POETRY BOOT CAMP

With just a few months remaining before the AP Lit exam, now is the time for an intensive study of poetry, complete with all that picky terminology we have been avoiding until now. We are going to spend a week with some of the most representative poems of British and American literature, from all different eras and poetic minds. In order to be successful this week, First, read ALL of the poems for the given day. Second, take notes on your first impressions of the poems: choose at least two questions from the enclosed Poetry Questions List for each poem and jot down your answers. Choose different questions each time; at the end of the week, you should have experience working with a variety questions.

DAY 1 – Read the poem. Then answer 2 questions per poem.
- Read “That the Night Come” by WB Yeats (p. 736) and the analytic paragraphs that follow on p. 737.
- Ben Jonson, “Still to Be Neat” (740)
- Emily Dickinson, “I heard a Fly buzz—when I died—” (823)
- Robert Herrick, “Delight in Disorder” (739)

DAY 2 – Read the poem. Then answer 2 questions per poem.
- Robert Frost, “I Have Been Acquainted with the Night” (684)
- Ezra Pound, “In a Station of the Metro” (661)
- William Shakespeare, Sonnet 29 “When in disgrace” (982)
- William Wordsworth, “The World is Too Much with Us” (754)

DAY 3 – Read the poem. Then answer 2 questions per poem.
- Elizabeth Barrett Browning, Sonnet 43 “How Do I Love Thee?” (930)
- Percy Bysshe Shelley, “Ode to the West Wind” (767)
- Dylan Thomas, “Do not go gentle into that good night” (758)
- ee cummings, “in Just--” (774-5)

We may have covered some of these works in class already, but refresh yourself by focusing on the FORM and RHYTHM of the poem!

PLEASE NOTE: All page numbers refer to your "doorstop," the Bedford Anthology.

POETRY QUESTIONS LIST

WHAT IS THE BASIC PREMISE OF THE POEM?
1. How does the poet use imagination to present the topic in a new and interesting way?
2. Is the poem about private or public life? Who is the intended audience?
3. Is the poem philosophical? Is it pleasurable?

WHAT IS THE TEMPORAL SHAPE OF THE POEM?
4. Does the poem address time at all? Which is more important: passing of time or eternity?
5. How much time does the poem cover? A year, a day, a life, a season, forever?
6. Look for the use of infinitives (to + verb) in the poem. Since infinitives are tenseless, they are timeless. Does the poet use infinitives in this poem to emphasize timelessness?
7. What temporal direction does the poem take? Does it have forward motion, backward motion, flashbacks, flash-forwards, simultaneous events, or intersecting events?

WHAT IS THE SPATIAL SHAPE OF THE POEM?
8. What are the settings or places of the poem? Do they reveal anything about the speaker?
9. Does the setting stay the same? If not, what effect does lack of movement have on the reader? If so, why does the poet shift settings?
10. Does the setting expand or shrink? How does this change relate to the topic or emotions in the poem?
11. Does the setting move from general to specific? Specific to general?

HOW DOES THE POEM SOUND?
12. If you could not understand English, what would the poem sound like to you?
13. Does the poem have rhythm? Of what does the rhythm remind you?
14. Does the poem follow a specific meter? What is the meter? Why does it suit the topic?
**WHAT IS THE STRUCTURE OF THE POEM?**
15. How do the sentences complement each other?
16. Do the sentences have simple syntax (subject and then verb) or are the words mixed up?
17. Are the sentences mainly long or short? Does sentence length vary? What is the effect?

**WHAT IS THE FORM OF THE POEM?**
18. Why is the poem divided into stanzas? What is the purpose of each? What happens in between?
19. Is there a refrain or repeated line? Does it alter or develop in any way throughout the poem?
20. How long are the lines (not the sentences!)? Are they about the same or different?
21. How does the poet hold your suspense or make an impact by choosing the right time to end a line?
22. How many lines are there? Why did the poet choose to write the poem at this length?
23. Is there a regular rhyme scheme? Connect it to deeper meaning in the poem, if possible.

**HOW DOES THE POET USE WORDS IMAGINATIVELY?**
24. Notice relationships between words. Do certain words seem paired with or in opposition to others?
25. Look for repeated words. Does the poet use the same meaning each time? Why repeat the word?
26. What images or sounds does the poet evoke by choosing descriptive words?
27. What words contribute to developing emotion in the poem? What emotions develop as a result?

**WHAT IS THE POINT?**
28. Pick your favorite line or lines from the poem and ponder why you like them.
29. Define a theme or moral from the poem. What is the poet’s purpose or goal?
30. Think about the title and how it relates to the body of the poem. Why did the poet choose the title?
31. Is the overall poem more visual or acoustic?

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**METER AND MOVEMENTS**

Study the chart below (continued on the following page). Name that movement!

<table>
<thead>
<tr>
<th>AMERICA</th>
<th>ENGLAND</th>
</tr>
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<tbody>
<tr>
<td><strong>(449-1066)</strong> primarily literature of the oral tradition, heroic and elegiac works like <em>Beowulf</em>—usually anonymous!</td>
<td><strong>(1066-1485)</strong> introduction of the printing press leads to increase in printed vernacular, folk ballads, chivalric Arthurian legends, criticism of corruption of the church—Geoffrey Chaucer, etc.</td>
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<tr>
<td><strong>(1485-1625)</strong> humanism and self-cultivation, curiosity about the world, reconciliation of mythology with biblical teachings, reformation of the church, rebirth of Greek/Roman ideal, courtly themes, romantic love, sonnets allow for promotion of English language, Elizabethan and Jacobean drama—Edmund Spenser, William Shakespeare, Christopher Marlowe, etc.</td>
<td><strong>(1608-1776)</strong> mostly exploration narratives and religious texts—Anne Bradstreet, etc.</td>
</tr>
<tr>
<td><strong>(1660-1798)</strong> rejection of Rationalism, emphasis on spontaneous emotions and sublime imagination, lyrics reflect individuality, resistance of rules and conventions, revival of interest in folklore and Medievalism at the expense of Classicism, exaltation of youth and nature, Gothicism as sub-movement—William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, Lord Byron, John Keats, etc. (early signs in William Blake)</td>
<td><strong>(1625-1660)</strong> intellectual complexity, slight experimentation with form, deeply religious and didactic texts, literature reflects political divide of Royalists v. Parliamentarians—Ben Jonson, John Donne, Andrew Marvell, Robert Herrick, John Milton, etc.</td>
</tr>
<tr>
<td><strong>(1776-1820)</strong> early nationalism, political writing, inspired by the Revolutionary War—Phillis Wheatley, William Cullen Bryant, etc.</td>
<td><strong>(1660-1798)</strong> conventions reflect rationality, imitation of Greco-Roman classics, satire subverts polish and balance, generalities instead of personal perspectives—Alexander Pope, Jonathan Swift, etc.</td>
</tr>
<tr>
<td><strong>(1820-1860)</strong> spread of Abolitionism, Feminism, and anti-industrialism; increased connection to nature; defense of the common man—Fireside poets (Henry Wadsworth Longfellow, Oliver Wendell Holmes, James Russell Lowell, John Greenleaf Whittier), Edgar Allan Poe, Transcendentalists (Ralph Waldo Emerson and Henry David Thoreau), Walt Whitman, Emily Dickinson, etc.</td>
<td><strong>(1798-1832)</strong> rejection of Rationalism, emphasis on spontaneous emotions and sublime imagination, lyrics reflect individuality, resistance of rules and conventions, revival of interest in folklore and Medievalism at the expense of Classicism, exaltation of youth and nature, Gothicism as sub-movement—William Wordsworth, Samuel Taylor Coleridge, Percy Shelley, Lord Byron, John Keats, etc. (early signs in William Blake)</td>
</tr>
</tbody>
</table>
WHAT DOES THIS HAVE TO DO WITH AP LIT?
You should be able to ask the right questions about poetry to be successful in this class. How are the words arranged in the lines? How are the lines arranged in the stanzas? What shifts occur throughout the poem? How does the form help us understand the meaning? How does the sound a poem makes when read aloud inform its meaning?

FOR EXAMPLE: Ask basic questions to relate structure and content in sonnets: What is the problem? Where is the volta? What is the solution? Consider the following with Shakespeare’s Sonnet 130:

Write a well-organized essay in which you discuss how the language of the entire sonnet, as well as the choice of the sonnet form, reveals the speaker’s attitude toward his mistress.

Villanelles are a little more complicated format-wise, but nevertheless manageable. Elizabeth Bishop’s “One Art” was the poetry essay prompt in 1980. Here’s the blurb:

Read the following poem carefully. Then write an essay in which you describe how the speaker’s attitude toward loss in lines 16-19 is related to her attitude toward loss in lines 1-15. Using specific references to the text, show how verse form and language contribute to the reader’s understanding of these attitudes.

The art of losing isn’t hard to master; so many things seem filled with the intent to be lost that their loss is no disaster.

Lose something every day. Accept the fluster of lost door keys, the hour badly spent. The art of losing isn’t hard to master.

Then practice losing farther, losing faster: places, and names, where it was you meant to travel. None of these will bring disaster.

I lost my mother’s watch. And look! my last, or next-to-last, of three loved houses went. The art of losing isn’t hard to master.

I lost two cities, lovely ones. And, vaster, some realms I owned, two rivers, a continent.

I miss them, but it wasn’t a disaster.

—Even losing you (the joking voice, a gesture I love) I shan’t have lied. It’s evident the art of losing’s not too hard to master though it may look like (Write it!) like disaster.
SOME FUNDAMENTALS OF POETRY

METER: Meter is the pattern of stressed and unstressed syllables established in a line of poetry. The stressed (´) syllable is also called the accented syllable. The unstressed (´) syllable is also called the unaccented syllable. In determining the meter, the importance of the word, the position in the metrical pattern, and other linguistic factors should be considered. In identifying the meter of a line or verse, the type and the number of feet are considered.

FOOT: A foot is a unit of meter. A metrical foot can have two or three syllables. A foot consists generally of one stressed and one or more unstressed syllables. A line may have one foot, two feet, etc. Poetic lines are classified according to the number of feet in a line.

TYPES OF METRICAL FEET:

A. IAMB: The iambic foot is a two-syllable foot with the stress on the second syllable. The iambic foot is the most common foot in English.

   A book | of ver | ses un | der neath | the bough.
   A jug | of wine, | a loaf | of bread | —and thou.

B. TROCHEE: The trochaic foot consists of a stressed syllable followed by an unstressed syllable.

   Dou ble, | dou ble, | toil and | trou ble,
   Fi re | burn and | cauldron | bu bble

C. ANAPEST: The anapestic foot consists of three syllables with the stress on the last syllable.

   With the sheep | in the fold | and the cows | in their stalls.

D. DACTYL: The dactylic foot contains three syllables with the stress on the first syllable.

   Love again, | song again | nest again, | young again.

E. SPONDEE: The spondaic foot consists of two stressed syllables. Compound words are examples of spondees. They are used for variation.

   Heartbreak, childhood, football

KINDS OF METRICAL LINES:

A. MONOMETER: Following is an example of iambic monometer from “Upon His Departure” by Robert Herrick.

   Thus I
   Pass by
   And die,
   As one,
   Unknown
   And gone.

B. DIMETER: Below is an example of a poem called “Money” in trochaic dimeter by Richard Armour.

   Workers earn it;
   Spendthrifts burn it;
   Bankers lend it;
   Forgers fake it.
C. **TRIMETER**: Following is an example of iambic trimeter from a poem by Robert Bridges.

   The idle life I lead  
   Is like a pleasant sleep,  
   Wherein I rest and heed  
   The dreams that by me sweep.

D. **TETRAMETER**: Below is an example of iambic tetrameter from “Not Quite Fair” by Henry Leigh.

   The hills, the meadows, and the lakes,  
   Enchant not for their own sweet sakes.

E. **PENTAMETER**: Some quotations from Alexander Pope illustrate iambic pentameter.

   What oft was thought, but ne’er so well express’d.  
   The bookful blockhead, ignorantly read,  
   With loads of learned lumber in his head.

F. **HEXAMETER**: (sometimes called an **ALEXANDRINE**)—note how the lines tend to fall into halves, with a **CAESURA**, or pause, in between.

   If hunger, proverbs say, allures the wolf from wood,  
   Much more the bird must dare a dash at something good.

G. **HEPTAMETER**: The iambic heptameter example is from “Casey at the Bat” by Ernest Thayer.

   It looked extremely rocky for the Mudville nine that day,  
   The score stood four to six with but an inning left to play:

H. **OCTOMETER**: Below is an example from “The Raven” by Edgar Allan Poe to illustrate trochaic octometer.

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

**VERSE FORMS**: The kinds of verse forms based on meter and rhyme are:

A. **RHYMED VERSE**: Rhymed verse consists of verse with end rhyme and usually with a regular meter.

   The weakest way in which two words can chime  
   Is with the most expected kind of rhyme—  
   A rhyme is stronger when the final words  
   Seem less alike than pairs of mated birds.

B. **BLANK VERSE**: Blank verse consists of lines of iambic pentameter without end rhyme. An example from Tennyson:

   For now the noonday quiet holds the hill:  
   The grasshopper is silent in the grass:  
   The lizard, with his shadow on the stone,  
   Rests like a shadow, and the winds are dead.

C. **FREE VERSE**: Free verse consists of lines that do not have a regular meter and do not contain rhyme.

   This sort of free verse can direct our attention  
   as well as any iambic line, for  
   instance, to what our language is made up of:  
   it can break up compound words at line-ends, sometimes wittily,  
   (like someone talking in winter of a whole hibernation of bears)  
   like tripping hurriedly over what, when you look down, turns out to have been a grave stone.
DEVICES OF SOUND:

A. **RHYME**: is the similarity or likeness of sound existing between two words. A true rhyme should consist of identical sounding syllables that are stressed, and the letters preceding the vowel sounds should be different. Thus *run* and *run* are TRUE or perfect rhymes because the vowel sounds are identical and preceded by different consonants.

    After the heyday of such rhyme’s renown,
    After the weariness of World War I,
    Modern poets built in a sad letdown
    By rhyming quatrains thus: abax.

**NEAR, OFF, or SLANT RHYME**: A rhyme based on an imperfect or incomplete correspondence of end syllable sounds. (*SIGHT or EYE RHYME* is another variation.) Common in the work of Emily Dickinson, for instance:

    It was not death, for I stood up,
    And all the dead lie down.
    It was not night, for all the bells
    Put out their tongues for noon.

B. **POSITION OF RHYME**: Rhyme may be **end** rhyme or **internal** rhyme.

1. **END RHYME**: consists of the similarity occurring at the end of two or more lines of verse. Below is an example from Andrew Marvell:

    The grave’s a fine and private place
    But none I think do there embrace.

2. **INTERNAL RHYME**: consists of the similarity occurring between two or more words in the same line.

    Internal rhymes can claim a word or name
    And make two words mean something of the same:
    Thus spring can jingle with its singing birds,
    Or summer hum with two resounding words;

C. **KINDS OF RHYME**: The kinds of rhyme based on the number of syllables presenting a similarity of sound are:

1. **MASCULINE RHYME**—occurs when one syllable of a word rhymes with another word:

    bend and send; bright and light

2. **FEMININE RHYME**—occurs when the last two syllables of a word rhyme with another word:

    lawful and awful; lighting and fighting; Some lines really should stay single; Feminine rhymes can make them jingle.

3. **TRIPLE RHYME**—occurs when the last three syllables of a word or line rhyme:

    victorious and glorious; quivering and shivering; battering and shattering; A serious effect is often killable / By rhyming with too much more than one syllable.

D. **RHYME SCHEME**—is the pattern or sequence in which the rhyme occurs. The first sound is represented or designated as *a*, the second is designated as *b*, and so on. When the first sound is repeated, it is designated as *a* also.

E. **CONSONANCE**—is the repetition of consonant sounds within a line of verse. Consonance is similar to alliteration except that consonance doesn’t limit the repeated sound to the initial letter or a word.

But such a tide as moving seems asleep.

F. **ASSONANCE**—is the similarity or repetition of a vowel sound in two or more words. *Lake and stake* are rhymes; *lake and fate* are assonance. *Base and face* are rhymes; *base and fate* are assonance.

G. **ALLITERATION**—is the repetition of the initial letter or sound in two or more words in a line of verse (*little lake lady*).
H. **ONOMATOPOEIA**—is the use of a word to represent or imitate sounds produced audibly (*buzz, crunch, sizzle, hiss*).

I. **REFRAIN**—is the repetition of one or more phrases or lines at intervals in a poem, usually at the end of a stanza. The refrain often takes the form of a chorus.

J. **REPETITION**—is the reiterating of a word or phrase within a poem.

K. **CACOPHONY**—literally “bad sound,” language that is discordant and difficult to pronounce, which may be unintentional in the writer’s sense of music, or it may be used consciously for deliberate dramatic effect.

L. **EUPHONY**—literally “good sound,” language that is smooth and musically pleasant to the ear.

**FIGURES OF SPEECH**: expressions in which words are used in a nonliteral sense to present a figure or image. Basics:

1. simile
2. metaphor
3. personification
4. synecdoche
5. metonymy
6. symbol
7. allegory
8. overstatement/hyperbole
9. understatement/litotes
10. antithesis
11. apostrophe
12. dramatic irony
13. situational irony
14. verbal irony
15. paradox
16. oxymoron

**STANZA FORMS**

A **STANZA**—a division of a poem based on thought or form. Stanzas based on form are marked by their rhyme scheme. Stanzas are known by the number of lines they contain. The basic stanza forms are:

- a. **couplet**: two-line stanza
- b. **triplet** or **tercet**: three-line stanza
- c. **quatrain**: four-line stanza
- d. **quintet**: five-line stanza
- e. **sestet**: six-line stanza
- f. **septet**: seven-line stanza
- g. **octave**: eight-line stanza

**HEROIC COUPLET**—(sometimes called a closed couplet) consists of two successive rhyming verses that contain a complete thought within the two lines. It usually consists of iambic pentameter lines.

Heroic couplets, classical and **cold**,  
Can make new matters smack of something **old**.

**TERZA RIMA**—is a three-line stanza form with an interlaced or interwoven rhyme scheme: a-b-a, b-c-b, c-d-c, d-e-d, etc.  
Usually iambic pentameter.

The unrhymed middle line, in the tight **schema**  
Of tercets spinning out a lengthy text  
(Dante gave us this form, called terza **rima**),

Rhymes, after all, with the start of the next  
Tercet, then helps set up a new unrhymed  
That, sure of foot and not at all perplexed,

Walks across blank space, as it did last time.  
(A couplet ends this little paradigm.)

**BALLAD STANZA**—consists of four lines with a rhyme scheme of a-b-c-b. The first and third lines are tetrameter and the second and fourth are trimeter. NOT ALL FOUR LINE POEMS ARE BALLADS

The ballad stanza’s four short lines  
Are very often heard;  
The second and the fourth lines rhyme  
But not the first and third.
LIMERICK—is a five-line nonsense poem with an anapestic meter. The rhyme scheme is a-a-b-b-a. The first, second, and fifth lines have three stresses; and the third and fourth have two stresses. NOT ALL FIVE LINE POEMS ARE LIMERICKS.

This most famous of forms is a fiddle
That we rub with an original riddle;
But the best of a limerick—
Though in Dutch or in Cymric—
Are the little short lines in the middle.

RIME ROYAL—is a stanza consisting of seven lines in iambic pentameter rhyming a-b-a-b-b-c-c. It is called so because King James I used it. Below is an example from William Shakespeare.

A thousand lamentable objects there,
In scorn of nature, art gave lifeless life:
Many a dry drop seem’d a weeping tear,
Shed for the slaughter’d husband by the wife;
The red blood reek’d to show the painter’s strife,
And dying eyes gleam’d forth their ashy lights,
Like dying coals burnt out in tedious nights.

OTTAVA RIMA—consists of eight iambic pentameter lines with a rhyme scheme of a-b-a-b-a-b-c-c. It is a form that was borrowed from the Italians. Below is an example from George Gordon, Lord Byron.

Perfect she was, but as perfection is
Insipid in this naughty world of ours,
Where our first parents never learned to kiss
Till they were exiled from their earlier bowers,
Where all was peace, and innocence, and bliss
(I wonder how they got through the twelve hours)
Don José like a lineal son of Eve,
Went plucking various fruit without her leave.

SPENSERIAN STANZA—is a nine-line stanza consisting of eight iambic pentameter lines followed by an alexandrine, a line of iambic hexameter. The rhyme scheme is a-b-a-b-b-c-c-c. The form derives its name from 16th Century English poet Edmund Spenser, who initiated the form for his epic poem Faerie Queene.

A true Spenserian stanza wakes up well
With what will seem a quatrain first; in time
The third line rings its “a” rhyme like a bell,
The fourth, its “b” resounding like a dime
In a pay telephone—this paradigm
Demonstrating the kind of interlocking
Of quatrains doubling back on the same rhyme
Ends in an alexandrine, gently rocking
The stanza back to sleep, lest the close be too shocking.

VILLANELLE—consists of five tercets and a quatrain in which the first and third lines of the opening tercet recur alternately at the end of the other tercets and together as the last two lines of the quatrain.

[See PAGE 3 for an example.]
SONNET—is a fourteen-line stanza form consisting of iambic pentameter lines. The two major sonnet forms are the Italian (Petrarchan) and the English (Shakespearean) sonnet. A third relatively well-known form is Spenserian.

Petrarchan or Italian Sonnet—is divided between eight lines called the octave, using two rhymes arranged a-b-a-b-a-b-a-a, and six lines called the sestet, using any arrangement of either two or three rhymes: c-d-c-d-c-d and c-d-e-c-d-e are common patterns. The division between octave and sestet in the Italian sonnet usually corresponds to a division of thought. The octave may, for instance, present a situation and the sestet a comment, or the octave an idea and the sestet an example, or the octave a question and the sestet an answer. Thus, structure reflects meaning.

Milton and Wordsworth made the sonnet sound Again in a new way; not with the sighs Of witty passion, where fierce reason lies Entombed in end-stopped lines, or tightly bound In chains of quatrain: more like something found Than built—a smooth stone on a sandy rise, A drop of dew secreted from the sky’s Altitude, unpartitioned, whole and round. The octave’s over; now, gently defying Its opening tone, the sestet then recalls Old rhythms and old thoughts, enjambed, half-heard As verses in themselves. The final word, Five lines away from what it rhymes with, falls Off into silence, like an echo dying.

English or Shakespearean Sonnet—is composed of three quatrains and a concluding couplet, rhyming a-b-a-b c-d-c-d e-f-e-f g-g. Again the units marked off by the rhymes and the development of the thought often correspond. The three quatrains, for instance, may present three examples and the couplet a conclusion or the quatrains three metaphorical statements of one idea and the couplet an application.

The kind of sonnet form that Shakespeare wrote —A poem of Love, or Time, in fourteen lines Rhymed the way these are, clear, easy to quote— Channels strong feelings into deep designs. Three quatrains neatly fitting limb to joint, Their lines cut with the sharpness of a prism, Flash out in colors as they make their point In what logicians call a syllogism— (If A, and B, then C)—and so it goes, Unless the final quatrain starts out “But” Or “Nevertheless,” these groups of lines dispose Themselves in reasoned sections, tightly shut. The final couplet’s tight and terse and tends To sum up neatly how the sonnet ends.
FORMS BASED ON SUBJECT:

**BALLAD** – narrative poem using relatively simple, sometimes archaic language to relate an often well-known story. Ballads conventionally feature ordinary, socially lowly characters, on the one hand, and, on the other, extraordinary action, often involving supernatural occurrences, tragic love, and/or semi-historical, legendary subjects such as Robin Hood. Will often use the ballad stanza form.

**ELEGY**—usually a poem that mourns the death or loss of an individual, the absence of something deeply loved, or the transience of mankind. The elements of a traditional elegy mirror three stages of loss. First, there is a lament, where the speaker expresses grief and sorrow, then praise and admiration of the idealized dead, and finally consolation and solace.

**EPIC** – long narrative poem in elevated language that celebrates the achievements of one or more heroic (often male) personages of history or legend, and also begins in the middle of the action (*in media res*). Typically feature an epic hero, who possess both high social rank and office, as well as extraordinary, even superhuman, qualities, and skills. A **MOCK EPIC** is a similar poem that uses epic language and conventions to depict subject matter – settings, characters, events – that usually wouldn’t make it in epic poetry.

**EPITAPH** - A short poem intended for (or imagined as) an inscription on a tombstone and often serving as a brief elegy.

**LYRIC**—is the most widely used type of poem, so diverse in its format that a rigid definition is impossible. However, several factors run common in all lyrics:

a. limited length  
b. intensely subjective  
c. personal expression of emotion  
d. expression of thoughts and feelings of one speaker  
e. highly imaginative  
f. regular rhyme scheme

**NARRATIVE POEM**—a poem that tells a story.

**ODE**—an exalted, complex, rapturous lyric poem written about a dignified, lofty subject—a hero, an aspect of nature, etc. The ode generally has three parts: a strophe, an antistrophe, and an epode. The antistrophes of the ode possess similar metrical structures and, depending on the tradition, similar rhyme structures. In contrast, the epode is written with a different scheme and structure. Odes have a formal poetic diction, and generally deal with a serious subject. The strophe and antistrophe look at the subject from different, often conflicting, perspectives, with the epode moving to a higher level to either view or resolve the underlying issues.

**PASTORAL**—a poem, play or story that celebrates and idealizes the simple life of shepherds and shepherdesses. The term has also come to refer to an artistic work that portrays rural life in an idyllic or idealistic way. Poets writing in English drew on the pastoral tradition by retreating from the trappings of modernity to the imagined virtues and romance of rural life. Its themes persist in poems that romanticize rural life or reappraise the natural world.

**OTHER TERMS:**

**CADENCE**—a rhythmic sequence or flow of sounds in language. A repeated pattern of rhythm.

**ENJAMMENT**—in poetry, the running over of a sentence from one verse or stanza into the next without stopping at the end of the first. When the sentence or meaning does stop at the end of the line it is called **END-STOPPED LINE**.

- A line can be end-stopped, just like this one,
- Or it can show enjambment, just like this
- One, where the sense straddles two lines: you feel
- As if from shore you’d stepped into a boat.

**EXPICATION**—literally an “unfolding.” In an explication an entire poem is explained in detail, addressing every element and unraveling any complexities as a means of analysis.

**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...."

**SCANSION**—the process of measuring the stresses in a line of verse in order to determine the metrical pattern of the line.