

Task for *The ABC Book of Australian Poetry*

Key Poetic Forms

Poetry like novels has many different genres (styles). Novels may be romance, action, science fiction, etc. Poems can be ballads, free verse, shape poetry, lyric poetry and many more types that you will encounter as you progress through your English course. New types of poetry are also being created all the time with slap, hip hop and rap being more recent developments.

Mix and match

Look up the definition of the different forms below and connect the right boxes.

Poetic form:	Definition and features:
Bush ballad	These poems do not follow the rules, and have no rhyme or rhythm; but they are still an artistic expression. They are sometimes thought to be a modern form of poetry; but, these types of poems have been around for hundreds of years. A regular pattern of sound or rhythm may emerge in lines, but the poet does not adhere to a metrical plan in their composition. (Yourdictionary , 2019)
Free verse	This is a type of poetry that describes an object and is shaped the same as the object the poem is describing. (Youngwriters , 2019)
Shape poetry	This is a form of literature usually employing strong prosodic elements like rhythm and rhyme. It is whimsical and humorous in tone and employs some of the techniques of nonsense literature. Limericks are probably the best-known form of this verse, although they tend nowadays to be used for straightforward humour, rather than having a nonsensical effect. (Wikipedia , 2019)
Nonsense poetry	The poetry is a thread of Australia's early literary and popular tradition. It is a rhyming, narrative-based poem adapted for singing. It depicts the life, character and scenery of the Australian bush. The poetry typically employs a straightforward rhyme structure to narrate a story, often one of action and adventure, and one that uses language that is colourful, colloquial and idiomatically Australian. (Wikipedia , 2019)

Key Techniques

Part 1: Define the techniques

Every poet uses a range of techniques to convey their message. It is important to become familiar with these so that you can recognise them and understand how they are being used to enrich the writing.

Technique cards

In groups of 2 to 3, choose one of the techniques below and complete the activities:

1. Write the term on the vocabulary card.
2. Fill in the lines: definition and example.
3. Draw a picture of the example or an icon to represent the technique.
4. Share and collect all the techniques on a table (as below).

Techniques for you to research

Imagery / figurative language	Aural imagery (sound)	Other
Symbolism	Onomatopoeia	Allusion: biblical historical classical
Sensory imagery: auditory tactile gustatory visual olfactory	Alliteration Assonance Sibilance	Register: colloquialism slang formal Australian vernacular idiom
Simile	Rhyme and rhythm Meter	Hyperbole / litote
Metaphor and extended metaphor	Euphony / cacophony	Enjambment
Personification / zoomorphism / anthropomorphism	Repetition	

Part 2: Identify the techniques

The following techniques have been used by poets in the anthology. Place them in the correct box (on the following page). Some lines may fit into more than one box.

Lines:

1. *Loquats are cold as winter suns*
(“Parrots” by Judith Wright p. 63)
2. *There are things that go swoosh in the morning*
(“Things that go squark” by Peter Wesley-Smith p. 131)
3. *The tide and I had stopped to chat*
(“Tide Talk” by Max Fatchen pp. 156–7)
4. *Those stars are men*
(“The Star Tribes” by Fred Biggs p. 171)
5. *... shining tree-tops kissed*
(“The Australian Sunrise” by James Lister Cuthberston p. 170)
6. *With a sound like the palm of a huge hand*
(“The Gardener” by David Rowbotham p. 122)
7. *... yellow, yellow, yellow, yellow, yellow, yellow sweet!*
(“Song of the yellow” by John Shaw Nielson pp. 174–5)
8. *The birds to heaven climb*
(“Song of the yellow” by John Shaw Nielson pp. 174–5)
9. *... loudness of water*
(“Epiphany” by Dorothy Hewett p. 166)
10. *Ask the stars that he knew so well*
If they behold where a bird-man fell.
(“Kingsford-Smith” by Winifred Tennant p. 168)
11. *... reason to rise*
(“Eclipse of the Moon” by Elizabeth Riddell p. 169)
12. *... next door's silky oak that vaguely sighed*
(“A Tree” by Kevin Hart p. 110–111)
13. *Cold, sweet scent of the sea*
(“The Bush” by James Lister Cuthbertson p. 33)
14. *Then take away plump scratchy nests, still warm*
(“A Tree” Kevin Hart p. 110)
15. *A kangaroo is standing up, and dwindling like a plant*
(“The Dusk” by Robert Gray p. 101)
16. *Of hay-scented dreams.*
(“Old Horses” by Max Fatchen p. 91)
17. *Above the swaying ceiling limbs like pink logs*
(“Profiles of My Father” by Rhyll McMaster pp. 124–5)
18. *Oh charming bird with dewdrop eyes*
(“The Wagtail” by Judith Wright p. 137)
19. *And steel on steel scream shatters ground.*
(“Face of the City” by Grace Perry p. 120)

20. *Laugh beneath a dripping sky.*
(“A Song of Rain” by C.J. Dennis p. 21)
21. *they lift like voices,*
their hard volcanic echoes
(“The Glasshouse Mountains” by John Foulcher pp. 66–67)
22. [...] *dead centre*
of cloud and cloud-reflection
(“Crow-Call” by Gwen Harwood p. 64)
23. *The beach is a quarter of golden fruit*
(“The Beach” by William Hart-Smith p. 148)
24. *‘You’ve done for me! you dog, I’m beat! one hit before I go!’*
(“The Man from Ironbark” by A.B. (Banjo) Paterson pp. 134–35)
25. *Click go the shears boys, click, click, click,*
Wide is his blow and his hands move quick,
(“Click Go the Shears” by Anonymous p. 51)

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Metaphor	Alliteration	Assonance	Personification
Hyperbole	Onomatopoeia	Simile	Rhythm
Olfactory imagery	Tactile imagery	Gustatory imagery	Visual imagery

Scavenger hunt

Work in groups and locate more examples of each of the techniques from different poems. This can be organised as competition for other students.