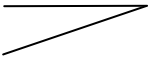

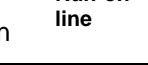


# Poetic Devices

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| <b>Stanza</b>           | A group of lines in a poem, considered as a unit, and usually separated by a space in the poem  |
| <b>Run-on Line</b>      | A line in which thought continues, without pause, into the next line  |
| <b>End-stopped Line</b> | The end of a line coincides with a pause or with the end of a thought; usually marked by some sort of punctuation such as a period, a comma, or a dash  |
|                         | <p>HAT <span style="float: right;">End-stopped line</span></p> <p>Teddy said it was a hat, </p> <p>So I put it on.</p> <p>Now Dad is saying, </p> <p>"Where the heck's<br/>the toilet plunger gone?" </p> <p style="text-align: right;">Run-on<br/>line</p> <p style="text-align: center;">-Shel Silverstein</p> |
| <b>Rhyme</b>            | The repetition of sounds at the ends of words   |
| <b>End Rhyme</b>        | Rhyming words are repeated at the ends of lines<br><i>Example:</i><br>I am <b>Sam</b> .<br>Sam I <b>am</b> .<br>I do not like green eggs and <b>ham</b> .   |
| <b>Internal Rhyme</b>   | Rhyming words fall within a line<br><i>Example:</i><br>The <b>dog</b> chased after the <b>frog</b><br>while the <b>cat</b> sat on the <b>mat</b> .  |
| <b>Free verse</b>       | Poetry that lacks a regular rhythmical pattern or meter; writer is at liberty to use any rhythms that are appropriate to what he or she is saying   |
| <b>Caesura</b>          | A pause or break in the middle of a line of poetry<br><i>Example:</i><br>So I haven't got a horn—I'll play my nose  |
| <b>Diction</b>          | A style of speaking or writing determined by the choice of words by a speaker or writer.<br><i>Examples:</i><br>Formal: She was angry.<br>Casual: She was mad.<br>Colloquial: She was ticked!   |

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| <b>Consonance</b>          | The repetition of consonant sounds <b>at the ends of words or accented syllables</b><br><i>Example:</i><br>But if he ask where you are <b>bid</b><br>Gesture, coquette, and shake<br>your <b>head!</b>   |
| <b>Assonance</b>           | <b>The repetition of vowel sounds</b> in conjunction with dissimilar consonant sounds<br><i>Example:</i><br>The new <b>dice</b> were <b>twice</b> as <b>nice</b> .   |
| <b>Alliteration</b>        | The repetition of consonant sounds <b>at the beginning of words or syllables</b> used to link and emphasize ideas and to create pleasing, musical sounds<br><i>Example:</i><br><b>S</b> arah <b>C</b> ynthia <b>S</b> ylvia <b>S</b> tout  |
| <b>Figurative Language</b> | Writing or speech not meant to be taken literally but used to express ideas in vivid, imaginative ways<br><i>Examples:</i> <ul style="list-style-type: none"> <li>✓ You're walking on thin ice.</li> <li>✓ Go fly a kite.</li> <li>✓ Don't cry over spilled milk.</li> <li>✓ Cat got your tongue?</li> <li>✓ Break a leg.</li> </ul> |
| <b>Hyperbole</b>           | An exaggeration representing something as larger, better, or worse than it really is<br><i>Example:</i><br>I've told you a million times that I don't want you to call me.   |
| <b>Metaphor</b>            | A figure of speech in which one thing is spoken of as though it were something else; two unlike objects are compared <u>without</u> using the words "like" or "as"<br><i>Example:</i><br>Juliette is the sun.  |
| <b>Simile</b>              | A comparison of two unlike things <u>using</u> the words "like" or "as"<br><i>Example:</i><br>Your eyes are like the deepest sea.  |

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| <b>Personification</b> | <p>A figure of speech in which a nonhuman subject is given human characteristics</p> <p><i>Example:</i><br/>The daffodils danced in the breeze.</p>   |
| <b>Onomatopoeia</b>    | <p>The use of words that imitate sounds</p> <p><i>Example:</i></p> <p style="text-align: center;">THE FOURTH<br/>By Shel Silverstein</p> <p style="text-align: center;">Oh<br/>CRASH!<br/>my<br/>BASH!<br/>it's<br/>BANG!<br/>the<br/>ZANG!<br/>fourth<br/>WOOSH!<br/>of<br/>BAROOM!<br/>July<br/>WHEW!</p> |
| <b>Paradox</b>         | <p>A statement that seems to be contradictory but that actually presents a truth</p> <p><i>Example:</i><br/>Much Madness is divinest Sense—<br/>Much Sense—the starkest Madness—</p>  |
| <b>Speaker</b>         | <p>The voice of a poem; the speaker may or may not be the poet and could be a fictional character, an inanimate object, or anything nonhuman</p>  |
| <b>Tone</b>            | <p>The writer's attitude toward his or her subject, characters, or audience</p> <p><i>Examples:</i> formal, informal, friendly, distant, personal</p>   |
| <b>Symbol</b>          | <p>Objects or actions with literal significance that also stand for or represent something else</p>   |
| <b>Theme</b>           | <p>A central message or insight into life, society, or human nature revealed by a literary work</p>   |

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| <b>Imagery</b> | <p>The use of images in a single word or phrase that appeals to one or more of the five senses (sight, sound, touch, taste, smell)</p> <p><i>Example:</i></p> <p style="text-align: center;">HARLEM<br/>By Langston Hughes</p> <p style="text-align: center;">What happens to a<br/>dream deferred?<br/>Does it dry up<br/>Like a raisin in the<br/>sun?<br/>Or fester like a sore –<br/>And then run?<br/>Does it stink like rotten<br/>meat?<br/>Or crust and sugar<br/>over –<br/>Like a syrupy sweet?<br/>Maybe it just sags<br/>Like a heavy load.<br/>Or does it explode?</p> |
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