**10th Honors World Literature and Composition: Poetry Terms and Concepts**

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| **Poetical Term/Concept** | **Definition/Usage Notes** |
| **Poetry** | A literary form that combines the precise meanings of words with their emotional association and musical qualities, such as rhythmic and sounds. |
| **Lyric Poetry** | Musical verse that expresses thoughts/feelings |
| **Narrative Poetry** | Tells a story |
| **Dramatic Poetry** | Tells a dramatic story |
| **Drama** | Story written to be performed by actors with dialogue/stage directions, plot diagram |
| **Prose** | Ordinary writing. Most writing that is not drama or poetry is prose |
| **Speaker** | The voice of the poem-the person speaking  Not always the author but who is speaking in the poem |
| **Lines** | A unit of language in which poetry is divided |
| **Stanza (groupings of lines) and stanza types** | Couplet-2 lines  Tercet-3 lines  Quatrain-4 lines  Sestet-6 lines  Octave-8 lines |
| **Rhythm** | The pattern of beats of stresses in spoken/written language |
| **Repetition** | Sound word phrase clause or sentence repeated |
| **Meter** | Rhythmical pattern built on the stressed and unstressed syllables |
| **Feet** | Groups of stressed and unstressed  Basically-what goes in the ( ) |
| **Scanning Meter** | Marking stressed and unstressed syllables |
| **Iamb** | Foot-one unstressed and one stressed (u/) ex: behold |
| **Spondee** | Foot-2 strong stresses (//) ex: Get! Out! |
| **Alliteration** | Repeated initial consonant sound |
| **Assonance** | Anywhere in the words where there is a repetition of vowels  (non-rhyming vowel sound) |
| **Consonance** | Middle or end consonant sound of non-rhyming words. |
| **Onomatopoeia** | A sound spelled out |
| **Rhyme** | Repetition of sounds |
| **Slant / Approximate / Near Rhyme** | When the stressed syllables of ending consonants match but preceding vowels do not |
| **End Rhyme** | Repetition of sounds at the end of words |
| **Internal Rhyme** | Rhyming words appear in the same line |
| **Rhyme Scheme** | Regular rhyming pattern |
| **Denotation** | Dictionary meaning |
| **Connotation** | The set of ideas associated with it in addition to its meaning |
| **Tone** | Speakers feelings and attitude towards his/her subject |
| **Imagery** | Descriptive or figurative language used in literature to create pictures |
| **Figurative language** | Written or speech not meant literally |
| **Simile** | Indirect comparison using like as or than |
| **Metaphor** | Direct comparison |
| **Personification** | Non-human given human characteristics (not animals-that is anthropomorphism) |
| **Synecdoche** | Substitute a part for a whole |
| **Metonymy** | Metaphor-substitutes a name for something closely related |
| **Hyperbole** | Extreme exaggeration |
| **Extended Metaphor** | Extended: Traced throughout a work  Controlling: a single metaphor gives shape to a poem as a whole  Conceit: fanciful extended and predictable  Cliché: lost its freshness-overused (avoid in your writing) |
| **Free verse** | Poetry not in a written pattern of meter or rhyme |
| **Blank Verse** | Unrhymed iambic pentameter |
| **English / Shakespearean Sonnet** | 14 lines, 3 quatrains and 1 couplet, Ababcdcdefefgg, Iambic pentameter (accents falling on every second syllable)10 syllables per line |
| **Italian / Petrarchan Sonnet** | 8 line stanza (octave-states theme) abbaabba  6 line stanza (sestet-answers question) cdecde |
| **Volta** | Italian word for “turn.” In a sonnet, the Volta is the turn of thought or argument: in Petrarchan or Italian [sonnets](http://www.poetryfoundation.org/resources/learning/glossary-terms/detail/sonnet) it occurs between the [octave](http://www.poetryfoundation.org/resources/learning/glossary-terms/detail/octave) and the [sestet](http://www.poetryfoundation.org/resources/learning/glossary-terms/detail/sestet), and in Shakespearean or English before the final couplet. |
| **Enjambment** | moving over from one line to another without a terminating punctuation mark |
| **Apostrophe’** | the poet speaks to a personified abstraction (love) or to an absent, usually dead, person (Milton). i.e. “Love, thou art cruel.” “Milton, though shouldst be living at this hour!” |
| **Irony** | the difference between appearance and reality, or expectations and outcomes. Verbal Irony=the difference between a speaker’s words and the meaning that is perceived by listeners. Dramatic Irony=when the reader/audience knows more than the unsuspecting character/actor. Tragic Irony=the situation that precedes the downfall of a heron in a tragedy, where he unknowingly condemns himself. Cosmic Irony or Irony of Fate=when a character has high aspirations but some Fate with a grim sense of humor tricks him: Irony is a TONE. |
| **Refrain** | the repetition of a phrase again and again. “Quoth the raven, ‘Nevermore.’” |  |
| **Cacophony** | harsh, jarring sounds, words with k’s, g’s, ch’s, t’s, p’s, and other gutturals and explosives |
| **Euphony** | pleasant sounds, words with l’s, s’s, f’s, m’s, o’s, n’s, and other softly produced sounds |
| **Oxymoron** | a two-word paradox, two words that contradict each other, yet still reveal truth. i.e. “sweet sorrow,” “Jumbo shrimp,” “Bitter sweet,” “Military Intelligence”-just kiddin’. |
| **Imagery** | mental pictures created by words that appeal to the senses of sight (visual imagery), sound, (auditory), taste, (gustatory), touch (tactile, kinesthetic), and smell, (olfactory.) Imagery contributes greatly to mood. Mood=emotional effect on the reader. Synesthesia is using one sense with another as a description in imagery. “She smelled the purple of the rainbow.” |
| **Symbol** | anything that stands for something else. Like a metaphor, but symbols don’t name the two things being compared. i.e. a long journey=life, a path that diverges=life’s choices, night=death, Spring=rebirth |