POETRY T.I.M.E.
Introduction to Poetry Analysis

Anna J. Small Roseboro
Oh no! *Not POETRY!* 

- DEFINITION
- SAMPLE LESSON
- EXPERIMENT
Oh no! *Not POETRY!*
FRUSTRATION !
FRUSTRATION!
Do you give up on Poetry?
Do you wonder --
How can I do this!?!?
I HAVE A IDEA
Lesson

- DEFINITION OF POETRY
- Learn the T.I.M.E. Strategy
- Use the T.I.M.E. analysis
  - to Understand a Poem
  - to Write an Essay
Poetry is

literature designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound and suggestive power, as well as for its meaning and by the use of such literary techniques as structured meter, natural cadences, rhyme or metaphor.
Poetry is literature designed to convey a vivid and imaginative sense of experience,
Poetry is literature designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound.
Poetry is literature designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound and suggestive power,
Poetry is literature designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound and suggestive power, as well as for its meaning.
Poetry is literature designed to convey a vivid and imaginative sense of experience, especially by the use of condensed language chosen for its sound and suggestive power, as well as for its meaning and by the use of such literary techniques as structured meter, natural cadences, rhyme or metaphor.
Learn to tell the T.I.M.E.

You’ll have a key that can be used on any poetry assignment.
Read poem, “Unfolding Bud,” THREE times.

1. READ silently. On your own paper, write words or phrases that puzzle or appeal to you.
2. Next, read out loud stopping at the end of each line.
3. Then, read out loud, stopping, this time, at marks of punctuation.
“The Unfolding Bud”
by Naoshi Koriyama

One is amazed
By a water-lily bud
Unfolding
With each passing day,
Taking on a richer color
And new dimensions
One is not amazed,
At first glance,
By a poem,
Which is a tight-closed
As a tiny bud,
Yet one is surprised
To see the poem
Gradually unfolding,
Revealing its rich inner self
As one read it
Again
And over again.
POETRY IS

SOMEONE saying SOMETHING to *SOMEONE(s)

* a specific individual, kind of person, group of people
SAYING SOMETHING TO

SOMEONE

SOMEONE(S)

THE SPEAKER

THE AUDIENCE

1 SPECIAL PERSON

1 KIND OF PERSON

1 GROUP OF PEOPLE
The Speaker and Audience

- In a couple sentences, write what you think the poem. “Unfolding Bud” is saying.
- If this poem were a part of a play, who could be the person speaking it?
- To whom could the person be speaking?
The speaker?

WHAT CLUES FROM THE POEM?
The Audience?

• A special person?
• A special *kind* of person?
• A *group* of people?
Here’s another way to SEE poetry.

• Tell the T.I.M.E.

• Time? What’s that?
T.I.M.E. MNEMONIC

- **T** = The Title, Thought, Theme
- **I** = Imagery
- **M** = Music
- **E** = Emotion
The T of T.I.M.E.

- The Title
- The Thought
- The Theme
One is amazed
By a water-lily bud
Unfolding
With each passing day,
Taking on a richer color
And new dimensions
One is not amazed, At first glance, By a poem, Which is a tight-closed As a tiny bud,
Yet one is surprised
To see the poem
Gradually unfolding,
Revealing its rich inner self
As one read it
Again
And over again.
I = IMAGERY

Poets use

*WORDS TO PAINT PICTURES*

in the minds of the readers and listeners.
Words Create Mental Picture
KINDS OF IMAGERY

- CONCRETE
- Sight
- Sound
- Taste
- Touch
- Smell
KINDS OF IMAGERY

- FIGURATIVE - Comparisons
  - Metaphor
  - Simile
  - Hyperbole
  - Personification
  - Symbol

SYNESTHESIA is one of my favorites to add.

What does that term mean?

Use Internet search to check all definitions.
Examples of Synesthesia

“The organist turned and hunched his shoulders. A high cascade of sound bubbled from the organ, spreading, thick and clinging, over the chapel, slowly surging.”

SOUND DESCRIBED AS TOUCH

“I could feel the odor of frying bacon reach deep into my stomach as I watched the counterman open the doors of the grill and turn the lean strips over and bang the doors shut again.”

ODOR DESCRIBED AS TOUCH
M = MUSIC

- Rhythm
- Rhyme
- Sound
  - Alliteration
  - Assonance
  - Onomatopoeia
Music is the SOUND of poetry
RHYME

RHYTHM

SOUND

Alliteration
Assonance
Onomatopoeia

M
Music

Iambic
Trochaic
Anapestic
Dactylic
Learn the I.T.A.D.s

- I = iambic \( u/ \) (unstressed – stressed)
- T = trochaic \( /u \) (stressed – unstressed)
- A = anapestic \( uu/ \) (2 unstressed – stressed)
- D = dactylic \( /uu \) (stressed – 2 unstressed)

FOOT OF POETRY
set w/one stressed syllable
Expressed by the poet

E = EMOTION

Expressed by reader

TONE

MOOD
What does the POET feel about TOPIC of poem?

How does poem make YOU feel?
"E" EMOTION

EXPRESSED BY THE POET

Tone

Mood

EXPERIENCED BY THE READER
T.I.M.E. MNEMONIC

- **T** = Title, Thought, Theme
- **I** = Imagery
- **M** = Music
- **E** = Emotion

Key to Understanding Poetry
Your turn to try it.

Pay attention to the **IMAGERY** and **MUSIC** and you will have a clue to the following about a poem:
Tell the T.I.M.E. for this POEM.

- “I’m Nobody” By Emily Dickenson
I’m nobody. Who are you? 
Are you nobody too? 
Then there’s the pair of us. 
Don’t tell. They’ll banish us you know.

How dreary to be somebody! 
How public, like a frog. 
To tell one’s name the livelong June 
To an admiring bog.
I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us
you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the
livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

How many beats per line?
Name the kind of pattern.

I’m nobody. Who are you? A
Are you nobody too? A
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog B
To tell one’s name the livelong June
To an admiring bog. B
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you? A
Are you nobody too? A
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog B
To tell one’s name the livelong June
To an admiring bog. B
I’m Nobody
by Emily Dickinson

MUSIC

RHYME

RHYTHM

SOUND

I’m nobody. Who are you? A
Are you nobody too? A
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog B
To tell one’s name the livelong June
To an admiring bog. B
I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you? Are you nobody too? Then there’s the pair of us. Don’t tell. They’ll banish us you know.

How dreary to be somebody! How public, like a frog To tell one’s name the livelong June To an admiring bog.
I’m Nobody
by Emily Dickinson

I’m nobody. Who are you?
Are you nobody too?
Then there’s the pair of us.
Don’t tell. They’ll banish us you know.

How dreary to be somebody!
How public, like a frog
To tell one’s name the livelong June
To an admiring bog.
Now, write about either poem, “Unfolding Bud” or “I’m Nobody”.

Send me an email by July 17th in which you describe in about a page your experience reading one of these poems.
**Critical or Analytical Essay**

**Next**, I’ll send a lesson for you to incorporate the information from your T.I.M.E. analysis in a critical or analytical essay.

**In the meantime**, send me three poems you like.

Poems should be at least 12 lines long.

- **Message of poem**
- **Use T info**
- **Explain observation**
- **Use I and M info**
- **Personal Response**
- **Use E motion info**
Memorize the T.I.M.E. steps.

This mnemonic can help you recall the basic components of poetry analysis.

What’s a mnemonic?