**Poetry– Forms, Structure and Features**

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| **Type** | **Forms** | **Structure** | **Features/ Knowledge for the writer** |
| **Free Verse** |  | * Is not restricted by conventions of form of pattern.
* Does not have to rhyme or maintain a consistent structure (such as line length) throughout.
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|  | Monologue |  | * Written in the first person, a singular voice.
* Often a recount or an explanation of a personal viewpoint.
* May address the reader directly or use language as if the reader is taking part in a conversation with the writer.
* See Michael Rosen for examples.
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|  | Conversation poems |  | * Two or more voices present.
* Can be a dialogue taking place or a series of questions and answers.
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| **Visual poems** |  | * Based (often exclusively) on visual appearance and/or sound.
* The words are presented to create a particular shape, to create an image or to convey a visual message.
* Letter shapes may be exaggerated in the design.
* Meaning may be literal or rely on metaphor.
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|  | Calligrams and Shape poems |  | * Can be a poem, a phrase or a simple word.
* Calligrams use the shape of the letters, words or whole poem to show the subject of the calligram in a visual way.
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|  | Concrete poetry |  | * Simplest concrete poems are shape poems but others blue the boundaries between poetry and art.
* They can include sound and images and can also be 3-D.
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| **Structured poems** |  | * Follow a consistent framework based on features such as line length, syllable count, rhyme pattern, rhythm, metre or a combination of these.
* A poem’s structure generally influences the way it sounds when read aloud and helps to make it memorable.
* The structure of a poem sometimes helps to organise the content.
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|  | Cinquain |  | * A generic name for a 5 line poem.
* Commonly used syllable pattern is 2,4,6,8,2.
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|  | Quatrain |  | * Generic term for a four line stanza or poem of any kind.
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|  | Couplets |  | * Two successive lines, usually part of a poem longer than two lines and typically at the end of a verse or stanza.
* Couplets have 2 lines, each with the same metre and often share the same rhyme (rhyming couplets)
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|  | Rap |  | * A form that straddles the boundaries between poetry, talk and song.
* Uses strong musical rhythm and repeated rhyme patterns.
* Content is often focused on social commentary.
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|  | Limerick |  | * A traditional five-line rhyming form, usually with humorous subject matter.
* The rhyming pattern is usually AABBA.
* The first line of a limerick is typically: There once was a ….. from ….
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|  | Kennings |  | * Derived from Old English and Norse poetry.
* Kennings use compound nouns to refer to a person or thing without using the actual name,
* A kenning is a type of list poem and follow a list structure but rarely rhyme.
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|  | Haiku |  | * Three lines: syllable pattern 5,7,5.
* A personal but universal comment on nature.
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|  | Tanka |  | * Five lines: syllable pattern 5,7,5,7,7.
* Typically a Haiku with 2 extra lines.
* The first 3 lines may describe a state or situation and the last two provide more detail, or the poet’s comment.
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|  | Renga |  | * Haiku-like verses linked together can be described as renga and are often written by more than one poet.
* Each is linked by two additional lines, each of seven syllables.
* The line/syllable pattern is:
* 5,7,5 7,7 5,7,5 7,7 etc
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|  | Ballads |  | * Narrative poems, usually of some length.
* Rhyme and musical rhythm patterns make them memorable for oral retelling.
* They often recount heroic deeds or legends.
* Ballads typically include a chorus between each verse or a refrain that repeats key lines.
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|  | Question and Answer Poem |  | * Question and answer poems may not rhyme or maintain the same metre but they are often tightly structured as a series of questions, each followed by an answer.
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