EDU 3216
Teaching the Language of Poetry

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Purpose for Reading Activities

Pre-reading Activities

- Help students with cultural background
- Stimulating student interest in the story
- Pre-teaching vocabulary
While-reading activities

• Helping students to understand the plot
• Helping students to understand the characters
• Helping students with difficult vocabulary
• Helping students with style and language
Post-reading activities

Helping students to make interpretations of the text

- Understanding narrative point of view
- Follow-up writing activities
- Follow-up fluency practice
Persona

- Narrator or speaker of a story or poem
Villanelle

- First introduced in France in the middle ages
- A nineteen-line line poem composed of five tercets and a concluding quatrains
- Its rhyme scheme is aba aba aba aba aba aba
- Two different lines are systematically repeated in the poem; line 1 appears again in lines 6, 12, and 18, and line 3 appears again in lines 39, 15, and 19
Tone

- Attitude of the speaker or author of work towards the subject itself or the audience, as can be determined from the word choice and arrangement of the piece.
Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.
Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray,
Do not go gentle into that good night.
Rage, rage against the dying of the light.
Does the road wind uphill all the way?
   Yes to the very end.
Will the day’s journey take the whole long day?
   From morn to night, my friend.

But is there for the night a resting-place?
   A roof for when the slow dark hours begin.
May not for the darkness hide it from my face?
   You cannot miss that inn.
Shall I meet other wayfarers at night?  
Those who have gone before.  
Then must I knock, or call when just in sight?  
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?  
Of labor you shall find the sum.  
Will there be beds for me and all who seek?  
Yea, beds for all who come.
• ‘Uphill’ uses a question-answer structure to describe a journey along an uphill road
• This is a spiritual journey, one that suggests the challenges a person faces throughout life
• The day and night duration of the journey stands for life and death, and the inn at the end of the road stands for the grave, the final resting place
Dramatic Monologue

- Type of poem preferred by Robert Browning that consists of a single speaker talking to one or more listeners and often revealing much more about the speaker than he or she seems to intend
That’s my last Duchess painted on the wall.
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandolf’s hands
Worked busily a day, and there she stands.
Will’t please you sit and look at her? I said
“Fra Pandolf” by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
Ode

- Relatively long lyric poem, common in antiquity and adapted by Romantic poets, for whom it was a serious poem of formal diction, often addressed to some significant object (such as a nightingale) that has stimulated the poet’s imagination.
Imagery

- Words and phrased that describe the concrete experience of the five senses, most often sight
- Visual - sight
- Auditory - hear
- Tactile - touch
- Olfactory - smell
- Gustatory - taste
Ode on a Grecian Urn (1819)
John Keats (1795-1821)

Thou still unravish’d bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring’d legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild estacy?
Personification

- Endowing inanimate objects or abstract ideas with life or human characteristics
- For example: the river wept
Narrative Ballad

- A poem that tells a story
- Has roots in an oral tradition
- Originally intended to be sung
- A ballad uses repeated words and phrases, including a refrain to advance its story
English/ Elizabethan Sonnet

- Consists of 14 lines
- Divided into 3 quatrains and a concluding couplet
- Written in iambic pentameter
- Follows rhyme scheme *abab cdcd efef gg*
Petrarchan sonnet

- Popularised in 14\textsuperscript{th} century by Italian poet Francesco Petrarch
- Consists of 14 lines of iambic pentameter
- Lines are divided into octave - 8 lines unit- and sestet - 6 lines unit
- The rhyme scheme is \textit{abba abba; cde cde}
Not Marble, nor the Gilded Monuments

Not marble, nor the gilded monuments
Of princes, shall outline this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmeared with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war’s quick fire shall burn
The living record of your memory.
‘Gainst death and all-oblivilious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this word out to the ending doom.
So, till the judgement that yourself arise,
You live in this, and dwell in lover’s eyes
Sonnet 064: When I Have Seen By Time’s Fell Hand Defaced

By William Shakespeare
When I have seen by Time’s fell hand defaced
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-razed
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store;
When I have seen such interchange of state,
Or state it self confounded to decay,
Ruin hath taught me thus to ruminate
That Time will come and take my love away.
   This thought is as a death which cannot choose
But weep to have that which it fears to lose.
Final Examination

- 2 sections
- Section A - 4 questions (answer ALL)
- Section A analysis of a single poem
- Section B - 2 questions (Answer 1 question)
  Questions on comparison and contrast on 2 poems