

# Introduction to Poetry

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# Point of View & Form

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Poet: the writer of the poem

Speaker: the “narrator” of the poem

*not necessarily the same as the poet/writer*

Form: the appearance of the words on the page

Line: a group of words together on one line

Stanza: a group of lines arranged together in a poem

# Form: Examples

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## Conventional

I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly dance.

## Not-so-conventional

Buffalo Bill's  
defunct  
who used to  
ride a watersmooth-silver  
stallion  
and break onetwothreefourfive  
pigeonsjustlikethat  
Jesus

he was a handsome man  
and what i want to know is  
how do you like your blueeyed  
boy  
Mister Death

# Stanzas

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Remind me: What is a *stanza*?

Right. So a **stanza** in *poetry* is like a **paragraph** in *prose*.

# Stanzas

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How many stanzas does  
this poem have?

Let me not to the marriage of true minds  
Admit impediments, love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.

O no, it is an ever fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown although his height be taken.

Love's not time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come,  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom:

If this be error and upon me proved,  
I never writ, nor no man ever loved.

# Stanzas: Types

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Couplet: a two-line stanza

Triplet (tercet): a three-line stanza

Quatrain: a four-line stanza

Quintet: a five-line stanza

Sestet: a six-line stanza

Septet: a seven-line stanza

Octave: an eight-line stanza

# Stanzas: Types

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Let's revisit this poem.

Take a moment and determine the types of stanzas.

Let me not to the marriage of true minds  
Admit impediments, love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.

Stanza 1

O no, it is an ever fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown although his height be taken.

Stanza 2

Love's not time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come,  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom:

Stanza 3

If this be error and upon me proved,  
I never writ, nor no man ever loved.

Stanza 4

# Stanzas: Types

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Let's revisit this poem.

Take a moment and determine the types of stanzas.

Let me not to the marriage of true minds  
Admit impediments, love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.

Stanza 1: Quatrain

O no, it is an ever fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown although his height be taken.

Stanza 2: Quatrain

Love's not time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come,  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom:

Stanza 3: Quatrain

If this be error and upon me proved,  
I never writ, nor no man ever loved.

Stanza 4: Couplet

# End Rhyme

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A word at the end of one line rhymes with a word at the end of another line

Hector the Collector

Collected bits of **string**.

Collected dolls with broken heads

And rusty bells that would not **ring**.

*Used to determined rhyme scheme*

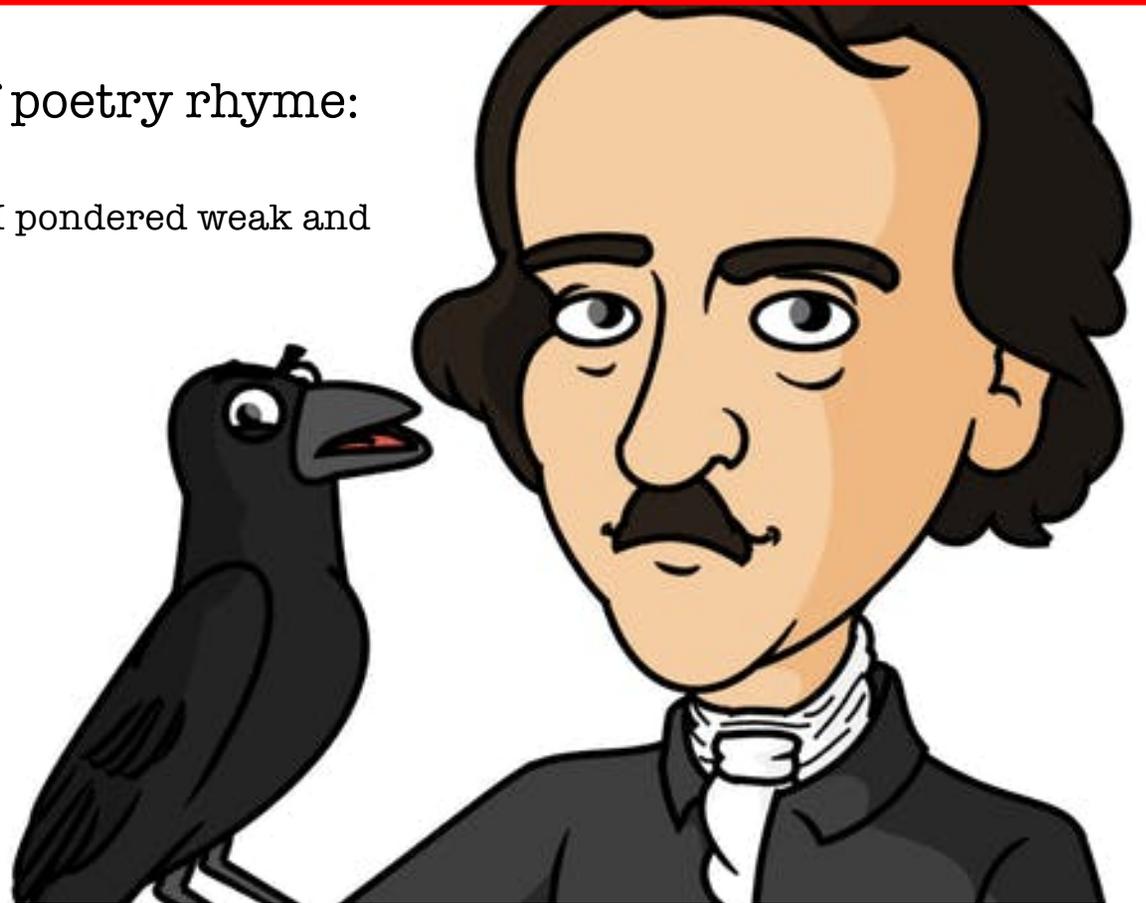
# Internal Rhyme

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When words *within* a line of poetry rhyme:

Once upon a midnight **dreary**, while I pondered weak and **weary**.

from "The Raven"  
by Edgar Allan Poe



# Near Rhyme

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An imperfect rhyme, close rhyme

The words share either the same vowel or consonant sound *but not both* (otherwise, it would be an actual rhyme!)

ROSE

LOSE

- ➡ Different vowel sounds (long “o” and “oo” sound)
- ➡ Share the same consonant sound

# Rhyme Scheme

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Pattern of rhyme at the end of each line of a poem or song

Denoted by using letters to show which lines rhyme

Those lines designated with the same letter rhyme with each other

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Those lines designated with the same letter rhyme with each other

Hickory, dickory, dock,  
The mouse ran up the clock.  
The clock struck one,  
And down he run,  
Hickory, dickory, dock.

# Rhyme Scheme

---

Pattern of rhyme at the end of each line of a poem or song

Denoted by using letters to show which lines rhyme

Those lines designated with the same letter rhyme with each other

Hickory, dickory, dock, **A**  
The mouse ran up the clock. **A**  
The clock struck one, **B**  
And down he run, **B**  
Hickory, dickory, dock. **A**

## Rhyme Scheme: You Try It (see handout)

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Napping isn't so bad,  
so you shouldn't be sad.  
You get to stop and dream,  
and let off some steam.  
You get to sleep and rest,  
from life's daily quest.  
And before you wake?..  
Thank goodness...  
We all get a break.

## Rhyme Scheme: You Try It (see handout)

---

Napping isn't so bad, **A**  
so you shouldn't be sad. **A**  
You get to stop and dream, **B**  
and let off some steam. **B**  
You get to sleep and rest, **C**  
from life's daily quest. **C**  
And before you wake?... **D**  
Thank goodness... **C (near/close rhyme)**  
We all get a break. **D**

# Primary Categories (Genres) of Poems

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Narrative poetry: Tells a story

Dramatic poetry: Written in verse to be spoken or sung; for example, dramatic monologue, certain dramas (plays)

Lyric poetry: Short poems that do not tell a story but tend to express an emotion/idea or describe a scene; often written in first-person

# Types of Poems (Not Exhaustive!)

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Epic: long poem concerning heroic and/or mythological events (*The Odyssey*); a form of narrative poetry (tells a story!)

Elegy: a mournful, melancholy poem often written as a lament for the dead

Haiku: unrhymed Japanese poetry with 5-7-5 syllable pattern

Sonnet: 14-line poem

*There are two well-known types of sonnets: Shakespearean and Petrarchan.*

## Types of Poems (Not Exhaustive!)

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Ode, Limerick, Ballad, Acrostic, Tanka,  
etc...

# Sonnet 116: Let's Revisit (see handout)

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Let me not to the marriage of true minds  
Admit impediments, love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove.

O no, it is an ever fixed mark  
That looks on tempests and is never shaken;  
It is the star to every wand'ring bark,  
Whose worth's unknown although his height be taken.

Love's not time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come,  
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# Sonnet 116: Let's Revisit (see handout)

---

Let me not to the marriage of true minds **A**  
Admit impediments, love is not love **B**  
Which alters when it alteration finds, **A**  
Or bends with the remover to remove. **B**

O no, it is an ever fixed mark **C**  
That looks on tempests and is never shaken; **D**  
It is the star to every wand'ring bark, **C**  
Whose worth's unknown although his height be taken. **D**

Love's not time's fool, though rosy lips and cheeks **E**  
Within his bending sickle's compass come, **F**  
Love alters not with his brief hours and weeks, **E**  
But bears it out even to the edge of doom: **F (near rhyme)**

If this be error and upon me proved, **G**  
I never writ, nor no man ever loved. **G**

3 Quatrains

Couplet

# Shakespearean Sonnet

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Three quatrains that ends  
with a couplet

Rhyme scheme is abab  
cdcd efef gg



# On His Blindness (see handout)

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When I consider how my light is spent  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide,  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest he returning chide;  
"Doth God exact day-labor, light denied?"  
I fondly ask; but Patience to prevent

That murmur, soon replies, "God doth not need  
Either man's work or his own gifts; who best  
Bear his mild yoke, they serve him best. His state  
Is Kingly. Thousands at his bidding speed  
And post o'er land and ocean without rest;  
They also serve who only stand and wait."

# On His Blindness (see handout)

---

When I consider how my light is spent **A**  
Ere half my days, in this dark world and wide, **B**  
And that one talent which is death to hide, **B**  
Lodged with me useless, though my soul more bent **A**  
To serve therewith my Maker, and present **A**  
My true account, lest he returning chide; **B**  
"Doth God exact day-labor, light denied?" **B**  
I fondly ask; but Patience to prevent **A**

Octave

That murmur, soon replies, "God doth not need **C**  
Either man's work or his own gifts; who best **D**  
Bear his mild yoke, they serve him best. His state **E**  
Is Kingly. Thousands at his bidding speed **C**  
And post o'er land and ocean without rest; **D**  
They also serve who only stand and wait." **E**

Sestet

# Petrarchan Sonnet

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Also known as the “Italian Sonnet”

14 lines Split into two stanzas, an octave and a sestet

First stanza poses a question or problem which the second stanza resolves or answers

Stanza 1: abba abba

Stanza 2: cdecde or cdcdcd



# Meter

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Pattern of stressed and unstressed syllables

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.*

Then took | the o | ther, as just | as fair,  
And ha | ving perhaps | the bet | ter claim,  
Because | it was gras | sy and wan | ted wear;  
Though as | for that | the pas | sing there  
Had worn | them real | ly about | the same.

# More on Meter

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Foot is unit of meter

Can have two or three syllables

Usually consists of one stressed and one or more unstressed syllables

Type of foot is determined by the pattern of stressed and unstressed syllables



# Types of Feet

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Iambic - unstressed, stressed

Trochaic - stressed, unstressed

Anapestic - unstressed, unstressed, stressed

Dactylic - stressed, unstressed, unstressed



# Getting Back to Meter

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A metrical line, then, is determined by how many feet are on the line



# Metrical Lines

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monometer	=	one foot on a line
dimeter	=	two feet on a line
trimeter	=	three feet on a line
tetrameter	=	four feet on a line
pentameter	=	five feet on a line
hexameter	=	six feet on a line
heptameter	=	seven feet on a line
octometer	=	eight feet on a line

# Metrical Lines

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What kind of foot is  
unstressed-stressed?

Right, iambic.

And what kind of meter is  
it when there are five feet?

Right, pentameter.

Therefore, here we have **iambic pentameter**—which is often  
used in Shakespeare's work!

# Metrical Lines

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Real lines from *Romeo and Juliet* (which is said to be 85% iambic pentameter):

U / U / U / U / U /  
Shall I compare thee to a summer's day?

U / U / U / U / U /  
Thou art more lovely and more temperate

/ / U / U / U / U /  
Rough winds do shake the darling buds of May

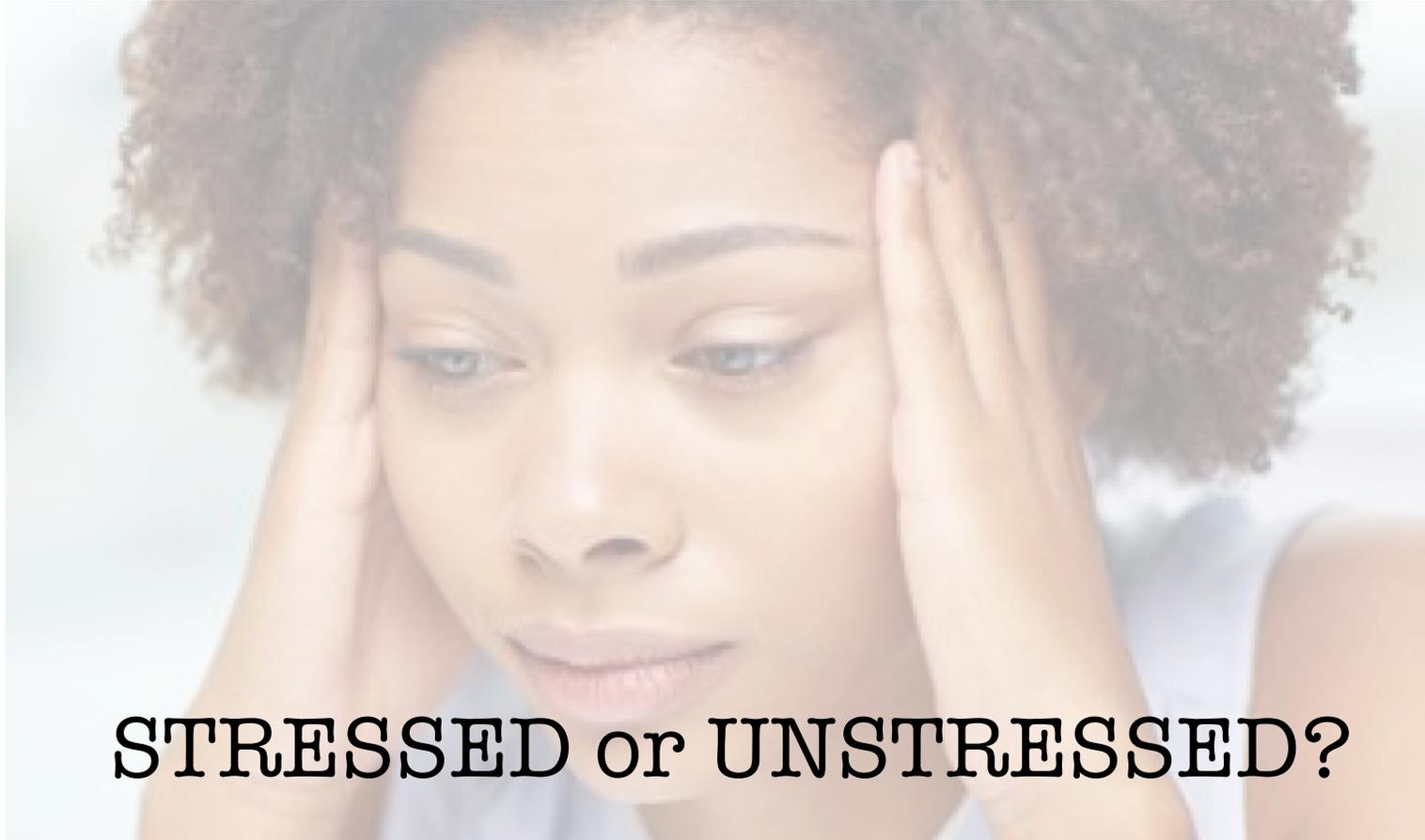
U / U / U / U / U /  
And summer's lease hath all too short a date

Are you...

---

Are you...

---



**STRESSED or UNSTRESSED?**

# Free Verse

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- Unlike metered poetry, free verse poetry does NOT have any repeating patterns of stressed and unstressed syllables.
- Does NOT have rhyme.
- Free verse poetry is very conversational - sounds like someone talking with you.
- A more modern type of poetry.

# Blank Verse

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Written in lines of  
iambic  
pentameter, but  
does NOT use end  
rhyme.

from *Julius Caesar*

Cowards die many times before their  
deaths;

The valiant never taste of death but  
once.

Of all the wonders that I yet have heard,  
It seems to me most strange that men  
should fear;

Seeing that death, a necessary end,  
Will come when it will come.