**Verse/ Poetry Terms**

**Consider all 3 of the following when reading any given poem (leaving out any one of the 3 categories will result in an incomplete analysis of the poem) to determine the effect on meaning:**

1. **Sound**

**Alliteration**—repetition of initial consonant sound

**Assonance**—repetition of vowel sounds within words of a line

**Consonance**—repetition of consonant sounds within words in a line

**Onomatopoeia**-- the forming and use of words and phrases to imitate or suggest the sounds they describe, such as bang, whisper, cuckoo, splash and fizz.

**Rhyme**

**End rhyme**-- the repetition of the end-sounds of words

**Internal rhyme**-- rhyme can also happen within a line

**Half rhyme**-- There are also various forms of near-rhymes (half-rhymes, slant-rhymes, pararhymes), which are not exact repetitions, but are close enough to resonate "supper" and "blubber”

**Slant rhyme**—see above

**Rhythm**  --Like the rhythm in a piece of music, it is an underlying structure.

Iambic pentameter –the most common rhythm or meter: the pattern of unstressed, stressed syllables in repeated 5 times in one line of poetry

**Meter**—the blueprint of the sound of the poem.

**Foot**-- A foot is a unit of meter, consisting of a combination of stressed and unstressed syllables.

1. **Sense**

**Allusion**—reference to a well known literary work or event

**Apostrophe**—direct reference to unseen person or inanimate object

**Conceit**—highly complicated and fanciful metaphor (John Donne poetry)

**Connotation**—the associations and ideas surrounding a word

**Figures of speech (tropes)**

Symbol, simile, metaphor, metonomy personification

**Hyperbole**—exaggerated idea

**Imagery**—appeals specifically to the 5 senses: olfactory, visual, auditory, gustatory, tactile

**Oxymoron**-- two terms appear to contradict each other.

1. **Structure**

**Blank Verse**—unrhymed lines of iambic pentameter. Shakespeare wrote much of his plays in this.

**Couplet**—2 rhyming, rhythmic lines of poetry

**Elegy**—a verse mourning the loss of someone or something

**Enjambment--** the continuation of a sentence or clause over a line-break.

**Free verse**-- What free verse claims to be free from is the constraints of regular metre 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. There is an implicit constraint, however, to resist a regular metre in free verse - a run of a regular metre will stand out awkwardly in an otherwise free poem.

**Inversion**—lines not in regular syntactical order so to be more melodic and poetic

**Line**-- a subdivision of a poem, specifically a group of words arranged into a row that ends for a reason other than the right-hand margin. It is NOT Called a sentence even though it may be one.

**Lyric –** poem with emotion

**Ode**-- lyric poem, usually addressing a particular person or thing

**Refrain**-- a repeated part of a poem, particularly when it comes either at the end of a stanza or between two stanzas.

**Meter**—the blueprint of the sound of the poem.

**Foot--** A foot is a unit of meter, consisting of a combination of stressed and unstressed syllables. I

**Sestina--** a form that uses six six-line stanzas, each using the same six words at the end of its lines in different orders, followed by an envoi of three lines using two of those words to each line. They tend to be written in iambic pentameter, and without rhyme.

**Sonnet**-- is a poem of fourteen lines, usually in iambic pentameter, that has one of two regular rhyme schemes:  
 **Petrarchan**, after the Italian poet Petrarch; it consists of a group of eight lines, *abbaabba*, followed by a group of six lines with different rhymes. The distribution of these rhymes can vary, including *cdcede*,*cdecde*, *cdedce*, or even *cdcdcd*. Often, at the point where the eight-line section, known as the octave, turns into the six-line section, or sestet, there is a **volta,** from the Italian for 'turn' - this is a shift in the poem's tone, subject or logic that gains power from (or demands?) the matching shift in its structure.    
  
 **Shakespearean sonnet** breaks into three quatrains, followed by a couplet, rhymed *abab cdcd efef gg* - as the name suggests, this is the form Shakespeare used for his sonnets, although he did not invent it. In Shakespeare's usage, the three quatrains tend to make an argument in three stages, which the couplet will sum up or comment on.

**Stanza**-- A stanza is a group of lines within a poem. names for stanzas of certain lengths: two-line stanzas are couplets; three-lines, tercets; four-lines, quatrains.

**Verse**—see above. A verse is synonymous with stanza.

**Villanelle--** written in five tercets, in which the first and last lines of the first stanza alternately appear as the last lines of the subsequent stanzas, with a final quatrain repeating both lines together as the last two lines. There are only two rhymes through the whole poem, the tercets rhymed *aba* and the quatrain *abaa*, and the lines usually in iambic pentameter.