

Poetry Form Calendar



Grass Roots Open Writers

2010

A MESSAGE FROM GROW

Grass Roots Open Writers is a very friendly and supportive community writing group.

We hope you enjoy reading our poems and that you'll be inspired to write your own.

FOR FURTHER INFORMATION - OR TO SHARE YOUR WRITING WITH US

Please visit the GROW website: www.grass-roots-open-writers.btik.com

Email: grass.roots.open.writers@gmail.com or Phone / Text 07932 231491

INSTRUCTIONS

Stanza: A stanza is a verse or group of lines.

Syllables: Syllables are the individual sounds in a word

'definitive' has 4 syllables 'def-in-it-ive'

'merrily' has 3 syllables 'mer-ri-ly'

'sad' has 1 syllable 'sad'

Rhyming Patterns:

To describe rhyming patterns we use a combination of upper and lower case letters and numbers. Each letter (or letter and number) represents a line in a stanza.

- lower case letters (a, b, c, etc.) mean lines that end with the same sound.
- upper case letters (A, B, C, etc.) mean that the lines are repeated AND rhyme with lines represented by same lower case letter.

'A' is the same as 'A' AND rhymes with 'a'

'B' is the same as 'B' AND rhymes with 'b' etc.

- upper case letters with a number (A1, A2 etc.) mean that lines with the same letter (lower and upper case) rhyme with each other AND are repeated (either together or individually.)

'A1' is the same as 'A1' AND rhymes with 'A2' and 'a'

'B1' is the same as 'B1' AND rhymes with 'B2' and 'b' etc.

Example:

A1	Words of wisdom and the thoughts of sages (10 syllables)
a	Shine out brightly through the dusty pages (10 syllables)
a	Shout across the great divide of ages (10 syllables)
A1	Words of wisdom and the thoughts of sages (10 syllables)

January

Haiku

Clouds are watching down
As snow crystals are forming
Landscape is changing

Ryan Powell

Black thunder heads growl
Snaking lightning spits white light
I run from tall trees

Maggie Crouch

Embryonic moon
Awaits birth in winter sky
A new beginning

Ashley Jordan

Skins of snow white geese
Pure against the winter sky
Fly in formation

Jan Hedger

January wind
Leaves blowing about like mad
Look how fast they fly

Pat Townsend

The wind is blowing
Leaves are falling on the ground
It is very cold

Maria Gethin

*1 stanza. 3 lines. Syllables per line: 5/7/5
About Nature, includes Season (or Time) word & a feeling or insight*

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

Haiku

The haiku is a Japanese form of poetry that captures a specific moment in time and traditionally is about nature.

There is a separation, break, turn, or shift, from the middle to the last line, often resulting in the last line being a summary of what you've noted or a wise thought of some sort regarding nature.

Haiku have 3 lines and a total of 17 syllables.

5 syllables in the first line,
7 syllables in the second line and
5 syllables in the third line.

Syllables are the individual sounds in a word.

'disintegration' has 5 syllables (dis-in-teg-ra-tion)

'superstition' has 4 syllables (su-per-sti-tion)

'yesterday' has 3 syllables (yes-ter-day)

'today' has 2 syllables (to-day)

'day' has 1 syllable (day)

Examples: I coo like you do (5)
And you coo like I do, 'cos (7)
We are Japanese (5)

Robert Brandon

January blues (5)
Celebration spirit fades (7)
Winter biting cold (5)

Nick Crump

February

Triolet

BORN AGAIN

Reanimate, remodel, born again
Silent blooms beneath concealed
New life burst forth from shade
Reanimate, remodel, born again
Came colours of spring, sometime then
Petals and buds to be revealed
Reanimate, remodel, born again
Silent blooms beneath concealed

Antony May

AS DAWN CREEPS IN

The mist lies low across the plain
Horse's breath is dancing
As dog fox slinks along the lane
The mist lies low across the plain
Blackbird sings the dawn refrain
Winter sun is glancing
The mist lies low across the plain
Horse's breath is dancing.

Jan Hedger

THE WAY I LIVE

Let each minute take its minute
Let each day take its day
That's just the way I live
Let each minute take its minute
Life pays double what you give
it
Whether work, rest or play
Let each minute take its minute
Let each day take its day

Jan Humphreys

FOX

Fox's cry cuts through the night
High and sharp as sickle moon
Sends a shiver down my spine
Fox's cry cuts through the night
Plea for love or call to fight
A melancholy midnight tune
Fox's cry cuts through the night
High and sharp as sickle moon

Ashley Jordan

1 Stanza. 8 Lines. Syllables per line: Roughly Equal. Rhyming Pattern: A/B/a/A/b/A/B

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

TRIOLET

A triolet is a one stanza poem of eight lines. Its rhyming pattern is **ABaAabAB** and often all lines are in *iambic tetrameter*: the first, fourth and seventh lines (**A**) are identical, as are the second and final lines (**B**), thereby making the initial and final couplets identical as well. The **a** lines rhyme with the **A** lines & the **b** lines rhyme with the **B** lines (they end with the same sound.)

Iambic Tetrameter means having **4 beats to a line**.
The emphasised syllables are the beats.

eg. Pattercake, pattercake, baker's man
Bake me a cake, as fast as you can

The form stems from medieval French poetry - the earliest written examples are from the late 13th century. The triolet is a close cousin of the rondeau, another French verse form emphasizing repetition and rhyme. Some of the earliest known triolets composed in English were written by Patrick Cary, briefly a Benedictine at Douai, who purportedly used them in his devotions. British poet Robert Bridges reintroduced the triolet to the English language, where it enjoyed a brief popularity among late-nineteenth-century British poets.

An effective conventional triolet achieves two things; firstly the naturalness of the refrain and secondly the alteration of the refrain's meaning.

Example

The sea meets the sky as darkness falls
Soon it will be brighter, as this month grows
I watch the heather as it blows
The sea meets the sky as darkness falls
The sound of sea-gull calls
I walk my dog, and off she goes
The sea meets the sky as darkness falls
Soon it will be brighter, as this month grows

Joan Dodkin

March

Rondine

HURTFUL THINGS

Hurtful things, they're saying
I must call my mother
And tell her that I love her
My children's tempers fraying
Grown up words they're using
Why do parents bother
Hurtful things.

They don't understand the meaning
Of the words they utter
Because the children matter
Parents hide their feelings
Hurtful things.

Maggie Crouch and Maria Gethin

WINTER INTO SPRING

Winter into spring, espouses
Ice and snow to blinding sun
Thunder storms and winds that run
Madly round the streets and houses
Lifting skirts and tugging blouses
Gusts of mischief, having fun
Winter into Spring

Feisty March, the garden rouses
Tousled heads as blooms awaken
Leave their beds, the earth to
brighten
Wanton nature, wild, carouses
Winter into Spring

Ashley Jordan

2 Stanzas (7 Lines, 5 Lines) Syllables per line: Roughly Equal

The first part of the first line is repeated as C. Rhyming Pattern: a/b/b/a/a/b/C a/b/b/a/C

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Rondine

The Rondine consists of two stanzas, a septet (7 lines), and a quintet (5 lines), making the poem a total of 12 lines.

The first phrase of the first line is repeated as the last line of both stanzas.(C)

The Rondine has a rhyme scheme of, a/b/b/a/a/b/C - a/b/b/a/C.

Examples

Betwixt winter and spring

Too early for the tortoise to wake from sleep (a)

Woolly jumpers and belted cardigans (b)

Signs of life in the cities gardens (b)

Over the horizon, the sun does creep (a)

No warmth; as winter still lies deep (a)

Birds not returned from foreign lands (b)

Too early.

Lambs cry out for mother sheep (a)

Spring tides shift upon the sands (b)

Rivers flow as the willow bends (b)

No salmon yet to leap upstream (a)

Too early.

Jan Hedger

An Aries Girl

When I was young I used to dream (a)

of great achievements and success (b)

Designing how to be the best (b)

So every night I'd plot and scheme (a)

Ambition set my eyes a gleam (a)

Competing always, without rest (b)

When I was young (C)

I pushed and charged ahead full steam (a)

Working hard to complete my quest (b)

Looking forward I onward pressed (b)

My need to win a constant theme (a)

When I was young (C)

Ashley Jordan

April

Tanka

APRIL WIND

Gales will find mischief
Spume works like demented bat
Caught in horses mane
The storm bit chunks from cliff face
'Till next time, chortled the wind

Maggie Crouch

SQUIRRELS

Squirrels chase their tails
Leap across the leafy boughs
Spiral round the trunk
Eyes bright in the spring sunshine
Bursting with fresh energy

Ashley Jordan

SPRING

April starts afresh
The month of joy and wonders
Time is passing by
With singing birds flying high
Plants and bushes start to
grow

Jan Humphreys

BUNKING OFF

Scrap of paper; passed
I don't 'arf fancy you babe
Bike sheds after break
Have two fags at the ready
Skip straight to biology!

Jan Hedger

1 Stanza. 5 Lines. Syllables per line: 5/7/5/7/7

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

TANKA

Tanka is the name of an ancient form of Japanese poetry. Tanka are 31-syllable poems that have been the most popular form of poetry in Japan for at least 1300 years. As a form of poetry, tanka is older than haiku, and tanka poems evoke a moment or mark an occasion concisely and musically.

In Japan, the Tanka is usually written as a straight line of characters, but in English and other Western languages, it is usually divided into five lines, with a syllable count of 5-7-5-7-7.

Usually, each line consists of one image or idea, though in the best tanka the five lines often flow seamlessly into one thought.

With the way the syllable count works, this is like a traditional Haiku with two extra lines added.

EXAMPLES

Approach with caution (5)
Promises of friendliness (7)
Raining foolish tears (5)
Indicating depression (7)
Lingering for attention (7)

Joan Dodkin

Daffodils in bloom (5)
Golden orchestra trumpets (7)
Heralding the spring (5)
Sunshine mirrored on the earth (7)
The universe rejoices (7)

Ashley Jordan

Parted - though we be (5)
Love blossoming on the bough (7)
Soft paper kisses (5)
Blown on a far away breeze (7)
From my gentle, empty hand. (7)

Jan Hedger

THE LILAC TREE

Purple beads on the lilac tree
Darkened by the early morning dew
Waiting for the sun to set them free
To burst into a brighter hue

Inside the tree there hides a bird
Head bowed in prayer on private pew
Apart from rustling, nothing heard
To burst into a brighter hue

The roots are pushing up the path
The paving slabs are all askew
I stroke the rough and mildewed bark
To burst into a brighter hue

Fragrance sweet in the warming air
I'm filled with love and gratitude
A taste of heaven I can share
To burst into a brighter hue

Ashley Jordan

May

Kyrielle

ARCHIVAL LAND

Sitting in the open land
I feel quite bland
There is so much to take in
Now my past is in the bin

Where is the beautiful green
It is inside ready to be seen
It is an archival tin
Now my past is in the bin

Golden sand, bright and breezy
Grass close by, oh! what a tease
New life to broaden lightly in
Now my past is in the bin

The bin now closed, triumph kite
Flying through the light
Archives they train the new land
Now my past is in the bin

Josie Lawson

*At least 3 Stanzas, 4 lines in each, same rhyming pattern throughout,
last line of each stanza is always the same. e.g. a/b/a/C or a/b/b/C or a/a/b/C*

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
31					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

KYRIELLE

The French kyrielle is composed entirely of quatrains (a quatrain is any stanza with four lines). There is no set number of stanzas, although generally a kyrielle contains three or more. The rhyme scheme is up to the poet (a/a/b/B, c/c/b/B, d/d/b/B, etc. is frequently used), but it must be the same for all stanzas. Also, **the last line of all stanzas is the same**. Kyrielles generally have eight syllables per line, although this is not a requirement.

Other rhyme schemes for the quatrain could be a/b/a/B, c/b/c/B, d/b/d/B, etc... or a/b/b/A, a/c/c/A, a/d/d/A, etc.. As long as the each quatrain uses the same rhyme scheme, the choice is yours.

EXAMPLE

A Jolly in May

As the fledgling's cry o'er the wood (a)
And colour bursts from every bud (a)
I whoop and holler with delight (b)
Lengthening day; shortened night. (B)

Blossom of beauty steals my voice (c)
In praise of wonder I rejoice (c)
Nature revealing in my sight (b)
Lengthening day; shortened night. (B)

With a flush of pride, I admire (d)
Meadows pour forth in fresh attire (d)
The noon day sun, crawls to its height (b)
Lengthening day; shortened night. (B)

Jan Hedger

KYRIELLE

I touch, I feel, your pain (a)
Will you ever be right again? (a)
Your suffering has become mine (b)
Must I repeat the last line? (B)

I'm trapped in a Kyrielle (c)
When all I wanna be is well (c)
Before this began, I was fine (b)
Must I repeat this last line? (B)

So, here's my last quatrain (d)
Then from poetry, I'll refrain (d)
These words are really mine (b)
Must I repeat this last line? (B)

Robert Brandon

I LOVE TO BE**JUST A TRACE**

June Villanelle

I love to be, when you are here
 Whenever we be together
 Take me to another where

Wouldst that I could bear
 If only, if ever
 I love to be, when you are here

I am not really here
 My ties to the future I will sever
 Take me to another where

Unplaced, unbodied, nowhere near
 For me, there is no forever
 I love to be when you are here

This is not my time, I fear
 I realize there is a never
 Take me to another where

This dream will end with many a tear
 For the last time, my message I'll deliver
 I love to be, when you are here
 Take me to another where

Robert Brandon

The way the sun fell on your face
 A dent in the pillow still nestles there
 Your sweet perfume, now just a trace.

When we first kissed, in that distant place
 I loved you then my heart lay bare
 The way the sun fell on your face.

My emotions caught as fine as lace
 Fingers entwined in your silky hair
 Your sweet perfume, now just a trace.

You came to me in given grace
 Ready for our love to share
 The way the sun fell on your face.

But your soul, I could not encase
 No commitment, would you declare
 Your sweet perfume, now just a trace.

The night melted, we held embrace
 Glowing; in the morning air
 The way the sun fell on your face
 Your sweet perfume, now just a trace.

Jan Hedger

6 Stanzas (5 x 3 Lines + 1 x 4 Line). Syllables per line: Roughly Equal

Rhyming Pattern: A1/b/A2 - a/b/A1 - a/b/A2 - a/b/A1 - a/b/A2 - a/b/A1/A2

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

VILLANELLE

The Villanelle contains a total of 19 lines of poetry, split into five three-line stanzas (tercets) followed by a closing four-line stanza (quatrain.)

The Villanelle contains a lot of repetition. This type of poem only consists of two rhymes in the entire poem. The rhyming pattern is as follows:

A1/b/A2 – a/b/A1 - a/b/A2 - a/b/A1 - a/b/A2 - a/b/A1/A2

The repetition is that the first and third lines of the first stanza are alternated throughout the poem, so that the first line of the first stanza is the third line of stanzas two and four, and the third line of the first stanza is the third line of stanzas three and five. The last two lines of the closing quatrain are lines 1 and 3 of the opening tercet, in that order.

EXAMPLE:

Extinction

An animal last of the species means extinction (A1)

The whole caboodle eradicated (b)

Do humans ever think of their contribution? (A2)

Once a species gone, annihilation (a)

It has gone forever, banjaxed (b)

An animal last of the species means extinction (A1)

They cannot be wished back into action (a)

Re-made in wood or stone or reconstituted (b)

Do humans ever think of their contribution? (A2)

Animals should live free from human exploitation (a)

They are not an allotment to be cultivated (b)

An animal last of the species means extinction (A1)

Animals should have the right for procreation (a)

To breed and enjoy what is generated (b)

Do humans ever think of their contribution? (A2)

Insects, fish, birds and mammals are regeneration (a)

In behaviour and habitat none are imitated (b)

An animal last of the species means extinction (A1)

Do humans ever think of their contribution? (A2)

Maggie Crouch

A SECULAR GOD

I am the god of the new age
 Gather round and pay me homage
 I ignore your pleas and jeers
 Blind to both your joys and fears
 My soul throbs with great power
 Lightning flashes, hour by hour
 I am the god of the new age
 Gather round and pay me homage

Anya Blye

GRAINS OF LIFE

The silent sand was in distress
 Parting sea could not impress
 No lonely tears could it cry
 For the sun had baked it dry
 No sparkle could it cajole
 As spades dug deep, to its soul
 The silent sand was in distress
 Parting sea could not impress.

Jan Hedger

July Octelle

THE GIANT

Vertically unchallenged
 The giant hurt the forest
 Broken sunlight found a way
 To turn the night into day
 Hologram unicorn leapt
 As the crushed foliage wept
 Vertically unchallenged
 The giant hurt the forest

Robert Brandon

THE BELL

Way up in the rafters, swinging
 Please leave me alone, I'm singing
 Everyone who hears my voice
 Feels invited to rejoice
 Though I run from side to side
 There's no place for me to hide
 Way up in the rafters, swinging
 Please leave me alone, I'm singing

Ashley Jordan

1 Stanza. 8 Lines. Syllables per line: 8/8/7/7/7/7/8/8

Rhyming Pattern: A1/A2/b/b/c/c/A1/A2. Must include personification & symbolism

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

OCTELLE

The Octelle, created by Emily Romano, is a poem consisting of eight lines using *personification* and *symbolism* in a telling manner.

The syllable count structure for this verse is 8, 8, 7, 7, 7, 7, 8, 8.

The rhyme scheme is A1/A2/b/b/c/c/A1/A2.

The first two lines and the last two lines are identical.

Personification is describing an object, animal or abstract concept (idea) as if it has human qualities or emotions.

Symbolism is using one thing to represent another. (like a logo or a flag)

A symbol is something such as an object, picture, written word, sound, or particular mark that represents something else by association, resemblance, or convention. For example, a red octagon may stand for "STOP". On maps, crossed sabres may indicate a battlefield.

Numerals (1, 2, 3, etc.) are symbols for numbers.

All language consists of symbols. The word "cat" is not a cat, but represents the idea of a cat.

Examples:

Bosworth Fields

Where once red wine poured down their blade (A1)

They form a cross where history played. (A2)

These cold bloodied creatures flashed (b)

Minds and bodies torn and slashed (b)

Sharpened tips screamed out in pain (c)

Wailing over corpses slain. (c)

Where once red wine poured down their blade (A1)

They form a cross where history played. (A2)

Jan Hedger

The Pen

Though I am a mighty weapon (A1)

The blood I shed is all my own (A2)

Compared often to a sword (b)

All I lay down is my word (b)

The page is my battlefield (c)

All readers before me yield (c)

Though I am a mighty weapon (A1)

The blood I shed is all my own (A2)

Ashley Jordan

August

Rondel Supreme

ONE DAY I'LL FALL IN LOVE

One day I'll fall in love
With another, than myself
Be like finding a treasure trove
Oh such joy, oh such wealth

Along the road of pleasure I drove
Encountering a friendly elf
One day I'll fall in love
With another, than myself

My untangled web I wove
Cautiously and with stealth
This could be good for my health
Must be an omen, that white dove
One day I'll fall in love
With another, than myself

Robert Brandon

MY GUIDING LIGHT

I walk towards my guiding light
Which shines a path of golden glow
It leads my soul through blackest night
And steers me through times of sorrow

When I stay true, it shines so bright
And when I stray, it dips down low
I walk towards my guiding light
Which shines a path of golden glow

The choice is clear, for wrong or right
I always reap just what I sow
And where I am is where I go
Love can achieve far more than might
I walk towards my guiding light
Which shines a path of golden glow

Ashley Jordan

3 Stanzas. 14 Lines. Rhyming Pattern: A/B/a/b - a/b/A/B - a/b/b/a/A/B

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
30	31					1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

RONDEL SUPREME (OR RONDEL PRIME)

This form consists of three stanzas. The first and second stanzas have four lines each (a quatrain) The third stanza has 6 lines (a sextet)

Every line should have the same number of syllables (usually 8)

The first line of the first stanza (A) is repeated as the third line of the second stanza and again as the fifth line of the third stanza.

The second line of the first stanza (B) is repeated as the fourth line of the second stanza and again as the sixth line of the third stanza.

The rhyming pattern is: A/B/a/b - a/b/A/B - a/b/b/a/A/B

EXAMPLE

Believe in Self Belief

Take a risk and leave the shadows (A)
With vibrant clothes that sing out loud (B)
Be yourself in rhythmic echoes (a)
Emerge with strength, discard the shroud. (b)

Draw your breath as the music grows (a)
Play your cards, to the captive crowd (b)
Take a risk and leave the shadows (A)
With vibrant clothes that sing out loud. (B)

Hail! The gift of melodic vows (a)
With which we are richly endowed (b)
Blow the whistle silvery proud (b)
Hear the applause, embrace the bows (a)
Take a risk and leave the shadows (A)
With vibrant clothes that sing out loud. (B)

Jan Hedger

September

ROAST DINNER

Tender slices of roast lamb
Minty taste jelly
Smell of gravy, very good
Lovely Sunday roast
It's soft in my mouth
Goes down well
Yum!

Sue Horncastle

CHOCOLATE

A loud crunch that sends goose bumps
Aroma so sweet
Chocolate is the brown delight
The taste so bitter
A smooth block of good
Just divine
Yum!

Ryan Powell

Epulaeryu

TOASTIE

Melting cheese under the grill
So soft and runny
Bubbles fiercely under heat
Smells so delicious
Cannot wait to taste
It's scrumptious
Wow!

Jan Humphreys

BELLISSIMO

Tomatoes prised from the vine
Warmed by the Tuscan sun
Fresh leaves of deep green basil
Finger torn and scattered
A perfect marriage
Olive oil
Drenched!

Jan Hedger

A poem about a delicious meal, food or drink

1 Verse. 7 Lines. Syllables per line: 7/5/7/5/5/2/1!

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

EPULAERYU

The Epulaeryu poem is all about delicious food. It consists of seven lines with thirty-three (33) syllables.

The first line has seven (7) syllables,
the second line five (5),
the third line seven (7),
the fourth line five (5),
the fifth line five (5),
the sixth line three (3),
and the seventh line has only one (1) syllable which ends with an exclamation mark (!)

Each line has one thought which is about the main course.
The last line expresses the writer's excitement and feelings about the food.

The poem may be rhymed or un-rhymed.

The Epulaeryu poem was developed by Joseph Spence, Sr. The name of the poetic form was selected as a result of experiencing the Mediterranean and Far East cultures and enjoying many succulent and nourishing meals and food during those memorable travels!

EXAMPLES:

Jaffa Cake

Floating on a soft light sponge (7)

Tangy orange spread (5)

Secretly hidden within (7)

Thin, dark chocolate (5)

Bite through to reveal (5)

Its treasure (3)

Rich! (1)

Jan Hedger

Roast Dinner

Roast beef, Yorkshire pud, fresh veg (7)

Creamy horseradish (5)

Families eat Sunday lunch (7)

Sit round the table (5)

English tradition (5)

May it last (3)

Yeah! (1)

Maggie Crouch

October

Espinela

ESPINELA

Clap the castanettes, dipity clop
Past the music, sharing the tune
October Autumn, leaves so soon
It is my past, dipity clop

Chatter, the castanettes clop
As my thoughts, fly through sky to ground
Love of music, it is a sound
The charm of childhood, rhymes with heart
Leaves of brown, the hurricane starts
The Winter Dream finds our town

Josie Lawson

THIS TIME

It's often prayed 'this time, this time'
I have found the one, my soul mate
He spoke marriage on our first date
Is he just handing me a line

He says he loves me, please be mine
It is said oh so sincerely
With practise 'love words' sound truly
Is he being frank and earnest
I need this man to be honest
Will he throw me away, this time

Maggie Crouch

2 Stanzas (1 x 4 Lines, 1 x 6 Lines) Syllables per line: 8

Rhyming Pattern: a/b/b/a - a/c/c/d/d/c

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

ESPINELA

The espinela is Spanish poetry form.

It has two stanzas. The first stanza has 4 lines (quatrain) and the second stanza has 6 lines (sextet) There are 10 lines in total.

The rhyming pattern is a/b/b/a - a/c/c/d/d/c.

Each line has 8 syllables (octosyllabic)

The form was supposedly invented by Vincente Espinel (1550-1624) and so named after him, though the form can be found as early as circa 1510.

Also called decima or decima espinela, the espinela has been termed 'the little sonnet' and justly so, since some of the most beautiful lines in Spanish poetry have taken this form. Since the late 16th century the espinela has been widely employed.

EXAMPLES

The First Time

Four booted feet kick autumn leaves (a)

Two hands tucked into each other (b)

Sun breaks through unbroken cover (b)

Alighting lovers, thick as thieves. (a)

Around her waist, his arm he weaves (a)

His kiss as hot as summer fire (c)

Her passion eager and entire (c)

He pulled her to the cushioned floor (d)

His body craving so much more (d)

As two they loved and crossed the wire. (c)

Jan Hedger

Espinela

I am so octosyllabic (a)

My friends, these are no silly balls (b)

But brilliant words, well chosen all (b)

Rhyming cleverly, that's the trick (a)

Have you noticed the constant tick? (a)

Like each line is like the last one (c)

So, can you see what must be done? (c)

Be original, yet the same (d)

Yeah, that's the way to play this game! (d)

Go with the flow and have some fun. (c)

Robert Brandon

November

NOVEMBER THE 5TH

The fireman gave the signal
For Guy Fawkes to be ignited
Hoisted on chair, so classical
Chestnuts eaten as they roasted
The huge bonfire snapped and crackled
Children skipped and danced round the flames
They ate baked spuds that were cindered
Parents kept vigil on their games.

Maggie Crouch

IT'S PUDSEY!

Pledge your cash via Radio 2
Children in Need, on the tele
Phone donations from me and you
Bathe in custard, chuck a welly
Race to eat platefuls of jelly
Don a daft costume, sing and dance
High jinks in aid of charity
Giving our kids a fighting chance!

Jan Hedger

Huitain

HUITAIN

Look there, behold a lovely girl
I hope she will come over here
Maybe we will twirl and whirl
And hold each other oh so near
Gliding gracefully on the pier
My beloved sweetheart and me
Shall dance forever without a tear
Two become one, from me to we

Antony May

RUNNING

A person running up the hill
The river flows down deep below
His breath steams in the early chill
Then two others want to follow
Wait there to meet at the hollow
They can all roll down together
Shall we all meet again tomorrow?
We have these memories forever.

Jan Humphreys

1 Stanza. 8 Lines. 8 Syllables per line. Rhyming Pattern: a/b/a/b/b/c/b/c

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
28	30					

HUITAIN

The Huitain is a simple form. It is Spanish in origin. The form is based upon the number eight.

It has one stanza with 8 lines

Each line has 8 syllables.

The rhyming pattern is: a/b/a/b/b/c/b/c

EXAMPLES

Octoplastic

Octoplastic lines for you **now** (a)
You thought I couldn't get better, **but** (b)
I will dissect my words any**how** (a)
I can - you love whatever I **put** (b)
'Tis all clean stuff for you - no **smut** (b)
Lots of eightness, lots of **greatness** (c)
No chance here of being in a **rut** (b)
Onward, outward, with much **finesse** (c)

Robert Brandon

TheFED MiniFest

How good it is to hear the **words** (a)
Of people who don't often **speak** (b)
Whose thoughts are very rarely **heard** (a)
The ones who in the background **creep** (b)
To find the star within the **meek** (b)
Raise self-esteem with our **applause** (c)
Cause confidence to grow and **peak** (b)
And carry on our noble **cause**.(c)

Ashley Jordan

December

Virelay

DECEMBER

December the sniffiest month of the year
Coughs and sneezing
Christmas joy for all that one holds dear
Presents rustling

Ding dong, the church bells are calling
Paying obligations
Round the crib three kings are kneeling
In adoration

December the season for inebriation
Winter warmers
Friends and family - all out celebrations
Get-togethers

Frozen dew strands to glinting feathers
Icicles dripping
On the radio hearing forecasts of weather
Ominous warnings

Maggie Crouch

CHRISTMAS

Christmas time is back with us again
Savings gone too quick
Children excited and causing us pain
Santa's letters are ticked

Children wake us up with a kick
Paper strewn everywhere
Too much drink, feeling very sick
Must not despair

There's almost too much food to bear
On the table
A name is written by each chair
Find your label

We've had so many games and revels
Fun and tricks
This day has been so very special
Cheers to St Nick

Jan Humphreys

Unlimited Stanzas 4 lines each. 1st & 3rd lines are long 2nd & 4th lines are short.

Rhyming pattern a/b/a/b - b/c/b/c - c/d/c/d etc. until last verse z/b/z/b

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

VIRELAY

The title Virelay was applied to more than one fixed form of verse. It is an ancient French form, the name coming from the French v'irer, to turn or veer.

The virelay is written in Quatrains (stanza with four lines).

The rhyming pattern of the virelay is interlinked, thus:

a/b/a/b - b/c/b/c - c/d/c/d - d/e/d/e and so on. You can have as many stanzas as you want. In the last stanza, the short lines take their rhyme from the short lines of the first stanza, thus the last stanza is ?/b/?/b

The lines are alternately longer and shorter.
Long Line / Short Line / Long Line / Short Line

EXAMPLE

A Winter Weekend

Snuggle back down under the covers (a)

It's cold (b)

Stay as you are entwining lovers (a)

In hold (b)

Within your secret world be embroiled (b)

From eyes (c)

Eyes that have followed you as you've toiled (b)

Time wise (c)

All week you hide behind your disguise (c)

Nine to Five (d)

Free and easy weekend being your prize (c)

Coming alive (d)

Saturday dancing the ballroom jive (d)

Being bold (b)

Making love till early hours arrive (d)

Pure gold (b)

Jan Hedger