

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.

Penelope by Dorothy Parker

In the pathway of the sun,
 In the footsteps of the breeze,
 Where the world and sky are one,
 He shall ride the silver seas,
 He shall cut the glittering wave.

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.

We Real Cool 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

