

# 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](http://www.grass-roots-open-writers.btik.com)

Email: [grass.roots.open.writers@gmail.com](mailto: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:**

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

### 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*

### 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*

### 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

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*

## JUST A TRACE

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*

## 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*

## 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*

## 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 clastanettes, clipity clop  
Past the music, sharing the tune  
October Autumn, leaves so soon  
It is my past, clipity clop

Chatter, the clastanettes 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 5<sup>TH</sup>

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
29	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 great**ness** (c)  
No chance here of being in a **rut** (b)  
Onward, outward, with much fin**esse** (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 ap**plause** (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*