Study Guide for 9th Language Arts

**Poetic Terms**

Be able to recognize and explain instances of poetic devices and figurative language in poetry.

1. alliteration

2. consonance

3. assonance

4. onomatopoeia

5. figure of speech

6. simile

7. metaphor

8. paradox

9. juxtaposition

10. enjambment

11. rhythm

12. internal rhyme

13. tone

14. setting

15. situation

16. speaker

17. stanza

18. connotation/denotation

19. hyperbole

20. ambiguity

21. personification

**Poetic Meter**

Understand and label instances of different types of meter in poetry and in individual words.

1. meter

2. foot

3. iamb - iambic ( U / )

4. trochee - trochaic ( / U )

5. dactyl - dactylic ( / U U )

6. anapest - anapestic ( U U / )

7. spondee - ß ( / / )

8. dimeter

9. trimeter

10. tetrameter

11. pentameter

12. stressed syllables- loud

13. unstressed syllables- soft

***The Hiding Place***

Be familiar with the characters and plot of chapters 1-3 of *The hiding Place.* Know the publish date and the authors of the book: published 1971. Written by Corrie Ten Boom, and John and Elizabeth Sherrill.

**Essay**

Be prepared to use literary analysis of a poem. The method of using “direct quote sandwiches” will be expected in your response on the test. Here’s an example of detailed analysis:

**Stopping by Woods on a Snowy Evening**

by Robert Frost (1922)

1 Whose woods these are I think I know.

2 His house is in the village, though;

3 He will not see me stopping here

4 To watch his woods fill up with snow.

5 My little horse must think it queer

6 To stop without a farmhouse near

7 Between the woods and frozen lake

8 The darkest evening of the year.

9 He gives his harness bells a shake

10 To ask if there is some mistake.

11 The only other sound's the sweep

12 Of easy wind and downy flake.

13 The woods are lovely, dark and deep,

14 But I have promises to keep,

15 And miles to go before I sleep,

16 And miles to go before I sleep.

 Robert Frost’s “Stopping by Woods on a Snowy Evening” is a beautifully crafted poem. The author weaves language together with countless instances of sound devices set within a tightly managed form. The poem excels by creating a very graphic scene through the detailed description and word choice as in line 13: “The woods are lovely, dark, and deep.” The strength of the poem lies in the structure, form, and layered sound devices throughout. In line 13, we hear the rhythm of of the iambic tetrameter which amplifies the beauty of the language like a song. The alliteration of “dark” and “deep” echo a mysterious tone as the reader imagines the nighttime winter scene.

 The poem included an onomatopoeia “sweep” which described the sound of sweep of the wind and the flakes: “The only other sound’s the sweep / Of easy wind and downy flake” (line 12-13). The language is gorgeous throughout the poem, and these two verses in particular are jam-packed with poetic devices which create poignant description. The assonance between the two lines such as in “only” and “Of,” and “sound’s” with “downy” unify the two lines together along with the assonance of the “w” sounds in “sweep,” “wind,” and “downy.” This sensory language allows the reader to feel part of the scene—one can hear the soft sweeping wind over the snow, see the evening scene of drifting flakes upon the woods, and feel the cool wind in the wintery night.

 The poem is formed into two 8 line stanzas with a rhyme scheme of A, A, B, A, B, B, C, B in the first stanza, and continuing with C, C, D, C, D, D, D, D. Frost ties the second stanza to the first by introducing the C rhyme in line 7: “lake” which then rhymes with several lines in stanza two like “shake,” “mistake,” etc. The detailed formation, rhyming and sound devices reveal the poetic work of a master craftsman. Frost is describing a man stopping for a moment in a forest, but because of the beauty of the language and unique structure, the reader is treated to so much more than what seems a simple poem on the surface. This is Frost at his best.