## I. METRICS

Mason's Trick by James Hayford

From masons laying up brick To build a rosy wall Level and square and tall,

We borrow a mason's trick, Or at least a builder's term: Rhymes keep our corners firm.

"A poet who makes use of a worse word instead of a better because the former fits the rhyme or the measure—though it weakens the sense—is like a jeweler, who cuts a diamond into a brilliant and diminishes the weight to make it shine more."

by Horace Walpole

A. Rhyme scheme (indicated by using letters a, b, c, etc.)

1. Types of rhymes:

a. Masculine - the rhyming of one-syllable words - glade/shade; knock/rock - or words of more than one syllable whose stress is on the last syllable - defend/contend; betray/away (a stressed ending to a line of rhyme)

b. Feminine - a rhymed stressed syllable, followed by one or more rhymed unstressed syllables: butter/clutter; gratitude/attitude; quivering/shivering

The Bridge of Sighs by Thomas Hood (bad poetry) Take her up tenderly, Lift her with care; Fashioned so slenderly, Young, and so fair! \*\*\* Still, for all slips of hers, One of Eve's family-Wipe those poor lips of hers, Oozing so clammily. Trauma by Brad Leithauser

You will carry this suture Into the future. The past never passes. It simply amasses.

The Hippopotamus

by Hilaire Belloc (Feminine rhyme serves humor well.)

I shoot the hippopotamus with bullets made of platinum Because if I use leaden ones his hide is sure to flatten 'em. Desert Places by Robert Frost

Snow falling and night falling fast, oh, fast In a field I looked into going past, And the ground almost covered smooth in snow, But a few weeds and stubble showing last.

The woods around it have it - it is theirs. All animals are smothered in their lairs. I am too absent-spirited to count; The loneliness includes me unawares.

And lonely as it is, that loneliness Will be more lonely ere it will be less -A blanker whiteness of benighted snow With no expression, nothing to express.

They cannot scare me with their empty spaces Between stars - on stars where no human race is. I have it in me so much nearer home To scare myself with my own desert places.

c. End rhyme - rhyme occurring at the ends of lines (See all poems above.)

d. Internal rhyme - rhyme occurring within lines

Three types of internal rhymes:

- Two or more rhyming words occur within the same line
- Two or more rhyming words will appear in the middle of two separate lines or sometimes in more
- A word at the end of a line rhymes with one or more in the middle of the following line

Once upon a midnight **dreary**, while I pondered, weak and **weary**, Over many a quaint and curious volume of forgotten lore, While I nodded, nearly **napping**, suddenly there came a **tapping**, As of someone gently **rapping**, rapping at my chamber door. " 'Tis some visitor," I muttered, "**tapping** at my chamber door; Only this, and nothing more."

- Edgar Allen Poe (*The Raven*).

In this one excerpt (above), you can see internal rhyme:

- Within one line with "napping" and "tapping"
- Internal rhyme between two lines with "napping" and "rapping"
- Internal rhyme between the last word of one line and a word in the middle of the following line with "tapping" and "rapping"

Courtesy of: https://examples.yourdictionary.com/examples-of-internal-rhyme.html

- B. Rhythm pattern. Divide the lines into feet and examine them to see what rhythm pattern is generally used. "I am never so pleased than when I can get these into strained relation. I like to drag and break the intonation across the meter as waves first comb and then break stumbling on a shingle." (*Selected Letters of Robert Frost.*). In other words, never slavishly follow any rhythm pattern. (It becomes monotonous.)
  - 1. Foot the metrical unit by which a line of poetry is measured. Each sustained rhythm pattern consists of a combination of stressed and unstressed syllables. Most common type of feet:

a. Iamb (Iambic) - metrical foot consisting of an unaccented syllable followed by an accented syllable

- b. Trochee (Trochaic) accented syllable followed by unaccented
- c. Anapest (Anapestic) two unaccented syllables followed by an accented syllable.
- d. Dactyl (Dactylic) an accented syllable followed by two unaccented syllables.
- e. Spondee two or more accented syllables in a row (for variety or interest) Below, stanzas one and four begin with spondees (to mirror the rhythmic/relentless action of the waves):

Break, break, break, On thy cold gray stones, O Sea! And I would that my tongue could utter The thoughts that arise in me.

O, well for the fisherman's boy, That he shouts with his sister at play! O, well for the sailor lad, That he sings in his boat on the bay!

And the stately ships go on To their haven under the hill; But O for the touch of a vanished hand, And the sound of a voice that is still!

Break, break, break, At the foot of thy crags, O Sea! But the tender grace of a day that is dead Will never come back to me.

#### "Break, Break, Break" by Alfred Lord Tennyson

2. Number of feet in a line of poetry: Monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, etc.--lines with one, two three, four, five, six, seven, etc., feet

The Negro by James Emanuel Never saw him. Never can. Hypothetical, Haunting man: Eyes a-saucer, Y essir bossir, Dice a-clicking, Razor flicking The-ness froze him In a dance A-ness never Had a chance. by Dorothy Parker Penelope In the pathway of the sun, In the footsteps of the breeze,

Where the world and sky are one,

He shall cut the glittering wave.

He shall ride the silver seas,

I shall sit at home, and rock; Rise, to heed a neighbor's knock; Brew my tea, and snip my thread; Bleach the linen for my bed. They will call him brave.

### by Gwendolyn Brooks

THE POOL PLAYERS. SEVEN AT THE GOLDEN SHOVEL.

We real cool. We Left school. We

Lurk late. We Strike straight. We

Sing sin. We Thin gin. We

Jazz June. We Die soon.

C. Sound devices:

- 1. onomatopoeia the use of a word that resembles the sound it denotes
- 2. alliteration the repetition of consonant sounds, especially at the beginning of words
- 3. assonance- the repetition of vowel sounds:

God's Grandeur

by Gerard Manley Hopkins

The world is charged with the grandeur of God. It will flame out, like shining from shook foil; It gathers to a greatness, like the ooze of oil Crushed. Why do men then now not reek his rod? Generations have trod, have trod, have trod; And all is seared with trade; Bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can foot feel, being shod. And for all this, nature is never spent; There lives the dearest freshness deep down things; And though the last lights off the black West went Oh, morning, at the brown brink eastward, springs-Because the Holy Ghost over the bent World broods with warm breast and with ah! bright wings

# II. FORM:

### A. Closed

- 1. Blank verse unrhymed iambic pentameter
- 2. Couplet two lines in a row that usually rhyme and have the same meter
- 3. Tercet group of three lines; if rhymed, they're called a triplet
- 4. Quatrain four-line stanza, often rhymed ab c b or ab ab.
- 5. Formal verse: (Sonnet, haiku, etc.) A sonnet consists of 14 lines of rhymed iambic pentameter.
  - a. Two types of sonnets: Italian (aka Petrarchan) and English (aka Shakespearean or Elizabethan) differing in structure and rhyme scheme:

1. Italian sonnet: Octave - a b b a a b b a followed by a sestet of some combination of c d or c d e Example: c d e c d e or c d c d c d

Often, the octave presents a situation, attitude, or problem and the sestet comments on or resolves that problem.

11. English sonnet: with its fewer rhyming words, it contains three quatrains -ababcdcdefef and a couplet - g g

Thematic breaks can occur after each quatrain, but the most pronounced break will usually occur at the concluding couplet. It may be a resolution, conclusion, or summary of the sonnet.

Sonnet by Edna St. Vincent Millay

I will put Chaos into fourteen lines And keep him there; and let him thence escape If he be lucky; let him twist, and ape Flood, fire, and demon - his adroit designs Will strain to nothing in the strict confines Of this sweet order, where, in pious rape, I hold his essence and amorphous shape, Till he with Order mingles and combines. Past are the hours, the years of our duress, His arrogance, our awful servitude: I have him. He is nothing more nor less Than something simple not yet understood; I shall not even force him to confess; Or answer. I will only make him good.

Sonnet by Michael Drayton

Since there's no help, come let us kiss and part. Nay, I have done, you get no more ofme. And I am glad, yea glad with all my heart That thus so cleanly I myself can free. Shake hands forever, cancel all our vows, And when we meet at any time again, Be it not seen in either of our brows That we one jot of former love retain. Now at the last gasp of Love's latest breath, When, his pulse failing, Passion speechless lies, When Faith is kneeling by his bed of death, And Innocence is closing up his eyes --Now, if thou wouldst, when all have given him over, From death to life thou mightst him yet recover.

B. Open — poems that do not conform to established patterns of meter, rhyme, or stanza (the most popular type of poem since the early 1900s)