

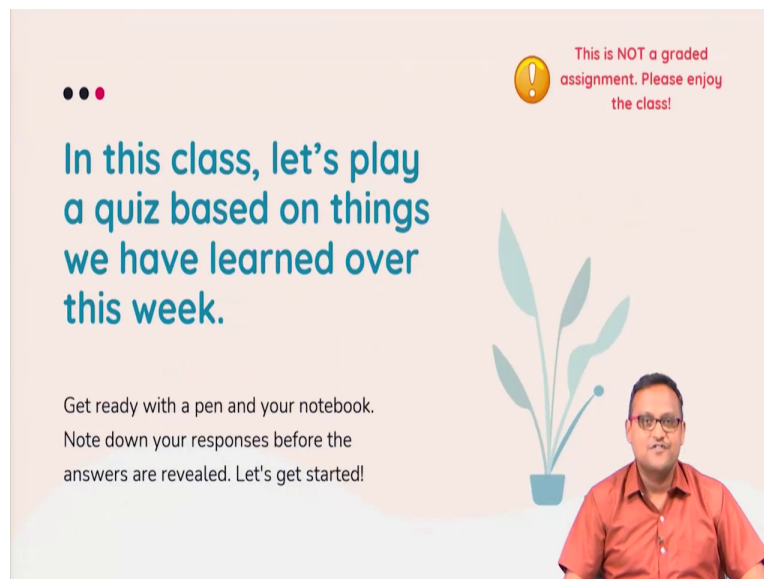
Elements of Literature and Creative Communication
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Week - 03
Lecture - 15
Reflecting on Poetry and its Forms (Quiz)

Hello. Welcome to the last class of the 3rd week, and it is really nice meeting all of you once again on this forum. This class is going to be slightly different; in other words, we are introducing a new element to the class. So far we have had some interactive sessions, you have also heard a couple of learners expressing their ideas, their opinions on literature; you have heard me speak in this forum.

Today, we are going to introduce the element of Quiz as a matter of reflecting. Let us go for some kind recalling some important concepts, types of poetry, origins of poetry. We have had a very good discussion on all these concepts this week. So, this time we are going to recall some of the important components using quiz.

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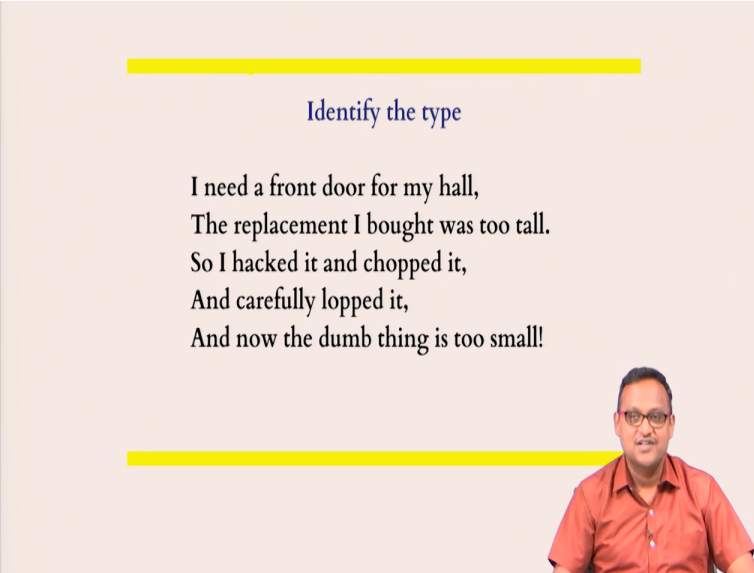


Here, of course, please keep your pens and papers ready, but do not panic because this is not going to be a part of your graded assignment. You can just sit, relax, and watch it just like you

watch any other class or if you wish to be a little more proactive, you can keep a pen and a paper ready, and as and when a question is asked, you can jot down your answer and then later compare it with the answer being displayed here, that is all. You know we are just recollecting what we have learnt over this week.

Therefore, relax enjoy. If you are ready, we can begin with your first question. Maybe you get about 20 seconds or 30 seconds. So, there might be a pause of about 15 – 20 seconds. By that time, you can jot down the answer, and after that pause, you will get the answer. The screen would display the answers for you. So, here comes your first question, which is comparatively easier.

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Identify the type

I need a front door for my hall,
The replacement I bought was too tall.
So I hacked it and chopped it,
And carefully lopped it,
And now the dumb thing is too small!

So, here is a lovely stanza or a poem. Can you identify the type of poem this is? We discussed it earlier; recall it. For your understanding, you can read this poem aloud and see what kind of effect it creates. We have already said that a poem comes alive only at the magical touch of your voice. Therefore, please read it aloud and see if you can spot the type of poetry.

“I need a front door for my hall,
The replacement I bought was too tall.
So, I hacked it and chopped it,
and carefully lopped it,

And now the dumb thing is too small.”

Well, how do you identify what type of poetry it is? Of course, try to see the rhyme pattern you have learnt. Try to give or mark the rhyming scheme see what it does. Here comes the answer, in case you have not got it or if you have already got it; here is the answer.

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It is a limerick. A limerick is a short poem, generally a five-line poem, and towards the end, you get to know that it tickles your funny bone. So, it is a limerick; you are absolutely right if you have got it as a limerick. Let us move on to the next question.

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So, here is your second question- How does a good limerick end? This should be easier because it is not really a coincidence that you had a question on limerick earlier, and now if you have been watchful, you will have seen how that limerick has ended. I am not asking you how that particular ended.

I am asking you generally, how does a limerick end? We discussed it in our earlier classes. Do you think you can recall? Alright, most of you may have got it correctly or even almost all of you will have got it correctly.

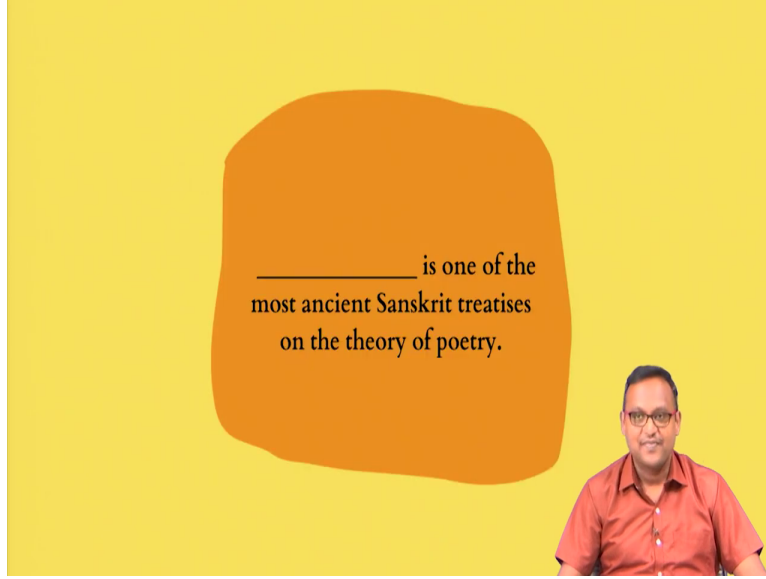
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Here is the answer. A limerick generally ends with a witty punchline. Even in the limericks that we studied in the previous class, you will have seen how the last line gives you a kind of a kick, a kind of a punch. Therefore, if your answer is a kind of a punchline or a hit line or a kick line, something like that, you are absolutely right.

We do not expect you to get each and every phrase correctly. As long as you have identified the meaning here, whatever words you have used, as long as the meaning is similar, you are right. Here goes your next question.

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So, this is what we discussed during our class on origins of poetry, probably the second class on tracing the source of poetry. So, I do not need to give you this clue, it belongs to the Indian origin of poetry. So, do you think you can spot that treatise in Sanskrit that discusses the theories of poetry, the first work of poetics we can call broadly speaking?

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The answer is Natyashastra by Bharata. This is considered the first work of poetics that deals with poetry, drama, and things like that. So, I am sure you must have got this answer correct, but even if you have not, no problem do not fret. So, deliberately in this quiz we have introduced a couple of questions which we may not have discussed. So, through this method, you also get to know new things.

In case we have not discussed any of those concepts, no problem it is an opportunity for us to learn. So, you can just note it down. So, you can as well expect a couple of questions that we may not have discussed in the class; a few of them, of course, maybe something like less than 20 percent of these questions, can surprise you. But, nothing to worry, you can just jot down the answer and learn it, ok. Are you ready for the next question?

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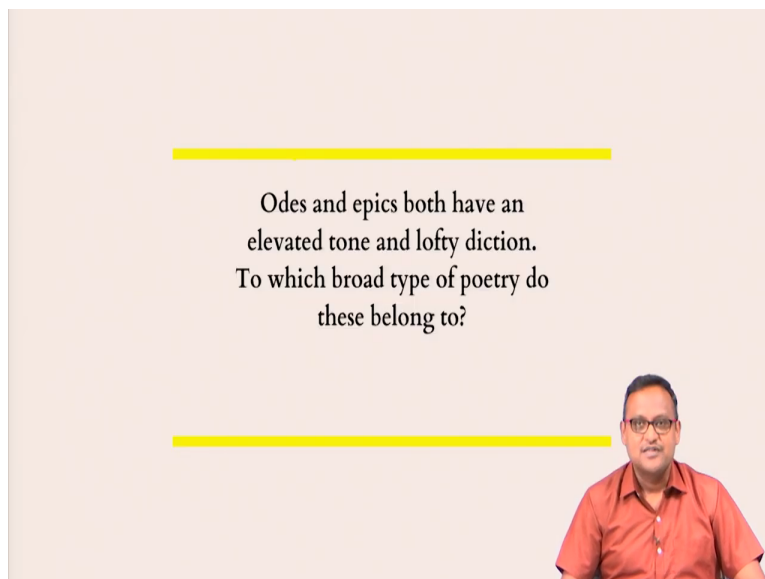
Here is your next question. What are the three broad types of poetry? I am sure all of you will answer correctly because this is one of the easiest questions here, and if you have heard the lectures properly, you will be able to answer what are the three broad types of poetry. We discussed that poetry defies to be classified into neat boxes into neat categories. For the purpose of convenience, we categorize poetry into three broad types. So, what are they?

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Well, the answer comes here. You have lyric poetry, narrative poetry, and descriptive poetry – these are broad categories. Of course, depending on how you classify them, but in class, we discussed them as broad categories. So, let us move on to the next question.

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Odes and epics we have discussed as subtypes of poetry or sub-genres of poetry. So, one of the distinguishing features of odes and epics is that they have an elevated tone and a lofty diction, of course, because of the content and the theme.

So, to which broad type of poetry do these belong to? In fact, in the previous slide, we discussed three broad types of poetry. Can you now please identify to which broad type these subtypes Odes and Epics belong to? Even if you do not get it properly not an issue, but please make an attempt just say.

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Here goes the answer to that. They belong to the narrative type of poetry. If you can recall the stone tablet; do you remember where we used it? If you have guessed the Epic of Gilgamesh well, you are absolutely.

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Here comes your next question. What do you understand by enjambment? If I can give you a clue, it is related, indirectly of course, to stanza. So, it is a part of a stanza in some way or the other. See if you can spot enjambment and define what it means. Here comes the answer for enjambment-

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An illustration of a person with dark skin, wearing an orange hoodie and light blue trousers, sitting on a large, grey computer monitor. The person is looking towards the right. Above their head are three small black dots.

A run-on line or incomplete syntax at the end of a sentence, without end-punctuation refers to as enjambment. In such cases the meaning “runs over” or “steps over” to the subsequent line(s).

Example

i carry your heart with me (i carry it in
my heart)i am never without it (anywhere
i go you go) my dear; and whatever is done
by only me is your doing, my darling)

e e cummings: “[i carry your heart with me(i carry it in)]”

An enjambment is a poetic technique wherein when the poet wants to convey an idea or his or her theme, then and if it cannot be contained in a single line, it moves on even to the next line. In other words, when you come towards the end of the line, it does not end there; there is spilling over effect.

You have to, therefore, read the next line without any pause. Therefore, you can call it a run on line or an incomplete sentence at the end of a sentence, and it does not have any punctuation marks, it does not have a comma, it does not have a full stop. So, in the absence of these punctuation marks, you will have to read them continuously.

This is one of the mistakes many of us make when we are reading poetry, we think that the moment we come towards the end of the line, we pause though there is no need for pausing, we need to move continuously to read it, say something like this it is a well-known poem by E E Cummings: “I carry your heart with me (I carry it in my heart)...”

Look at this, though my heart begins on the next line, you will have to say it continuously otherwise you would be breaking its meaning, you would be breaking its structure.

“... I am never without it (anywhere
I go you go, my dear; and whatever is done
by only me is your doing, my darling)”

So, the entire stanza is enjambed and you can say that because there is no punctuation towards the end of it. So, “I carry your heart with me (i carry it in)” is the title of the poem.

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In the Elegiac convention,
how do we mourn over
someone deceased?

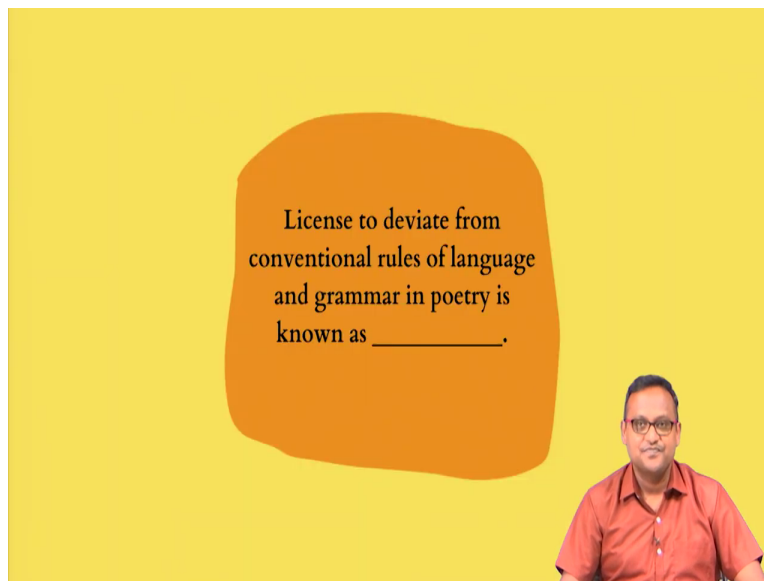
Here comes your next question. This is related to elegy. An elegy, how does the poet develop the theme of mourning? Can you recall, in fact, if I can give you clues? There are three stages through which an elegy is constructed is built. So, can you identify the three stages in elegiac convention, what are those three stages?

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Here comes the answer for this. The first stage is grief, the second stage is praising, the person who is no longer there, and the third stage is consoling yourself, coming to terms with grief. We discussed this when discussing the subtype of elegy. Generally speaking, an elegy is developed through these stages; the first part generally deals with grief and the second part eulogizing the person who is no longer there and the third part is coming to terms with the sad aspect of life what is that sad aspect that death is inevitable, death is a companion of life, therefore, you must accept it and then try to move on. So, these are the three stages through which elegy is developed. Let us move on to the next question.

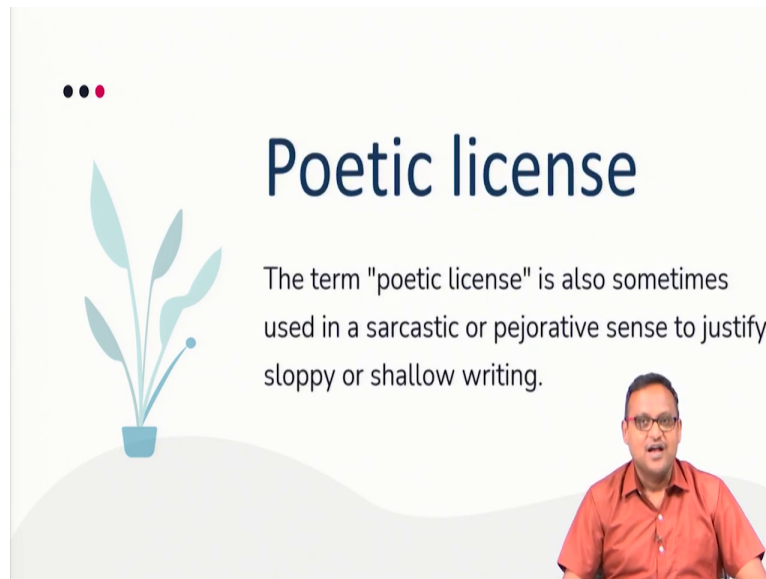
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So, this may be challenging for you because I do not think we have discussed it, but it is a general term. I am sure you will have heard this term somewhere or the other. License to deviate from conventional language and grammar rules in poetry is called?. You know, poets have an extraordinary leeway when it comes to using language.

You will have seen some strange expressions, sometimes even you know some strange spellings, not conventional spellings and even grammatically speaking some half sentences, unconventional abbreviations and all these things. Do you know the term that is used to denote all these things? The answer is there in the question itself; a part of the answer is there in the question.

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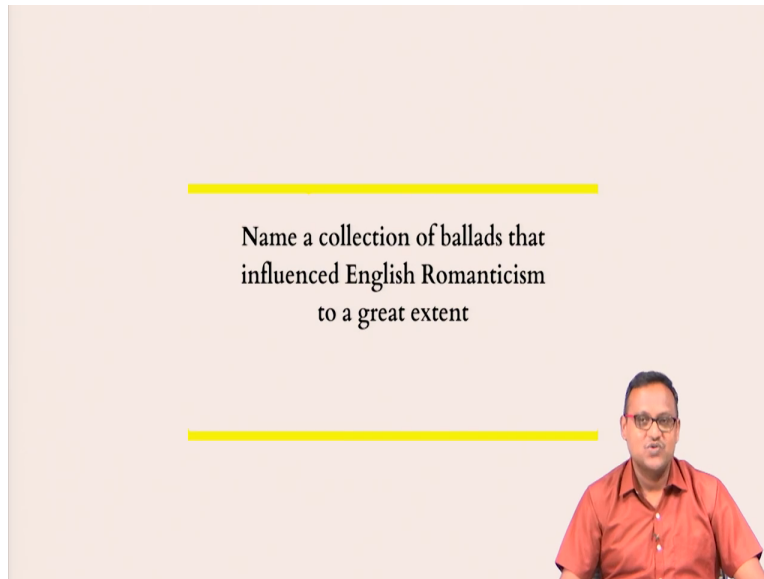


The answer to this is poetic license. Poetic license is a term we use for the kind of liberties the poet takes vis-a-vis language grammar convention and other things. How many questions have we completed so far? I am sure we must have completed about 10 of them.

So far, how is the progress? Are you able to enjoy all these questions and answers? Well, if you enjoy, we can continue this kind of quiz even at a later stage because it is an extraordinary way of course, customized quizzes can aid teachers in very many ways.

Therefore, quiz can be a very interesting pedagogical tool. And, if you enjoy this activity, I am sure we can continue it even in subsequent weeks. Let us move ahead and see some more questions here.

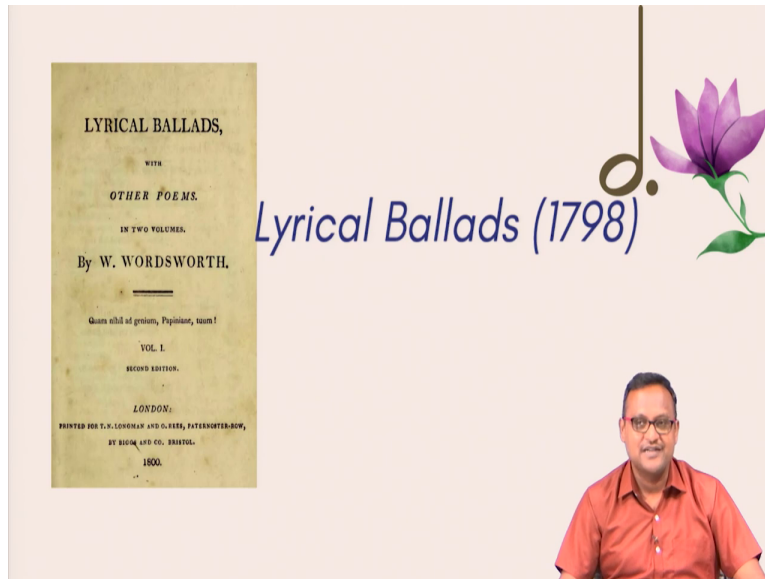
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Here goes your next question. Even this one I am not very sure whether I have discussed or not, I might have mentioned maybe while discussing ballads nevertheless, let us also consider this as a kind of a challenging question. Do you think you can name a collection of ballads that has had an extraordinary influence on the English romantic movement?

In other words, this collection of ballads inaugurated English romantic movement, or you can say it can act as a political manifesto for a new poetry movement in English literature. Can you identify this collection of ballads? Well, since it is romanticism and if you have made a wild guess if it has got anything to do with Wordsworth, well you cannot be wrong; you are absolutely closer to the answer. This collection is by Wordsworth and his friend Coleridge.

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And, here comes the collection it is called the Lyrical Ballads (1798). The first publication of the Lyrical Ballads was in 1798. So, it inaugurates, in other words, it fortifies, it acts as a poetic manifesto for English romantic movement in literature.

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So, here is another easy question now, after the challenging question. This we have clearly discussed while discussing sonnets. We discussed different types of sonnets. So, how do you distinguish Shakespearean sonnet from Petrarchan sonnet?

How do you distinguish Shakespearean sonnet from Petrarchan sonnet? Of course, both have 14 lines. The difference is if I can give you a clue at this stage in the way the stanzas are structured, you know in the lengths of the stanzas and even in the rhymes came you know that is the difference.

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Rhyme scheme and stanza division

The rhyme scheme of Petrarchan sonnet is ABBAABBA
CDEDCE/CDCDCD divided into an octave and a sestet.

The rhyme scheme of Shakespearean sonnet is ABAB CDCD EFEF GG
divided into three quatrains and a couplet.

So, let us go and check what this difference in the Petrarchan sonnet. You have two stanzas; the first stanza has eight lines and the second stanza has six lines. So, you can call the eight line stanza an octave and a six line stanza a sestet. So, the two stanzas, the first stanza is an octave and the second one is a sestet, and generally, the rhyme scheme is abbaabba that is the octave, and when it comes to sestet cdecde.

I mean, even that is quite possible there are two variations. Here it either is CDE CDE or CDCDCD and in Shakespearean sonnet it has three quatrains (quatrain is a stanza of four lines). So, therefore, you have three quatrains and a couplet at the end Shakespearean sonnet. It ends with a couplet and the rhyme scheme is ABAB CDCD EFEF and GG. I am sure all of you must have got it correct.

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So, the next question can be slightly challenging. The purpose of the quiz, of course, is testing how well you have listened to all the lectures. Also, it meant it is meant to see if you have had some wide and general reading as far as poetry is concerned, and do not worry, it is not a graded quiz. So, even if you do not get it right; absolutely no problem. Go ahead and enjoy this quiz and see if you get it right.


And, definitely you would not lose anything for guessing it wrong. So, just try make an attempt. "Poets are the unacknowledged legislators of the world"-- Look at the kind of confidence with which the statement declares or places poets as the unacknowledged legislators of the world.

This statement presupposes that by virtue of their poetic engagement by virtue of their concern with poetry, poets have an extraordinary ability to exert moral power and create some kind of an order that is why they can be called unacknowledged legislators of the world.

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P.B Shelley in "A Defence of Poetry"




And, who says it? Well, it is, of course, Shelley in his Defence of Poetry. Shelley, was a younger colleague of Wordsworth or the second or third generation of romantic poets. If you can consider romantic poetry to have begun with Blake, then the third one is Shelley or we can simply call him a romantic poet, a fellow romantic poet. he is a very well known romantic poet.

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Identify rhyme scheme/stanza type

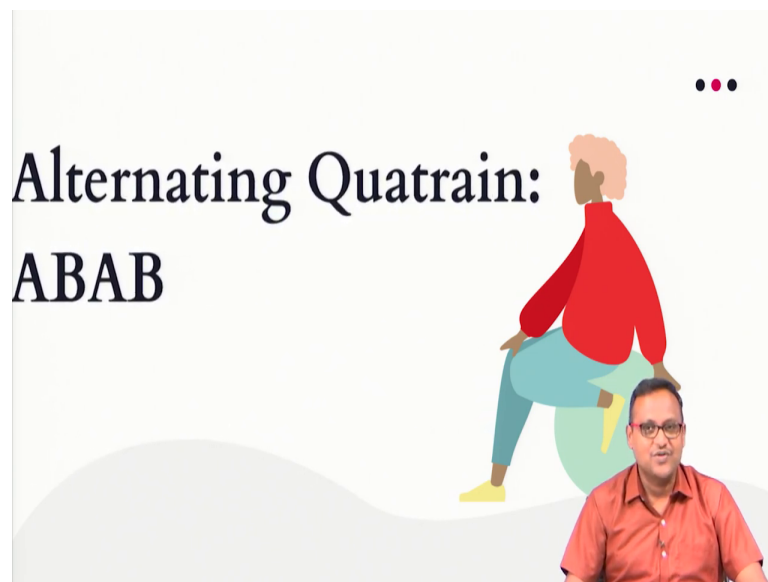
All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.



Let us go on to the next question. This is another very interesting question, and I am sure an easier one; all of you can get it. Can you identify the rhyme scheme and the stanza type here? Well, remember we said that even based on the number of lines in a stanza you can call them by a particular name. Do you think you can identify that? We have just now discussed it.

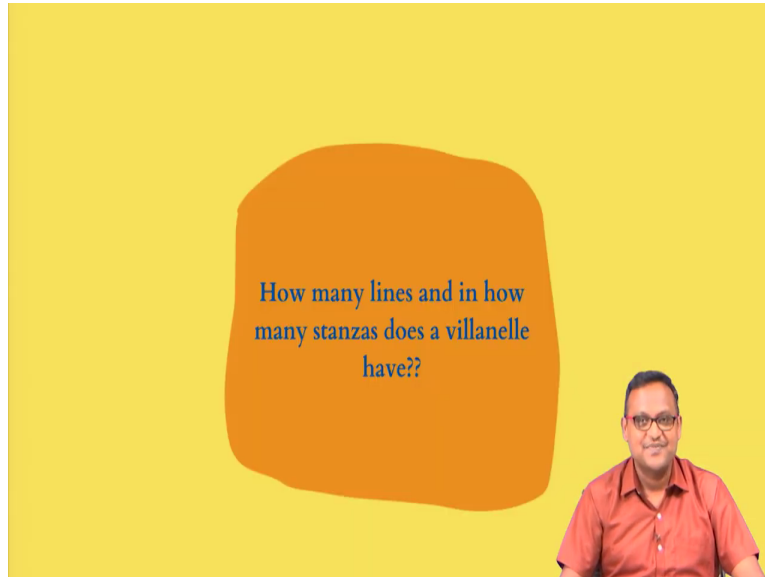
In fact, if you have been attentive even during this class, I am sure we have answered this question. So, do you think you can identify the rhyme scheme and to identify the rhyme scheme you just have to check the last word and the last sound – fanned, land, atmosphere, near. So, the rhyme scheme you must have already guessed is ABAB and because it has four lines, what do you call a four-line the unit?

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You can call it a quatrain, and because it has ABAB, you can call it an alternating quatrain because the sound A comes after which B comes after which again A comes, then B comes. Therefore, you can call it an alternating quatrain. I am sure you must have got this correct. Now, comes the next question.

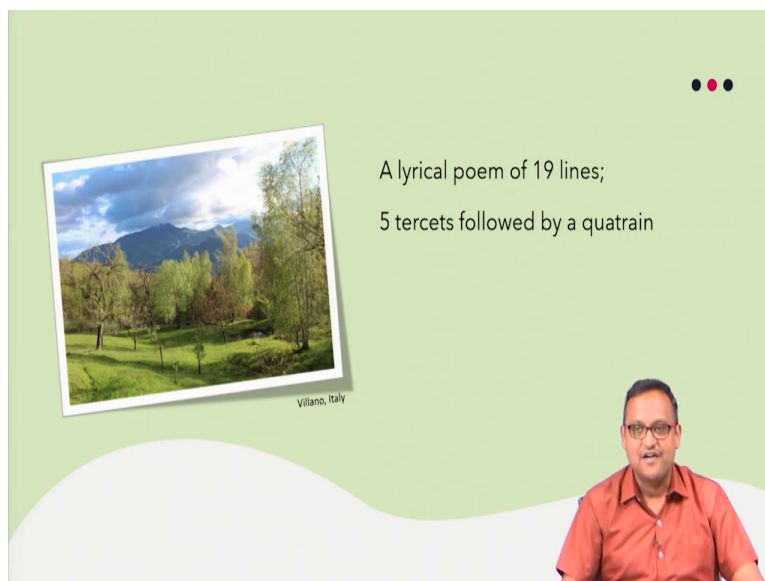
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So, this should also be easier. How many lines and in how many stanzas are there in a villanelle? . The question asks you how many lines are there in a villanelle and how many stanzas are there in a villanelle.

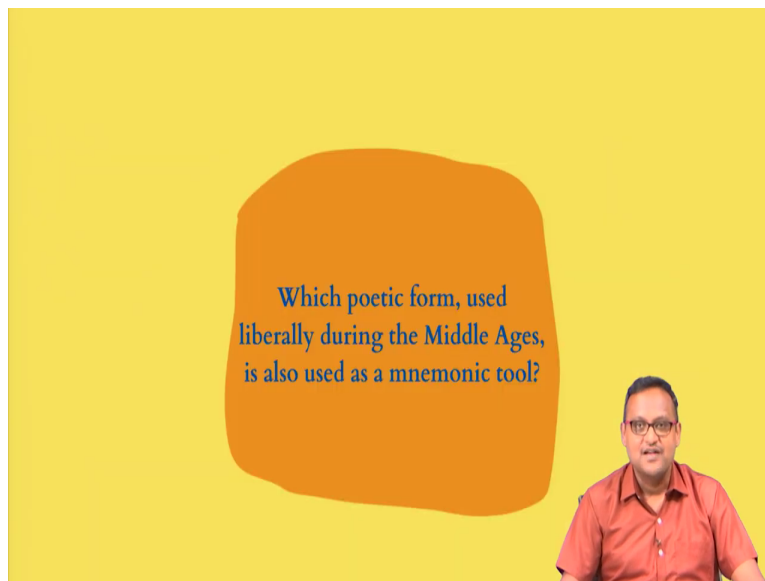
A villanelle, if you can quickly recall, is a type of poetry that has its origin during the renaissance in Italy. So, it is an Italian form which is now there all over the globe. We also discussed an extraordinary poem in the class that illustrates villanelle and its rules.

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A villanelle has 19 lines, and it is a combination of tercets and a quatrain. So, in 19 lines, you have 5 tercets, in other words tercet is a 3 line stanza. So, you have five 3 line stanzas, i.e., 15 and a quatrain (4 lines) towards the end. So, it makes it 19 lines and 5 plus 1 stanza, you can call it a 6 stanzas totally but of differing length.

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Which poetic form used liberally during the Middle Ages is also used as a mnemonic tool? It is a very important one. If you recall, earlier we said that, especially during the middle ages and even a little earlier, people used poetry to memorize something.

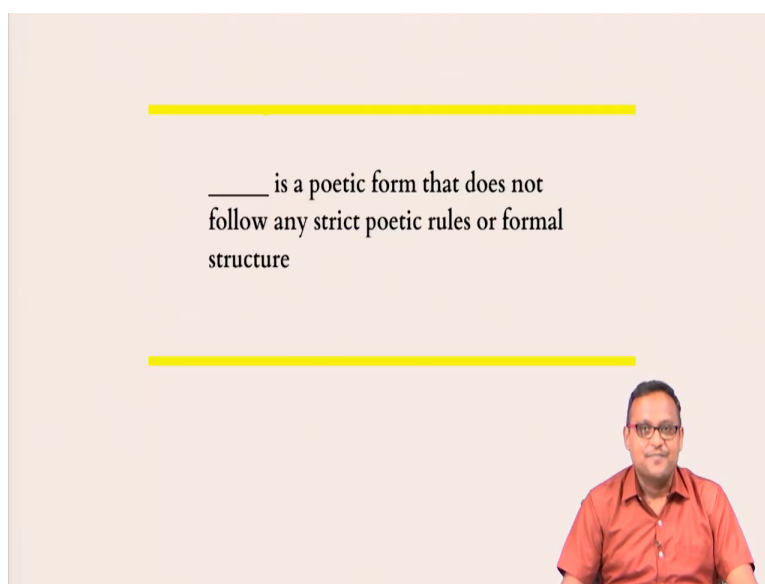
In fact, if they wanted to pass on something from generation to generation or from person to person or from tribe to tribe, they used poetry as a means for transmitting that. So, in order to aid somebody's memory in order to abet memory so, they use poetry. So, that is a mnemonic tool. Can you identify that form or type of poetry?

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Well, if your answer is "acrostic", you are absolutely right; an Acrostic is a form of poetry wherein you know it is helpful in order to memorize something. If you recall, I even said that the first letters in an acrostic are very important because the first letter of all the lines together constitutes either the title of the poem or it can even reveal the name of the poet or the patron saint or the goddess, anybody. A popular method used during medieval times. So, I have one more question or maybe two more probably and then we can end this class.

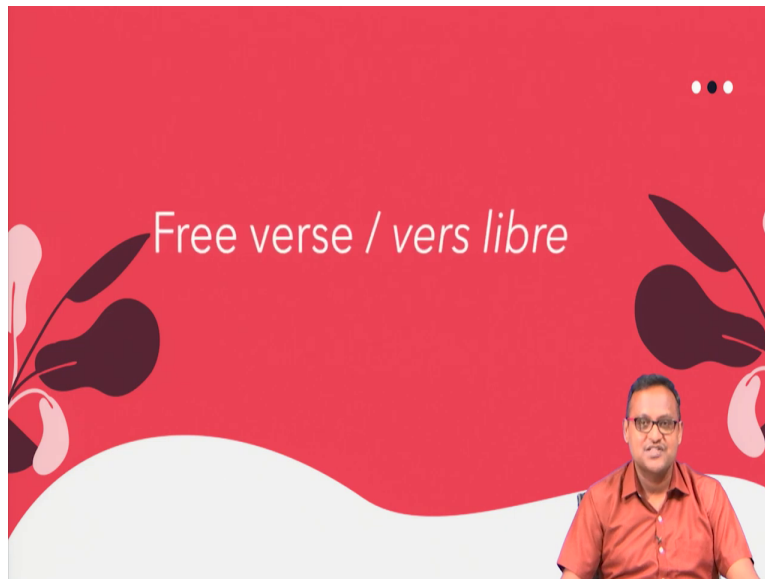
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What is a poetic form that does not follow any strict poetic rules or any formal structure? It has its origins recently, during modernist times 1910 – 1920s modernist period. Can you identify that poetic form? We said right this particular poetic form does not have any strict rule.

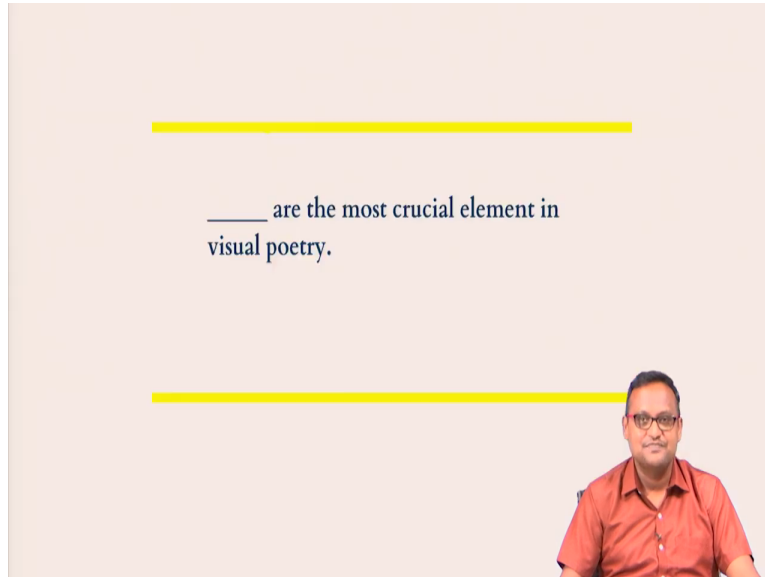
In other words, a poet has a total control over its structure. Any number of stanzas, any number of lines in stanzas, any rhyme scheme, anything at all. Can you identify it? It is free verse or in French it is called *vers libre*.

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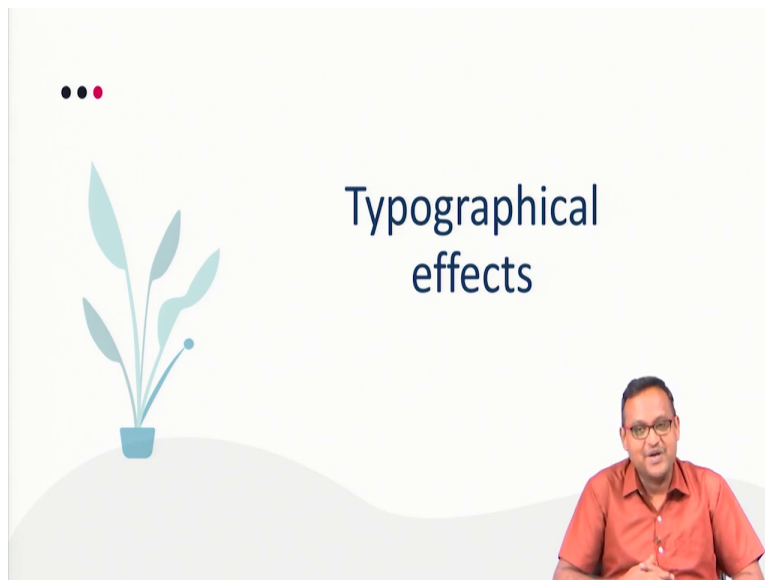
I am sure you want to go for maybe one more, let us see.

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We have the last question for this class. What is the most crucial element in visual poetry? We read a couple of interesting visual poems, right. We began with Lewis Carroll's an excerpt from Alice in Wonderland and then we read another visual poetry, and during that, I said in visual poetry the most crucial element, more than the meaning, is words.

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The answer is the way it is designed typographic effects because we said that here you arrange words, spaces, everything in such a way that you bring out that particular object. So, the way you align your words, the way you create your words to evoke that image becomes important. The typographical effect become very important as they are they play a major role in visual poetry. It is also called concrete poetry, shape poetry; it goes by any number of names.

I am sure you enjoyed this activity it is really fun, and of course, I said right in the very beginning that you know it is not going to be graded in the sense we are not going to consider your scores here. Therefore, it is a way of recalling important things we learnt during this week and also one or two new things that we may have missed out earlier.

So, this is something very important. I am glad that through this method we could recall most of the things that we discussed during the class and also one or two features new features, and I am sure you enjoyed this activity. So, in the next class, next week we come out with more interesting features, more interesting classes. Until then, take care, bye-bye.

Thank you.