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13.0 OBJECTIVES

In this unit we shall

- Describe the various types of stanzas that are employed by poets to express their emotions and feelings, and

- Discuss their form and structure in detail by giving various examples from the world of poetry.

On completing the unit, you should be able to

- Identify the different forms of stanzas in poetry, and
- Differentiate them based on their form and structure in a given poem.

13.1 INTRODUCTION TO STANZA FORMS

A stanza is a set of lines in a poem which are commonly arranged in a rhythmical unit. Each stanza has the same number of lines, the same metrical pattern, and usually the same rhyme scheme. These rhymes are indicated by identical letters. Thus, abab indicates that the first and third lines rhyme with each other, while the second and fourth lines are linked by a different rhyme. An unrhymed line is denoted by x. Because of these fixed number of lines and rhyme scheme, any poem can have following kinds of stanzas:

13.1.1 Couplet:

A couplet comprises of two rhyming lines having the same meter. Look at the following couplet stanza examples:

What poet would not grieve to see,
His brethren write as well as he?

(Jonathan Swift - *Verses on the Death of Dr. Swift, D.S.P.D.*)

Or

Two principles in human nature reign;
Self-love to urge, and reason to restrain.

(Alexander Pope - *Essay on Man*)

The first example uses iambic tetrameter and the second example uses iambic pentameter. Here is another example of pentameter couplets:

By day the bat is cousin to the mouse.
He likes the attic of an aging house.
His fingers make a hat about his head.
His pulse beat is so slow we think him dead.

He loops in crazy figure s half the night
Among the trees that face the corner light.

But when he brushes up against a screen,

We are afraid of what our eyes have seen:

For something is amiss or out of place
When mice with wings can wear a human face.

(Theodore Roethke - *The Bat*)

In this poem, the rhyme scheme is aabbccdde. Moreover, each of couplet stanzas in this poem is end-stopped. An end-stop occurs when a line of any poem ends with a period or definite punctuation mark, such as a colon. When lines are end-stopped, each line is its own phrase or unit of syntax. So when you read an end-stopped line, you'll naturally pause.

13.1.2 Tercet:

A tercet comprises of three lines following a rhyming scheme in the pattern of aaa, or aba. Tercet was introduced by Sir Thomas Wyatt in the 16th century. A special variety of this stanza is also known as terza-rhyma which we will discuss separately. Tercet is also called triplet as it has three-line unit. See the following examples:

He clasps the crag with crooked hands:
Close to the sun it lonely lands,
Ringed with the azure world, it stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

(Alfred Tennyson - *The Eagle*)

Or

My mother's maids, when they did sew and spin,
They sang sometimes a song of the field mouse,
That for because their livelihood was but so thin.

Would needs go seek her townish sister's house.
Would needs she thought herself endured to much pain:
The stormy blasts her cave so sore did souse...

(Thomas Wyatt - *Second Satire*)

While Tennyson employs the rhyme scheme of aaa, Wyatt follows aba scheme in his poem.

13.1.3 Quatrain

A Quatrain is a stanza of 4 lines, usually with rhyme schemes of aaaa, aabb, abba, or abab. This form of stanza was popularized by a Persian

poet, Omar Khayyam, who called it a Rubai. Following is the example of a quatrain from “Elegy Written in a Country Churchyard”:

The curfew tolls the knell of parting day,
The lowing herd wind slowly o’er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

(Thomas Gray)

Here the rhyme scheme is abab. Notice the following example which follows a different rhyme scheme i.e. aabb:

Was it for this I uttered prayers,
And sobbed and cursed and kicked the stairs,
That now, domestic as a plate,
I should retire at half-past eight?

(Edna St. Vincent Millay - “Grown-up”)

13.1.4 Quintain/Quintet:

A quintain, also referred to as ‘quintet’ or “cinquain,” is a stanza of five lines, which may be rhymed or unrhymed, and generally has a unique stress pattern. Following is the example of quintain:

Go, lovely rose,
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young
And shuns to have her graces spied
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die, that she
The common fate of all things rare
May read in thee:
How small a part of time they share
That are so wondrous sweet and fair!

(Edmund Waller - *Go, Lovely Rose*)

The LIMERICK is a special use of the five-line stanza form; it is a single unit, with a fixed metrical pattern and rhyme scheme, and a final line that has a witty turn of thought. See the following example:

There was an Old Man with a beard,
Who said, "It is just as I feared Two
Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!

(Edward Lear - *Book of Nonsense*)

13.1.5 Sestain / Sestet:

Sestain or Sestet is a stanza of six lines. It forms the second division of Italian sonnet which was popularized by Petrarch, following an octave which is the first division comprising eight lines. In a sonnet, a sestet marks a change of emotional state of a poet. This will be explained in detail when we will discuss the structure of various forms of Sonnet. Look at the following example of Sestet:

So answerest thou; but why not rather say:
'Hath man no second life? – Pitch this one high!
Sits there no judge in Heaven, our sin to see? –
More strictly, then, the inward judge obey!
Was Christ a man like us? Ah! Let us try
If we then, too, can be such men as he!

(Mathew Arnold - *The Better Part*)

13.1.6 Octave:

Octave is a stanza of eight lines and comprises the first division of Italian sonnet. More about Octave will be discussed in the section of sonnet.

- **Check your progress 1**

Below are few examples of poetic stanzas. Identify the types of stanzas and write whether they are the examples of couplet, tercet, quatrain, quintain, sestet or octave. Also mention the rhyme schemes that these stanzas follow. Check your answers with those given at the end of the unit.

1. The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

(S.T. Coleridge "The Rime of the Ancient Mariner")

2. A little learning is a dangerous thing
 Drink deep, or taste not the Pierian spring
 (Alexander Pope - *An Essay on Criticism*)
3. Helen, thy beauty is to me
 Like those nicean barks of yore
 That gently, o'er a perfumed sea
 The weary way, way worn wanderer bore
 To his native shore (Edgar Allen Poe "To Helen")
4. O wild West Wind, thou breath of Autumn's being,
 Thou, from whose unseen presence the leaves dead
 Are driven, like ghosts from an enchanter fleeing
 (P.B. Shelley "Ode to the West Wind")
5. CAPTAIN, or Colonel, or Knight in Arms,
 Whose chance on these defenceless doors may seize,
 If deed of honour did thee ever please,
 Guard them, and him within protect from harms.
 He can requite thee; for he knows the charms
 That call fame on such gentle acts as these,
 And he can spread thy name o'er lands and seas,
 Whatever clime the sun's bright circle warms.
 (John Milton - "When the Assault was Intended to the City")
6. And on the pedestal these words appear:
 'My name is Ozymandias, king of kings:
 Look on my works, ye Mighty, and despair!
 Nothing beside remains. Round the decay
 Of that colossal wreck, boundless and bare
 The lone and level sands stretch far away.
 (P.B. Shelley "Ozymandias")

13.2 INTRODUCTION TO VARIOUS STANZA FORMS OF POETRY

In the last section, you got a fair idea of how a stanza comprises of several lines and give different form and structure to a poem. Now we will discuss the different forms of stanzas that poets employ to give meanings and emotions to their poems.

13.2.1 Blank Verse:

Blank verse is written in the form of iambic pentameter. Iambic Pentameter is one kind of meter which contains five feet per line in which each foot consists of an unstressed syllable followed by a stressed syllable. This verse is called 'blank' because it does not rhyme even if it is in meter. Since blank verse is close to the rhythms of ordinary English speech and yet quite flexible and adaptive to various kinds of themes and subject matter, this verse form has been more frequently and variously used than any other form of poem. Blank verse was introduced into English poetry by Henry Howard, Earl of Surrey, in his translation of Virgil's *Aeneid* in 1540.

Characteristics of Blank Verse:

- Blank verse does not have fixed number of lines. They vary from stanza to stanza.
- It has a conventional meter that is used for writing poetic drama or long narrative poems.
- It is often used in descriptive and reflective poems and also the dramatic monologues where a single character delivers her thoughts in the form of a speech.
- It is mostly written in iambic pentameter though some poets write it in trochee, spondee and dactyl also.

Some of the finest examples of blank verse are:

1. We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors.'

(Robert Frost - *Mending Wall*)

2. Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul: see, where it flies!
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wittenberg be sack'd;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest;
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O, thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter
When he appear'd to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethusa's azur'd arms;
And none but thou shalt be my paramour!

(Christopher Marlow - *Dr. Faustus*)

13.2.2 Sonnet

Sonnet is a lyric poem and usually written in a single stanza comprising of fourteen lines of iambic pentameter. Based on the rhyme scheme, the sonnet is generally classified of two types:

1. Italian or Petrarchan sonnet
2. English or Shakespearean sonnet

1. Italian or Petrarchan Sonnet:

Named after the fourteenth-century Italian poet Petrarch, this sonnet consists of two main divisions: an opening octave (a stanza of eight lines) rhyming abbaabba followed by a concluding sestet (a stanza of six lines) rhyming cdecde or some other variant like cdccdc or cdcdcd. Petrarch's sonnets were first introduced in English poetry by Sir Thomas Wyatt in the early sixteenth century. This Petrarchan form was later used by the English poets like John Milton, William Wordsworth, Christina Rossetti, D. G. Rossetti, and other sonneteers who introduced a new pair of rhymes in the second four lines of the octave.

The structure of the meaning and the theme in a sonnet follows the division of the parts. The octave in a Petrarchan sonnet generally describes a situation or a dilemma or raises a certain kind of question, for

which the sestet provides an answer or some kind of commentary or resolution. The turn in the mood, also called as volta in Italian, arrives at the start of the sestet. See the following poem by William Wordsworth as a nice example of Petrarchan sonnet:

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

In this poem, the poet employs the rhyme scheme – abbaabbacdcdd. The octave opens with a kind of complain that we are too insensitive to appreciate the beauty of nature. The sestet marks a turn in the mood of the poet and offers a solution declaring that the poet would rather be a pagan who followed a primitive religion and would be able to appreciate nature for the rest of his life.

2. English or Shakespearean sonnet:

The Earl of Surrey and other English experimenters in the sixteenth century developed another variant of sonnet which was called the English sonnet, or the Shakespearean sonnet, as William Shakespeare frequently wrote his sonnets using this structure. This sonnet consists of three quatrains and a concluding couplet: ababcdcdefefgg.

The structure of the Shakespearean sonnet is different from that of Petrarchan sonnet as far as the internal logic of both the forms are concerned. The three quatrains generally deal with parallel images or variations on a theme. The turn or volta arrives in the concluding couplet, which either reverses the position expressed in the earlier quatrains or provides a brief summary of it. One of the finest examples of this kind of sonnet is the following poem of Shakespeare:

When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste:
 Then can I drown an eye, unus'd to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long since cancelled woe,
 And moan the expense of many a vanished sight;
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoaned moan,
 Which I new pay as if not paid before.
 But if the while I think on thee, dear friend,
 All losses are restor'd, and sorrows end.

(Shakespeare – “Sonnet 30”)

The rhyme scheme of this sonnet is abab cd cdefeg. The three quatrains of the poem depict the nostalgic recollection of the past and poet's lament over the long past woes. The concluding couplet marks an abrupt shift in the attitude marked by the word 'but'. The speaker's sudden remembrance of a “dear friend” addressed by the pronoun ‘thee’ completely alleviates his despair. Thus, the shift in the poet's mood in this form of sonnet occurs in the concluding couplet unlike the Petrarchan sonnet where this shift occurs in the opening line of sestet.

13.2.3 Spenserian Stanza:

Spenserian stanza is a longer form popularized by Edmund Spenser in his classic *The Faerie Queene* (1590–96). Spenserian stanza consists of nine lines, in which the first eight lines are iambic pentameter and the last line is iambic hexameter (also called as Alexandrine). It has a rhyme scheme of ababbcbcc. The first eight lines produce an effect of formal unity, while the hexameter completes the thought of the stanza. Spenserian stanza owes its origin to the Old French ballade (eight-line stanzas, rhyming ababbcbc), the Italian ottavarima (eight iambic pentameter lines with a rhyme scheme of abababcc), and the stanza form used by Chaucer in his “Monk's Tale” (eight lines rhyming ababbcbc). The other examples of Spenserian stanza are James Thomson's “The Castle of Indolence” (1748), John Keats's “The Eve of St. Agnes” (1820), and the narrative section of Alfred, Lord Tennyson's “The Lotus-Eaters” (1832). The following is an example of a stanza from Spenser's *Faerie Queene* 1.1.41:

And more, to lullehim in his slumber soft,
 A trickling streame from high rocke tumbling downe
 And ever-drizlingraine upon the loft
 Mixt with a murmuring winde, much like the sowne
 Of swarming Bees, did cast him in a swowne:
 No other noyse, nor peoples troublous cryes,
 As still are wont t'annoy the wallèdtowne,
 Might there be heard: but carelesse Quiet lyes,
 Wrapt in eternall silence farre from enemyes

Another popular use of Spenserian stanza can be traced in the following poem of the romantic poet John Keats:

St. Agnes' Eve—Ah, bitter chill it was!
 The owl, for all his feathers, was a-cold;
 The hare limp'd trembling through the frozen grass,
 And silent was the flock in woolly fold:
 Numb were the Beadsman's fingers, while he told
 His rosary, and while his frosted breath,
 Like pious incense from a censer old,
 Seem'd taking flight for heaven, without a death,
 Past the sweet Virgin's picture, while his prayer he saith. (*The Eve of St. Agnes*)

13.2.4 Terza Rima:

Terzarima is composed of tercets which are linked by a pattern of shared rhymes i.e. the first and last lines of each stanza rhyme, and the middle line rhymes with the first and third lines of the following tercet: aba, bcb, cdc, and so on. The series ends with a final line (or sometimes two lines) that constitute a separate stanza and rhymes with the middle line of the last tercet: yzy, z (z). Terzarima was invented by Dante in his *Divine Comedy* (early fourteenth century). After Dante, terzarima was employed for allegorical and didactic poetry by Petrarch and Boccaccio in the 14th century, and for satire and burlesque, notably by Ariosto in the 16th century. However, although Sir Thomas Wyatt introduced the form to early in the sixteenth century, it has not been a common meter in English, in which rhymes are much harder to find than in Italian. Shelley, however, used it very effectively in “Ode to the West Wind” (1820):

Make me thy lyre, even as the forest is:
 What if my leaves are falling like its own!
 The tumult of thy mighty harmonies
 Will take from both a deep, autumnal tone,

Sweet though in sadness. Be thou, Spirit fierce,
 My spirit! Be thou me, impetuous one!
 Drive my dead thoughts over the universe
 Like wither'd leaves to quicken a new birth!
 And, by the incantation of this verse,
 Scatter, as from an unextinguish'd hearth
 Ashes and sparks, my words among mankind!
 Be through my lips to unawaken'd earth
 The trumpet of a prophecy! O Wind,
 If winter comes, can spring be far behind?

13.2.5 Heroic Couplet:

Heroic couplet consists of lines of iambic pentameter which rhyme in pairs: aa, bb, cc, and so on. It is called “heroic” because they are frequently used in epics and heroic plays. This verse form was first introduced into English poetry by Geoffrey Chaucer in his works like *The Legend of Good Women* and *The Canterbury Tales* which were written at the end of the fourteenth century. It got the highest level of popularity in the late seventeenth and the first half of the eighteenth century. The neoclassical poets like John Dryden, Samuel Johnson and Alexander Pope used it so extensively that they almost ignored the other metrical forms in their poetry. These poets wrote closed couplets, in which the end of the rhyme in the second line coincides with the end of the clause or sentence. The sustained employment of the closed heroic couplet meant that two lines had to serve something of the function of a stanza. Pope’s *The Rape of the Lock* is one of the finest examples of this form:

Bright as the sun, her eyes the gazers strike,
 And, like the sun, they shine on all alike.
 Yet graceful ease, and sweetness void of pride,
 Might hide her faults, if belles had faults to hide:
 If to her share some female errors fall,
 Look on her face, and you'll forget 'em all.

The purpose of using the closed couplet is to give the verse a witty tone. These closed couplets can be compared with the open couplets which are more fluent and run on freely with the rhyme not as insistent and not stopping the verse. An example of this form of couplet can be seen in the following dramatic monologue by Robert Browning:

Sir, 'twas not
 Her husband's presence only, called that spot
 Of joy into the Duchess' cheek; perhaps

Fra Pandolf chanced to say, “Her mantle laps
Over my lady’s wrist too much,” or “Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat.” Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say? — too soon made glad,
Too easily impressed; she liked whate’er
She looked on, and her looks went everywhere.

(My Last Duchess)

13.2.6 Free Verse

Free verse is also referred to as “open form” verse, or verslibre in French. Like the traditional verse, it is also written in short lines instead of continuous lines of prose. However, it can be distinguished from traditional verse in the sense that its rhythms are not organized into a regular metrical form i.e. into feet, or recurrent units of weak- and strong-stressed syllables. Most free verse also has irregular line lengths, and lacks rhyme. Blank verse differs from unrhymed free verse in that it is metrically regular i.e. unrhymed iambic pentameter. Free verse is distinguished from prose in that the division of lines in such verse is deliberately done. This division may consist of very long units or of single words, and which may be divided in mid-sentence or even mid-word. Thus it can have a form or pattern of its own often which is largely based on repetition and parallel grammatical structure. One fine example of free verse is Walt Whitman’s poem

“When I Heard the Learn’d Astronomer”:

When I heard the learn’d astronomer,
When the proofs, the figures, were ranged in columns before me,
When I was shown the charts and diagrams, to add, divide, and
measure
them,
When I sitting heard the astronomer where he lectured with much
applause in the lecture-room,
How soon unaccountable I became tired and sick,
Till rising and gliding out I wander’d off by myself,
In the mystical moist night-air, and from time to time,
Look’d up in perfect silence at the stars.

2. WHEN I consider how my light is spent
E're half my days, in this dark world and wide,
And that one Talent which is death to hide,
Lodg'd with me useless, though my Soul more bent
To serve therewith my Maker, and present
My true account, least he returning chide,
Doth God exact day-labour, light deny'd,
I fondly ask; But patience to prevent
That murmur, soon replies, God doth not need
Either man's work or his own gifts, who best
Bear his mildeyoak, they serve him best, his State
Is Kingly. Thousands at his bidding speed
And post o're Land and Ocean without rest:
They also serve who only stand and waite.
- (John Milton - "On his Blindness")

3. Like as the waves make towards the pebb'l'd shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.
- (William Shakespeare)

4. A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darkened ways
Made for our searching: yes, in spite of all,

Some shape of beauty moves away the pall
 From our dark spirits. Such the sun, the moon,
 Trees old and young, sprouting a shady boon
 For simple sheep; and such are daffodils
 With the green world they live in; and clear rills
 That for themselves a cooling covert make
 'Gainst the hot season; the mid forest brake,
 Rich with a sprinkling of fair musk-rose blooms:
 And such too is the grandeur of the dooms
 We have imagined for the mighty dead;
 All lovely tales that we have heard or read:
 An endless fountain of immortal drink,
 Pouring unto us from the heaven's brink.

(John Keats - "Endymion")

5. To be, or not to be, that is the question:
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles
 And by opposing end them. To die—to sleep,
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to: 'tis a consummation
 Devoutly to be wish'd. To die, to sleep;
 To sleep, perchance to dream—ay, there's the rub:
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause—there's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 Th'oppressor's wrong, the proud man's contumely,
 The pangs of dispriz'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th'unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? Who would fardelsbear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscover'd country, from whose bourn
 No traveller returns, puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?

Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.

(William Shakespeare *Hamlet*)

13.3 LET US SUM UP

In this unit, you have learnt:

- To identify various stanza forms that occur in a poem
- To identify various poetic forms and how they affect the mood in a poem.

13.4 KEY WORDS

| | |
|-------------------|---|
| Hexameter | a verse line having six metrical feet. |
| Iambic | a metrical unit with unstressed-stressed syllables. |
| Meter | the accent in a metrical foot of verse. |
| Pentameter | a verse line having five metrical feet. |
| Rhyme | correspondence in the sounds of two or more lines (especially final sounds) |
| Stanza | a fixed number of lines of verse forming a unit of a poem |
| Syllable | a unit of spoken language larger than a phoneme. |

13.5 BOOKS SUGGESTED

- Abrams, M.H. & Geoffrey Galt Harpham. *A Glossary of Literary Terms*. Wadsworth Cengage Learning, 2015.
- Hamilton, Sharon. *Essential Literary Terms*. Norton, 2007.
- Miller, Ruth & Robert A. Greenberg. *Poetry: An Introduction*. Macmillan, 1981.

❖ ANSWERS

1. Check Your Progress 1:

1. Quatrain 2. Couplet 3. Quintain 4. Tercet 5. Octave
6. Sestet

2. Check Your Progress 2:

1. Free Verse (no fixed rhyme scheme)
2. Petrarchan or Italian sonnet (it has an octave and sestet with a rhyme scheme - abbaabbacddcdd)
3. Shakespearean or English sonnet (it is divided in three quatrains and a couplet with a rhyme scheme of abab cd cdefeg)
4. Heroic Couplet
5. Blank Verse