1: Typographical Level: FORM

Stanza: a grouping of lines separated from others in a poem. A traditional stanzaic poem is defined by the meter and rhyme scheme; however in contemporary free verse, the stanza, like a prose paragraph, can be used to mark a shift in mood, time, or thought.

Additionally, the word stanza means "room" in Italian— "a station," "a stopping place"—and each stanza in a poem is like a room in a house, which is a common metaphor known among poets. A stanzaic poem uses white space to create temporal and visual pauses.

Types of Stanzas	
Monostitch	one line
Couplet	two lines
Tercet	three lines
Quatrain	four lines
Cinquain	five lines
Sestet	six lines
Septet	seven lines
Octave	eight lines
Variable Form	stanzas with varying line lengths
Prose Poem	a poem that utilizes paragraphs and sentence-structure instead of stanzas, line-breaks, and enjambments.
Verse Paragraph	

For Determining Line Length	
Short Lines: where line-breaks create a focus on small units of language	In front of the craft shop, a small nativity, mother, baby, sheep made of white and blue balloons. (from "Advent" by Rae Armantrout)
Long Lines: usually requires more than one natural breath to read aloud, allowing more room for cumulative syntax in multiple clauses or phrases, subordinate constructions, and a "build-up" of images or ideas.	I am afraid after reading all these so-called initiation books that some cortege of boot lickers will enter my room while I am sleeping and suck my eyes out with soda straws they will be older men and women much like the amanuenses with bad breath in the principal's office who call up and tell on you the Unferths of the world better beware (from "The Battlefield Where The Moon Says I Love You" by Frank Stanford)
Lines with a Hanging Indent: when the line is longer than the page and there hasn't been a purposeful line break by the poet.	The first morning of Three Mile Island: those first disquieting, uncertain, mystifying hours. All morning a crew of workmen have been tearing the old decrepit roof off our building, and all morning, trying to distract myself, I've been wandering out to watch them as they hack away the leaden layers of asbestos paper and disassemble the disintegrating drains. (from "Tar" by C.K. Williams)

For Determining the Mode of the Poem	
Lyrical Mode	Originally a composition meant for musical accompaniment. The term refers to a short poem in which the poet, the poet's persona, or another speaker expresses personal feelings. (e.g. Emily Dickinson's poem "Come Slowly, Eden! (205)" in which a speaker imagines an overwhelming sense of paradisiacal state.)
Narrative Mode	The poem tells a story with characters and plot. (e.g. *The Odyssey* by Homer, *The Rime of the Ancient Mariner* by Coleridge, or *Endymion* by Keats)

Dramatic Mode	A monologue from a play or dramatic poem. (e.g. *The Love Song of J. Alfred Prufrock* by T.S. Eliot—a poem concerning a speaker, named Prufrock, who expresses a disdain with the loneliness that comes with getting older.)

More Examples of Typographical Forms:

- Ballad: a narrative-focused poem often rhythmically structured in quatrains (ABAB or ABCB), telling a story with characters and a plot—traditionally meant to be sung.

- The Blues: Another form based on refrain: that wonderful modern mode of accentual oral poetry and song called 'The Blues/7 Musically, a 4/4 rhythm, usually slow, moves through twelve measures in a fairly fixed chordal sequence. [Musicians would identify it as I (IV) I IV V I.] The repetition of the first line is not merely decorative, nor expressive.

- Carol and Refrain: A hymn or poem often sung by a group, with an individual taking the changing stanzas and the group taking the burden or refrain.

- Canzone: Literally "song" in Italian, the canzone is a lyric poem originating in medieval Italy and France that usually consists of five to seven stanzas, lines with seven and eleven syllables, and end-rhymes. See John Hollander's "About the Canzone".

- Collage: from the French verb coller, "to glue." One definition is a work of art made by attaching a variety of materials to a flat surface. So collage in poetry could mean the inclusion of the verbal equivalents in poems, and one could, presumably, make a verbal collage of entirely found elements to evoke a world or a state of mind, that is, use collage for the purposes of representation.

- Elegy: A poem that clearly uses lament to express sorrow and mourn for something.

- Ghazal: couplets, also apparently disjunct from each other, assembled into poems written in Arabic, Persian, Urdu, and Turkish. Both lines of the first couplet, and the second lines of all the following ones, end with a repeated refrain (Radif) and, just before that, a rhyming word (Qafia). The poet signs his name pseudonymously in the final ghazal.

- Georgic: a didactic poem on agriculture or rural life—part of classical tradition. The Georgic got its name from Virgil's Georgics, a set of four long poems in dactylic hexameter about farming.

- Leonine Rhyme: a type of versification based on an internal rhyme between a word within the line and the word before the caesura at the end of the line.

- Limerick: a humorous five-line poem with an AABBA rhyme scheme, often more playful or nonsensical. Meter typically includes anapestic lines

- Lục-bát—a Vetnamese poetic form that means "six-eight." The poem consists of alternative lines of six and eight syllables. This form uses a complex rhyme scheme that can be exemplified by a side-by-side translation of *The Tale of Kiều*

Trăm năm trong cõi người ta,
Chữ tài chữ mệnh khéo là ghét nhau.
Trải qua một cuộc bể dâu,
Những điều trông thấy mà đau đớn lòng.
Lạ gì bỉ sắc tư phong,
Trời xanh quen thói má hồng đánh ghen.

A century of life
Sees genius aye in strife with doom:
As hills for vales make room
These visions dire consume the soul.
Surprised by joy with dole?
Once-rosy cheek, heav'n's toll is paid.

- Pantoum: a Malaysian verse form adapted by French poets and occasionally imitated in English. It comprises a series of quatrains, with the second and fourth lines of each quatrain repeated as the first and third lines of the next. The second and fourth lines of the final stanza repeat the first and third lines of the first stanza

- Pantun: Another Malaysian verse: this is a single quatrain only, rhyming abab. But the sentence making up the first ab has no immediate logical or narrative connection with the second. Only the rhyme pattern and some pun or like-sounding construction connects them on the surface. It is only after the lines have sunk in that the deep connection emerges.

- Rondel and Roundel: Typically 11–14 lines, with two rhymes and repetition of the first two lines in the middle and at the end. (see Swineburne's "The Roundel")

- Rondeau: a poem composed of fifteen lines, eight to ten syllables each, divided stanzaically into a quintet, a quatrain, and a sestet. The *rentrement* consists of the first few words or the entire first line of the first stanza, and it recurs as the last line of both the second and third stanzas. Two rhymes guide the music of the rondeau, whose rhyme scheme is as follows (R representing the refrain): aabba aabR aabbaR.

- Rondeau Redoublé: Six quatrains where the refrain lines from the first quatrain become headers for the subsequent ones, plus a tail in final stanza. The rhyme scheme is (*A1B1A2B2/babA1/abaB1/babA2/abaB2/babaR)*.
Additionally, see Dorothy Parker's poem "Rondeau Redoublé…")

- Sestina: A complex French form—six stanzas of six lines each plus a three-line envoi. The six end-words from the first stanza rotate through the following stanzas in a fixed pattern, with all words reappearing in the envoi.

- Sonnet: a 14-line poem, usually in iambic pentameter, featuring one of several rhyme schemes:
  Petrarchan (Italian): ABBA ABBA CDE CDE
  Shakespearean (English): ABAB CDCD EFEF GG

- Tanka: a thirty-one syllable poem, often written in a single sentence, which follows this syllable count for a cinquain (5/7/5/7/7)

- Triolet: an 8-line form with only two rhymes and strategically repeated lines: line 1 repeated as lines 4 & 7; line 2 repeated as line 8; rhyme scheme ABaAabAB

- Unequal Couplets: Couplets with one line longer than the other, often distinguished by spacing that looks "jagged". For instance,
  A town so flat a grave's a hill,
  A dusk the color of beer.
  A row of schooldesks shadows fill,
  A row of houses near.
  (from "Rhymes for a Watertower" by Christian Wiman)

- Villanelle: a 19-line poem: five tercets followed by a quatrain; rhyme scheme ABA in tercets, ABAA in the quatrain. The first and third lines of the first stanza alternate as refrains

2: Sonic Level: RHYTHM & METER – rhythm, meter, scansion, cadence

- Metrical Systems of Verse

  - Pure Accentual: Verse whose meter is determined by the number of stressed (accented) syllables—regardless of the total number of syllables—in each line.

  - Accentual-Syllabic: Verse whose meter is determined by the number and alternation of its stressed and unstressed syllables, organized into feet. From line to line, the number of stresses (accents) may vary, but the total number of syllables within each line is fixed.

  - Pure Syllabic: a poetic form having a fixed or constrained number of syllables per line, while stress, quantity, or tone play a distinctly secondary role—or no role at all—in the verse structure.

  - Free Verse: Non-metrical, nonrhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in free-verse lines, but the poet does not adhere to a metrical plan in their composition.

    - Quantitative Verse: The dominant metrical system in Classical Greek and Italian poetry, in which the rhythm depends not on the number of stresses, but on the length of time it takes to utter a line. That duration depends on whether a syllable is long or short—a distinction that is harder to hear in English pronunciation. This is the least common type of verse.

- Poetic Feet: Specifically, accentual-syllabic verse is traditionally discussed as sequences of feet. A foot consists of one stressed syllable (one "beat," to use the musical term), usually accompanied by one or two unstressed syllables. We represent a stressed syllable by an accent (`) and an unstressed syllable by a breve (˘).

  The number of feet in a line gives the lines its purely syllabic name, and tells you how wide the line is. Natural intonation makes you stress some words and leave others unstressed, helping you see how many beats are in the line. We characterize a line by how many stresses (beats) exist in it: the word "meter" (meaning measure) is the general name for the length of a counted line.

- Verse Lengths

    - Monometer—one beat per line
    - Dimeter—two beats per line
    - Trimeter—three beats per line
    - Tetrameter—four beats per line
    - Pentameter—five beats per line
    - Hexameter—six beats per line
    - Heptameter—seven beats per line
    - Octameter—eight beats per line

- Rhythms: To describe the versification of a poem, you have to say not only how wide its lines are, but also what rhythm they are written in. There are two kinds of rhythms in English:

    - Rising Rhythm—a foot consisting of one or more unstressed syllables leading up to a stressed syllable, such as (˘`) or (˘˘`). Rising rhythms are either iambic (with two syllables, ˘`), or anapestic (with three syllables, ˘˘`).

    - Falling Rhythm—a foot begins with a stressed syllable, which is followed by one or more unstressed syllables (`˘) or (`˘˘) . Falling rhythms are either trochaic (with two syllables, `˘) or dactylic (with three syllables, `˘˘).

      Let's say, for example, you are asked to identify the rhythm of William Blake's poem, "The Tyger". Here is the first stanza:

      Tyger, Tyger, burning bright
      In the forests of the night,

What immortal hand or eye
Could frame thy fearful symmetry?

We would describe the poem as a trochaic (falling) tetrameter (four beats per line).

- Line-Phrasing
    - Enjambment: the running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation; the opposite of end-stopped.
    - Caesuras: a stop or pause in a metrical line, often marked by punctuation or by a grammatical boundary, such as a phrase or clause.
    - End Stops: a metrical line ending at a grammatical boundary or break—such as a dash or closing parenthesis—or with punctuation such as a colon, a semicolon, or a period. A line is considered end-stopped, too, if it contains a complete phrase.
    - Stepping: a poetic line that unfolds in three descending or "stepped" parts. Invented by William Carlos Williams who used the device in poems such as "Desert Music," "The Descent," and "Asphodel, That Greeny Flower," the triadic line was taken up by poets such as Thom Gunn and Charles Tomlinson.

3: Sonic Level: SENSE of SOUND – devices & effects

Another way poets create meaning is by using words which share similar qualities in terms of sound. When looking at any of these devices within a poem, think of *why* the poet may have chosen to pick these specific words to share sounds.

- Alliteration: a literary device that uses the same or similar consonant sounds generally at the beginning of a sentence or stressed syllables.
- Assonance: a figure of speech in which the same vowel sound repeats within a group of words. Assonance occurs when sounds, not letters, repeat. It does not require that words with the same vowel sounds be directly next to each other. Assonant vowel sounds can occur anywhere (at the beginning or end, on stressed or unstressed syllables) within any of the words in the group.
- Consonance: a figure of speech in which the same consonant sound repeats within a group of words. All letters that aren't vowels. So any letter that isn't an; A, E, I, O, or U.
- Rhyme: the repetition of syllables, typically at the end of a verse line. Rhymed words conventionally share all sounds following the word's last stressed syllable. Thus "tenacity" and "mendacity" rhyme, but not "jaundice" and "John does," or "tomboy" and "calm bay." A *rhyme scheme* is usually the pattern of end rhymes in a stanza, with each rhyme encoded by a letter of the alphabet, from *a* onward (ABBA BCCB, for example).

Rhymes are classified by the degree of similarity between sounds within words, and by their placement within the lines or stanzas.

- Eye Rhyme: rhymes only when spelled, not when pronounced. For example, “through” and “rough.”

- End Rhyme: the most common type is the rhyming of the final syllables of a line.

- Feminine Rhyme: applies to the rhyming of one or more unstressed syllables, such as “dicing” and “enticing.” Ambrose Bierce’s “The Day of Wrath” employs feminine rhyme almost exclusively.

- Half Rhyme: the rhyming of the ending consonant sounds in a word (such as “tell” with “toll,” or “sopped” with “leapt”). This is also termed “off-rhyme,” “slant rhyme,” or apophany.

- Identical Rhyme: employs the same word, identically in sound and in sense, twice in rhyming positions.

- Internal rhyme: rhyme within a single line of verse, when a word from the middle of a line is rhymed with a word at the end of the line.

- Masculine rhyme: describes those rhymes ending in a stressed syllable, such as “hells” and “bells.” It is the most common type of rhyme in English poetry.

- Monorhyme: the use of only one rhyme in a stanza.

- Euphony: From the ancient Greek for “good voiced,” euphony in poetry refers to the pleasing harmonious arrangement of sounds in language. First used in English in the 17th century, euphony involves the use of melodious combinations of sounds, such as vowel sounds (with similar vowel sounds creating assonance), consonant sounds (with similar consonant sounds creating consonance), and the rhythm of words and syllables. Euphony is, in essence, the musicality of poetry. It often evokes positive emotions in the reader or listener and can contribute to the overall mood or atmosphere of a poem. Similarly the breaking of ongoing euphony has been used by some poets to create an experience that something has gone wrong, that the positive atmosphere of the poem has been broken.

- Cacophony: Harsh or discordant sounds, often the result of repetition and combination of consonants within a group of words. The opposite of euphony. Writers frequently use cacophony to express energy or mimic mood.

- Dissonance: a disruption of harmonic sounds or rhythms. Like cacophony, it refers to a harsh collection of sounds; dissonance is usually intentional, however, and depends more on the organization of sound for a jarring effect, rather than on the unpleasantness of individual words. Gerard Manley Hopkins’s use of fixed stresses and variable unstressed

syllables, combined with frequent assonance, consonance, and monosyllabic words, has a dissonant effect. See these lines from "Carrion Comfort":

> Why? That my chaff might fly; my grain lie, sheer and clear.
> Nay in all that toil, that coil, since (seems) I kissed the rod,
> Hand rather, my heart lo! lapped strength, stole joy, would laugh, cheer.

4: Sensory Level: FIGURATIVE LANGUAGE – tenor & vehicle

Below is a (noncomprehensive) list of common rhetorical devices used in poetry:

Rhetorical Devices	
Alternate Ordering	A man that looks on glass, On it may stay his eye, Or, if he pleaseth, through it pass, and then the heaven espy.
Analogy (comparison of A and B)	No more be grieved at that which thou hast done: Roses have thorns, and silver fountains mud.
Anaphora (repetition of opening word)	All shuffle there, all cough in ink, All wear the carpet with their shoes, All think what other people think; All know the man their neighbor knows.
Anticlimax	In silk, in crepes, in Garters, and *in rags.*
Antithesis (opposition of A and B)	For I have sworn thee fair, and thought thee bright, Who art as dark as hell, as black as night.
Apposition (list of different formulations of the same thing)	The Mind of Man, My haunt, and the main region of my song.
Catalogue	The leaden-eyed shark, the walrus, the turtle, the hairy sea-leopard.
Chiasmus (an X-like arrangement in syntax)	The reeds give way to the wind and give the wind away.
Hierarchical Ordering	Such sweet neglect more taketh me Than all th' adulteries of art.

Metaphor (comparison without "like" or "as")	Church bells beyond the stars heard, the soul's blood. The land of spices; something understood.
Metonymy (assemblage by parts)	Four beating wings, two beaks, a swirling mass.
Onomatopoeia (imitative sound)	And murmuring of innumerable bees.
Paradox (union of dissimilar qualities)	There is in God, some say, A deep but dazzling darkness.
Parallelism	These are thy wonders, Lord of Power… These are thy wonders, Lord of Love.
Periphrasis (circumlocution)	The Peer now spreads the glittering forfex wide (= opens scissors)
Personification (An abstraction made into a person)	Love is swift of foot, Love's a man of war.
Pun (a play on two meanings of one word)	Therefore I lie with her, and she with me, And in our faults by lies we flattered be.
Quotation	My flesh began unto my soul in pain, "Sicknesses cleave my bones."
Simile (comparison with "like" or "as"	Like as the waves make toward the pebbled shore, So do our minutes hasten to their end.
Synecdoche (use of the part for the whole)	Diadems—drop—and Doges—surrender
Zeugma (two dissimilar objects of the same verb)	Or stain her honor, or her new brocade.

5: Ideational Level: SUBJECT OF WORDS

Below is a (noncomprehensive) list of basic grammatical elements used in poetry:

Noun	a word that names a person, place, thing, or idea. Examples: "Adam," "garden," "chair."
Adjective	an adjective modifies a noun by limiting or describing it. Example: "the *early* bird."

Pronoun	a word that stands in for a noun. Pronouns can be used as subjects (nominative case, as in "On a cloud *I* saw a child") or as objects (objective case, as in "And he laughing said to *me*). a change in person ("I" to "you") or in number ("I" to "we") in a poem is always of profound significance.
Verb	a word that usually conveys either action ("My mother *bore* me in the southern wild") or state ("And I *am* black). Verbs may be *Linking verbs*, which join two things that are equivalent ("He *seems* tired."); *Transitive verbs,* which take objects both direct and indirect ("I *gave* him the book"); or *Intransitive verbs,* which do not take an object ("The building *fell* down") Verbs can appear *Active* ("I do this.") or *Passive* ("This is done to me") Verbs can also take on different tenses *Simple present:* "I *sing* of heaven." *Present of habitual action:* "Whenever it *rains*, I *take* my umbrella." *Present of perpetual truth:* "Water *boils* at 212°F." *Present of state:* "I *am* a lawyer." *Present progressive:* "It *is* raining." *Simple past:* "I *knew* him, Horatio." *Compound past:* "I *have known* him a long time." *Past progressive:* "It *was* snowing." *Pluperfect:* "I *had known* him for several

	years before I met his wife." *Simple future:* "I *will call* him tomorrow." *Future perfect:* "I *will have called* him by Wednesday." *Future progressive:* "I *will be telling* this with a sigh."
Adverb	A word that characterizes (limits or describes) a verb, just as an adjective characterizes a noun. Adverbs answer the questions "Where?" "How?" "In what manner?" "When?" "Why?" and so on. Example: "Till noon we *quietly* sailed on.
Clause	a group of words that contains a subject (a noun that performs the action/verb) and a verb.
Predicate	the part of a clause containing a verb and stating something about the subject (e.g. *went home* in *John went home*).
Main Clause	a clause that can form a complete sentence standing alone, having a subject and predicate
Subordinate Clause	a clause, typically introduced by a conjunction, that forms part of and is dependent on the main clause (e.g. *when it rang* in *she answered the phone when it rang*)
Simple Sentence	has only one main clause,
Compound Sentence	has two main clauses which are joined together with a coordinating conjunction (*and, but, for, nor, yet, so, or*)
Complex Sentence	has a main clause and a subordinate clause that begins with a subordinating conjunction (*when, though, because, if, while, whereas, even though*)
Adjective Clause	is a modifier—it describes a noun in the following or preceding sentence (e.g., She sat in the garden, *bored by her own thoughts*. OR

	Bored by her own thoughts, she sat in the garden.)
Prepositional Phrase	function as adverbs -- These are phrases at the beginning of a sentence or after the main verb that begin with words like for, until, between, in, with, of, apart from.
Modifying Verb Phrases	(participles -- -ing Verb) are logically related to the main clause—they add information about "how" or "result" or "reason." They are not sentences because they lack a subject. (e.g. *Pretending* to be ill, my sister always got out of doing housework OR By *pretending* to be ill, my sister always got out of doing housework.)
Gerunds	(-ing forms that function as nouns) "*Backpacking* in Little Yosemite Valley was unforgettable."
Participle	a verbal that is used as an adjective and most often ends in *-ing* or *-ed*. "The *crying* baby had a wet diaper." "*Shaken,* he walked away from the *wrecked* car."
Participle Phrase	a group of words consisting of a participle and the modifier, or (pro)noun, or noun phrase that function as a complement. "*Removing his coat*, Jack rushed to the river." "Delores noticed her cousin *walking along the shoreline*"
Infinitive Phrase	An infinitive is the root, or simple, form of a verb preceded by *to*. They can easily be recognized by their simple pattern: *to + verb*. "*To watch* the bear toss our things around was distressing. We tried *to signal* our friends on Half Dome with a text message, but failed."
Appositive Phrase	a noun phrase that renames or restates the preceding noun or pronoun:

	"An overpowering fragrance, *apple trees in blossom*, drifted through the open window.
Absolute Phrase	these phrases modify the entire sentence—setting the scene or background overall, so to speak, consisting of a noun (or pronoun) and a participle. "*Umbrellas tossing in the wind*, the students at the bus stop huddled under the scant shelter of the elms." Note: notice the absolute phrase cannot logically be said to modify any particular word of the main clause.
Run-on	occurs when two independent clauses run together without proper punctuation or appropriate conjunctions.
Parataxis	refers to placing two clauses next to one another without the use of subordinating conjunctions or coordinating conjunctions to clarify the relationship between the clauses. Also known as asyndeton. Sentences written in the paratactic style often use semicolons or commas to separate two or more independent clauses. For example, read Roxanne Gay's essay, "There Are Distances Between Us" for a clear example of paratactic style.
Hypotaxis	refers to the arrangement of a sentence in which the main clause is built upon by phrases or subordinate clauses. Hypotactic sentence construction uses subordinating conjunctions and relative pronouns to connect a sentence's main clause to its dependent elements. By explicitly defining a clear connect and order between the clauses through syntactic subordination, hypotactic sentences establish a hierarchy of importance, essentially ranking each clause in the sentence.

	For example, read William Faulkner, any of his books—in particular the opening passage of *Absalom, Absalom!* proves to be a guiding resource.

More Terms!

Stanza Construction: How a poem is divided up into sections (stanzas). This effects how the poem sounds, because stanzas will be read aloud as one section.

Music: This is a bit of a catch-all term we'll use to describe linguistic elements in a poem that affect it sonically, including rhythm, structure, sound, tone, and echo.

Imagery: Using vivid or figurative language to represent ideas, objects, or actions.

Description: The words used to give a mental image of something experienced.

Trope: a figure of speech. Language construction that presents figures to the senses and appeal to inner "sense" of emotion.

Types of Tropes:

- Descriptive (adjectives, nouns, verbs etc. – but heightened in language)
- Similetic (use comparison, simile, analogy)
- Metaphorical (use allegory, metaphor, symbol)
- Rhetorical (use effective, nonmetaphorical figures of speech like sarcasm & irony
- Traditional (various traditions include use of archetypes, impressionism, surrealism)

Sensory imagery: is a literary device writers employ to engage a reader's mind on multiple levels. Sensory imagery explores the five human senses: sight, sound, taste, touch, and smell.

Associative elements: Carl Phillips identifies associative poetry as, "poetry that works almost entirely by means of association— no connecting narrative pieces, often no syntactical connection, poetry that is characterized by leaps not just from stanza to stanza, but from one image to the next in ways that do not immediately make sense…"

Emotional Resonance: Emotion is what your speaker is feeling; Emotional Resonance is evoking in the reader the emotions your speaker is experiencing.

Verbal Texture: the means of representing the denotational (implied) meaning of individual word and overall poetic effect.

Point of View: the perspective or viewpoint of the speaker in a poem. POV is the concentrated vantage point of the "teller" of the poem. Keeping in mind that the author is not to be assumed as the speaker/narrator of the poem, POV is the lens providing the best angle for the poem's voice.

Syntax: Word order in a sentence

Grammar: rules of language

Schema: a theoretical literary construction

Types of Schemas

- Orthographical (single words & syllables) e.g., dialect, homonym
- Constructional (deals w/ grammatical balance) e.g. antithesis, parenthesis
- Inclusive/Exclusive (add or leave things out) e.g. ellipsis
- Substitutive & Repetitive (replace sentence elements with others) e.g. hyperbole, metonymy, anaphora

Diction: The manner in which anything is expressed in (spoken or written) words; choice or selection of words and phrases; wording, phrasing; verbal style

Voice: an expression denoting the comprehensive style of a speaker adopted in poem.

Theme: The central idea, topic, or point of a story, essay, or narrative is its theme.

Historical, political, and socio-cultural contexts: specific contexts that may affect meaning on multiple levels of interpretation; e.g. what events led to the poem's creation? Is the poem dependent upon context? Or does the poem separate itself from all context?