

Romantic Poetry and Poets

Unit Objectives:

- ⊙ Use specific poetic terminology to verbally describe the complex themes, techniques, and effects of/in romantic poetry
- ⊙ Attribute authorial choices when describing poetic technique to avoid passive voice and increase specificity of your writing
- ⊙ Develop confidence as a presenter of oral literary analysis
- ⊙ Research, analyze, and present with integrity

Table of Contents:

- TP-CASTT and Two additional poetry explication strategies
- Poetry Glossary Resources
- Wordsworth, William
 - “I Wandered Lonely As A Cloud” 1807
- Coleridge, Samuel Taylor
 - “Kubla Khan” 1816
- Lord Byron (George Gordon)
 - “She Walks in Beauty” 1814
 - “Love and Death” 1824
- Shelley, Percy
 - “Ozymandias” 1818

How to Analyze a Poem: One Strategy: TP-CASTT

T: Title

- Consider the title.
 - What ideas/images does it evoke?
 - What do you think it means before you read the poem?

P: Paraphrase

- Put the poem into your own words. Get the surface “meaning”: what is the poem about?
 - Write your paraphrase next to the poem
 - Highlight or underline words, phrases, images that stand out to you

C: Connotation

- Consider what you highlighted/underlined. What could those images/words tell you?
- Look for:
 - Sound devices (alliteration, rhyming pattern, etc.)
 - Point of view
 - Language choices (diction)
 - Figurative language (simile, metaphor, personification)
 - Symbolism
 - Tone
 - Irony
 - Comparisons / contrasts

A: Attitude

- What is the speaker’s attitude? What is the tone of the poem?
- What is the author’s attitude/tone? Does it differ from the speaker?

S: Shift

- Is there a shift or progression from one idea to another in the poem? Look for:
 - shifts in speakers and in attitudes/tone.
 - key words (but, yet, however, although)
 - punctuation (dashes, periods, colons, ellipsis)
 - stanza divisions
 - changes in line or stanza length or both
 - irony (sometimes irony hides shifts)
 - changes in diction

T: Title, again

- Consider the title again.
 - Has your interpretation of it changed after reading the poem?

T: Theme

- What is the poem saying? What message or idea is the author getting across?

Name: _____

Exploring a Poem

<p><u>Literal Scenario</u>: What is occurring on a literal level? What is being described?</p>	
<p><u>Agency</u>: Who is the subject?</p>	
<p><u>Speaker</u>: Who is the speaker? What is the point of view? What is the purpose of acts of speech or dialogue? (explanation, resignation recognition, evaluation, admiration, protest, vilification, condemnation, celebration, glorification, demonstration)</p>	
<p><u>Antecedent Scenario</u>: What happened before the poem? What starts the poem?</p>	
<p><u>Tone</u>: Note what the tone is, as well as its progression through any shifts</p>	
<p><u>A Division Structural Parts</u>: What are the major movements/turns in the poem? (Tense/argument/logic breaks)</p>	
<p><u>Imagination</u>: What has the poet invented that is striking? (Words, analogies, rhythm)</p>	
<p><u>Climax</u>: What/where is the climax of the poem?</p>	
<p><u>Meaning</u>: Taking all the literary elements into account, what is the poem's literal and figurative meanings and what is the dominant theme of the poem?</p>	

HOW TO READ A POEM (Close study) (Alternative to TPCASTT)

Step 1. NOTICE WHAT YOU NOTICE.

Read the poem through three times.

1. silently, for first impression
2. ALOUD—noting shifts in pattern, thought, voice, flow, pace.
3. Again, to adjust first impression

What is the single most dominant impression?

Note the title. (At this point pay no particular attention to the writer's name, gender, or the date of the poem.)

Step 2. Ask yourself the following questions, and locate specific EVIDENCE for your answers.

WHAT is going on here? What is the “dramatic situation”?

(Look on it as if it were a brief glimpse into a play scene, an overheard conversation, a flash of telepathy into someone's thoughts and feelings of the moment).

WHO is speaking? voice/PERSONA/speaker/narrator (NOT the poet).

Describe the narrator. What is his/her attitude to the situation (TONE)

Who, if anyone, is s/he speaking to? attitude? relationship?

Step 3. How does the poem achieve its EFFECT? (dominant impression you noted above)?

Look at:

Patterns: what does the whole structure do? Why is it the shape it is?

Why are stanzas, lines, so constructed?

Listen for repetitions.

Listen to rhythm, meter, rhyme, and sound patterns

Images: Appeals to any of the senses.

Images may be literal; or figurative (METAPHOR) How do they work?

Words: why the choice and position of words? What extra implications, connotations, echoes, allusions?

Step 4. SO WHAT?

How do all of these contribute to what the poem AS A WHOLE is doing?

On composing an explication. A couple of warning notes:

1. THERE IS NO FORMULA for composing a commentary
2. Don't be tempted to list every “device” you can find, or show off your collection of onomatopoeia, trochee, enjambment etc. Speak only of what you notice, feel, and can see a clear “SO WHAT” for—in terms of this poem as a whole.
3. You might begin at the beginning with an overall impression and then walk the reader through your poem, pointing out details and explaining the effect of those details.

Poetry Terms to Know:

- Allusion:** a reference to someone or something that is known from history, literature, religion, politics, sports, science, etc.
- Assonance:** The repetition of similar vowel sounds followed by different consonant sounds, especially in words that are close together
- Cadence:** the natural, rhythmic rise and fall of a language as it is normally spoken
- Cliché:** A word or phrase, often a figure of speech, that has become lifeless because of overuse
- Conceit:** An elaborate metaphor that compares two things that are startlingly different
- Connotation:** The associations and emotional overtones that have become attached to a word or phrase, in addition to its denotation
- Consonance:** The repetition of the same or similar final consonant sounds on accented syllables or in important words
- Couplet:** Two consecutive rhyming lines of poetry
- Diction:** The style of a speaker or writer's choice of words (formal, informal, colloquial, slang, poetic, ornate, plain, abstract, etc)
- Dramatic monologue:** A poem in which a character speaks to one or more listeners
- Enjambment:** when a line of poetry runs to the next line without a pause indicated by punctuation or phrasing
- Explication:** A close study of a poem to understand how poetic devices contribute to meaning and effect
- Feminine rhyme:** Rhyme in which the last rhyming syllable is unaccented
- Figure of Speech:** A word or phrase that describes one thing in terms of another and that is not meant to be taken literally
- Foot:** a metrical unit of poetry
- Hyperbole:** A figure of speech that uses an incredible exaggeration, or overstatement, for effect
- Iambic Pentameter:** A line of poetry that contains five iambic feet, notable in sonnets but also in other forms of poetry
- Imagery:** The use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience
- Internal rhyme:** Rhyme that occurs within a line of poetry or within consecutive lines
- Irony:** In general, a discrepancy between appearance or expectation and reality
- Lyrical poem:** A poem that does not tell a story but expresses the personal feelings or thoughts of a speaker
- Masculine rhyme:** A rhyme that falls in the last accented syllable
- Metaphor:** A figure of speech that makes a comparison between two unlike things without the use of specific words of comparison
- Meter:** A pattern of stressed and unstressed syllables in poetry (iambic, trochaic, dactylic, anapestic)
- Narrative:** the form of discourse that tells about a series of events
- Narrator:** the speaker in a poem or story, who should not be confused with the poet or author
- Octave:** An 8 line poem, or the first eight lines of a Petrarchan sonnet
- Ode:** A lyric poem, usually long, on a serious subject and written in dignified language
- Onomatopoeia:** The use of sounds that echo their sense
- Paradox:** A statement that appears self-contradictory, but that reveals a kind of truth
- Personification:** A figure of speech in which an object or animal is given human feelings, thoughts, or attitudes
- Point of view:** The vantage point from which the writer tells a story: first person, third person limited, omniscient, objective
- Protagonist:** Main character
- Pun:** a play on words, based on multiple meanings
- Quatrain:** A poem consisting of four lines, or four lines of a poem that can be considered a unit, as in a Shakespearean sonnet
- Scanning:** The analysis of a poem to determine its meter
- Sestet:** Six lines of poetry, especially the last six lines of a Petrarchan sonnet
- Simile:** A figure of speech that makes an explicit comparison between two unlike things, often using like, as, than, resembles
- Sonnet:** 14 line poem in iambic pentameter, either Shakespearean or Petrarchan
- Stanza:** like a paragraph in a poem
- Symbol:** A person, place, thing or event that has meaning in itself and that also stands for something more than itself
- Tone:** A writer's attitude toward the subject of a work, the characters in it, or the audience

Poetry Terms

Form/Structure	Definition	Example
Ballad	Song or song-like poem that tells a story.	"Hotel California"
Blank verse	Poetry written in unrhymed iambic pentameter. It's the major verse in Shakespeare's plays.	When I see birches bend to left and right Across the line of straighter darker trees, I like to think some boy's been swinging them. (Robert Frost)
Caesura	a pause or break within a line of poetry, generally marked by punctuation or suggested by phrasing or meaning	To err is human; to forgive, divine.
Couplet	Two consecutive lines of poetry that form a unit, often emphasized by rhythm or rhyme.	So call the field to rest, and let's away, To part the glories of this happy day. (Shakespeare)
Elegy	a poem of mourning, usually about someone who has died	
Epic	Long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society. Most include elements of myth, legend, folklore, and history.	Homer's <i>Odyssey</i> and <i>Iliad</i>
Free verse	a poem that does not use regular meter or rhyme	
Lyric	Poetry that expresses a speaker's emotions or thoughts and does not tell a story. Most lyric poems are short and imply -- rather than state directly -- a single strong emotion.	Wordsworth's "I Wandered Lonely As a Cloud"
Octave	an 8 line poem, or the first 8 lines of a Petrarchan sonnet	
Ode	An (often long) lyric poem that is serious in subject and treatment, elevated in its style often written to praise or glorify someone	Keats: "Ode on a Grecian Urn"
Quatrain	a 4 line poem, or 4 lines of a poem that can be a unit	
Rhyme scheme	A pattern of end rhymes (includes eye rhymes)	
Sestet	6 lines of poetry, or the last 6 lines of a Petrarchan sonnet	
Sonnet	A 14 line poem with a specific rhyme scheme, either Petrarchan ABBA ABBA CDE CDE or Shakespearean -- ABAB CDCD EFEF GG. It is written in iambic pentameter.	
Stanza	Group of consecutive lines that form a single unit in a poem. Acts something like a paragraph in prose. Often expresses a unit of thought.	
Sound Device	Definition	Example
Alliteration	Repetition of the same or similar consonant sounds in words that are close together. Although most often consists of sounds that begin words, it may also involve sounds that occur within words.	Where the quail is whistling betwixt the woods and the wheat-lot. (Walt Whitman)
Assonance	Repetition of similar vowel sounds followed by different consonant sounds in words that are close together.	And so all the night-tide, I lie down by the side, Of my darling, my darling, my life and my bride. (Edgar Allan Poe)
Cadence	the natural, rhythmic rise and fall of a language as it is normally spoken	
Consonance	Repetition of same or similar final consonant sounds on accented syllables or in important words	pitter patter
Onomatopoeia	Use of a word whose sound imitates or suggests its meaning	Buzz, splash, bark
Add'l Elements	Definition	Example
Ambiguity	A word, phrase, or statement that can have 2 or more meanings	"she got the Mercedes bends" refers both to Benz cars (luxury) and "getting the bends"—coming up too fast from diving, and getting air bubbles in the blood, very painful

I Wandered Lonely As a Cloud

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed - and gazed - but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills;
And dances with the daffodils.

Questions to Consider:

- What effect do the daffodils have on Wordsworth? Why?
- Have you ever had an experience where seeing something in nature made you feel differently? Why?
- What is the lasting impact of this vision?
- What conclusions can you draw about Wordsworth's attitude towards nature?
- How might your reading of this poem change if you learned that Wordsworth had journeyed the French Revolution and been disillusioned by what he saw there?

Kubla Khan **Samuel Taylor Coleridge (1816)**

In **Xanadu** did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momently the sacred river.
Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!

The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves.
It was a miracle of rare device,
A sunny pleasure-dome with caves of ice!

A damsel with a dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me
That with music loud and long
I would build that dome in air,
That sunny dome! those caves of ice!
And all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed
And drunk the milk of Paradise.

Rushdie's Dedication for Zafar in *Haroun and the Sea of Stories*:

Zembla, Zenda, Xanadu:
All our dream-worlds may come true.
Fairy lands are fearsome too.
As I wander far from view
Read, and bring me home to you.

Nova **Zembla** (Russian: Novaya Zemlya, or *new land*) is the name of an island in the Russian arctic (Barentsz Sea).

The Prisoner of **Zenda**: A classic swashbuckling novel by Anthony Hope, first published in 1894, and a story of mistaken identity.

"She Walks in Beauty"

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.
One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,

Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling place.
And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent.

Gordon, George (Lord Byron). "She Walks in Beauty." posted by Web Book Publishers.
Anthology of Poetry. <http://www.web-books.com/Classics/Poetry/Anthology/Byron/SheWalks.htm>. (2
Dec. 2002).

Gordon, George (Lord Byron). "Love and Death." posted by Web Book Publishers.
Anthology of Poetry. <http://www.web-books.com/Classics/Poetry/Anthology/Byron/LoveDeath.htm>. (2
Dec. 2002).

"Love and Death"

I watched thee when the foe was at our side,
Ready to strike at him - or thee and me,
Were safety hopeless - rather than divide
Aught with one loved save love and liberty.
I watched thee on the breakers, when the rock
Received our prow and all was storm and fear,
And bade thee cling to me through every shock;
This arm would be thy bark, or breast thy bier.
I watched thee when the fever glazed thine eyes,
Yielding my couch and stretched me on the ground,
When overworn with watching, ne'er to rise
From thence if thou an early grave had found.
The earthquake came, and rocked the quivering wall,
And men and nature reeled as if with wine.
Whom did I seek around the tottering hall?
For thee. Whose safety first provide for? Thine.
And when convulsive throes denied my breath
The faintest utterance to my fading thought,
To thee - to thee - e'en in the grasp of death
My spirit turned, oh! oftener than it ought.
Thus much and more; and yet thou lov'st me not,
And never wilt! Love dwells not in our will.
Nor can I blame thee, though it be my lot
To strongly, wrongly, vainly love thee still.

“Ozymandias” Percy Shelley

I met a traveller from an antique land
Who said: `Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed.
And on the pedestal these words appear --
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.'