Unit 5 — Poetry from the Anthology — Teacher copy

Track E · Klasse 11 · Niveau E (Basisfach / Leistungsfach)

Niveau E

1. Vocabulary

Match each item to its meaning or use it in a sentence.

Term	Your note
line	
line-break	
enjambment	
stanza	
couplet	
image	
image cluster	
simile	
metaphor	
personification	
persona	
voice	
tone	
meter	
iambic	
half-rhyme / slant rhyme	
full rhyme	
alliteration	
assonance	
caesura	

2. Reading

Read the text and use it for the activities below.

Reading — sample poem (anonymous, contemporary)

Fourteen lines, two stanzas. The first is the outside; the second is what is overheard. The line-breaks fall, mostly, before strong stresses, so that each line ends on a small held breath. There are no full rhymes. There are three half-rhymes — light / late, door / floor, gone / alone — that sit at the close of the second stanza, where the speaker turns inward. The persona is not named. The pronoun shifts from *they* to *we* in the final couplet, which is the moment the poem decides what it has been doing all along.

Vocabulary — poetic analysis

line, line-break, enjambment, stanza, couplet, image, image cluster, simile, metaphor, personification, persona, voice, tone, meter, iambic, half-rhyme / slant rhyme, full rhyme, alliteration, assonance, caesura.

3. Practise

Niveau E — controlled

1. Match: enjambment → line continues without pause; couplet → two-line unit; persona → speaker / speaker-voice; assonance → vowel echo.
2. T or F: half-rhymes are looser than full rhymes; a caesura is a pause within a line; iambic = stressed-unstressed.

Niveau E — productive

3. Build 3 sentences using *enjambment, half-rhyme, persona*.

4. Your turn

Poetic-analysis essay, 280 words. Pick a poem from the class anthology (or use the sample above). Identify form, voice, one figurative move. Use 6 poetic-analysis terms + 1 quote + 1 cleft.

Sample

The poem is a fourteen-liner with no title and no named persona. Its fourteen lines fall into two stanzas — the first the outside, the second the overheard — and the form is closer to a modified-sonnet shape than to anything regular. What does the most work in this poem is the rhythm of the line-breaks: enjambment falls, almost consistently, before a strong stress, so that each line ends on a small held breath. The effect is incantatory and slightly suspenseful. There are no full rhymes; there are three half-rhymes — light / late, door / floor, gone / alone — clustered at the close of the second stanza, where the persona turns inward and the *we* of the final couplet appears for the first time. Accordingly, the poem's most important move is the small grammatical shift from *they* to *we*, which the line-break-rhythm and the half-rhymes have prepared us for. It is precisely the shift, and not any single image, that does the argumentative work. The voice is restrained; the tone, almost archival; the persona, deliberately ungendered. By contrast with louder contemporary lyric, this poem's confidence is in its willingness to under-explain. The reader's job is to do the small final addition that the *we* at the end demands.

5. Further reading / listening

- Poetry Foundation — *Poems & Poets* archive.
- Don Paterson, *The Poem* (essays on form).

6. Teacher answer key

Controlled. 1. all true.

2. T, T, F (iambic = unstressed-stressed).

Productive. 3. Open.