Vocabulary for the Poetry Unit / Speaking Unit

Audience: Who will be reading, listening, viewing. In writing, you may need to change writing style to capture the interest of your audience.

IE: Green Eggs and Ham is written for a very young audience. Frankenstein is written for adults.

The same is true for speaking. Be aware of your audience and present ideas in a way that is appealing to that audience.

(DO NOT WRITE THIS) For example, one question that frequently comes up in student papers is whether the writer can assume the reader will have some knowledge about the subject. If he can assume the audience will have read the material, or is conversant in the subject he is discussing, this tells him that he can be more technical and may not need to briefly summarize or define the topic prior to getting into details. On the other hand, if he is introducing a new concept or a new idea, with which the reader is not familiar, brief summaries and explanations may be required to make the ideas clear.

<http://www.wisegeek.org/in-writing-what-is-an-audience.htm#didyouknowout>

Blank Verse: Blank verse has no rhyme, but is does have a definite rhythm created by the careful structuring. Based on iambic pentameter. It is common in Shakespearean plays, used for lower class speech.

Free Verse: What free verse claims to be free from is the constraints of regular meter and fixed forms. This makes the poem free to find its own shape according to what the poet - or the poem - wants to say, but still allows him or her to use rhyme, alliteration, rhythms or cadences (etc) to achieve the effects that s/he feels are appropriate.

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

Meter
The measured pattern of rhythmic accents in poems. See [*Foot*](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#foot) and [*Iamb*](http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html#iamb).

Foot
A metrical unit composed of stressed and unstressed syllables. For example, an iamb or iambic foot is represented by ˘*'*, 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.

Iamb
An unstressed syllable followed by a stressed one, as in *to-DAY*.

Ballad

A popular narrative song passed down orally. In the English tradition, it usually follows a form of rhymed (abcb) [quatrains](http://www.poetryfoundation.org/learning/glossary-term.html?term=Quatrain) alternating four-stress and three-stress lines. Folk (or traditional) ballads are anonymous and recount tragic, comic, or heroic stories with emphasis on a central dramatic event; examples include [“Barbara Allen”](http://www.poetryfoundation.org/archive/poem.html?id=180616) and [“John Henry.”](http://www.poetryfoundation.org/archive/poem.html?id=171628) Beginning in the Renaissance, poets have adapted the conventions of the folk ballad for their own original compositions. Examples of this “literary” ballad form include John Keats’s [“La Belle Dame sans Merci,”](http://www.poetryfoundation.org/archive/poem.html?id=173740) Thomas Hardy’s [“During Wind and Rain,”](http://www.poetryfoundation.org/archive/poem.html?id=184087) and Edgar Allan Poe’s[“Annabel Lee.”](http://www.poetryfoundation.org/archive/poem.html?id=174151)

Lyric Poetry

Basically the opposite of a ballad.

Lyric Poetry consists of a poem, such as a sonnet or an ode, that expresses the thoughts and feelings of the poet. The term lyric is now commonly referred to as the words to a song. Lyric poetry does not tell a story which portrays characters and actions. The lyric poet addresses the reader directly, portraying his or her own feeling, state of mind, and perceptions.

Imagery

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:

Imagery of light and darkness is repeated many times in Shakespeare’s “*Romeo and Juliet*”. Consider an example from Act I, Scene V:

“O, she doth teach the torches to burn bright!

In Prose: An example of an effective use of imagery from E.B. White’s “*Once More to the Lake*“:

“When the others went swimming my son said he was going in, too. He pulled his dripping trunks from the line where they had hung all through the shower and wrung them out. Languidly, and with no thought of going in, I watched him, his hard little body, skinny and bare, saw him wince slightly as he pulled up around his vitals the small, soggy, icy garment. As he buckled the swollen belt, suddenly my groin felt the chill of death.”