specifically for heroic epics.

Reference: <https://literarydevices.net/half-rhyme/>

13. Onomatopoeia (ahn-uh-mah-tuh-PEE-uh)

Strictly speaking, the formation or use of words which imitate sounds, like whispering, clang and sizzle, but the term is generally expanded to refer to any word whose sound is suggestive of its meaning.

Sidelight: Because sound is an important part of poetry, the use of onomatopoeia is another subtle weapon in the poet's arsenal for the transfer of sense impressions through imagery.

Sidelight: Though impossible to prove, some philologists (linguistic scientists) believe that all language originated through the onomatopoeic formation of words.

The Game

Clap! Clap!
Stomp! Stomp!
Swish! Swish!
This is the way we get through
Our games.
The crowd shouts,
"Yahoo!"
The ball soars through the air.
Then, bounce, bounce, bounce.
The audience holds its breath.
SWISH!
The ball goes in;
We win!

Camping

Crack! Crack!
The fire crackles under the stars.
Sizzle! Sizzle!
The water sizzles above the fire.
Crunch! Crunch!
The campers crunching on potato chips.
Click! Clack! Click! Clack!
The tent poles clicking and clacking
together.
Rustle! Rustle!
As we prepare our sleeping bags to go to
sleep.
Chirp! Chirp!
The crickets say, "good-night".

Reference: <http://www.mywordwizard.com/onomatopoeia-poems.html>

14. Phonetic Symbolism

Sound suggestiveness; the association of particular word-sounds with common areas of meaning so that other words of similar sounds come to be associated with those meanings. It is also called sound symbolism.

Sidelight: An example of word sounds in English with a common area of meaning is a group beginning with gl, all having reference to light, which include: gleam, glare, glitter, glimmer, glint, glisten, glossy and glow.

15. Resonance

The quality of richness or variety of sounds in poetic texture, as in Milton's

. . . **and the thunder** . . . ceases **now**
To bellow through the vast and boundless Deep.

Reference: <http://www.poeticbyway.com/glossary2.html#resonance>

16. Rhyme

In the specific sense, a type of echoing which utilizes a correspondence of sound in the final accented vowels and all that follows of two or more words, but the preceding consonant sounds must differ, as in the words, bear and care. In a poetic sense, however, rhyme refers to a close similarity of sound as well as an exact correspondence; it includes the agreement of vowel sounds in assonance and the repetition of consonant sounds in consonance and alliteration. Differences as well as identity in sound echoes between words contribute to the euphonic effect, stimulate intellectual appreciation, provide a powerful mnemonic device, and serve to unify a poem. Terms like near rhyme, half rhyme, and perfect rhyme function to distinguish between the types of rhyme without

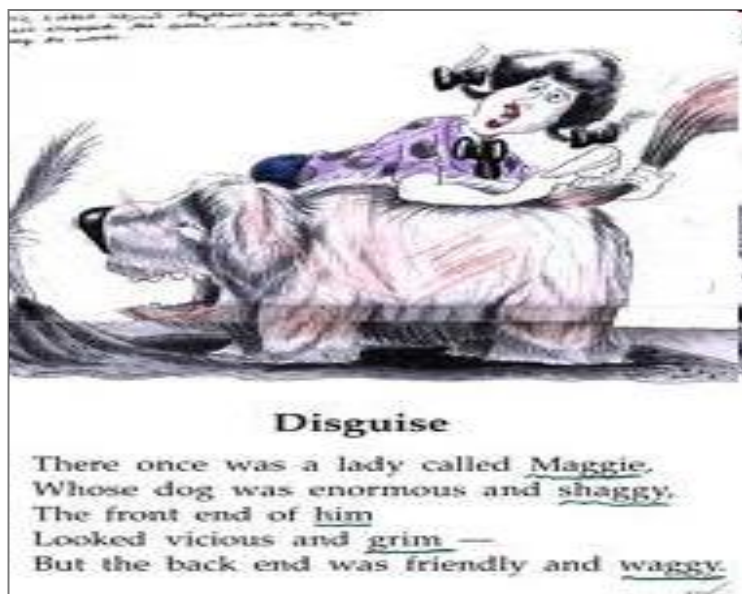
prejudicial intent and should not be interpreted as expressions of value. Usually, but not always, rhymes occur at the ends of lines.

Sidelight: Originally rime, the spelling was changed due to the influence of its popular, but erroneous, association with the Latin word, rhythmus. Many purists continue to use rime as the proper spelling of the word.

Sidelight: Early examples of English poetry used alliterative verse instead of rhyme. The use of rhyme in the end words of verse originally arose to compensate for the sometimes unsatisfactory quality of rhythm within the lines; variations in the patterns of rhyme schemes then became functional in defining diverse stanza forms, such as, ottava rima, rhyme royal, terza rima, the Spenserian stanza and others. Rhyme schemes are also significant factors in the definitions of whole poems, such as ballade, limerick, rondeau, sonnet, triolet and villanelle.

LAMP STAMP

- Share the short “a” vowel sound
- Share the combined “mp” consonant sound



Rhyming patterns

Poets can choose from a variety of different rhyming patterns.

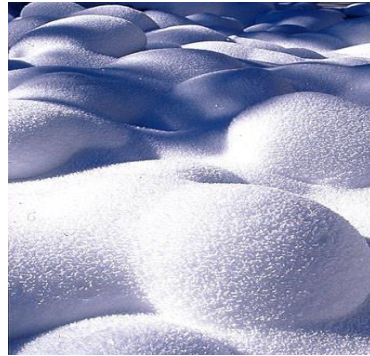
1. **AABB** – lines 1 & 2 rhyme and lines 3 & 4 rhyme
2. **ABAB** – lines 1 & 3 rhyme and lines 2 & 4 rhyme
3. **ABBA** – lines 1 & 4 rhyme and lines 2 & 3 rhyme
4. **ABCB** – lines 2 & 4 rhyme and lines 1 & 3 do not rhyme

Example of AABB Rhyming Pattern

First Snow

Snow makes whiteness where it **falls**.
The bushes look like popcorn **balls**.
And places where I always **play**,
Look like somewhere else **today**.

By Marie Louise Allen



Example of ABAB Rhyming Pattern

Oodles of Noodles

I love noodles. Give me **oodles**.
Make a mound up to the **sun**.
Noodles are my favorite **foodles**.
I eat noodles by the **ton**.

By Lucia and James L. Hymes, Jr.



Example of ABBA Rhyming Pattern

From "Bliss"

Let me fetch **sticks**,
Let me fetch **stones**,
Throw me your **bones**,
Teach me your **tricks**.

By Eleanor Farjeon

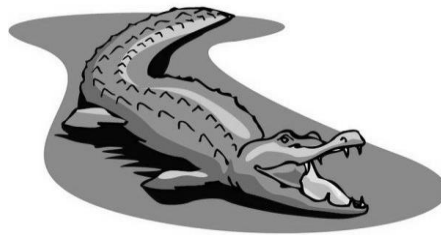


Example of ABCB Rhyming Pattern

The Alligator

The alligator chased his **tail**
Which hit him in the **snout**;
He nibbled, gobbled, swallowed **it**,
And turned right **inside-out**.

By Mary Macdonald



17. Rhythm

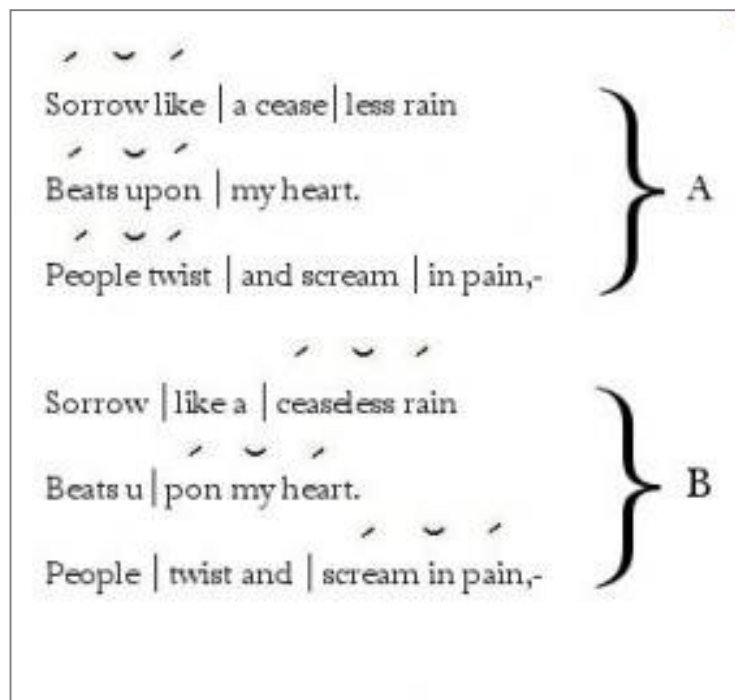
It is an essential of all poetry, the regular or progressive pattern of recurrent accents in the flow of a poem as determined by the arses and theses of the metrical feet, i.e., the rise and fall of stress are. The measure of rhythmic quantity is the meter.

Sidelight: A rhythmic pattern in which the stress falls on the final syllable of each foot, as in the iamb or anapest, is called a rising or ascending rhythm; a rhythmic pattern with the stress occurring on the first syllable of each foot, as in the dactyl or trochee, is a falling or descending rhythm.

Sidelight: From an easy lilt to the rough cadence of a primitive chant, rhythm is the organization of sound patterns the poet has created for pleasurable reading.

Rhythm can be said that:

- The beat created by the sounds of the words in a poem.
- Rhythm can be created by meter, rhyme, alliteration and refrain.
- Rhythm is the flow of the beat in a poem.
- Gives poetry a musical feel.
- Can be fast or slow, depending on mood and subject of poem.
- You can measure rhythm in meter, by counting the beats in each line.



Reference: Sound Devices Used In Poetry: A List of Definitions
http://homepage.smc.edu/meeks_christopher/SOUND.htm

7. Meaning Aspects of Poetry

Lesson	:	Meaning Aspect of Poetry.
Objective	:	Students will learn and recognize concept of meaning aspect of poetry.
Procedure	:	Give students time to read and discuss the concept of meaning aspect of poetry to get comprehension.
Study	:	Students should work together in group of three and practice any research to find meaning aspect of Robert Burns' <i>A Red Red Rose</i> poem.

1. Meaning and Poetry

I said earlier that poetry is not always about hidden or indirect meanings (sometimes called **meaning play**). Nevertheless, it often is a major part of poetry, so here are some of the important things to remember:

2. Concreteness and Particularity

In general, poetry deals with particular things in concrete language, since our emotions most readily respond to these things. From the poem's particular situation, the reader may then generalize; the generalities arise by implication from the particular. In other words, a poem is most often concrete and particular; the "message," if there is any, is general and abstract; it's implied by the images.

Images, in turn, suggest meanings beyond the mere identity of the specific object. Poetry "plays" with meaning when it identifies resemblances or makes comparisons between things; common examples of this "figurative" comparison include:

- ticking of clock = mortality
- hardness of steel = determination
- white = peace or purity

Such terms as connotation, simile, metaphor, allegory, and symbol are aspects of this comparison. Such expressions are generally called **figurative** or metaphorical language.

3. Denotation and Connotation

Word meanings are not only restricted to dictionary meanings. The full meaning of a word includes both the dictionary definition and the special meanings and associations a word takes in a given phrase or expression. For example, a tiger is a carnivorous animal of the cat family. This is the literal or denotative meaning. But we have certain associations with the word: sinuous movement, jungle violence, and aggression. These are the suggestive, figurative or connotative meanings.

4. Figurative/ Connotative Devices

1. **Simile** is the rhetorical term used to designate the most elementary form of resemblances: most similes are introduced by "like" or "as." These comparisons are usually between dissimilar situations or objects that have something in common, such as "My love is like a red, red rose."
2. A **metaphor** leaves out "like" or "as" and implies a direct comparison between objects or situations. "All flesh is grass." For more on metaphor, click here.

3. **Synecdoche** is a form of metaphor, which in mentioning an important (and attached) part signifies the whole (e.g. "hands" for labour).
4. **Metonymy** is similar to synecdoche; it's a form of metaphor allowing an object closely associated (but unattached) with a object or situation to stand for the thing itself (e.g. the crown or throne for a king or the bench for the judicial system).
5. A **symbol** is like a simile or metaphor with the first term left out. "My love is like a red, red rose" is a simile. If, through persistent identification of the rose with the beloved woman, we may come to associate the rose with her and her particular virtues. At this point, the rose would become a symbol.
6. **Allegory** can be defined as a one to one correspondence between a series of abstract ideas and a series of images or pictures presented in the form of a story or a narrative. For example, George Orwell's *Animal Farm* is an extended allegory that represents the Russian Revolution through a fable of a farm and its rebellious animals.
7. **Personification** occurs when you treat abstractions or inanimate objects as human, that is, giving them human attributes, powers, or feelings (e.g., "nature wept" or "the wind whispered many truths to me").
8. **Irony** takes many forms. Most basically, irony is a figure of speech in which actual intent is expressed through words that carry the opposite meaning.
 - Paradox: usually a literal contradiction of terms or situations
 - Situational Irony: an unmailed letter
 - Dramatic Irony: audience has more information or greater perspective than the characters
 - Verbal Irony: saying one thing but meaning another
 - Overstatement (hyperbole)
 - Understatement (meiosis)
 - Sarcasm

Irony may be a positive or negative force. It is most valuable as a mode of perception that assists the poet to see around and behind opposed attitudes, and to see the often conflicting interpretations that come from our examination of life.

5. Some Examples Meaning Aspect in a Poem

Figurative meaning is a meaning other than a literal meaning. Figures of speech are tools that writers use to create images, or "paint pictures," in your mind.

1. Simile
2. Metaphor
3. Personification
4. Hyperbole
5. Litotes
6. etc



Simile:

A simile compares two things using the words "like" or "as." Comparing one thing to another creates a vivid image.



The runner streaked like a cheetah.

Flint

An emerald is as green as grass,
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.
A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

By Christina Rossetti



Metaphor:

A metaphor compares two things without using the words "like" or "as." It gives the qualities of one thing to something that is quite different.



The winter wind is a wolf howling at the door.

The Night Is a Big Black Cat

The Night is a big black cat
The moon is her topaz eye,
The stars are the mice she hunts at night,
In the field of the sultry sky.

By G. Orr Clark



Personification:

Personification gives human traits and feelings to things that are not human – like animals or objects.



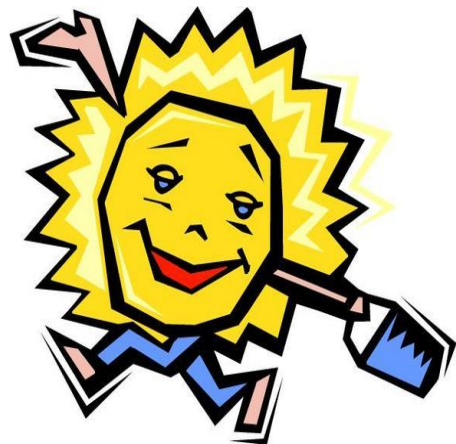
The moon smiled down at me.

Personification Example

From “Mister Sun”

Mister Sun
Wakes up at dawn,
Puts his golden
Slippers on,
Climbs the summer
Sky at noon,
Trading places
With the moon.

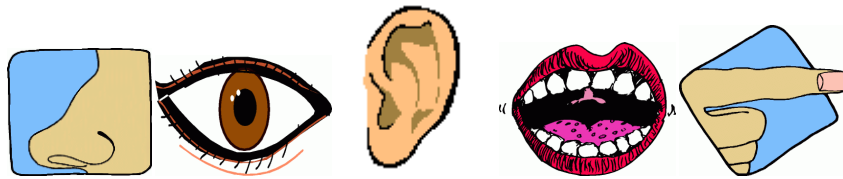
By J. Patrick Lewis



Imagery:

It is a language that appeals to the senses. Most images are visual, but they can also appeal to the senses of sound, touch, taste, or smell. Imagery is the use of words to create pictures, or images, in your mind. It appeals to the five senses: smell, sight,

hearing, taste and touch and details about smells, sounds, colors, and taste create strong images to create vivid images writers use figures of speech.



Imagery means to use figurative language to represent objects, actions and ideas in such a way that it appeals to our physical senses. Usually it is thought that imagery makes use of particular words that create visual representation of ideas in our minds. The word imagery is associated with mental pictures. However, this idea is but partially correct. Imagery, to be realistic, turns out to be more complex than just a picture. Read the following examples of imagery carefully:

- *It was dark and dim in the forest.* – The words “dark” and “dim” are visual images.
- *The children were screaming and shouting in the fields.* – “Screaming” and “shouting” appeal to our sense of hearing or auditory sense.
- *He whiffed the aroma of brewed coffee.* – “whiff” and “aroma” evoke our sense of smell or olfactory sense.
- *The girl ran her hands on a soft satin fabric.* – The idea of “soft” in this example appeals to our sense of touch or tactile sense.
- *The fresh and juicy orange is very cold and sweet.* – “juicy” and “sweet” when associated with oranges have an effect on our sense of taste or gustatory sense.

Imagery needs the aid of figures of speech like simile, metaphor, personification, onomatopoeia etc. in order to appeal to the bodily senses. Let us analyze how famous poets and writers use imagery in literature.

John Keats’ “*To the Autumn*” is an ode rich with auditory imagery examples. In the last five lines of his ode he says:

“Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.”

The animal sounds in the above excerpt keep appealing to our sense of hearing. We hear the lamb bleating and the crickets chirping. We hear the whistles of the redbreast robin and the twitters of swallows in the song. Keats calls these sounds as the song of autumn.

Reference: <https://literarydevices.net/imagery/>

Symbolism:

When a person, place, thing, or event that has meaning in itself also represents, or stands for, something else.

innocence



America



Peace

When used as a literary device, symbolism means to imbue objects with a certain meaning that is different from their original meaning or function. Other literary devices, such as metaphor, allegory, and allusion, aid in the development of symbolism. Authors use symbolism to tie certain things that may initially seem unimportant to more universal themes. The symbols then represent these grander ideas or qualities.

One Ring to rule them all, One Ring to find them,
One Ring to bring them all and in the darkness bind them.

(The Lord of the Rings by J.R.R. Tolkien)

J.R.R. Tolkien's famous fantasy series, *The Lord of the Rings*, is a hero's quest in which the hobbit Frodo Baggins must destroy an all-powerful ring. This object is imbued with magic through its creation, and is a symbol for ultimate power. The ultimate power also becomes equated with evil. The ring simply being in Frodo's presence begins to turn Frodo toward desire of power, and thus evil. However, Frodo's ability to combat the power of the ring shows that he possesses a great inner source of goodness.

Reference: <http://www.literarydevices.com/symbolism/>

8. Speaker in a Poem

Lesson	: Speaker in a Poem.
Objective	: Students will learn and recognize concept of speaker in a poem.
Procedure	: Give students time to read and discuss the concept of speaker in a poem to get comprehension.
Study	: Students should work together in group of three and practice any research to find speaker of Robert Burns' <i>A Red Red Rose</i> poem.

In writing, the *speaker* is the voice that speaks behind the scene. In fact, it is the narrative voice that speaks of a writer's feelings or situation. It is not necessary that a poet is always the speaker, because sometimes he may be writing from a different perspective, or may be in the voice of another race, gender, or even a material object. It usually appears as a persona or voice in a poem. Read on to learn more about *speaker* in literature. Reference: <https://literarydevices.net/speaker/>

1. How to Tell Who the Speaker Is in a Poem

The speaker is the voice or "persona" of a poem. One should not assume that the poet is the speaker, because the poet may be writing from a perspective entirely different from his own, even with the voice of another gender, race or species, or even of a material object. The reader or listener must do more than just hear the voice of the poem to identify the speaker. It is important to examine the other elements of the poem, such as the situation, structure, descriptive details, figurative language and rhythms to help determine the speaker's identity.

1. Read the poem all the way through once without stopping to ask questions. Write down an immediate impression of the speaker in the poem: What kind of speaker do you imagine in your "mind's eye"? Jot down anything that comes to mind. This is your first impression of the speaker.
2. Read the poem again, making notes in the margins; ask the question, "What is this poem about?" Pay attention to the title; it often hints at the situation or meanings of the poem. Underline words or images repeated by the speaker; repetition creates emphasis, and emphasis reveals the concerns and attitude of the speaker toward the subject of the poem.
3. Determine the "situation" of the poem: What is happening when the poem begins? What is the subject the speaker is addressing? Describe the setting portrayed in the descriptive images: Are they taken from nature or the city, a specific location or a generalized setting?
4. Examine the kinds of language used by the speaker: Is it formal or colloquial, as in everyday speech? Are there references to any particular situation or to an internal state of mind? Notice the focus of the speaker: What is he or she paying attention to?
5. Determine the overall emotion of the poem: Is the speaker reflective, excited, nostalgic, worried, angry, and optimistic? Analyze the language for words that suggest moods: colors, sounds and images. Describe the rhythm of the speaker's voice to help determine his or her attitude: Is the rhythm gentle and flowing or choppy and curt?
6. Write a brief description of the speaker's physical appearance, age, gender, social status and any other details that help bring the speaker to life. If the details in the

poem are not specific about these characteristics, use the context of the poem to speculate.

7. Review the notes taken during your analysis of the poem and draw some conclusions about the speaker. Write a brief character sketch of the speaker based on the notes taken from the close reading of the poem.

2. Warning

Do not assume that the speaker is the poet; poets write from many perspectives and personas.

The Road Not Taken By Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Reference: <https://www.poetryfoundation.org/resources/learning/core-poems/>

The speaker in Frost's poem "The Road Not Taken" is a conflicted person, who does not tell anything about himself. However, the readers of this poem know that he is undergoing a big decision, that he has chosen a single path according to which he is directing his life, and this splits into two options ahead.

Falling leaves and yellow woods are metaphors for the speaker's life, showing the downfall of his life. At this stage of life, it is not possible to return and make a new decision, because he knows the time is gone. The speaker is impulsive and adventurous, the reason that he has chosen the less traveled path. He is feeling a little regret, while his tone is also a bit sad. Reference: the Pen and the Pad by by Anna Story

Reference: <http://penandthepad.com/tell-speaker-poem-4681.html>

9. Mood and Tone in a Poem

Lesson	:	Mood and Tone in a Poem.
Objective	:	Students will learn and recognize concept of mood and tone in a poem.
Procedure	:	Give students time to read and discuss the concept of mood and tone in a poem to get comprehension.
Study	:	Students should work together in group of three and practice any research to find mood and tone of Robert Burns' <i>A Red Red Rose</i> poem.

Elements of a poem such as its setting, tone, mood and theme evoke certain feelings and emotions in readers. These elements are created by the writer using specific setting, structure and diction. This style contributes to the overall impact of the poem. In poetry, concepts of tone and mood are related notions. In particular, the poem's tone evokes a certain mood in the reader.

Mood

1. Mood

The mood refers to the atmosphere that is prevalent in the poem. Different elements of a poem such as its setting, tone, voice and theme help establish this atmosphere. As a result, the mood evokes certain feelings and emotions in the reader. A poem generally has one overall mood, but the types of mood that poetry may exhibit vary greatly. Some poems have atmospheres of peace and chaos, while others evoke feelings of doom, fear, jealousy, love and pride.

2. How to Define the Mood of a Poem

In interacting with one another, these broader elements of setting, tone and theme evoke specific feelings in the reader and create a particular kind of mood or atmosphere. Each of these elements is affected and influenced by a number of other elements such as figurative language, structure, diction, length of poetic lines and punctuation, which also interact with one another. In identifying the poem's mood, the reader should consider all of these elements and interactions. Examples of moods that poems may have include feelings of fear, doom, pride, love or atmospheres of peace, serenity or chaos.

Poetry has the power to evoke emotions and feelings in its readers and audience members, if it is read out loud. These emotions and feelings help establish a certain atmosphere or mood. The writer of the poem creates the mood using a number of elements such as setting, tone and theme. To define the mood of a poem, the reader should analyze how these different elements interact and what feeling or atmosphere they evoke.

3. How Setting Contributes to Mood

The setting of a poem establishes its location in time and space, creating context in which the action of poem takes place. In other words, setting situates the story or, if there is no story, the essence of the poem. For example, in Edgar Allen Poe's "The Raven," the lines "Deep into the darkness peering, long I stood there, wondering, fearing,

/ Doubting” situate the poem in a deep darkness, establishing its setting. The setting, in turn, contributes to the overall mood of melancholy.

4. Theme and Mood

The theme of poem relays the overall meaning of the work. The poem’s theme is not always explicit but comes from interpreting a combination of the poem, including, but not limited to, voice, characterization, setting, diction, meter and rhyme. Identifying the poem’s theme may come after or before identifying its mood. In some cases, the driving force of a poem may be its theme, while in other cases; it may be its mood or atmosphere. For example, the theme of Tanya Shirley’s poem “The Distance between Us” is absence, and this theme evokes the mood of longing.

5. Tone

The tone of a poem is the style, or manner or expression, of its writing. Though tone may be conveyed and expressed in a variety of ways, it is generally either through the attitude of the narrator or writer, subject matter, characters or events. The tone comes through from the poem’s syntax and vocabulary and helps evoke the mood or establish the atmosphere of the poem.

6. Relationship between Tone and Mood

The tone of the poem is closely related to mood but tends to be associated with voice, which comes from the narrator and is associated with the writer’s attitude toward the world. The tone of the poem relays the writer’s attitude toward his subject or audience. For example, in the poem “Daddy,” Sylvia Plath’s tone oscillates from childlike love and adoration to detachment and fear. This variation creates the atmosphere or mood of uncertainty.

The writer of a poem creates tone using particular syntax, setting and structure, and the mood is the feeling that the tone evokes in the reader. Though tone and mood are closely related, the tone tends to be associated with the poem’s voice. The narrator of the poem creates the voice of the poem, and voice is associated with the writer’s attitude toward the poem. In other words, the tone relays something about the writer’s attitude toward the subject of the poem. This attitude, in turn, creates some sort of atmosphere or mood, which then evokes a certain emotion or frame of mind in the reader.

7. Describing Tone and Mood

The tone of a poem may be described using a variety of words such as serious, playful, humorous, formal, informal, angry, satirical, ironical or sad, or any other kind of appropriate adjective. The mood of the poem may be described as idealistic, romantic, realistic, optimistic, gloomy, imaginary or mournful.

8. How to Interpret the Tone of a Poem

Tone is the writer or speaker's implied attitude toward the subject, material and/or audience. It is the emotional meaning or the emotional coloring of the poem. In order to interpret the tone of a poem, the reader should focus on the kind of atmosphere

or mood that the poem creates and the kind of words that the writer chooses, i.e. diction. The tone of the poem may be formal, serious, ironic, angry, humorous, etc.

9. How to Approach Interpretation

You should approach interpreting the tone of a poem the same way you would try to interpret the tone of someone who is speaking to you. For example, the tone of someone selling a used car is different from the tone of someone who is collecting a bill. The tone of a used car salesman is complementary and pleasing to the person he is speaking to him while the tone of a bill collector is stern and demanding. These differences in tone reflect the attitudes that the different speakers have toward their subjects. The tone that a writer uses in her poem likewise reflects her attitude toward her subject and/or the audience.

10. Interpret Tone using Mood

In order to interpret the tone of the poem, you should look for the kind of atmosphere that the poem has and examine the types of words that the writer uses. The writer's attitude toward the subject of the poem and/or the audience evokes certain feelings in the reader, creating a certain atmosphere in the poem. This atmosphere is the poem's mood.

11. Interpreting Tone using Diction

In order to interpret the tone and mood of a poem, you should examine the writer's choice of words. Diction refers to the word choices that the writer makes to create the poem. Words, their meanings and sounds, are of particular importance in poetry. They give the poem its emotional meaning, thereby revealing its tone. For instance, the writer's use of hyperbole or exaggeration might indicate a kind of sarcastic attitude or tone toward his subject or audience. As a result, this tone might create an atmosphere or mood of distance and distrust.

12. Note Shifts in Tone

In interpreting the tone of a poem, you should note any shifts in tone. The tone of a poem does not necessarily remain static throughout. For example, in Richard Wilbur's poem, "A Barred Owl," the tone in the first stanza is different from the tone in the second stanza. The tone in the first stanza is reassuring and comforting as indicated by phrases such as "the wrapping night air" and the reassuring nature of the speaker. In the second stanza, lines such as "terrors, fear, and stealthy flight" indicate a more ominous tone. This shift from a comforting tone to the ominous and dark tone creates a sense of dynamism and change, illustrating the changing atmosphere or mood.

Reference: the Pen and the Pad by by Kate Prudchenko
<http://penandthepad.com/tone-vs-mood-poems-1883.html>

13.Example of Mood in a Poem

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to Time thou grow'st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

("Sonnet 18" by William Shakespeare)

Shakespeare's famous "Sonnet 18" is a poem that provokes a feeling of love and sentimentality in most readers. Shakespeare does this by describing his feelings of eternal passion for his beloved.

Reference: <https://literarydevices.net/mood/>

14.Example of Tone in a Poem

Robert Frost in the last stanza of his poem *The Road Not Taken* gives us an insight into the effect of tone:

"I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference."

Frost tells us about his past with a "sigh", this gives the above lines an unhappy tone. This tone leads us into thinking that the speaker in the poem had to make a difficult choice.

Reference: <https://literarydevices.net/tone/>

10. Theme in a Poem

Lesson	: Theme in a Poem.
Objective	: Students will learn and recognize concept of theme in a poem.
Procedure	: Give students time to read and discuss the concept of theme in a poem to get comprehension.
Study	: Students should work together in group of three and practice any research to find theme of Robert Burns' <i>A Red Red Rose</i> poem.

1. What is a Theme?

A theme is a central message revealed through a literary work. It is a lesson that the selection teaches or a major point that the selection as a whole is about. It is a generalization about people or about life that is communicated through the literary work. Theme can be life lesson, meaning, moral, or message about life or human nature that is communicated by a literary work. A theme in Literature is universal. Theme is what the story teaches readers.

2. The Theme Can Be Directly Stated or Implied

- When a theme is directly stated, the reader is told what the theme of the selection is.
- When a theme of a work is implied, readers think about what the work seems to say about nature of people or about life.

3. Important Things to Note about Theme

- There is usually no single correct statement of a work's theme, though there can be incorrect ones.
- A long work, like a novel, full-length play or screen play may have several themes.
- Not all literary works have themes - a work meant only to entertain may have no theme at all.

4. Main Idea

- The Main Idea is any idea that is particularly important or central in a written work.
- Subject = Topic
- The Subject or Topic is what the selection as a whole is about.
- And remember the Theme is the message or lesson that the author is trying to communicate.

5. What Does It Mean to Describe the Theme of a Poem?

Though related to the concept of a moral, or lesson, themes are usually more complicated and ambiguous. Whereas a moral might say that "power corrupts," a poem exploring the dangers of power might recognize, as well, the necessity of power. To describe the theme of a poem is to discuss the overarching abstract idea or ideas being examined in the poem.

6. Theme vs. Subject

A poem's subject is the topic of the poem, or what the poem is about, while the theme is an idea that the poem expresses about the subject or uses the subject to explore. So, for example, in the Edgar Allan Poe poem "The Raven," the subject is the raven, who continually repeats a single word in response to the speaker's questions. The theme of the poem, however, is the irreversibility of death -- the speaker asks the raven, in a variety of ways, whether or not he will see his dead beloved again, to which the raven always replies "nevermore."

7. Close Reading for Theme

The theme of a poem may be stated explicitly, but more often it is implicit, and must be determined by a close reading. First, determine the subject of the poem, that is, what the poem is explicitly talking about. Next, ask yourself why the poet chose this subject for the poem, and what larger ideas or issues the poet is talking about through this subject. Common themes include love, death, and loss, the importance of self-knowledge, the contrast between ideals and reality and the dangers of power, among many others.

8. Motifs

Look for meaningful repeated elements in the poem, or motifs. An example from the poem "The Raven" is the repeated word "nevermore." Whenever an element is repeated in a poem, you should assume it is both intentional and meaningful. Motifs are often connected to the theme of the poem, as is the case with "nevermore." This connection is so close that many people use the words "theme" and "motif" interchangeably.

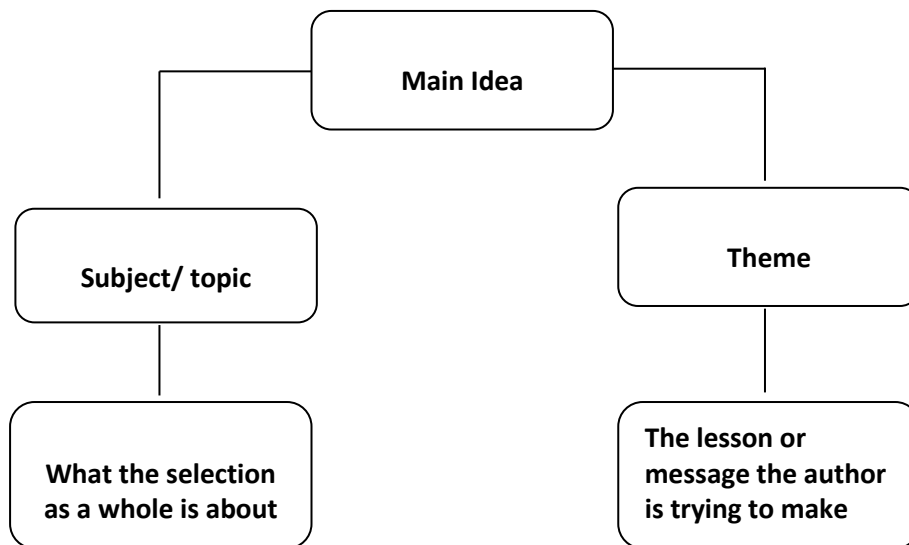
9. Writing about Theme

Once you have identified the theme of a poem, read through the poem again and note any lines or phrases that connect to this theme that you may have missed in your first reading. You are likely to find things that you didn't notice before jumping out at you. If the thesis of your essay is making a claim about the theme, state the theme in your thesis and present quotations from the poem throughout your essay as evidence that the theme you have stated is correct. When describing the theme, it is also helpful to point out any places where the poem complicates -- or says something unexpected -- about the theme.

Reference: <http://penandthepad.com/mean-describe-theme-poem-3282.html>

10. Main Idea

The Subject/Topic and Theme fall under the umbrella of the Main Idea.



11. When we learn about literature we often ask many questions

- What is genre?
- Why read?
- Why do authors write?
- Do people read and write for the same reasons?

12. What is Genre?

- A genre is a category or type of story
- There are 3 major genres: Poetry, Prose, Drama
- Each major genre is divided into smaller genres
- Genre is essentially the kind of story

13. Three Major Genres

1. Poetry
 - Lyric poetry, Concrete Poetry, Dramatic Poetry
2. Prose
 - Fiction (novels and short stories)
 - Nonfiction (Biography, autobiography, letters, essays)
3. Drama
 - Serious Drama/Tragedy, Comic drama, Melodrama, Farce

14. Why Read?

- To gain knowledge, get facts/ideas
- To get entertainment/pleasure
- To forget something
- To transport yourself to your own fantasyland
- To be alone

- To relax
- We have to
- To learn about life

15. Why Write?

- To share stories/ideas
- To keep history alive
- Express our feelings
- To say what we know
- To entertain others
- To communicate
- To tell about yourself
- To express yourself

Reference: mrsadams4thgrade.weebly.com/.../Theme-lesson

In this lesson you will learn and recognize how to determine the theme or universal lesson of a poem by reviewing its images, sounds, and symbols.

“Twelfth Song of the Thunder”

- Poem from the Navajo people
- Compares the noise of thunder and grasshoppers to “voices”
- Says these voices make the land beautiful

Twelfth Song of the Thunder

A Navajo Thunder Song

The voice that beautifies the land!
The voice above,
The voice of the thunder
Within the dark cloud
Again and again it sounds,
The voice that beautifies the land.

The voice that beautifies the land!
The voice below,
The voice of the grasshopper
Among the plants
Again and again it sounds,
The voice that beautifies the land.

1. Imagery is the pictures a poet creates in our minds with their words
2. Sounds is what we hear in a poem when it is read
3. Symbol is words or things that really stand for something else. (Figurative- not literal)

A Common Mistake

Thinking that the theme of a poem is what the poem was about.

~~“This poem was about thunder.”~~

~~“Thunder and grasshoppers have a voice.”~~

We should respect nature

Theme is a universal lesson.

This means it's not just specific to the poem, but could apply to life generally.

Examples:

- We should respect nature.
- Don't judge a book by it's cover.
- What goes around comes around.

Core Lesson

A poem has...

Imagery

- Poem had images of thunder, clouds, grasshoppers and plants
- Focused on nature

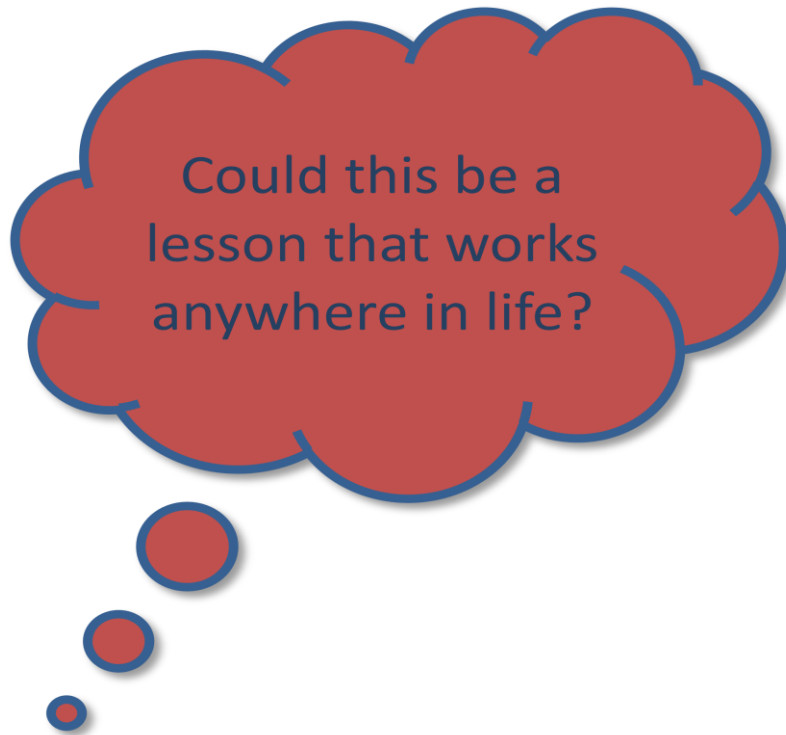
Sounds

- Didn't rhyme but used a lot of repetition
- "Voice," "beauty," and "land" were important words

Symbols

- "Voice" stood for communication and sharing a message
- Also stood for making the land beautiful

What lesson are we learning through the imagery, sounds, and symbols of this poem?



We should respect all parts of nature, no matter how big or small, because they work together to make our world more beautiful.

1. Ask, "How do imagery, sound, and symbols shape the meaning of this poem?"
2. Write what lesson the poem could teach us based on your notes.
3. Double check that your lesson is universal.

Guide Practice

Read the poem and write down a universal lesson that could be learned from it.

D.C.

I'm from PS1 to PS3
to movies to TV shows
I play and I watch
resident evil

I'm from a city that can handle
crime most of the time
to school that is boring by
the way to sometimes
friendly teachers to
lots of homework
to friends

I'm from a home
with mocking brothers
to sarcastic sisters
to a loving mom
to a great dad

I'm from a city where the
people hold the power
white house to pentagon
to president

I'm not from new york or
chicago or baltimore or even
hollywood, no none of these
cities which I would go
see

I'm from D.C.

-Elmer

Extention Activities

1. Find another poem and take notes on the images, sounds, and symbols in it.
2. Look at your notes and come up with a universal theme or lesson that can be learned from it
3. Write a paragraph explaining how the poem teaches this lesson.

Write a poem with images, sounds, and symbols that will come together to teach one of these themes:

- Never give up
- Love conquers all
- Being prideful can always be your downfall.

Quick Quiz

What is "theme"?

State the theme of "Twelfth Song of the Thunder" in your own words, and make connections to the images, sounds, and symbols in the poem.

Reference: Learn Zillion by Ernest Lawrence Thayer
- elabates.cmswiki.wikispaces.net/file/view/poem-theme

11. Scansion on a Poem

Lesson	: Scansion on a Poem.
Objective	: Students will learn and recognize concept of scansion on a poem.
Procedure	: Give students time to read and discuss the concept of scansion on a poem to get comprehension.
Study	: Students should work together in group of three and practice any research to find scansion on Robert Burns' <i>A Red Red Rose</i> poem.

1. Scansion

In literature, scansion means to divide the poetry or a poetic form into feet by pointing out different syllables based on their lengths.

Scansion is also known as scanning, which is, in fact, a description of rhythms of poetry through break up of its lines or verses into feet, pointing the locations of accented and unaccented syllables, working out on meter, as well as counting the syllables.

2. Function of Scansion

Scansion demonstrates variation and regularity in poetry. It also proves very helpful in determining the natural rhythm of a free and blank verse. Moreover, it makes a poem pleasurable as well as more meaningful by marking the stressed and unstressed syllables. In fact, scansion explains how rhythm contributes to beauty, significance and meaning of a poem.

3. Examples of Scansion from Literature

Hope is the **thing** with **feathers**
That **perches** **in** the **soul**,
And **sings** the **tune** **without** the **words**,
And **never** **stops** at **all** . . .

("Hope is the Thing with Feathers" by Emily Dickinson)

In this example, strong or stressed syllables are underlined. The stressed and unstressed pattern of the syllables show that the poem has used iambic tetrameter with alternating iambic trimeter, while the rhyme scheme used is ABAB.

If **music** **be** the **food** of **love**, play **on**...
That **strain** **again**! it **had** a **dying** **fall**:

(Twelfth Night by William Shakespeare)

These lines contained unstressed syllables followed by stressed syllables, which are underlined. This pattern repeats five times, which means it is iambic pentameter with un-rhyming lines known as blank verse.

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

("Anyone Lived in a Pretty How Town" by E.E Cumming)

Though first two lines rhyme in this example. However, there is no strict meter, as it is a free verse poem. You can see the first, second and fourth lines have used iambic tetrameter, while the third line has used tetrameter.

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
"tis some visitor," I muttered, "tapping at my chamber door—
Only this, and nothing more."

("The Raven" by Edgar Allan Poe)

The metrical pattern of this stanza is trochaic octameter in which eight stressed syllables are followed by eight unstressed syllables. Each line uses eight pairs of syllables. Total there are sixteen syllables. The rhyme scheme of this stanza is ABCBB.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;

("The Charge of the Light Brigade" by Alfred Lord Tennyson)

This is a good example of dactylic dimeter with two feet in each line. Dactylic foot uses a stressed syllable followed by two unstressed syllables. This stressed syllable appears at the beginning and in the middle of the lines. The rhyme scheme of this poem is irregular and unpredictable, and in this stanza it is AAAB.

if I confess it, and I confess it. The trickle of underground
springs, the babble of swollen gulches under drenched ferns,
loosening the grip of their roots, till their hairy clods...

("The Bounty" by Derek Walcott)

Walcott has used mixed metrical pattern in this poem. In this example, the first two lines are using trochaic heptameter, while the final line is using dactylic tetrameter. In the first line, you can notice the use of caesura in the middle; it breaks the monotony and creates a dramatic effect.

From **what** highth **fal'n**, so **much** the **stronger** **provd**
He **with** his **Thunder**: **and** till **then** who **knew**
The **force** of **those** dire **Arms**? yet **not** for **those**
Nor **what** the **Potent** **Victor** **in** his **rage...**

("Paradise Lost" by John Milton)

This is the famous example of a blank verse, using unrhyming lines with iambic pentameter (ten syllables in a line and five are stressed).

Reference: Literary Devices: Definition and Examples of the Literary Terms
<https://literarydevices.net/scansion/>

12. Poetry Analysis Framework

Lesson	: Poetry Analysis Framework.
Objective	: Students will learn and recognize concept of frameworking poetry analysis.
Procedure	: Give students time to read and discuss the concept of frameworking poetry analysis to get comprehension.
Study	: Students should work together in group of three and apply the following models of frameworks.

1. Poetry Analysis

A poetry analysis is a literary essay that focuses on the reader's understanding of a poem. Elements of poetry, including theme, structure and writing style, should be included in the discussion. A poetry analysis is organized as any literary essay to include an introduction with thesis, body paragraphs with evidence and a conclusion. To develop a thesis and find evidence, read the poem multiple times, determine its subject, examine the writer's style and identify its structure.

Do you feel like reading and analyzing poetry is like trying to decipher an ancient, lost language? Well, never fear! The process is fairly methodical and isn't as difficult as it may seem at first glance. To analyze poetry, you just have to figure out what the poem means and identify what tools the poet uses to make that meaning both clear and understandable.

Reference: the Pen and the Pad by Nicole Palmby
<http://penandthepad.com/make-analysis-poem-10045596.html>

2. How to Make an Analysis of a Poem

Many people say they do not like poetry because they do not understand it. Though poems have a basic story or message, there is often an underlying story or message that has to be analyzed by examining the poem. Once you analyze the poem, you will have a better understanding of it, and may find that you appreciate and enjoy poetry more than you thought you did.

1. Read the poem aloud. Write a few notes that explain the basic story of the poem. In order to understand the deeper meaning of the poem, you have to first understand the basic story.
2. Read the poem again. Write a few notes about your emotional impression of the poem and how it makes you feel. Your personal reaction and personal experiences contribute to your analysis of a poem.
3. Identify the speaker of the poem. A poem is not always written from the point of view of the poet. Identifying the speaker can help you understand the perspective of the poem.
4. Make some notes about the tone of the poem. The tone is how the poet deals with the poem. It's expressed as an emotion. For example, tone may be mournful, happy, playful or ironic.

5. Write a sentence or two explaining any themes in the poem. A theme is an abstract idea the poem centers around or is a recurring idea in it. For example, one theme in Shakespearean sonnets is love.
6. Make some notes about any symbolism that appears in the poem. A symbol is something that represents something else in the poem. For example, winter can symbolize the end of life.
7. Examine the language of the poem. The way poets use language can affect the analysis of a poem. Word choice, syntax, punctuation and figures of speech are all used to create the poem. How the poet uses them can help you understand the poem better.
8. Make notes about the imagery in the poem. Poetry is about experience, and poets use imagery to give you the experience they have when writing it. Imagery uses all five senses, and how you react to a poem's imagery affects your overall impression of it.
9. Examine the structure of the poem. This includes the meter and rhyme scheme of the poem, if either is present. For example, a Shakespearean sonnet has three stanzas of four lines and a final couplet. The first and third lines of each stanza rhyme, the second and fourth lines of each stanza rhyme and the two lines of the couplet rhyme.
10. Examine the genre of the poem. It may be a sonnet, haiku, epic or ode. The genre the poet chooses contributes to the overall experience of the poem.
11. Study the poet's life. A poet often uses her own life experiences as a foundation for writing. Learning about the life of the poet may help you better understand the poem.

3. Analysis of the Structure of Poems

When we were young, we were often taught in school to think about what poems mean: their themes, their images, the feelings they evoke. At the higher levels of literary education, however, you may be asked to evaluate how a poem works. One of the keys to analyzing this "how" understands a poem's structure. Like little machines, poems are built in different ways to accomplish different goals. It's your job as a literary critic to show the makeup that makes a particular poem run well.

4. Formal Poetic Structures and Purpose

One of the most important aspects of analyzing poetic structure is to categorize the poem. This usually means becoming familiar with some of the more common poetic forms out there: sonnets, ballads, haiku, odes, sestinas, villanelles, elegies and many others. Part of understanding formal poetic structure requires thinking about the poem's purpose. Is it a love poem? Is it written in memoriam of the dead? Is meant to evoke a simple image? Is it meant to be read publicly?

5. Stanza and Line Structure

All poems have a stanza and line structure, even if they are not so apparent. If the poem is broken up into discernible stanzas of equal or unequal size, this is important to note. Similarly, consider whether the lines in the poem are of roughly equal length. Once you establish the stanza and line pattern, you can see where the poem deviates from this

structure. Focus on these places, because poets often use deviation from a pattern to highlight important words or phrases.

6. Rhyme Scheme and Meter

When we think of poetry, we usually think of lines with consistent rhythm that rhyme in some predictable pattern. This is not always the case, however. To analyze a poem's structure properly, it is crucial to find out what its pattern of rhyme is. Is it written in quatrains (groups of four lines) that rhyme at the end? Is it written in rhyming couplets? If there is no observable rhyme, it is written in free verse. Similarly, it is important to see discover its rhythm (meter). Count out the number of stressed syllables in each line.

7. Speaker and Tone

Although we don't always associate tone with structure, the point of view from which a poem is written is part of how it is put together. If there is a persona who is speaking the lines of a poem, this must be noted. Similarly, note whether the poem is written sincerely, or spoken with an ironic tone. Robert Browning's "My Last Duchess," for example, is spoken from the perspective of a duke who has had his wife killed. The poem's tone, therefore, is ironic.

Reference: the Pen and the Pad by David Coodin
<http://penandthepad.com/analysis-structure-poems-3287.html>

8. Alternative#1

S.M.I.L.E is a good acronym to help you remember what to look for when investigating poetry. It stands for:

Structure Meaning Imagery Language Effect

S – STRUCTURE: How is this poem organized?

- How many verses / stanzas?
- How is the idea developed?
- What words or phrases give the images or theme emphasis or clarity?
- What is the structure?
- Line length / rhyme scheme? Is there any rhythm / repetition / enjambment?

M – MEANING: What is the poem about?

- Does it have a message?
- What is the poet discussing?
- Is there an overall theme and idea in the poem?

I – IMAGERY: What pictures do you get in your mind when you read the poem?

- Does the poem contain similes / metaphors or personification?
- Why do you think the poet has included these images in the poem?

L – LANGUAGE: What words has the poet used to create an image?

- Are there are complicated words?
- Is the language simple to understand?
- Which words and phrases create the images? (Use quotations to prove your points).

E – EFFECT: What is the effect of the poem?

- What does the poem make you feel / think about?
- What opinion does it show about the subject?
- What is the poet trying to say about their subject?

Reference: www.waingels.wokingham.sch.uk/.../Duffy-Poetry-Analysis-S...

9. Alternative#2

The New Colossus
By The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
"Keep ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

(1) Content

1. What is this poem about?
 - Immigrants to the U.S. being welcomed: "Mother of Exiles. From her beacon-hand/Glow world-wide welcome."
2. What is the major idea this poem brings to mind?
 - The acceptance of those in need and the poor to the U.S. Freedom and liberty await those arriving: "Give me your poor..."
3. What message, or theme, does it communicate?
 - Opportunities and freedom will be afforded the new immigrants: "... sunset gates shall stand...golden door!"
4. Does the poet compare or contrast anything? If so, what? Why?
 - The Statue of Liberty is contrasted with the Colossus of Rhodes, one of the wonders of the ancient world perhaps to contrast the U.S. to other countries. The U.S., represented by the statue, is female (line 4), motherly

(line 6), welcoming (line 7), rather than the “brazen” male “giant” with its “conquering limbs.” The U.S. welcomes immigrants and provides them hope and respite from religious or political persecution elsewhere.

(2) Form and Structure

1. What does the title add to your understanding of the poem?
 - The idea that this is a “new” colossus suggests that the U.S. stance on immigration and approach to those entering the country is different from other countries, or how the U.S. was in the past.
2. What poetic form has the author used for this poem? Why do you think the poet chose this form?
 - The poem is a sonnet. She may have used this form to show the contrasts between the U.S. and other countries, along with internal conflicts she faced as a Jewish American, and that while the immigrants would be welcomed, the land of opportunity would be rife with challenges as seen in these words: “The wretched refuse of your teeming shore, ...tempest-tost”. The contrast is seen in the second half of the poem when the statue speaks directly, with Lazarus’ use of quotes, to say that the newcomers are...though she speaks with ‘silent lips’ to the newcomers as if this conversation is an aside or the challenges facing the newcomers will not be obvious to them.
 - “As a fourteen-line poem with an “abbaabbacdcddc” rhyme scheme and an iambic pentameter meter, “The New Colossus” is written in the form of a Petrarchan sonnet. The form adds meaning through its dramatic rhythms and song-like quality, making it almost like an anthem.” (http://www.ehow.com/facts_5453595_meaning-poem-statue-liberty.html) “The famous sonnet echoes many of the conflicting identities and ideals Lazarus dealt with in her own life. As an American author, she felt that ancient lands could keep their old traditions and “storied pomp.” ...Struggling beneath the poem’s surface, these tensions—between ancient and modern, Jew and American, voice and silence, freedom and oppression—give Emma Lazarus’s work meaning and power.” (<http://jwa.org/womenofvalor/lazarus/new-colossus>)
3. Are poetic devices such as rhyme, meter, and alliteration used within the poem? If so, what do these contribute to the poem’s meaning or effect?
 - Lazarus’s use of the sonnet form provides the overall formal or traditional structure which contributes to the poem’s effect (see above). Alliteration: “...world-wide welcome” “...Sea-washed, sunset gates shall stand.” Provides rhythm-energy and passion- to the poem.

(3) Language and Style

1. What word choices convey the poet’s subject/message?
 - “Mighty woman”=strength of the U.S.; “huddle masses” large number of immigrants; “golden door” =good opportunities
2. What imagery is used by this poet?
 - Light=hope – “Torch, whose flame...Glows...lightning...lamp” - enlightening
 - Gates/doors=“sunset gates...golden door” new beginnings, new openings or opportunities

3. Is there evidence of symbolism in this poem?
 - Statue as beacon of hope for the immigrants; motherly caretaker
4. How does the poem reflect the era in which it was written?
 - The poem was written in 1883. Lazarus had met with many Jewish refugees who had fled persecution in Russia and was deeply moved. She showed in her poem the difficulties of the immigrants “Homeless, tempest-tost”, and referred to the U.S. as providing safe haven as a “Mother of Exiles.”

Reference: (Adapted From: Using Analysis Frames Copymaster, Core Analysis Frame: Poetry D36, Mcdougal Littell Literature, Available For Mdcps Teachers @Classzone.Com)

10. Alternative #3

Poetry is a compact language that expresses complex feelings. To understand the multiple meanings of a poem, readers must examine its words and phrasing from the perspectives of rhythm, sound, images, obvious meaning, and implied meaning. Readers then need to organize responses to the verse into a logical, point-by-point explanation. A good beginning involves asking questions that apply to most poetry.

Clear answers to the following questions can help establish the context of a poem and form the foundation of understanding:

- Who wrote the poem? Does the poet's life suggest any special point of view, such as a political affiliation, religious sect, career interest, musical talent, family or personal problems, travel, or handicap — for example, H. D.'s feminism, Amiri Baraka's radicalism, T. S. Eliot's conversion to Anglicanism, William Carlos Williams' career as a physician, A. R. Ammons' training in chemistry, Amy Lowell's aristocratic background, John Berryman's alcoholism, or Hart Crane's homosexuality?
- When was the poem written and in what country? Knowing something about the poet's life, times, and culture helps readers understand what's in a poem and why.
- Does the poem appear in the original language? If not, readers should consider that translation can alter the language and meaning of a poem.
- Is the poem part of a special collection or series? Examples of such series and collections include Edna St. Vincent Millay's sonnets, Carl Sandburg's Chicago Poems, or Rita Dove's triad, "Adolescence — I, II, and III."
- Does the poem belong to a particular period or literary movement? For example, does the poem relate to imagism, confessional verse, the Beat movement, the Harlem Renaissance, the Civil Rights era, the American Indian renaissance, or feminism?

(1) Style of the Poem

Into what category does the poem fit — for example, Carl Sandburg's imagism in "Fog" or Gwendolyn Brooks' epic "The Anniad"? Readers should apply definitions of the many categories to determine which describes the poem's length and style:

- Is it an epic, a long poem about a great person or national hero?
- Is it a lyric, a short, musical verse?
- Is it a narrative, a poem that tells a story?
- Is it a haiku, an intense, lyrical three-line verse of seventeen syllables?

- Is it confessional? For example, does it examine personal memories and experiences?

(2) Title of the Poem

- Is the title's meaning obvious? For example, does it mention a single setting and action, such as W. S. Merwin's "The Drunk in the Furnace" or James A. Wright's "Autumn Begins in Martins Ferry, Ohio"?
- Does it imply multiple possibilities? For example, Jean Toomer's "Georgia Dusk," which refers to a time of day as well as to dark-skinned people.
- Does it strike a balance, as in Rita Dove's "Beulah and Thomas"?
- Is there an obvious antithesis, as with Robert Frost's "Fire and Ice"?
- Is there historical significance to the title? For example, Robert Lowell's "The Quaker Graveyard in Nantucket."

(3) Repetition in the Poem

Readers should read through a poem several times, at least once aloud. If it is a long poem, such as Allen Ginsberg's *Howl* or Hart Crane's *The Bridge*, readers should concentrate on key passages and look for repetition of specific words, phrases, or verses in the poem.

- Why is there a repeated reference to the sea in Robinson Jeffers's poetry?
- Why does the pronoun "we" recur in Gwendolyn Brooks' "We Real Cool"?
- Why does Edgar Lee Masters reprise epitaphs for *Spoon River Anthology*?

If readers note repetition in the poem, they should decide why certain information seems to deserve the repetition.

(4) Opening and Closing Lines of the Poem

- Does the poet place significant information or emotion in these places? For example, when reading Marianne Moore's "Poetry," readers may question the negative stance in the opening lines.
- Does the poet intend to leave a lasting impression by closing with a particular thought? For example, why does Langston Hughes' "Harlem" lead to the word "explode"?

(5) Passage of Time in the Poem

- Can readers pin down a time frame? What details specify time?
- Does the poet name a particular month or season, as with Amy Lowell's "Patterns"?
- Is there a clear passage of time, as with the decline of the deceased woman in Denise Levertov's "Death in Mexico"?
- How long is the period of time? Are there gaps?

(6) Speaker of the Poem

- Who is the speaker? Is the person male or female?
- Does the voice speak in first person (I, me, my, mine), for example, John Berryman's "Huffy Henry"?

- Does the speaker talk directly to a second person, as with Adrienne Rich's "Diving into the Wreck"?
- Is the voice meant to be universal — for example, applicable to either sex at any time or place?

(7) Names of Characters

- Does the name of a character suggest extra meaning, such as Eben Flood (an alcoholic) in Edwin Arlington Robinson's "Mr. Flood's Party" and T. S. Eliot's prissy protagonist in "The Love Song of J. Alfred Prufrock"?

(8) Basic Details of the Poem

- Is the poet deliberately concealing information from the readers, as with the source of depression in Robert Lowell's "Skunk Hour"?
- Why does the poet leave out significant facts? Are readers supposed to fill in the blanks, for example, the relationship between mother and daughter in Cathy Song's "The White Porch" or the perplexity of a modern tourist in Allen Tate's "Ode to the Union Dead"?

(9) Culture

- Does the poem stress cultural details, such as the behavior, dress, or speech habits of a particular group or a historical period or event — for instance, the death of an airline stewardess in James Dickey's "Falling"?
- Are any sections written in dialect, slang, or foreign words, as with the Deep South patois of Sterling Brown's "Ma Rainey"?

(10) Fantasy versus Reality

- Is the poem an obvious fantasy, as is the case with the intense confrontation in Sylvia Plath's "Daddy" and the setting of Rita Dove's "Geometry"?

(11) Mood and Tone of the Poem

- What is the mood of the poem? Is it cheerful or jolly like limericks? Is it mysterious, provocative, zany, ominous, festive, fearful, or brooding, as with Randall Jarrell's "Sad Heart at the Supermarket"? Does the mood change within the body of the work, as with Joy Harjo's "The Woman Hanging from the Thirteenth Floor Window"? Why does the mood shift? Where does the shift begin?
- What is the poet's tone? Is it satiric, serious, mock serious, playful, somber, brash, or teasingly humorous, as with Robert Frost's "Departmental: The End of My Ant Jerry"? Does the poet admire, agree with, ridicule, or condemn the speaker, as in the touch of mock heroic in Richard Wilbur's "The Death of a Toad"? Is there an obvious reason for the poet's attitude, as suggested by the suffering in James Dickey's "Angina"? Does the poet withhold judgment, as is the case with the epitaphs of Edgar Lee Masters' Spoon River Anthology?

(12) Themes of the Poem

Locating and identifying theme is crucial to understanding dominant ideas; theme is the poem's essence.

- Is the subject youth, loss, renewal, patriotism, nature, love? Are there several themes? How do these themes relate to each other?
- Is the poet merely teasing or entertaining or trying to teach a lesson, as do Robinson Jeffers' "Hurt Hawks" and Marianne Moore's "The Mind Is an Enchanted Thing"?
- Does the poet emphasize the theme by means of onomatopoeia, personification, or controlling images?

(13) Rhythm of the Poem

- Is there a dominant rhythm? Does it dance, frolic, meander, slither, or march? Is it conversational, like a scene from a drama? Is it a droning monologue, as found in a journal, diary, or confessional?
- Does the rhythm relate to the prevalent theme of the poem? Or does it seem at odds with the theme?
- Does the rhythm increase or decrease in speed, as does Ezra Pound's Hugh Selwyn Mauberley: Life and Contacts? Why?

(14) Use of the Senses in the Poem

- Does the poem stress sense impressions — for example, taste, touch, smell, sound, or sight? Are these impressions pleasant, unpleasant, or neutral?
- Does the poet concentrate on a single sense or a burst of sensation, as in Wallace Stevens's "Peter Quince at the Clavier" or Elizabeth Bishop's "The Fish"?

(15) Imagery in the Poem

- Are there concrete images or pictures that the poet wants readers to see?
- Are the pictures created by means of comparisons — for instance, metaphor or simile? Do inanimate objects take on human traits (personification)? Does the speaker talk to inanimate objects or to such abstract ideas as freedom?

(16) Language of the Poem

- Does the poet stress certain sounds, such as pleasant sounds (euphony) or harsh letter combinations (cacophony), as demonstrated by Wendy Rose's title "Academic Squaw"?
- Are certain sounds repeated (alliteration, sibilance), as in the insistent a sounds in Amiri Baraka's "A Poem for Willie Best"?
- Are words linked by approximate rhyme, like "seem/freeze," or by real rhyme, such as "least/feast"? Is there a rhyme scheme or sound pattern at the ends of lines, as with the interlocking rhymes of Robert Frost's "Stopping by Woods on a Snowy Evening"? Does rhyming occur within a line (internal rhyme), as in "black flak" in Randall Jarrell's "The Death of the Ball Turret Gunner"?
- Is there onomatopoeia, or words that make a sound that imitates their meaning, such as swoosh, ping pong, ricochet, clangor, splash, wheeze, clack, boom, tingle,

slip, fumble, or clip-clop, as with the verb "soar" in Edna St. Vincent Millay's "On Thought in Harness"?

(17) Supplemental Materials

- Has the editor included any preface, explanatory notes, or concluding comments and questions; for example, T. S. Eliot's dedication of *The Waste Land* or Wendy Rose's use of epigraphs?
- Are there notes and comments in a biography, poet's letters and essays, critical analyses, Web site, or anthology, such as biographical footnotes to Anne Sexton's "Sylvia's Death" and the many commentaries on Hart Crane's *The Bridge*?
- Is there an electronic version, such as the poet reading original verse on the Internet? Are there notes on the record jacket, cassette box, or CD booklet, as found on recordings of Adrienne Rich's feminist verse?

(18) Drawing Conclusions

After answering the questions presented in this introduction, readers should paraphrase or restate the poem in everyday words, as though talking to someone on the telephone. A summary of the poem should emphasize a pattern of details, sounds, or rhythm. For example, do various elements of the poem lead readers to believe that the poet is describing an intense experience? Is the poet defining something, such as parenthood, risking a life, curiosity, marriage, religious faith, or aging, as in Denise Levertov's "A Woman Alone"? Is the poet telling a story event by event? Does the poet want to sway the reader's opinion, as Louise Bogan does in "Evening in the Sanitarium"?

Before reaching a conclusion about the meaning of a poem, readers should summarize their personal responses. Are they emotionally moved or touched by the poem? Are they entertained or repulsed, terrified or stirred to agree? Do words and phrases stick in their memory? How has the poet made an impression? And most important, why?

Reference:

<https://www.cliffsnotes.com/literature/a/american-poets-of-the-20th-century/how-to>

13. Poetic Terminologies

Lesson	: Poetic Terminologies.
Objective	: Students will learn and recognize concept of poetic terminologies.
Procedure	: Give students time to read and discuss the concept of poetic terminologies to get comprehension.
Study	: Students should work together in group of three and read the following text, one student makes any question based on the text and the others discuss to find the answer.

Allegory

A symbolic narrative in which the surface details imply a secondary meaning. Allegory often takes the form of a story in which the characters represent moral qualities. The most famous example in English is John Bunyan's *Pilgrim's Progress*, in which the name of the central character, Pilgrim, epitomizes the book's allegorical nature. Kay Boyle's story "Astronomer's Wife" and Christina Rossetti's poem "Up-Hill" both contain allegorical elements.

Alliteration

The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the Valley of the Elwy."

Anapest

Two unaccented syllables followed by an accented one, as in com-pre-HEND or in-ter-VE-NE. An anapestic meter rises to the accented beat as in Byron's lines from "The Destruction of Sennacherib": "And the sheen of their spears was like stars on the sea, / When the blue wave rolls nightly on deep Galilee."

Antagonist

A character or force against which another character struggles. Creon is Antigone's antagonist in Sophocles' play *Antigone*; Teiresias is the antagonist of Oedipus in Sophocles' *Oedipus the King*.

Assonance

The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

Aubade

A love lyric in which the speaker complains about the arrival of the dawn, when he must part from his lover. John Donne's "The Sun Rising" exemplifies this poetic genre.

Ballad

A narrative poem written in four-line stanzas, characterized by swift action and narrated in a direct style. The Anonymous medieval ballad, "Barbara Allan," exemplifies the genre.

Blank verse

A line of poetry or prose in unrhymed iambic pentameter. Shakespeare's sonnets, Milton's epic poem *Paradise Lost*, and Robert Frost's meditative poems such as "Birches" include many lines of blank verse. Here are the opening blank verse lines of "Birches":
When I see birches bend to left and right / Across the lines of straighter darker trees, / I like to think some boy's been swinging them.

Caesura

A strong pause within a line of verse. The following stanza from Hardy's "The Man He Killed" contains caesuras in the middle two lines:

He thought he'd 'list, perhaps,
Off-hand-like--just as I--
Was out of work-had sold his traps--
No other reason why.

Character

An imaginary person that inhabits a literary work. Literary characters may be major or minor, static (unchanging) or dynamic (capable of change). In Shakespeare's *Othello*, Desdemona is a major character, but one who is static, like the minor character Bianca. Othello is a major character who is dynamic, exhibiting an ability to change.

Characterization

The means by which writers present and reveal character. Although techniques of characterization are complex, writers typically reveal characters through their speech, dress, manner, and actions. Readers come to understand the character Miss Emily in Faulkner's story "A Rose for Emily" through what she says, how she lives, and what she does.

Climax

The turning point of the action in the plot of a play or story. The climax represents the point of greatest tension in the work. The climax of John Updike's "A&P," for example, occurs when Sammy quits his job as a cashier.

Closed form

A type of form or structure in poetry characterized by regularity and consistency in such elements as rhyme, line length, and metrical pattern. Frost's "Stopping By Woods on a Snowy Evening" provides one of many examples. A single stanza illustrates some of the features of closed form:

Whose woods these are I think I know.
His house is in the village though.
He will not see me stopping here
To watch his woods fill up with snow.

Complication

An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work. Frank O'Connor's story

"Guests of the Nation" provides a striking example, as does Ralph Ellison's "Battle Royal."

Conflict

A struggle between opposing forces in a story or play, usually resolved by the end of the work. The conflict may occur within a character as well as between characters. Lady Gregory's one-act play *The Rising of the Moon* exemplifies both types of conflict as the Policeman wrestles with his conscience in an inner conflict and confronts an antagonist in the person of the ballad singer.

Connotation

The associations called up by a word that goes beyond its dictionary meaning. Poets, especially, tend to use words rich in connotation. Dylan Thomas's "Do Not Go Gentle into That Good Night" includes intensely connotative language, as in these lines: "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."

Convention

A customary feature of a literary work, such as the use of a chorus in Greek tragedy, the inclusion of an explicit moral in a fable, or the use of a particular rhyme scheme in a villanelle. Literary conventions are defining features of particular literary genres, such as novel, short story, ballad, sonnet, and play.

Couplet

A pair of rhymed lines that may or may not constitute a separate stanza in a poem. Shakespeare's sonnets end in rhymed couplets, as in "For thy sweet love remembered such wealth brings / That then I scorn to change my state with kings."

Dactyl

A stressed syllable followed by two unstressed ones, as in FLUT-ter-ing or BLUE-ber-ry. The following playful lines illustrate double dactyls, two dactyls per line:

Higgledy, piggledy,
Emily Dickinson
Gibbering, jabbering.

Denotation

The dictionary meaning of a word. Writers typically play off a word's denotative meaning against its connotations, or suggested and implied associational implications. In the following lines from Peter Meinke's "Advice to My Son" the references to flowers and fruit, bread and wine denote specific things, but also suggest something beyond the literal, dictionary meanings of the words:

To be specific, between the peony and rose
Plant squash and spinach, turnips and tomatoes;
Beauty is nectar and nectar, in a desert, saves--
...
and always serve bread with your wine.

But, son,
always serve wine.

Denouement

The resolution of the plot of a literary work. The denouement of Hamlet takes place after the catastrophe, with the stage littered with corpses. During the denouement Fortinbras makes an entrance and a speech, and Horatio speaks his sweet lines in praise of Hamlet.

Dialogue

The conversation of characters in a literary work. In fiction, dialogue is typically enclosed within quotation marks. In plays, characters' speech is preceded by their names.

Diction

The selection of words in a literary work. A work's diction forms one of its centrally important literary elements, as writers use words to convey action, reveal character, imply attitudes, identify themes, and suggest values. We can speak of the diction particular to a character, as in Iago's and Desdemona's very different ways of speaking in Othello. We can also refer to a poet's diction as represented over the body of his or her work, as in Donne's or Hughes's diction.

Elegy

A lyric poem that laments the dead. Robert Hayden's "Those Winter Sundays" is elegiac in tone. A more explicitly identified elegy is W.H. Auden's "In Memory of William Butler Yeats" and his "Funeral Blues."

Elision

The omission of an unstressed vowel or syllable to preserve the meter of a line of poetry. Alexander uses elision in "Sound and Sense": "Flies o'er th' unbending corn...."

Enjambment

A run-on line of poetry in which logical and grammatical sense carries over from one line into the next. An enjambed line differs from an end-stopped line in which the grammatical and logical sense is completed within the line. In the opening lines of Robert Browning's "My Last Duchess," for example, the first line is end-stopped and the second enjambed:

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now....

Epic

A long narrative poem that records the adventures of a hero. Epics typically chronicle the origins of a civilization and embody its central values. Examples from western literature include Homer's Iliad and Odyssey, Virgil's Aeneid, and Milton's Paradise Lost.

Epigram

A brief witty poem, often satirical. Alexander Pope's "Epigram Engraved on the Collar of a Dog" exemplifies the genre:

I am his Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

Exposition

The first stage of a fictional or dramatic plot, in which necessary background information is provided. Ibsen's *A Doll's House*, for instance, begins with a conversation between the two central characters, a dialogue that fills the audience in on events that occurred before the action of the play begins, but which are important in the development of its plot.

Falling action

In the plot of a story or play, the action following the climax of the work that moves it towards its denouement or resolution. The falling action of *Othello* begins after Othello realizes that Iago is responsible for plotting against him by spurring him on to murder his wife, Desdemona.

Falling meter

Poetic meters such as trochaic and dactylic that move or fall from a stressed to an unstressed syllable. The nonsense line, "Higgledy, piggedy," is dactylic, with the accent on the first syllable and the two syllables following falling off from that accent in each word. Trochaic meter is represented by this line: "Hip-hop, be-bop, treetop--freedom."

Fiction

An imagined story, whether in prose, poetry, or drama. Ibsen's *Nora* is fictional, a "make-believe" character in a play, as are *Hamlet* and *Othello*. Characters like Robert Browning's Duke and Duchess from his poem "My Last Duchess" are fictional as well, though they may be based on actual historical individuals. And, of course, characters in stories and novels are fictional, though they, too, may be based, in some way, on real people. The important thing to remember is that writers embellish and embroider and alter actual life when they use real life as the basis for their work. They fictionalize facts, and deviate from real-life situations as they "make things up."

Figurative language

A form of language use in which writers and speakers convey something other than the literal meaning of their words. Examples include hyperbole or exaggeration, litotes or understatement, simile and metaphor, which employ comparison, and synecdoche and metonymy, in which a part of a thing stands for the whole.

Flashback

An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action. Writers use flashbacks to complicate the sense of chronology in the plot of their works and to convey the richness of the experience of human time. Faulkner's story "A Rose for Emily" includes flashbacks.

Foil

A character that contrasts and parallels the main character in a play or story. Laertes, in

Hamlet, is a foil for the main character; in Othello, Emilia and Bianca are foils for Desdemona.

Foot

A metrical unit composed of stressed and unstressed syllables. For example, an iamb or iambic foot is represented by "i", that is, an unaccented syllable followed by an accented one. Frost's line "Whose woods these are I think I know" contains four iambs, and is thus an iambic foot.

Foreshadowing

Hints of what is to come in the action of a play or a story. Ibsen's A Doll's House includes foreshadowing as does Synge's Riders to the Sea. So, too, do Poe's "Cask of Amontillado" and Chopin's "Story of an Hour."

Free verse

Poetry without a regular pattern of meter or rhyme. The verse is "free" in not being bound by earlier poetic conventions requiring poems to adhere to an explicit and identifiable meter and rhyme scheme in a form such as the sonnet or ballad. Modern and contemporary poets of the twentieth and twenty-first centuries often employ free verse. Williams's "This Is Just to Say" is one of many examples.

Hyperbole

A figure of speech involving exaggeration. John Donne uses hyperbole in his poem: "Song: Go and Catch a Falling Star."

Iamb

An unstressed syllable followed by a stressed one, as in to-DAY. See Foot.

Image

A concrete representation of a sense impression, a feeling, or an idea. Imagery refers to the pattern of related details in a work. In some works one image predominates either by recurring throughout the work or by appearing at a critical point in the plot. Often writers use multiple images throughout a work to suggest states of feeling and to convey implications of thought and action. Some modern poets, such as Ezra Pound and William Carlos Williams, write poems that lack discursive explanation entirely and include only images. Among the most famous examples is Pound's poem "In a Station of the Metro":

The apparition of these faces in the crowd;
Petals on a wet, black bough.

Imagery

The pattern of related comparative aspects of language, particularly of images, in a literary work. Imagery of light and darkness pervade James Joyce's stories "Araby," "The Boarding House," and "The Dead." So, too, does religious imagery.

Irony

A contrast or discrepancy between what is said and what is meant or between what

happens and what is expected to happen in life and in literature. In verbal irony, characters say the opposite of what they mean. In irony of circumstance or situation, the opposite of what is expected occurs. In dramatic irony, a character speaks in ignorance of a situation or event known to the audience or to the other characters. Flannery O'Connor's short stories employ all these forms of irony, as does Poe's "Cask of Amontillado."

Literal language

A form of language in which writers and speakers mean exactly what their words denote. See Figurative language, Denotation, and Connotation.

Lyric poem

A type of poem characterized by brevity, compression, and the expression of feeling. Most of the poems in this book are lyrics. The anonymous "Western Wind" epitomizes the genre:

Western wind, when will thou blow,
The small rain down can rain?
Christ, if my love were in my arms
And I in my bed again!

Metaphor

A comparison between essentially unlike things without an explicitly comparative word such as like or as. An example is "My love is a red, red rose," from Burns's "A Red, Red Rose." Langston Hughes's "Dream Deferred" is built entirely of metaphors. Metaphor is one of the most important of literary uses of language. Shakespeare employs a wide range of metaphor in his sonnets and his plays, often in such density and profusion that readers are kept busy analyzing and interpreting and unraveling them. Compare Simile.

Meter

The measured pattern of rhythmic accents in poems. See Foot and Iamb.

Metonymy

A figure of speech in which a closely related term is substituted for an object or idea. An example: "We have always remained loyal to the crown." See Synecdoche.

Narrative poem

A poem that tells a story. See Ballad.

Narrator

The voice and implied speaker of a fictional work, to be distinguished from the actual living author. For example, the narrator of Joyce's "Araby" is not James Joyce himself, but a literary fictional character created expressly to tell the story. Faulkner's "A Rose for Emily" contains a communal narrator, identified only as "we." See Point of view.

Octave

An eight-line unit, which may constitute a stanza; or a section of a poem, as in the octave of a sonnet.

Ode

A long, stately poem in stanzas of varied length, meter, and form. Usually a serious poem on an exalted subject, such as Horace's "Eheu fugaces," but sometimes a more lighthearted work, such as Neruda's "Ode to My Socks."

Onomatopoeia

The use of words to imitate the sounds they describe. Words such as buzz and crack are onomatopoeic. The following line from Pope's "Sound and Sense" onomatopoeically imitates in sound what it describes:

When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow.

Most often, however, onomatopoeia refers to words and groups of words, such as Tennyson's description of the "murmur of innumerable bees," which attempts to capture the sound of a swarm of bees buzzing.

Open form

A type of structure or form in poetry characterized by freedom from regularity and consistency in such elements as rhyme, line length, metrical pattern, and overall poetic structure. E.E. Cummings's "[Buffalo Bill's]" is one example. See also Free verse.

Parody

A humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation. Examples include Bob McKenty's parody of Frost's "Dust of Snow" and Kenneth Koch's parody of Williams's "This is Just to Say."

Personification

The endowment of inanimate objects or abstract concepts with animate or living qualities. An example: "The yellow leaves flaunted their color gaily in the breeze." Wordsworth's "I wandered lonely as a cloud" includes personification.

Plot

The unified structure of incidents in a literary work. See Conflict, Climax, Denouement, and Flashback.

Point of view

The angle of vision from which a story is narrated. See Narrator. A work's point of view can be: first person, in which the narrator is a character or an observer, respectively; objective, in which the narrator knows or appears to know no more than the reader; omniscient, in which the narrator knows everything about the characters; and limited omniscient, which allows the narrator to know some things about the characters but not

everything.

Protagonist

The main character of a literary work--Hamlet and Othello in the plays named after them, Gregor Samsa in Kafka's *Metamorphosis*, Paul in Lawrence's "Rocking-Horse Winner."

Pyrrhic

A metrical foot with two unstressed syllables ("of the").

Quatrain

A four-line stanza in a poem, the first four lines and the second four lines in a Petrarchan sonnet. A Shakespearean sonnet contains three quatrains followed by a couplet.

Recognition

The point at which a character understands his or her situation as it really is. Sophocles' Oedipus comes to this point near the end of *Oedipus the King*; Othello comes to a similar understanding of his situation in Act V of *Othello*.

Resolution

The sorting out or unraveling of a plot at the end of a play, novel, or story. See Plot.

Reversal

The point at which the action of the plot turns in an unexpected direction for the protagonist. Oedipus's and Othello's recognitions are also reversals. They learn what they did not expect to learn. See Recognition and also Irony.

Rhyme

The matching of final vowel or consonant sounds in two or more words. The following stanza of "Richard Cory" employs alternate rhyme, with the third line rhyming with the first and the fourth with the second:

Whenever Richard Cory went down town,
We people on the pavement looked at him;
He was a gentleman from sole to crown
Clean favored and imperially slim.

Rhythm

The recurrence of accent or stress in lines of verse. In the following lines from "Same in Blues" by Langston Hughes, the accented words and syllables are underlined:

I said to my baby,
Baby take it slow....
Lulu said to Leonard
I want a diamond ring

Rising action

A set of conflicts and crises that constitute the part of a play's or story's plot leading up to

the climax. See Climax, Denouement, and Plot.

Rising meter

Poetic meters such as iambic and anapestic that move or ascend from an unstressed to a stressed syllable. See Anapest, Iamb, and Falling meter.

Satire

A literary work that criticizes human misconduct and ridicules vices, stupidities, and follies. Swift's *Gulliver's Travels* is a famous example. Chekhov's *Marriage Proposal* and O'Connor's "Everything That Rises Must Converge," have strong satirical elements.

Sestet

A six-line unit of verse constituting a stanza or section of a poem; the last six lines of an Italian sonnet. Examples: Petrarch's "If it is not love, then what is it that I feel," and Frost's "Design."

Sestina

A poem of thirty-nine lines and written in iambic pentameter. Its six-line stanza repeats in an intricate and prescribed order the final word in each of the first six lines. After the sixth stanza, there is a three-line envoi, which uses the six repeating words, two per line.

Setting

The time and place of a literary work that establish its context. The stories of Sandra Cisneros are set in the American southwest in the mid to late 20th century, those of James Joyce in Dublin, Ireland in the early 20th century.

Simile

A figure of speech involving a comparison between unlike things using like, as, or as though. An example: "My love is like a red, red rose."

Sonnet

A fourteen-line poem in iambic pentameter. The Shakespearean or English sonnet is arranged as three quatrains and a final couplet, rhyming abab cdcd efef gg. The Petrarchan or Italian sonnet divides into two parts: an eight-line octave and a six-line sestet, rhyming abba abba cde cde or abba abba cd cd cd.

Spondee

A metrical foot represented by two stressed syllables, such as KNICK-KNACK.

Stanza

A division or unit of a poem that is repeated in the same form--either with similar or identical patterns or rhyme and meter, or with variations from one stanza to another. The stanzas of Gertrude Schnackenberg's "Signs" are regular; those of Rita Dove's "Canary" are irregular.

Style

The way an author chooses words, arranges them in sentences or in lines of dialogue or verse, and develops ideas and actions with description, imagery, and other literary techniques. See Connotation, Denotation, Diction, Figurative language, Image, Imagery, Irony, Metaphor, Narrator, Point of view, Syntax, and Tone.

Subject

What a story or play is about; to be distinguished from plot and theme. Faulkner's "A Rose for Emily" is about the decline of a particular way of life endemic to the American south before the civil war. Its plot concerns how Faulkner describes and organizes the actions of the story's characters. Its theme is the overall meaning Faulkner conveys.

Subplot

A subsidiary or subordinate or parallel plot in a play or story that coexists with the main plot. The story of Rosencrantz and Guildenstern forms a subplot with the overall plot of Hamlet.

Symbol

An object or action in a literary work that means more than itself, that stands for something beyond itself. The glass unicorn is in *The Glass Menagerie*, the rocking horse in "The Rocking-Horse Winner," the road in Frost's "The Road Not Taken"--all are symbols in this sense.

Synecdoche

A figure of speech in which a part is substituted for the whole. An example: "Lend me a hand." See Metonymy.

Syntax

The grammatical order of words in a sentence or line of verse or dialogue. The organization of words and phrases and clauses in sentences of prose, verse, and dialogue. In the following example, normal syntax (subject, verb, object order) is inverted:

"Whose woods these are I think I know."

Tercet

A three-line stanza, as the stanzas in Frost's "Acquainted With the Night" and Shelley's "Ode to the West Wind." The three-line stanzas or sections that together constitute the sestet of a Petrarchan or Italian sonnet.

Theme

The idea of a literary work abstracted from its details of language, character, and action, and cast in the form of a generalization. See discussion of Dickinson's "Crumbling is not an instant's Act."

Tone

The implied attitude of a writer toward the subject and characters of a work, as, for example, Flannery O'Connor's ironic tone in her "Good Country People." See Irony.

Trochee

An accented syllable followed by an unaccented one, as in FOOT-ball.

Understatement

A figure of speech in which a writer or speaker says less than what he or she means; the opposite of exaggeration. The last line of Frost's "Birches" illustrates this literary device: "One could do worse than be a swinger of birches."

Villanelle

A nineteen-line lyric poem that relies heavily on repetition. The first and third lines alternate throughout the poem, which is structured in six stanzas --five tercets and a concluding quatrain. Examples include Bishop's "One Art," Roethke's "The Waking," and Thomas's "Do Not Go Gentle into That Good Night."

Reference: Mc Graw Hill: Online Learning Center:

https://highered.mheducation.com/sites/.../students_view0/poetic_glossary.html

14. Writing a Poem

Lesson	: Writing a Poem.
Objective	: Students will learn and recognize concept of writing a poem.
Procedure	: Give students time to read and discuss the concept of how to write a poem to get comprehension.
Study	: Students should work together in group of three and practice in writing a poem.

1. Writing a Poem

Writing a poem is a creative writing activity. Writing poetry involves not just scribbling in a notebook, but also undertaking a way of life, one in which you value being creative and sensitive. Ever wondered how to write different styles of poetry? While the content of the poems is up to you, there are a variety of common styles that you can use. Poetry, like other forms of creative writing, can be a great way to propose ideas, convey emotions, and entertain the audience all in one.

This unit concentrates on the process of writing poetry. Students will draw from their individual experiences to create poems that are clear, arresting and well-crafted. Students will develop an ear for the musicality and resonance of language, a clear sense of image, and a consideration of audience. Poems written by students will be read and discussed by the lecturer and students in a workshop.

2. Methods of Instruction

Classes will be conducted in the workshop format. The following may be combined with the workshop:

- lectures and discussions
- small group work
- assigned writing and reading poems
- class presentations
- interviews with lecturer
- exercises

3. Means of Assessment

At least two poems submitted and revised throughout the term will constitute 60% of the grade. At least one of the poems must be in a traditional form, such as couplet, haiku, senryu, quatrain, cinquain, tanka, or sonnet. Other evaluations may include class participation, in-class assignments; report on a book of poems, or a presentation of a memorized poem.

Students are required to attend 80% of the workshops. A student missing more than 20% of the workshops without receiving prior permission from the lecturer will receive a 0 mark for participation. Leaving after the break is considered half an absence.

4. Learning Outcomes

General Objective:

The students will transform his or her experiences and insights into appropriate poetic form and language. The students will develop a poetic voice by adapting recognized forms and structures to his or her own expression. The students will produce poetry to be presented to the class for discussion and suggestions for revision.

Specific Objective:

1. Pre-writing:

- a. The students will consider personal experience and learn how this material can be used to create a poem.
- b. The students will develop an understanding of poetic techniques through classroom exercises.

2. Writing:

- a. The students will learn and recognize to manipulate any poetic devices such as tone, movement, and imagery in order to produce a complete poem.
- b. The students will recognize a variety of poetic forms and learn to use these forms in his or her own poems, where appropriate.
- c. The students will learn and recognize to develop writing habits consistent with the production of quality written work.
- d. Over the term, the students will produce poetry that shows a growth in his or her understanding and rendering of poetic form and expression.

3. Reading:

- a. The students will learn and recognize to read the work of the other students to discover how they use form, imagery and style as an aid to expression.
- b. The students will learn and recognize to adapt and use the poetic techniques he or she discovers in their friends of poetry.
- c. By reading his or her work aloud in the classroom, the students will develop the critical skills necessary to judge the effectiveness of his or her poetry.

4. Revising:

- a. The students will learn and recognize the value of revision as an essential part of the writing process and will revise his or her work to its full potential.
- b. By participating in the workshop, the students will evaluate critical suggestions from the instructor and his or her peers, and incorporate these into the revised poems, where suitable.

5. How to Prepare to Write a Poem

1. Do Writing Exercises.

- a. A poem might start as a snipe of a verse, a line or two that seems to come out of nowhere, or an image you cannot get out of your head. You can find inspiration for your poem by doing writing exercises and using the world

around you. Once you have inspiration, you can then shape and mold your thoughts into a poem.

- b. For example, you may use writing prompt to do a freewrite. You could then use lines or images from the freewrite as the inspiration for your poem. You can use an existing writing prompt or create your own writing prompt.
- c. You could try brainstorming techniques like mind mapping or making lists of images or ideas. These techniques can help you generate inspiration for your poem.

2. Get Inspired by Your Environment and Those Close to You.

- a. You may also be inspired by going for a walk in your neighborhood or to your favorite spot in the city. You may observe people on a park bench or in a public square and use moments from your observations as the inspiration for a poem.
- b. You could try writing a poem about a person who is important to you in your life, such as your mother or your best friend. You could use the person as inspiration for your poem, expanding on their qualities and traits as an individual.

3. Pick a Specific Theme or Idea.

- a. You can start your poem by focusing on a specific theme or idea that you find fascinating or interesting. Picking a specific theme or idea to focus on in the poem can give your poem a clear goal or objective. This can make it easier for you to narrow down what images and descriptions you are going to use in your poem.
- b. For example, you may decide to write a poem around the theme of “love and friendship.” You may then think about specific moments in your life where you experienced love and friendship as well as how you would characterize love and friendship based on your relationships with others.
- c. Try to be specific when you choose a theme or idea, as this can help your poem feel less vague or unclear. For example, rather than choose the general theme of “loss,” you may choose the more specific theme, such as “loss of a child” or “loss of a best friend.”

4. Choose a Poetic Form.

- a. Get your creative juices flowing by picking a form for your poem. There are many different poetic forms that you can use, from free verse to sonnet to rhyming couplet. You may go for a poetic form that you find easy to use, such as free verse, or a form that you find more challenging, such as a sonnet. Choose one poetic form and stick to that structure so your poem feels cohesive to your reader.
- b. You may decide to try a poetic form that is short, such as the haiku, the cinquain, or the shape poem. You could then play around with the poetic form and have fun with the challenges of a particular form.

- c. You may opt for a form that is more funny and playful, such as the limerick form, if you are trying to write a funny poem. Or you may go for a more lyrical form like the sonnet, the ballad, or the rhyming couplet for a poem that is more dramatic and romantic.

5. Read Examples of Poetry.

- a. To get a better sense of what other poets are writing, you may look through examples of poetry. You may read poems written in the same poetic form you are interested in or poems about themes or ideas that you find inspiring. You may also choose poems that are well known and considered “classics” to get a better sense of the genre. For example, you may read:
 - i. “Kubla Khan” by Samuel Taylor Coleridge
 - ii. “Song of Myself” by Walt Whitman
 - iii. “I measure every Grief I meet” by Emily Dickinson
 - iv. “Sonnet 18” by William Shakespeare
 - v. “One Art” by Elizabeth Bishop
 - vi. “Night Funeral in Harlem” by Langston Hughes

6. Use Concrete Imagery.

- a. Avoid abstract imagery and go for concrete descriptions of people, places, and things in your poem. You should always try to describe something using the five senses: smell, taste, touch, sight, and sound. Using concrete imagery will immerse your reader in the world of your poem and make images come alive for them.
- b. For example, rather than try to describe a feeling or image with abstract words, use concrete words instead. Rather than write, “I felt happy,” you may use concrete words to create a concrete image, such as, “My smile lit up the room like wildfire.”

7. Include Literary Devices.

- a. Literary devices like metaphor and simile add variety and depth to your poetry. Using these devices can make your poem stand out to your reader and allow you to paint a detailed picture for your reader. Try to use literary devices throughout your poem, varying them so you do not use only metaphors or only similes in your writing.
- b. A metaphor compares one object or subject to another object or subject in a surprising way. For example, “I was a bird on a wire.”
- c. A simile compares one object or subject with another using “like” or “as.” For example, “She was as alone as a crow in a field” or “My heart is like an empty stage.”
- d. You can also try using literary devices like personification, where you describe an object or idea using human qualities or attributes. For example, “The car sank like a stone” or “My love is like a tornado in a jar.”

8. Write for the Ear.

- a. Poetry is made to be read out loud and you should write your poem with a focus on how it sounds on the page. Writing for the ear will allow you to play with the structure of your poem and your word choice. Notice how each line of your poem flows into one another and how placing one word next to another creates a certain sound or rhythm to your poem.
- b. For example, you may notice how the word “glow” sounds compared to the word “glitter.” “Glow” has an “ow” sound, which conjures an image of warmth and softness to the listener. The word “glitter” is two syllables and has a more pronounced “tt” sound. This word creates a sharper, more rhythmic sound for the listener.

9. Avoid Cliche.

- a. Your poetry will be much stronger if you avoid cliches, which are phrases that have become so familiar they have lost their meaning. Go for creative descriptions and images in your poem so your reader is surprised and intrigued by your writing. If you feel a certain phrase or image will be too familiar to your reader, replace it with a more unique phrase.
- b. For example, you may notice you have used the cliché, “she was as busy as a bee” to describe a person in your poem. You may replace this cliché with a more unique phrase, such as “her hands were always occupied” or “she moved through the kitchen at a frantic pace.”

6. How to Polish after Writing a Poem

1. Read the Poem out Loud.

- a. Once you have completed a draft of the poem, you should read it aloud to yourself. Notice how the words sound on the page. Pay attention to how each line of your poem flows into the next. Keep a pen close by so you can mark any lines or words that sound awkward or jumbled.
- b. You may also read the poem out loud to others, such as friends, family, or a partner. Have them respond to the poem on the initial listen and notice if they seem confused or unclear about certain phrases or lines.

2. Get Feedback from Others.

- a. You can also share your poem with other poets to get feedback from them and improve your poem. You may join a poetry writing group, where you workshop your poems with other poets and work on your poetry together.
- b. Or you may take a poetry writing class where you work with an instructor and other aspiring poets to improve your writing. You can then take the feedback you receive from your peers and use it in your revision of the poem.

3. Revise Your Poem.

- a. Once you have received feedback on your poem, you should revise it until it is at its best. Use feedback from others to cut out any lines to feel confusing or unclear. Be willing to “kill your darlings” and not hold onto pretty lines just for the sake of including them in the poem. Make sure every line of the poem contributes to the overall goal, theme, or idea of the poem.
- b. You may go over the poem with a fine tooth comb and remove any cliches or familiar phrases. You should also make sure spelling and grammar in the poem is correct.

Reference: <http://www.oprah.com/spirit/12-ways-to-write-a-poem>

7. Example of Writing a Poem Process

Based on the instructional how to write a poem above, it can be summed up as the following steps to practice any poem writing.

1. Decide the subject inspired by going for a walk in your neighborhood or to your favorite spot in the city. You may observe people on a park bench or in a public square and use moments from your observations as the inspiration for a poem.

For example, the subject to decide is “Human”

2. Take 15 minutes to write down about the subject as far as you can based on your dream/ imagination, experience either internal or external, knowledge as well as any reference about the subject composed in writing form of essay.

For example, essay about Human

Human life cycle can be experienced on everybody. It begins from the phase of baby, to teenage, to adult, then to mature. The beginning of this cycle is the birth and finally as well as the end is the death.

3. You can spread your essay by using questions you'd ask as if they were the last questions you could ever ask to write down further about Human.

For example,

- (1) What are humans created for?
- (2) Where do humans come from?
- (3) How many kinds of humans?
- (4)etc according to the subject

Human life cycle can be experienced on everybody. It begins from the phase of baby, to teenage, to adult, then to mature. The beginning of this cycle is the birth and finally as well as the end is the death.

While Islam recognizes the general idea of the development of life in stages, over a period of time, human beings are considered as a special act of creation. Islam teaches that human beings are a unique life form that was created by Allah in a special way, with unique gifts and abilities unlike any other: a soul and conscience, knowledge, and free will. In short, Muslims do not believe that human beings randomly evolved from apes. The life of human beings began with the creation of two people, a male and a female named Adam and Hawwa (Eve).

The Qur'an describes how Allah created Adam: "We created man from sounding clay, from mud moulded into shape..." (15:26). And, "He began the creation of man from clay, and made his progeny from a quintessence of fluid" (32:7-8). Thus, human beings have a fundamental attachment to the earth.

While the creation of Eve is not described in detail, the Qur'an does make it clear that a "mate" was created with Adam, from the same nature and soul. "It is He Who created you from a single person, and made his mate of like nature, in order that he might dwell with her in love" (7:189). She is not mentioned by name in the Qur'an, but in Islamic tradition she is known as "Hawwa" (Eve).

From these two individuals, generations of human beings have inhabited the earth. "Oh humankind! We created you from a single pair of a male and a female, and made you into nations and tribes, so that you may know each other (not that ye may despise each other). Verily the most honored among you in the sight of Allah is the who is the most righteous of you. Allah has full knowledge and is well acquainted (with all things)" (49:13).

4. Cut off the essay into what forms of poem you would like to create either based on the line and stanza (structure) or the mood and tone (content).

For example, you decide HAIKU,

Note:

A haiku poem has three lines, where the first and last lines have five moras, while the middle line has seven. The pattern in Japanese genre is 5-7-5. The mora is another name of a sound unit, which is like a syllable, but it is different from a syllable. As the moras cannot be translated into English, they are modified and syllables are used instead. The lines of such poems rarely rhyme with each other. It is a Japanese poem written in three lines consisting on being composed of three unrhymed lines of five, seven, and five syllables, usually containing a season word. It is a short poem that records the essence of a moment keenly perceived in which Nature is linked to human nature.

Reference: <http://literarydevices.net/haiku/>

Human life cycle (can be experienced on everybody). (It begins from the phase of) **baby**, (to) **teenage**, (to) **adult**, (then to) **mature**. (The beginning is this cycle is the) **birth** (and finally as well as the end is the) **death**.

5. Rewrite down the words in your essay into Haiku structure, which is The lines of such poems rarely rhyme with each other. It is a Japanese poem written in three lines consisting on being composed of three unrhymed lines of five, seven, and five syllables, usually containing a season word.

Line 1. Five Syllables	Human life cycle
Line 2. Seven Syllables	Baby, teen, adult, mature
Line 3. Five Syllables	Birth as well as death

6. Polish your poem by reading the poem out Loud, getting feedback from others, and revising your poem.

Human life cycle
Baby, teen, adult, mature
Birth as well as death

8. Results of Writing Poem Class

The followings are soem poem written by students after finishing the class of this unit. The forms of poems are listed based on line and stanza in order suach as caouplet, haiku, senryu, quatrain, cinquain, tanka, and Sonnet.

Couplet

Feeling miss to you are never change Never change with everything in this world	My lovely family There are me, mom, and dad
--	--

(Couplet by Febry Wijayanti, 2016)

It's my little family
My happy family

Even when we don't have anything
We always smiling

(Couplet by Firsadha Rinmutesa, 2016)

Precious thing
No need to rethink

I'm living alone
like in the boarding house

Togetherness is everything
Loyalty is something

But___while I'm abroad
I missed my room indeed

There is a joy in their heart
That can create amazing art

(Couplet by Adi Brata, 2016)

They are family
Come happily

(Couplet by Dian Novita Sari, 2016)

Where love is everything
And your's is so well known

A group of blood
the destiny of God

That through anything
That life can bring

(Couplet by Yulia Fani Indriani, 2016)

Here, hope, and dream's
Are always on the rise

You never feel alone
Since we are one

(Couplet by Indra Setiawan, 2016)

When I was born upon the earth
You will always be in my heart

Family, the oxygen
To make my life feel bright
To make the house
To feel the love

Made of love and tears
Laughter and years

(Couplet, Annisa Mutia Azzahra, 2016)

Color life with beautiful thing
Make the moment be precious thing

Give lovely
Be happy family

(Couplet by Sri April Liani, 2016)

Haiku

love is pollution
contaminate my whole life

I tried to forget
But it was as hard as steel

The troubled wavy
Impacted of broke the rocks

destroy the logic

(Haiku by Pinnada
Suradijaya, 2016)

Pollution filled air
The sky turned to grey and
dark
Spread toxic substance

(Haiku by Andina Deviani
Sari, 2016)

I am standing here
To wait someone so far
From were I stand

(Haiku by Rina Kurnia
Munawaroh, 2016)

A happy dream comes
a good future to be true
full love, never end

(Haiku by Yulia Fani Indriani, 2016)

A wonderful thing
When you and I become one
Get the happiness

Give, love, serve, and keep
Spent sweet moment together
Put love in marriage

(Haiku by Sri April Liani, 2016)

Love among people
Spread into all og teh world

What should I do, love?

(Haiku by Firsadha
Rinmutesa, 2016)

Beautiful is you
You are the shine makes me
blind
Flower bloom in my heart

(Haiku by Amalia Kiyasatina,
2016)

common convention
a pledge to blend the two
hearts
ego disappear

(Haiku by Adi Brata, 2016)

Hey, Wait for me there
I prepared the best for ya
Do not wander o my love

(Haiku by Yonathan Geo Pratama, 2016)

Beautiful is you
You are the shine makes me blind
Flower bloom in my heart

(haiku by Hestina Kumala Sari, 2016)

Marriage is a life
We life together with peace

Like heart's pollution

(Haiku by Febry Wijayanti,
2016)

White and roses blend
Surrounding beautiful gown
With smile sadness gone

Shining diamond ring
Fit perfectly in finger
Love is forever

(Haiku by Dian Novita Sari,
2016)

I need no present
On the next valentine day
All I want is you

(Haiku by Elvia Amelia,
2016)

Bring the happiness

(Haiku by Eka Widyawati, 2016)

Until the death comes

(Haiku, Annisa Mutia Azzahra, 2016)

Senryu

Loving you is like
We take care of each other
This is I call love

(Senryu by Nie, Cindy
Claudia, 2016)

Smog is disaster
Why do you shatter my
earth?
You're my enemy

(Senryu by Agus Sri Giyanti,
2016)

Beautiful Rainbow
Spread colour in the sky
Love is amazing

(Senryu by Ayu Siti Sundari,
2016)

Leaves of the teak tree
Fall in the summer baby
It's always been you

(Senryu by Eka Widyawati, 2016)

Quatrain

Togetherness of family makes me loving
somebody else
Because them I grown with full of love
Because them I believe about how to share
I love too much everywhere they are

(Quatrain by Febry Wijayanti, 2016)

I love you,
Those three words did not mean a thing
I thought we were meant to be
But you showed me it was a fling

They are so lucky
Can feel that love is sweet
Unlucky me
I taste it bittersweet

No doubt I was dull
I knew I can't change fate
As the truth comes and hurt more
My love turns into hate

You really my were since you walked out
The door is open, no one came
I should have known
That it would never be the same

I thank you for the gift you gave
A very special treasure
Made of very great memories
It is truly a pleasure

(Quatrain by Elga Gilang Nurmalihah,
2016)

Sadness comes sometimes
Think mistake can't revise
But dear mother is right there
In her hand an advice

(Quatrain by Dian Novita Sari, 2016)

When I'm not in good mood
Mother is always with me
She's such my mood booster
She always motivates me

(Quatrain by Elvia Amelia, 2016)

sometimes___I'm tired
Struggling all of the pain
My father live inside my soul
to create a better paint

(Quatrain by Adi Brata, 2016)

Is that true love, Dear?
Say you won't hurt me!
There's no violence, please!
You're hero for me

(Quatrain by Agus Sri Giyanti, 2016)

My love family
There are me and mom
Dad and my brother
It's a little family

My happy family
Even we don't have anything
But we always smiling
Because we always caring

(Quatrain by Rina Kurnia Munawaroh,
2016)

Family is the most important
It is a part of my life
My father, mother, sister too
Family makes me alive

(Quatrain by Nie, Cindy Claudia, 2016)

You're the light of my life
Oh my family
Spirit in my live
Oh my family

Always faithful with me
Thank's God for all

Like a community
together in a house
called a family
the sound never pause

(Quatrain by Yulia Fani Indriani, 2016)

Always there for me
Thank's God for all

(Quatrain by Indra Setiawan, 2016)

Laugh together
Embrace each other
Giving a hand
Survive Together

(Quatrain by Yonathan Geo Pratama, 2016)

The ones who always make us strong
Always gives place to us laying
The ones who always accept us though
wrong
When we're falling and crying

The ones who give us a name
Taught us about everything
The ones who make us feel the same
Love us more than anything

(Quatrain by Sri April Liani, 2016)

I'm going to another space
I am a traveller
Really miss your home, mom
Such a fail traveler

(Quatrain, Annisa Mutia Azzahra, 2016)

Cinquain

Sweet love
Heart, soul be one
Happiness, sadness bland
Like candy have sweet, sour and
Love you

(Cinquain by Amalia Kiyasatina, 2016)

The bride
Hold white bouquet
Heading altar slowly
Happiness in every step
With love

(Cinquain by Dian Novita Sari, 2016)

Human
Are confusing
They are pleasant sometimes
But other times are unpleasant
That's it

(Cinquain by Firsadha Rinmutesa, 2016)

the slave
want a freedom
sacrifice everything
their ego were gone by a pledge
servant

(Cinquain by Adi Brata, 2016)

Like a bullet
Shot my heart and my soul
Dor! Dor! You are the best sniper
I'm Lose.

(Cinquain by Ayu Siti Sundari, 2016)

Dear, Love
When I gave you
The dancing teddies and
Our love story was begun, my
Heart beats

(Cinquain by Elvia Amelia, 2016)

Sweet love
Heart, soul be one
Happiness, sadness blanded
Like candy have sweet, sour and
Love you...

(Cinquain by Hestina Kumala Sari, 2016)

what love
about the feel
of learning to understand
intimate,realization,love
the couple

(Cinquain by Yulia Fani Indriani, 2016)

Marriage
Wonderful thing
Give, share, care, learn, and love
Complete your love with memories
In life

(Cinquain by Sri April Liani, 2016)

Love
Crazy think,
Is blind, but
Make us happy forever
After

(Cinquain by Rina Kurnia Munawaroh,
2016)

Love
Pure, white
Loving can hurt
But, makes we still
Alive

(Cinquain by Nie, Cindy Claudia, 2016)

My Dad
Does care to me
He is so kind and handsome
He is my hero and my best
Miss you

(Cinquain by Eka Widyawati, 2016)

Stare
Deep Into
Your presence, Yet
Your only direct eyes
Stab

(Cinquain by Yonathan Geo Pratama, 2016)

Marriage
Beautiful words
And beautiful meaning
Something that people are dreamed of
In mind

(Cinquain, Annisa Mutia Azzahra, 2016)

Tanka

Here full of love
Here any affection
There is a laughing
Here there are full tears
For you all my family

(Tanka by Febri Wijayanti, 2016)

Dad is like angel
He gives me strength to survive
With his warm shine smile
Make me believe that's all right
The best dad ever I had

(Tanka by Dian Novita Sari, 2016)

Lamp that's never die
The light that always shiny
One elder brother
Mother who always look young
Father controlled whole house

A family is
A place to share happiness
Or even sadness
Mom is a good listener
While dad's the best counselor

(Tanka by Elvia Amalia, 2016)

Where ever I am
It is one and only home
Ladder of success
Without you I can't be me,
Like I now, I love you

(Tanka by Amalia Kiyasatina, 2016)

comfort and tender
the blessed place___minha casa
deeply touched my soul
the warmest___minha casa
the best love____minha casa

My hero mommy
She is stronger than I think
She can do anything
Even she has to do it by itself
Even she has to do it all long day

(Tanka by Rina Kurnia Munawaroh, 2016)

(Tanka by Adi Brata, 2016)

Father and mother
They are people in my life
Mother gives me love
My father gives me support
They makes me very happy

Love you forever
Faithfulness to my soulful
Miss you forever
Moment one of heart, Faithful
My son, my wife love

(Tanka, by Indra Setiawan, 2016)

(Tanka by Nie, Cindy Claudia, 2016)

Brother and Sister
Around you and family
Brother and Sister

My love family
Ones who would do anything
To make me be smile

Give us a smile, give a mad
Live a long life together

(Tanka by Yonathan Geo Pratama, 2016)

Lamp that's never die
The light that always shiny
One elder brother
Mother who always look young
Father controlled whole house

Wherever ever I am
It is one and only home
Ladder of success
Without you I can't be me
Like I am now, I love you

(Tanka by Hestina Kumala Sari, 2016)

Ones who give everything
To see me being happy

(Tanka by Sri April Liani, 2016)

Empty living room
Why it feels like crowded place
You are not around
But still I can't feel the space
Your photo is in corner

(Tanka, Annisa Mutia Azzahra, 2016)

Sonnet

I can't believe, saw prince beautifully
One as fallen from the high sky with light
With blue eyes and white skin like butterfly
Fly around the earth and my heart all night
When she spoke, her sound resound in my heart
When she looked, her face make me be spellbound
God, let me to tell this love deep apart
How big my love to her, the love is round
Loving and being loved add us richness
Such a powerful human emotion
Feel fun, capability, and closeness
Share secret in romantic relation
It's not just romance, but it's my story
Love story that will make me be happy

(Sonnet by Sri April Liani, 2016)

I want to be a tailor
When I am 7 years old
I want to be a doctor
When I am 13 years old
My dreams are change
I want to be a house-wife
When I am 19 years old
Because women have 1 destiny of life
My dreams will come true
I believe in God
Eventhough I ever fail
I believe in God
My dreams will flies together
Miracle will comes forever

(Sonnet by Nie, Cindy Claudia, 2016)

What is life?
Is it fascinating?
It seems like a wave
Life is something undefining
Happiness is my childhood
No sadness no troubles
They always say good
No sins no mistakes
Adulthood time of transition
Troubles are friend
I miss affection
God, give me hand!
Why it is hard?
Life, you hurt my heart

(Sonnet by Agus Sri Giyanti, 2016)

Life is our result of many choices
Make sure that we have chosen the right
one
No need to care of the other voices
We can be responsible and wise one
Choose every step of our life carefully
Sometimes the smallest choices of our life
Those will bring happiness or misery
Those will determine future of our life
Many people will judge and break us down
Keep going cause everything they've
spoken
Never ever let their words bring us down
Don't give satisfaction our heartbroken
But don't forget to forgive all of them
And never let ourselves be just like them

(Sonnet by Andina Deviani Sari, 2016)

Darkness in the night made feeling to peace
My fantasy goes far away from mind
Bring my shadow into heaven to home
Look at the beautiful thing till end
I don't know what full color surrounding
Play my imagine to stay with other
Play my heart touch every that lighting
Can that color open fantasy dear?
The shining light touch all my deep heart
May my heart feel peace and full happy
The fair of blow darn to my face in that
Took down sadness become to happily
Bring my depressed heart to be go
Till fantasy become reality too

(Sonnet by Febri Wijayanti, 2016)

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