

Glossary

| Term | Lesson # | What it means |
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| Alliteration | 37 | Repeated consonants in close proximity, creating rhythm and sonic coherence. |
| Allusion | 14, 36, 40, 44 | A reference, implied or explicit, to well-known people, historical events, texts, or artwork. |
| Ambiguity | 46 | A word, phrase or idea that has multiple meanings, such as in “Ozymandias” the image of the “hand that mocked them” is not clear whose hand it is, though there are multiples possibilities that are all plausible. |
| Anaphora | 5 | Repeated word or phrase at a beginning of a line, clause or sentence for emphasis and unity. |
| Apostrophe (Direct Address) | 25, 29 | When the speaker addresses an absent object or person as if it were present. |
| Aside | 5 | A remark or comment that [in theater] is delivered directly to the audience that reveals what the speaker is thinking. In “I Remember” the aside appears in print in parenthesis. |
| Capitals | 30, 49 | Using capital letters to make proper nouns out of ordinary things for emphasis. A technique used by both Emily Dickson and William Wordsworth. |
| Claim/Evidence | 20 | Making an assertion and backing it up with evidence. |
| Conjunctions | 1 | A word used to connect clauses or sentences. In “Love Waltz with Fireworks” conjunctions affect the stacking of details (and), and rhetorical shifts (but) (except). |
| Contrast | 32, 39 | Opposites used to create tension. |
| Crisp Language | 6 | Clear, concise, and precise words. |
| Dashes | 30 | A punctuation mark, [here, in relation to Dickinson], that creates pause and encourages the reader to consider the meaning of the fragments. |
| Declarative sentences | 44 | A sentence that is a statement, creating a voice of certainty such as in Carl Sandburg’s “Grass”: “I am the grass; I cover all.” |
| Dialect | 28 | Spoken language of people whose geographic region, position in life, or culture makes the words and grammar distinct to those people, such as in Robert Burns’ “To a Mouse” written in an English language dialect called Scots. |
| Dialogue | 9, 11, 43 | Narrative and dramatic device of characters speaking together. |
| Direct Address | 14, 16, 28, 36, 50 | When a person, place, thing or idea is spoken to directly. |
| Direct Quotes | 28 | Using the exact words someone said. In poetry, authors sometimes use quotation marks and sometimes use italics to denote the quote. |
| Dramatic Monologue | 27 | When the narrator addresses and reacts to an unseen listener in the poem or scene, such as in “My Last Duchess.” |
| Ekphrastic | 11 | A poem written about or influenced by another piece of art, such |

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| | | as in “ <i>Nighthawks</i> by Edward Hopper” where the speaker imagines the painting in relation to details from his own life. |
| Enjambment | 18, 15, 21, 22, 39 | A line ending where the syntax, rhythm and thought are carried over to the next line, such as in “Postcard from Texas” one example [of the many enjambed lines] is “. . . Miss you / means falling” |
| Epistolary Poem | 14 | A letter written as a poem meant for instruction or to evoke an emotion, such as “Letter to a Cockroach, Now Dead and Mixed Into a Bar of Chocolate.” |
| Fictional Narrator | 35 | When a poet creates a fictional character to tell the story. |
| Fixed Forms see appendix page | | Shakespearian Sonnet 45 Petrachan Sonnet 26, 46 Villanelle 47 |
| Frame | 28, 46 | A device where a line, phrase, idea, or theme appears at the beginning of a poem and reappears at the end of the poem to create unity, almost like bookends. |
| Free Verse | 2, 13 | Unrhymed and unmetereed verse. |
| Hyphenated words | 37 | Using a hyphen to combine two words to create a new, often image-driven noun or verb. For instance, Gerard Manly Hopkins uses “fathers-forth” as a verb to suggest giving birth. |
| Hypothetical Question | 12 | Posing a question without expectation of a direct answer, designed to bring to mind a particular thought. |
| Image | 8, 12, 13, 16, 21, 23, 39, 40 | A detail that appeals to the senses, creates a visual picture in the mind’s eye, and in many cases can carry multiple meanings (ambiguity). Wilfred Owen’s poem, “Dulce Et Decorum Est” was groundbreaking for its grotesque and vivid images that depicted the horror of WWI. |
| Imperative sentences | 44 | A sentence that gives a command, creating a voice of authority such as in Carl Sandburg’s “Grass”: “Pile the bodies high” |
| Interrogative sentences | 44 | A sentence that asks a question, creating uncertainty or speculation such as in Carl Sandburg’s “Grass”: “What place is this?” |
| Inventive Language | 2 | Playing with language to create images, often resulting in non-standard usage of parts of speech, such as in “At the Lake” we find that “Birch leaves sun flicker” where although “sun” and “flicker” are nouns, in this context they work together as a verb. |
| Inverted syntax | 28, 48 | When the standard word order is flipped, often resulting in an elevated or more formal tone, such as in “Regret” with the inverted syntax “No language could my grief define” instead of “My grief could not define any language.” |
| Irony | 40, 46 | Stating one thing but meaning another, conveyed through voice, contradiction and the matter at hand, such as in “Dulce Et Decorum Est” the final lines sting with irony. After the gruesome depiction of war, the reader understands that the speaker does not believe that it is sweet and fitting to die for |

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| | | one's country. |
| Italics | 1, 8, 15, 17 | The use of italics to denote dialogue and/or a shift in voice. |
| List | 18 | A catalog of details. |
| Lyric Moment | 24 | A poem that captures a singular moment, often reflective and intense. This structure resists telling the whole story, but it zooms in on one action. |
| Metaphor | 3, 6, 11, 14, 18, 20, 21, 22 | A figurative expression that substitutes one thing for another to create depth and clarity of understanding, such as in "My Mother's Tortilla" when "each bone's glow becomes / Venetian glass, then chipped mosaic, then / dust . . ." the reader understands the frailty of the bones in a visceral way. |
| Meter | See Meter Appendix Page | Iambic pentameter 25, 29, 27, 42, 45 Hymn Meter 32, 35, 36 Trochaic Octameter 41 Iambic Tetrameter 28 |
| Narrative | 10, 17 | A speaker telling a story. |
| Parenthetical Voice | 7 | When the voice shifts tonally, especially when indicated by parentheses. For example, in Vievee Francis's poem "Still Life With Summer Sausage, a Blade, and No Blood" the voice shifts from an older to younger self: "I remember, we walked 9we didn't walk)". |
| Persona/Voice | 10 | Speaking through the point of view of a character, such as in Amy Ludwig VanDerwater's "Draw" Cavemom tells the imagined story. |
| Personification | 20, 22, 25, 29, 33, 36, 44, 49, 50 | Giving non-living things human qualities and characteristics, such as the grass speaking in Carl Sandburg's "Grass." |
| Perspective (change) | 6 | When a poem shifts from one scene or thought to another, such as in Joanne Diaz's "My Mother's Tortilla" when the speaker looks "beyond her" and out of the window. |
| Persuasive Techniques | 40 | One persuasive technique is to address the reader. For example, in Wilfred Owen's "Dulce Et Decorum Est" the speaker, in the final stanza, addresses "My friend" in an attempt to create a bond and shared understanding. |
| Pitchfork | 19, 22, 37 | Embedded lists of words, phrases, clauses or sentences. |
| Point of view (1 st , 2 nd , Third Person) | 13, 14, 17, 23, 50 | Point of view (POV) refers to who is telling the story. First person is from the perspective of "I." Second person is from the perspective of "you." Third person is from the perspective of "he" or "she." |
| Repetition | 3, 7, 10, 15, 23, 38, 39 | Recurring words, phrases, sounds, syntactical patterns or images to create a particular effect, such as unity, rhythm, emphasis, etc. |
| Rhyme | See Rhyme Appendix Page | Rhymed couplets 25, 28, 29, 27, 42 Hard rhyme 31, 50 Slant Rhyme 26, 31 Non-standard rhyme 34 Unusual rhyme scheme ABCB, 35 |

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| | | Shortened sonnet, 37 Internal rhyme 41 Alternating rhyme 40 42 |
| Rhythm | 7, 10 | The musicality of the language. See also, Alliteration and Sound. |
| Sarcasm | 36 | When you say the opposite of what you mean. Verbal irony, such as when in the opening line of “Old Ironsides” the speaker says “Ay, tear her tattered ensign down” when really he is in favor of the ship be honored. |
| Sensory Details | 2, 17, 21, 33 | Details that engage the senses, enlivening a scene and engaging the reader. For example, in Patricia Smith’s “Fixing on the Next Star” we find that “men stain every room / they enter, drag with them a stench of souring iron” an image that engages the sense of smell and indirectly the sense of taste, bringing to mind something sour. |
| Simile | 3, 4, 6, 8, 14, 16, 24, 32, 49 | A figurative expression that substitutes one thing for another using like or as to create depth and clarity of understanding, such as in Sheila Black’s “Possums” the animal is described as having “white fur like a ball of winter,” giving the reader a clear, visual image. |
| Sonnet | See Fixed Forms Appendix Page | Shakespearean 45 Petrarchan 26, 46 |
| Sound | 9, 21 | When sound play is a prevailing feature of a poem, enhancing the experience and meaning, such as when in August Kleinzahler’s “Snow in North Jersey” we hear the repeated “s” “a” and “k” in these lines: swirling past the giant cracking stills that flare all night along the Turnpike The sounds create an energy and complexity that enhance our understanding of the harsh, active landscape. |
| Specificity | 2, 9, 18, 44 | Using precise, concrete language and details for description. |
| Spillover Stanza | 15 | A stanza that ends without punctuation and where the syntax, rhythm and thought are carried over to the next stanza, as in Octavio Quintanilla’s “Parting”: A time came when our parents Sat under a tree And cried for us, their sons On their way To a new country |
| Time Changes | 1 | Shifts from past, present, future within the same poem. |

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| Titles | 2 | Using the title of the poem to name a place to create context for the reader. This is a good strategy to help orient the reader quickly to avoid confusion. |
| Tone | 10, 45 | Tone reveals attitude. Tone depends upon word choices, images, details, that indicate the way the speaker feels about what is going on. |
| Truism | 14 | A truism is life lesson statement that people generally agree with. Statements that ring true for most people. |
| Unrhymed Verse | 12 | See Free Verse |
| Verbs | 6, 49 | Action! In most cases, writers can enliven poems and improve their writing by choosing precise, active verbs. |
| Villanelle | 47 | See appendix page on Fixed Forms |
| Volta | 42 | The turn of thought in a poem, particularly in a sonnet. |
| White Space | 2, 4 | Writers use white space to create pause, to suggest gaps in thought, and to control pacing. In Sheila Black's "Possums" irregular lines create more white space, controlling the pace of the reading. |
| Zooming In | 5 | Focusing in closely on particular details. |