

EXERCISE IN FORMS

Part 1: Think of a movie or book that you love (any story will do, even a story from your life, so long as it involves multiple characters and objects). **(EXAMPLES)**

Pick one of the perspectives below:	Star Wars	Romeo and Juliet
The main character, after the end of the story.	Luke	Juliet's Ghost?
Someone in the story who did something wrong, from your perspective, or made a mistake.	Darth Vader	Tybalt
An object that was changed in some way.	The Death Star	Bottle of Poison
A minor character	Chewbacca	The Nurse
Someone observing the events from outside.	A Tailor from Tatooine	Trash Can Droid
The character you most relate to.	C3PO	Mercutio
The character you least relate to.	Moff Tarkin	Romeo
Someone who did something in the distant past that had a minor effect on the events,	guy who discovered lightspeed	The Friar's great-grandfather
Someone in the far future who was affected by the events.	Leia's grandson	Mayor of Verona a hundred years later
A location.	Mos Eisley Cantina	the balcony
An animal or inanimate object that saw part of the events.	a little maintenance droid	the dagger
Any other character or object you can think of.	Boba Fett	Bienvolio

FORMS (EASY)

Part 2: Write a poem from that perspective, using one of the following forms.

LIMERICK

Usually humorous poem of five lines. The first two lines rhyme with each-other, the next two rhyme with each other, and the final line rhymes with the first two (AABBA). Lines One, Two and Five have rhythms da DUM da da DUM da da DUM, three and four are shorter: da DUM da da DUM (“anapestian rhythm”)

Each night father fills me with dread
When he sits on the foot of my bed;
I'd not mind that he speaks
In gibbers & squeaks
But for seventeen years he's been dead.
-Edward Gorey

HAIKU

A Japanese poetic form that consists of three lines, with five syllables in the first line, seven in the second, and five in the third.

In this world
even butterflies
must earn their keep.
-Issa

CINQUAIN

A stanza of five lines of accentual verse, in which the lines comprise, in order, 1, 2, 3, 4, and 1 stresses.

I know
Not these my hands
And yet I think there was
A woman like me once had hands
Like these.
-Adelaide Crapsey

ACROSTIC

A form in which each line starts with the next consecutive letter of a key word chosen in advance.

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls.
-William Blake

COUPLET

Two lines, that rhyme.

Double, double, toil and trouble;
Fire burn and cauldron bubble.
—William Shakespeare

FORMS (DIFFICULT)

Part 2 (Challenge): Write a poem from that perspective, using one of the following forms.

SESTINA

Six stanzas of six lines each and a three-line envoi. The end words of the first stanza are repeated in a different order as end words in each of the subsequent five stanzas; the closing envoi contains all six words, two per line, placed in the middle and at the end of the three lines. The patterns of word repetition are as follows, with each number representing the final word of a line, and each row of numbers representing a stanza:

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1 2 3 4 5 6
6 1 5 2 4 3
3 6 4 1 2 5
5 3 2 6 1 4
4 5 1 3 6 2
2 4 6 5 3 1
(6 2) (1 4) (5 3)
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SONNET

is a fourteen-line poem written in iambic pentameter (five daDUMs), employing one of several rhyme schemes. The Petrarchan sonnet is usually abbaabba, cdecde, while the Shakespearean goes abab, cdcd, efef, gg.

OVELLIJO

The Ovellijo is an old Spanish form. In English, the rules for an ovellijo are that

- it consists of ten lines- three couplets and a four line stanza
- each couplets consist of a question in 6-9 syllables, and a rhyming answer in 2 or 3 syllables
- the last line of the four line stanza contains all of the rhyming answers.
- the complete rhyme scheme is: AA BB CC CDDC

GHAZAL

A ghazal is a form that originated in Arabic poetry. In English, the rules are that

- a ghazal is composed of an odd number of couplets
- the first line of the first couplet and the second line of every couplet ends with the same rhyme leading to a one-to-three word refrain
- each couplet can stand alone but should be related in theme, and
- the last couplet should be more personal and make some reference to the poet's pen name.

RHETORICAL DEVICES

Part 2 (Alternative): Write a free verse in any meter, but use one or more of the following rhetorical devices:

Anacoluthon- breaking the syntax of a sentence, “i completely agree with- wait, what?”

Anadiplosis- repetition of the last word in a phrase at the beginning of the next, “this is an example. an example that sucks.”

Anaphora- repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses “tired of writing, tired of examples, tired of coming up with examples and writing them”

Concrete Poetry- a poem where the words are arranged on the page in a shape that is somehow relevant to the subject of the poem

Dysphemism- the opposite of euphemism, this is substituting an ordinary phrase with a less pleasant one, like calling a restroom a “poop depository”

Epistrophe-repetition of a word or expression at the end of successive phrases, clauses, sentences, or verses “of the people, by the people, for the people.

Kenning- naming something using a two word compound expression ending in the -er form of a verb, like calling french fries a “paunch creator”

Litotes-understatement phrased as the negative, “this isn’t a completely useless technique”

Metaphor- comparing two different things by letting one stand in for the other. “my heart is a rabbit, thumping wildly in the woods”

Onomatopoeia-a word for an object or action that sounds like the thing it’s describing, like ka-pow or fragh (the sound a writer makes when they’re trying to come up with examples)

Oxymoron- a combination of contradictory words in a phrase, like “interesting examples”

Paralellism- repeating grammatical structure or meter for emphasis, “this is the last of pages, this is the hardest of pages”

Pleonasm- using more words than necessary to make sense, “i thought of this example myself”

Synechdoche-when part of a thing to stands in for the whole or a category stands in for an individual, “i got wheels” for “i own roller skates.”

Simile- a simile is LIKE a metaphor, but not as good

Tmesis- putting a word inside of another word or phrase, it’s abso-bloomin-lutely an Eliza Doolittle thing

Zeugma- using one word in two senses with two clauses, “i beat my drum and the devil in a drum-beating contest”