



March
9th

Poetic Imagery

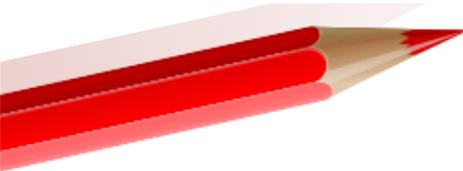
With
Kerry Andre Belgrave





Objective One

Describe the literary concept of poetic imagery by verbally sharing your understanding of that term.

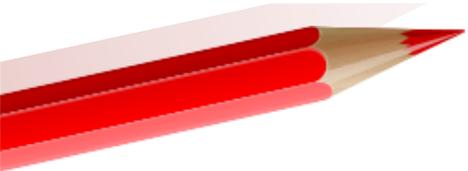


Why? Your interpretation and participation have immense value to what we'll discover today.



Objective Two

Extend your insights into a very special literary idea used to craft poetic imagery by viewing a presentation.

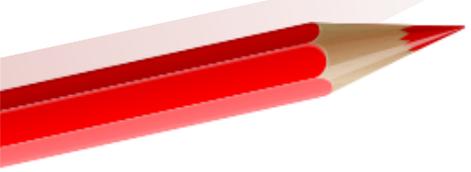


Why? When you know and apply the literary frameworks that scaffold the crafting of poetic imagery, your writing develops.



Objective Three

Demonstrate an appreciation for a very special literary idea by rewriting a series of sentences to enhance their literariness.

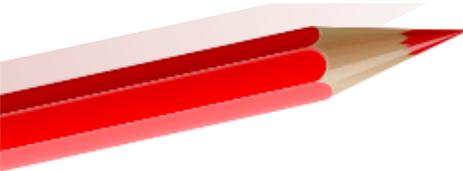


Why? You need to know, as a growing writer, the most effective tools to help your writing become as literary as possible.



Objective Four

Probe the idea of poetic imagery by discussing the literary devices in a poem and how they utilize human senses to heighten poetic imagery.

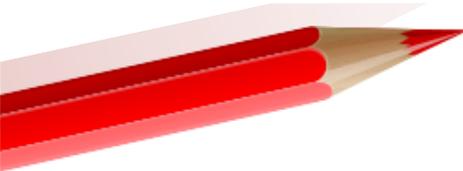


Why? We need to learn how “the organs of a poem” work to change the information gathered from the human senses to poetic imagery.

Objective Five



Blend all the discoveries made about poetic imagery by verbally answering a series of carefully formulated questions.

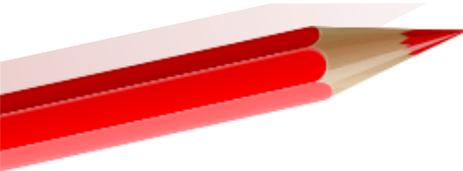


Why? One of the best ways to internalize information is to answer questions about that information that move from lower thinking to higher thinking.



Objective Six

Value the concept of poetic imagery by reading a self-penned poem reflecting poetic imagery.



Why? Your creativity, at whatever stage of development, is worthy to be shared, appreciated and further enhanced because it comes from you.



Poetic

Imagery

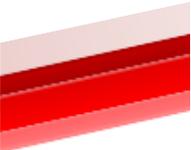


Poetic Imagery



Extended Description

The object or experience that a poet is contemplating is usually perceived by that poet in a relationship to some second object or event, person, or thing. The poet may be thought to transfer from this second object certain qualities, which are then perceived as attributes of the original object, the poet's intention being to



Poetic Imagery



Extended Description continued:

...decorate, illuminate, emphasize, or **renew** by such transferences the original character of that which is contemplated. The making or finding of the image is an activity by which the poet invites the reader to establish certain relationships, which in turn involve value judgments (Encyclopedia Britannica Online).

Poetic Imagery



Summarised Description:

Imagery, in a literary or poetic sense, is the author's use of description and vivid language, deepening the reader's understanding of the work, by appealing to the senses (<https://clpe.org.uk/poetry/>).

Examples

*“We don’t know
what defeat tastes
like...”*

(Barbadian Child, Radio Sports Ad)

*“Nothing tastes as
good as skinny
feels.”*

(Model Kate Moss, November, 2009)

Examples

“Wooosshhhhh, me petals torn”

“Wosshhhhhhhhh, me leaves gone”

Malique Marsh, Antigua and Barbuda

(Disaster Matters, 2020)



Examples



“Jus’ so you turn a sno cone cup pelt way long side de road.”

*Kerry Belgrave, Barbados
(Sytomia advises Jesrene, you..., 2015)*



TRUTH

Sentences



During birdshooting season, the men always carry their guns.

versus



Birdshooting season... the men make marriages with their guns.

(Birdshooting Season, Olive Senior)



Defamiliarisation

Beginnings - The Soviet Union



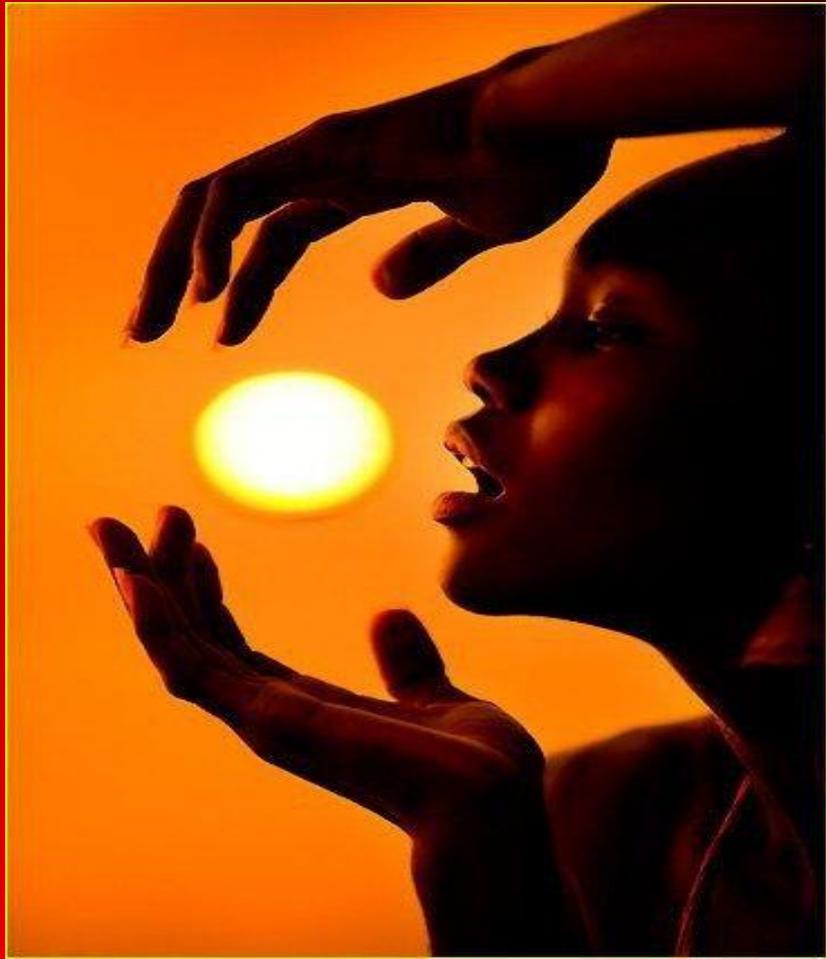
The theory of formalism developed in the Soviet Union around the time of the Soviet Revolution.



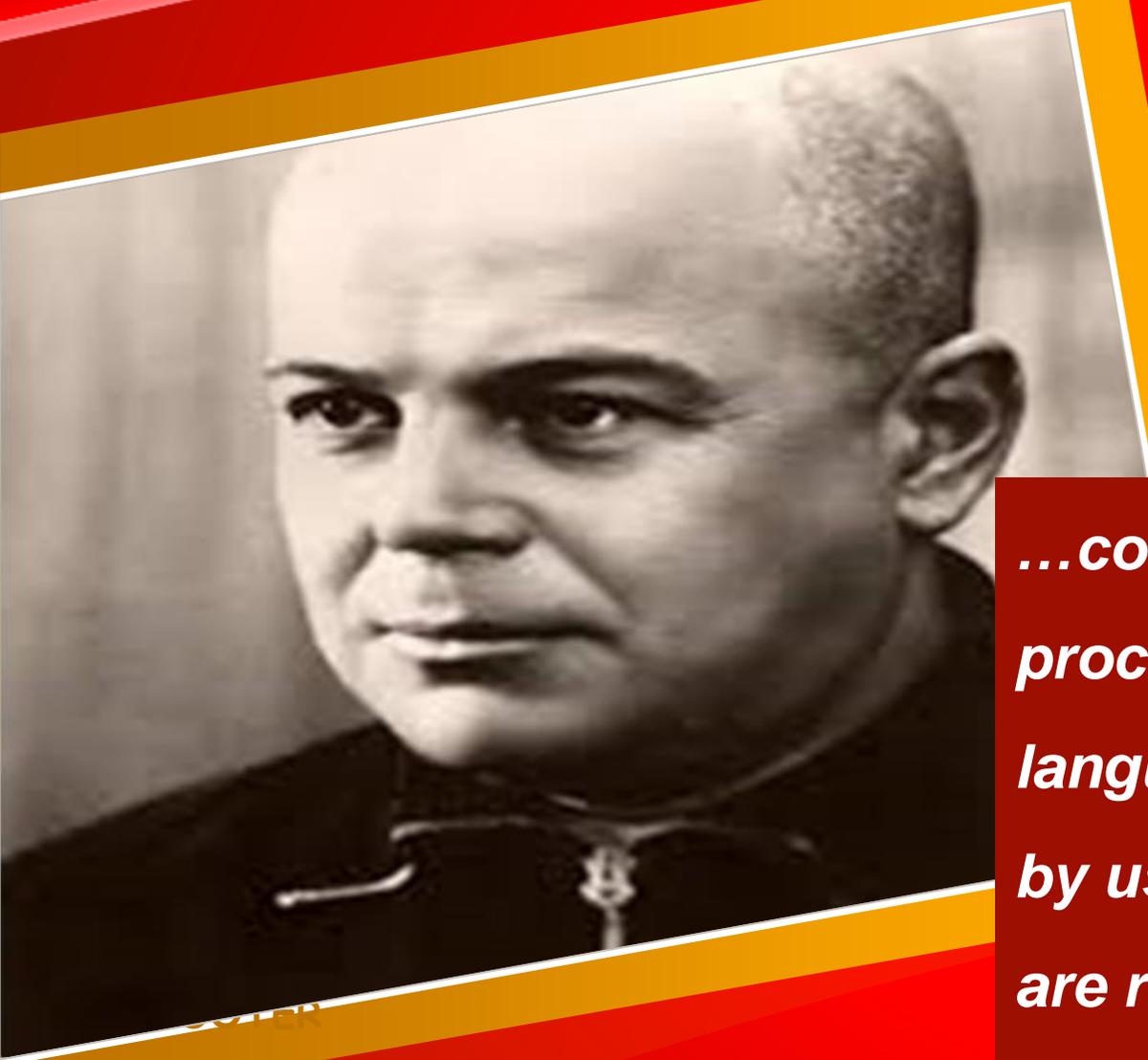
The Purpose

The development of formalism was an attempt by Russian Writers to reimagine the study of literature as a science.

Formalism- what it is and isn't...

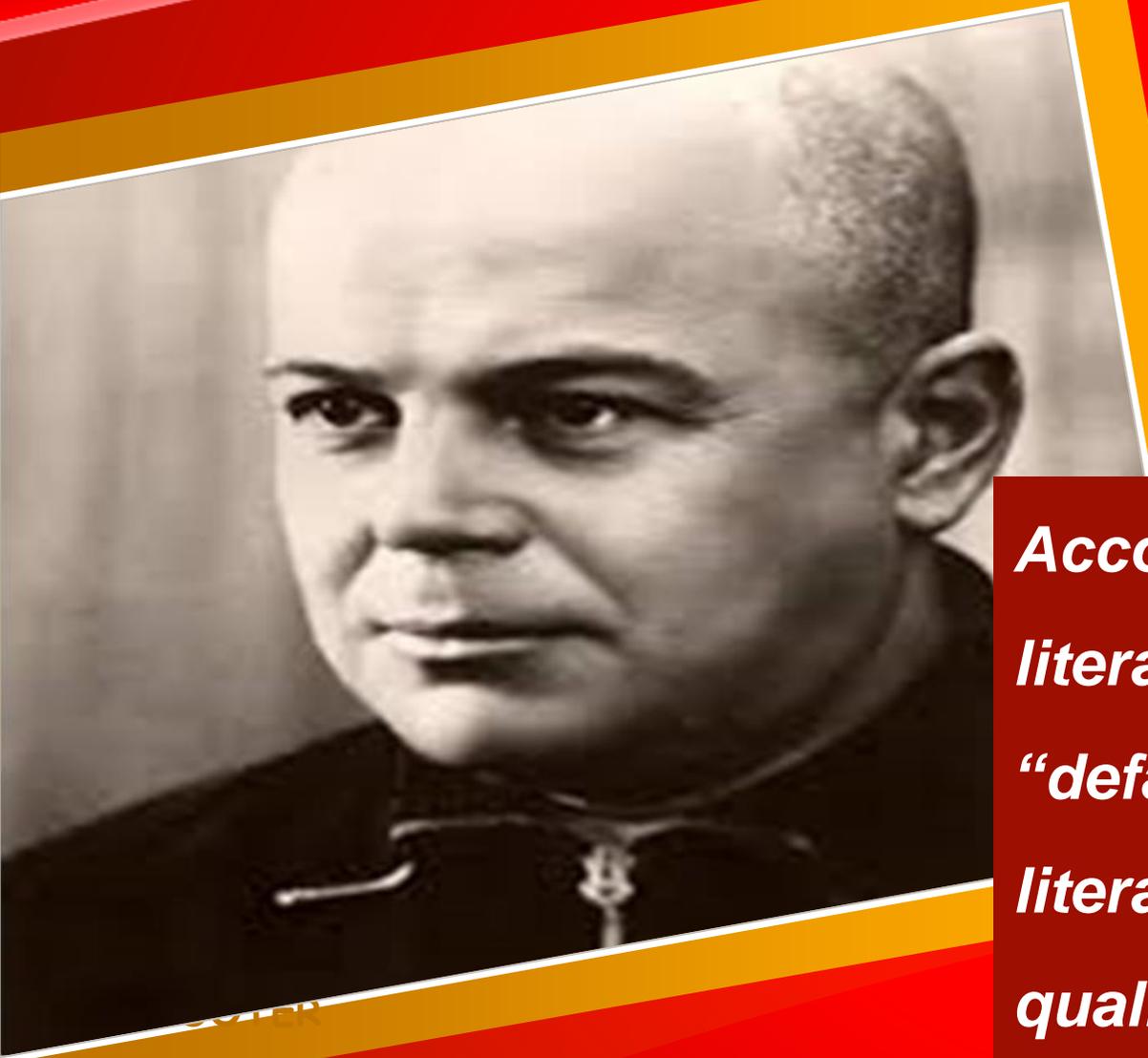


Formalism prioritizes the critical analysis and evaluation of the literary devices and grammar that make up literature text. It isn't concerned with ethical, moral or socio-historical contexts.



**Viktor Shklovsky
(1893 – 1984)**

...conceptualised “defamiliarization” as the process by which poets/writers elevate daily language (casual) to literary language (formal) by using literary devices. So, daily experiences are refreshed and presented in a new or strange way through defamiliarization.



**Viktor Shklovsky
(1893 – 1984)**

According to Shklovsky (1893-1984), the more literary devices a poet or writer uses to “defamiliarise” everyday language, the more literary the language becomes. Therefore, the quality of “literariness” increases.

Big Take Aways



- ✓ *Literary devices and text structures are the only concerns of formalism.*
- ✓ *Defamiliarisation - the central pillar of formalism.*
- ✓ *Defamiliarisation – using literary devices to elevate daily language to literary language.*
- ✓ *When more and more literary devices are used, literariness increases.*

Example



The wind stopped blowing altogether. (*Casual/Every day*)

defamiliarised to



...the scared breeze played dead... (*Formal/Literary*)

(*Badejo, Disaster Matters-Disasters Matter, p. 35, line 6*)

Example



The sunrise was brilliant. (*Casual/Every day*)

defamiliarised to



*...as muddah-mornin' tek she cool, cool time gine long up to mass,
pompasetting fuh de whole worl' in a peach and pink broad-rim hat.*

(Formal /Literary, but this is Bajan...hummm)

Speed Activity Guidelines

Try to be the first to list the human senses in the reply window of the Zoom meeting's chatroom after you hear the facilitator say "**Go!**". Only the first THREE (3) posts will be read in the sequence in which they have appeared in the chatroom.

A person's profile is shown in silhouette, looking upwards at a bright, glowing yellow orb. Several hands are reaching towards the orb from the top and bottom. The background is a warm, orange glow.

Question

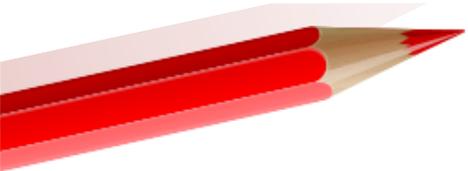
To what extent is poetic imagery, when writing poetry, reliant on the human senses?

Elevating Literariness Writing Task

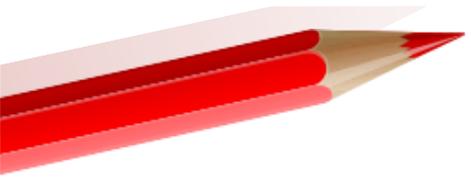
You will see another PowerPoint slide displaying FIVE (5) sentences written in everyday language which you must rewrite to elevate the literariness of each using the concept of **defamiliarisation**. You have a timeframe of TEN (10) MINUTES.

Sentences



1. *There was so much rain in the city that it began to flood.*
 2. *The diamond sparkled.*
 3. *At the funeral, she cried over her mother's coffin.*
 4. *I took a moonlight walk through the flower garden.*
 5. *The earthquake destroyed the town.*
- 

"Brake" time
10 minutes



The Changing Room

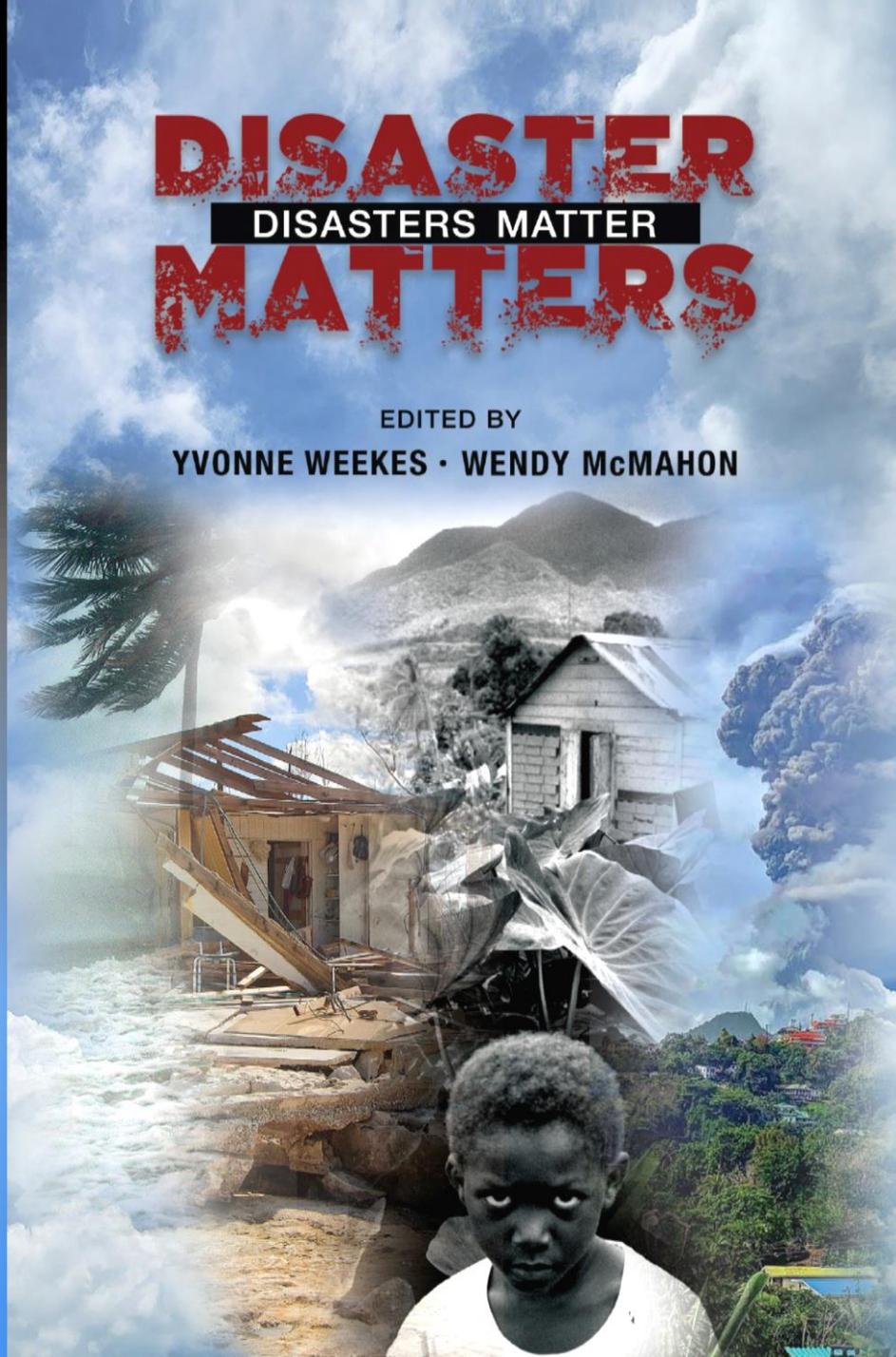
Suddenly, I find myself yearning for the shadows,
needing to see them stretch into giants, chasing
the children away from play as time slips into
something more soothing, something dark with sequins
and a silver crescent brooch, and I'm left to myself
in the vastness of this room, all the while changing
the colours of my heart from a bright sunny yellow
to a deep pensive blue.

Kerry Andre Belgrave

DEBRIS

DISASTER DISASTERS MATTER MATTERS

EDITED BY
YVONNE WEEKES • WENDY McMAHON

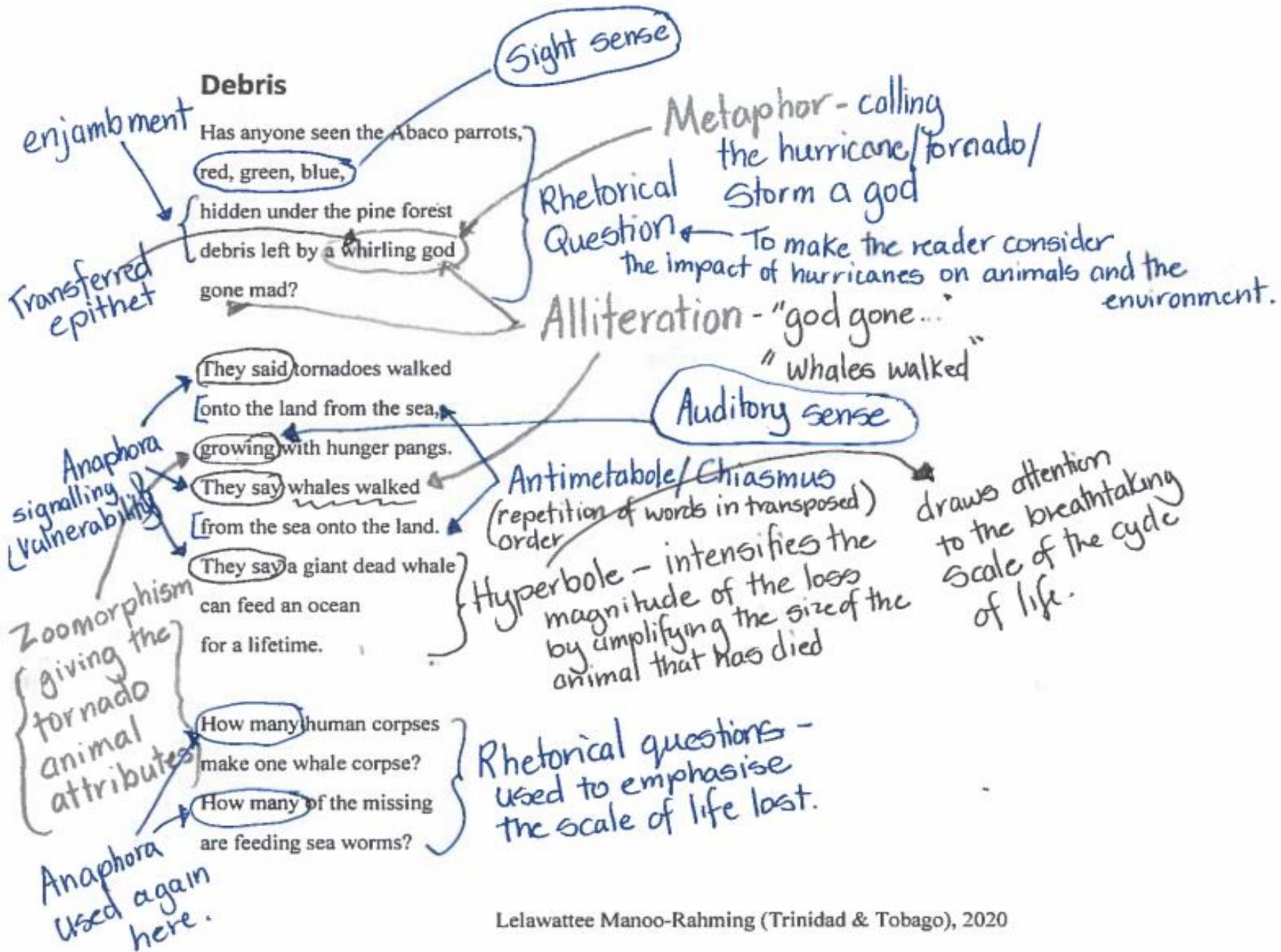


Debris

Has anyone seen the Abaco parrots,
red, green, blue,
hidden under the pine forest
debris left by a whirling god
gone mad?

They said tornadoes walked
onto the land from the sea,
growing with hunger pangs.
They say whales walked
from the sea onto the land.
They say a giant dead whale
can feed an ocean
for a lifetime.

How many human corpses
make one whale corpse?
How many of the missing
are feeding sea worms?



Contemplation Activity



You will see a series of questions displayed at a rate of ONE (1) per slide. Each question is based on a school of literary criticism. Once the question has been posted, you will hear the facilitator read the question aloud. Afterward, feel free to share your answer publicly.

Question One



Is the burden of preparation for and recovery from a natural disaster greater for women than it is for men? Or is this burden quite evenly spread between both genders?

Question Two



Think of the economic levels in society; if the rich man's possessions and the poor man's possessions are obliterated during a natural disaster, what then, does the term "recovery" mean? Does it mean that economic distinctions change?

Question Three



Which experience in the poem do you think is a common experience for people across cultures who experience hurricanes, cyclones or tornadoes?



Reflection