

# Poetry

*An Introduction to Creating and Writing*

# Objective of this unit:

## **This unit is designed to:**

- Help you learn about creative poetry
- Learn about different techniques for writing poetry
- Familiarize you with different types of poems
- Give you a chance to turn ideas into poetry

# Assessments:

-Participation/Completion of activities in R/W Notebook

-Quizzes/Tests--Don't fret, we'll go over **EVERYTHING** you need to know, in class.

-Completion of seven different poems

-A final, poetry portfolio. Three poems, of your choice.

The Greek translation of the  
word, “**poetry:**”



**I CREATE**

# An introduction to poetry:

Today, it's hard to know what poetry is. Here are some ways we can tell if something is poetry: "If it walks like a duck, quacks like a duck, looks like a duck, it must be a duck."

**Poetry is often created from:**

**a) the need to escape the logical,**

**b) as well as expressing feelings and other expressions in a tight, condensed manner.**

# Characteristics of poetry:

## FORM

-Poetry depends less on linguistic units of sentences and paragraphs, and more on UNITS OF ORGANIZATION that are PURELY POETIC.

**Form is:**

**1) Line**

**2) Couplet**

**4) Stanza**

**5) Verse paragraph**

# Poetry Lines (**one line = a verse**)

- A verse is a single metrical line in a poetic composition.

--Lines are decided by the poet, and they're very important.

-The length of the lines and the lines breaks are important choices and will affect many aspects of the reader's experience.



## Poem's a Poem

A poem's not  
A black cat hiding  
Under the bed  
In a dark room.

Poem's the cat  
That jumps to life  
At mice of ideas  
Roaming around.

Poem's organized  
Presentation of  
A whole bunch of  
Disorganized thoughts.

Or it could be  
A disorganized set  
Of wild thoughts  
Of an ordered mind.

Poem looks at  
Extraordinary aspects  
Of simple and ordinary  
Events in life.

Sifted, unfallen snow,  
settling and unsettling snow,  
snow resting like mortar on the stone  
of the cold, unroofed, unfinished home  
we call the world,  
snow drifting far, and wide.  
But we drift, then fall.  
Suddenly small,  
finding nothing to grasp,  
we suddenly gasp  
weakly, weakly,  
soon silenced, and sleepy.

That out of nowhere comes, its wings  
a sudden blur  
Above the stream. That neither sings  
nor makes a stir  
But simply stands upon the air  
as though involved  
In delicate embroidery there.  
That can resolve  
The heat of noontime, when it shows  
a different skill  
And drops into an obelisk pose,  
its needle still.

## Flirtin' with the Monster

Life was good  
before I  
met

the monster.

After,  
life

was great.

At  
least

for a little while.

# Lines

Different types of poetry can have different restrictions on lines.

Sonnet=Shakespeare, restricted lines and a specific pattern.

Haiku=3 lines, 5 syllables, 7 syllables, 5 syllables

Love like a sunset  
Caught by no fault of my own  
Only time will tell

# Types of poetry--Lines

## A Sonnet

Dante Gabriel Rossetti (1828-1882)

A Son|net is | a mo|ment's mon|ument,-- A  
 Memor|ial from | the Soul's | eter|nity B  
 To one | dead death | less hour. | Look that | it be, B  
 Whether | for lus|tral rite | or dire | portent, A  
 Of its | own ar|duous ful | ness re|verent: A  
 Carve it | in i|vory or | in e|bony, B  
 As Day | or Night | may rule; | and let | Time see B  
 Its flower|ing crest | imperled | and or|ient. A

A Son|net is | a coin: | its face | reveals C  
 The soul, | --its con|verse, to | what Power | 'tis due-- D  
 Whether | for tri|bute to | the august | appeals C  
 Of Life, | or dower | in Love's | high re|tinue, D  
 It serve, | or, 'mid | the dark | wharf's caver | nous breath, E  
 In Cha|ron's palm | it pay | the toll | to Death. E

Little Miss Muffet.  
 She sat on a tuffet,  
 Eating of curds and whey;  
 There came a great spider,  
 Who sat down beside her,  
 And frightened Miss  
 Muffet away



# Poetry--Stanzas

-Poems have **stanzas**

-**Stanzas** are:  
groupings of lines; like paragraphs...

-**Why do we have stanzas?** A tool for organizing ideas.

*That age is best which is the first,  
When youth and blood are warmer;  
But being spent, the worse, and worst  
Times still succeed the former.*

*Then be not coy, but use your time,  
And while ye may, go marry:  
For having lost but once your prime,  
You may for ever tarry.*

# Couplet

\*Two lines of verse (one single metrical line of poetry), in the same meter, joined by a rhyme.

- "Blessed are you whose worthiness gives scope,/Being had, to triumph; being lacked, to hope."
- "So, till the judgement that yourself arise,/You live in this, and dwell in lovers' eyes."
- "Tir'd with all these, from these would I be gone,/Save that, to die, I leave my love alone."
- "You still shall live, such virtue hath my pen,/Where breath most breathes, even in the mouths of men."
- "How like Eve's apple doth thy beauty grow,/If thy sweet virtue answer not thy show!"

# Verse Paragraph

\*Lines that make up a single rhetorical unit. In longer poems, the first line is often indented.

Example: *Paradise Lost*

Of Man's first disobedience, and the fruit  
Of that forbidden tree whose mortal taste  
Brought death into the world and all our woe,  
With loss of Eden, till one greater Man  
Restore us and regain the blissful seat,  
Sing, Heav'nly Muse, that on the secret top  
Of Oreb, or of Sinai, didst inspire  
That shepherd who first taught the chosen seed  
In the beginning how the heav'ns and earth  
Rose out of Chaos; or if Sion hill  
Delight thee more, and Siloa's brook that flow'd  
Fast by the oracle of God, I thence  
Invoke thy aid to my advent'rous song,  
That with no middle flight intends to soar  
Above th' Aonian mount, while it pursues  
Things unattempted yet in prose or rhyme.  
And chiefly thou, O Spirit, that dost prefer  
Before all temples th' upright heart and pure,  
Instruct me, for thou know'st; thou from the first  
Wast present, and, with mighty wings outspread,  
Dove-like sat'st brooding on the vast Abyss  
And mad'st it pregnant: what in me is dark  
Illumine, what is low raise and support,  
That to the highth of this great argument  
I may assert Eternal Providence  
And justify the ways of God to men.

# Aspects of poetry:

1) **Language:** poetry communicates through:

- the way the words sound
- the way the poem looks on the page

=the *sound* of the words work together with their *meaning* for an emotional impact.

# Aspects of poetry:

2) **Visual:** the look of the poem on the page.

Example: breaks in lines lead our eyes to certain areas. OR shapes, etc.

warm chewy  
gingerbread man,  
made in some oven  
while lying in a pan.  
people are waiting  
to eat his hand.  
why is it they will  
mostly nibble on his limbs?  
leaving him (if he could ) pondering,  
wondering just what he'd done to them?  
this punishment is a bit harsh it seems  
only just for giving them oh,  
such tasty dreams.  
children all begging  
they want to taste too,  
be sure there's enough  
if it's the last thing that you do.  
more are waiting out them out fast,  
although we try I'm pretty sure  
they're not going to last.



**Aspects of poetry:** Love is not a thing to understand.

**3) Concentrated language:**

-The meaning of poetry works with:

\*the sound of its words

\*the meaning of its words

Love is not a thing to feel.

Love is not a thing to give and receive.

Love is a thing only to become and eternally be.

-Sri Chinmoy

# Concentrated...

**“Concentrated language”** = a poem gets across as much meaning as a large amount of prose; a good poem has been intensified by removing non-essential words



# Aspects of poetry:

## 4) Emotional connection:

-Poetry strikes us at an emotional level.

-Poetry speaks directly to a reader's emotions.

=Goosebumps, eerie feeling, crying, peaceful

