

## Chapter 1 : Recognize direct & inverse variation (practice) | Khan Academy

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**Blank Verse Definition of Blank Verse** Blank verse is a literary device defined as un-rhyming verse written in iambic pentameter. In poetry and prose, it has a consistent meter with 10 syllables in each line pentameter; where, unstressed syllables are followed by stressed ones, five of which are stressed but do not rhyme. It has a conventional meter that is used for verse drama and long narrative poems. It is often used in descriptive and reflective poems and dramatic monologues – the poems in which a single character delivers his thoughts in the form of a speech. Blank verse can be composed in any kind of meter, such as iamb, trochee, spondee, and dactyl. The source of faith in happiness and Daylight changes, and it is time to take The night frost drips silently from the roof Human cadences always searching for this The moon takes its bath in lovely silver dust. The buds luminous in white sway happily, and sparkling valleys darkened by angst. Only if mountains might give me a push Only if sunrise lights could converse hope. Listen to your heart while using your wisdom A valuable treasure you have is your ta Beholding red and golden sparkles of sunlight Sweet-sparks of light glowing before the eyes. Within the stars your dreams can be fulfilled, now you can fly the unlimited starlight If passports are passwords to the heaven above, then we shall read the riddle If there is a twelfth player, who does not play, He only leaves the field when free. Birds chirp in the orchard of the cherry and try to sing a little later. Enemies reached at the inimical stage of enmity. Milton, Shakespeare, Marlowe, John Donne, John Keats, and many other poets and dramatists have used this device in their works. Have a look at some examples of blank verse: That sends the frozen-ground-swell under it, And spills the upper boulders in the sun; This poem has no proper rhyme scheme. However, there is consistent meter in 10 syllables of each line. It is following the iambic pentameter pattern with five feet in each line. Only the first line is written in trochee pattern. All the stressed syllables are marked in bold. Hamlet By William Shakespeare But, woe is me, you are so sick of late, So far from cheer and from your former state, That I distrust you. Yet, though I distrust, Discomfort you, my lord, it nothing must. Shakespeare employed the deliberate effort to use the syllables in a particular way. He brought variation by using caesuras pause in the middle of the line, as in the third line. Shakespeare has other literary pieces that are also good sources of blank verse examples. Marlowe was the first author who exploited the potential of blank verse for writing a powerful speech, as given here. The pattern utilized here is iambic pentameter. Just look at the above example in which the first line is written in regular pentameter. However, there is a little variation in the stressed pattern in the following lines that is again revived in the last two lines, and does not follow any rhyme scheme. Macbeth By William Shakespeare Creeps in this petty pace from day to day, To the last syllable of recorded time; And all our yesterdays have lighted fools The way to dusty death – William Shakespeare wrote verses in iambic pentameter pattern, without rhyme. Macbeth is a good example of blank verse. Many speeches in this play are written in the form of blank verse.

**Chapter 2 : List of major textual variants in the New Testament - Wikipedia**

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Fire, power and hour are other examples of words which can be pronounced with either one or two syllables. People tend to speak quickly during confrontations. The schwas, the most common sound in English, tend to disappear. Elisions help to maintain a tension between the regularity of the iambic rhythm and the more colloquial and spontaneous. Contraction Just as is the case in modern English, phrases such as you are, we are, I will, etc. The most common form of expansion is pronunciation of the suffix -ed. Some modern editions differentiate these: Other editions differentiate these: Finally, some editions do not distinguish them at all. With signs of War a-bout his ag-ed neck. This should generally be done quite lightly and with care to avoid sounding unnatural and often directors chose to ignore these. Consider the fact that two small words might be crowded into one of the syllables of an iambic foot. The most common variation in meter that Shakespeare used was to begin a line with a trochee DUM-dee which is, of course, simply an inverted iamb. Asways use the iambic as a default. If this interferes with sense because of the importance of the unstressed word, consider using an inverted iamb. Tell me more-o-ver, hast thou sound-ed him King Richard II, I,1,8 This tends to create something of a galloping feeling that gives strength and drive to a line: Par-don me,if you please; if not, I, pleased Not to be par-doned, am content withal. Seek you to seize and gripe into your hands Inverted iambs can also be encountered in the foot immediately following a caesura see below. A short line usually indicate the need for a pause. The length of the pause is essentially the number of missing beats. An actor might consider where in the line the pause s might work best. A short line often implies an actual or psychological action which fills the pause. An irregular line, line a change in rhythm, is designed to catch the attention. Believe me, noble lord, I am a stranger here in Gloucestershire. King Richard II, II, 3, A nine syllable "headless" line begins with a pause instead of an unstressed syllable these are extremely rare: When this is done the lines are to be said together quickly and without pauses. The second actor must come in exactly on cue. And Norfolk, throw down his. King Richard II, I, 1, Together, these three lines add up to one perfectly scanned line of iambic pentameter. They must work together in tempo, pace, rhythm and energy to form a single seamless line. The spacing of the lines on the page is always a clue. The actor must learn to give and receive half lines so that the full line is preserved. The pause might simply be a pause, or an action might be implied. He shall not live. In the early plays the blank verse is very regular and there are many end-stopped lines. In reality, it is best to avoid full-blown pauses at the end of any line. It is best to think of it as a slight hesitation, an opportunity to take a breath, and an invitation to go on to the next line. Back to Topic List Enjambment This is a line which runs on to the middle of the next line where the thought ends with a semi-colon or period. These appear with greater frequency in the later plays. Common practice has been to ignore the enjambments in order to complete a thought. This was believed to be more naturalistic. Some actors play with the idea of not ignoring enjambments. This might be even more naturalistic because this is how we speak. Our thoughts shift in mid-sentence. A caesura follows an enjambment. The caesura indicates a sense-break or the end of a thought and may carry maximum meaning. A caesura suggests that a thought or an emotion is fragmented. Often the two parts that make up the line on either side of the stop are generally emotionally quite rich. A thought which starts in the middle of a line interrupts the flow of energy. It suggests a change of pace or tone for some reason. Although a caesura indicates a pause, the length of the pause must be controlled so that the sense and drive of the line is not lost. Although it is sometimes an actual pause, or breathing space, it is generally more like an inspiration - a new thought. It is a break made audible, but not necessarily an audible pause. This might imply a sharp intake of breath. A caesura almost always occurs after the sixth beat, sometimes after the fourth, and rarely after the second. Many lines, though not everyone, have caesurae. Sometimes the pause can best work if the tempo of the first part of the line preceding the caesura is relatively slow. In later plays more than earlier ones, this is more common and is, indeed, a pause, usually in an eleven syllable line. Something big is happening - certainly a new thought. Effective scanning through

experience is the ultimate determiner. Back to Topic List Pauses Pauses are generally indicated by punctuation. A full-stop period or semi-colon suggests the end of a thought and it potentially marks a pause. Locate all pauses in a speech. When a pause clearly exists, determine why it is there. Does it end a thought? Avoid pausing in the middle of a line. A caesura indicates a sense-break, not a full-blown pause. Half-lines or short lines suggest a pause. The length should approximate the missing feet. The placement of the pause must be thought out. Should it come before or after the partial line? Generally, monosyllabic lines indicate a certain weight and should be spoken at a slower pace. Seek out all of the monosyllabic lines in a speech and determine why it might want to be slower and more measured. Is it still comprehensible? Occasionally a monosyllabic line might suggest giving each syllable equal stress. Honor the line and do not add additional pauses internally. Rhymes can produce a sense of expectation and anticipation in the audience. Work to find out why the character needs to use rhyme at this moment. All sonnets end with a couplet. Couplets are often found at the end of a scene indeed, Shakespeare used this technique to signal to his audience that a scene had ended and another was to begin. A rhymed couplet might serve to provoke a laugh or, conversely, it might be quite chilling. Sometimes the couplet leads the audience into the next scene. In order to unlock the sense of a rhymed line, try stressing the penultimate word in the line. Grace my mournings here In weeping after this untimely bier. A standard line of iambic pentameter is ten syllables long and ends with a stressed, or masculine syllable. A feminine line has eleven syllables and the final one is weakened. A line that is shorter than ten syllables suggests that there is a pause – it may be at the end of the line, before it, or in the middle of it somewhere. Initially, rely on common sense to identify the strong stresses in a line – what are the important words? Words with long vowel sounds and diphthongs are generally stressed. Beyond scansion, identify the key words in each line -- they will certainly be stressed, and they may ultimately be the only stresses in the line while there are generally five stressed syllables per line, there may only be one or two key stresses. Ascending iambic line – it is as if you are stepping up a flight of stairs to arrive at the top. Pitch or emphasis gets a bit higher with consecutive each iamb, ending with the final stress which is often the most important word of the line. They are the primary words in a line or in a sense unit. This does not necessarily mean that they are said louder than other words. It simply means that they are a bit more important and are subtly emphasized in one way or another volume, pitch, tone, rhythm, pause, etc. Rarely would such words as the or of be stressed and, in general, Shakespeare does not stress personal pronouns this is hard for folks in our "me" generation to understand. The hierarchy of parts of speech goes as follows: The one exception would be the verb TO BE am, is, are, was, were, will be, going to be, etc. One should also avoid stressing do, have, would, could or should when they modify a primary verb as in:

**Chapter 3 : SparkNotes: Algebra I: Variation: Inverse Variation**

*Variations from blank verse. Iambic pentameter is the 'common metre' of much English poetry and particularly blank verse, in which form Shakespeare wrote his dramas. Once the expectation of iambic pentameter is set up, the reader or audience may notice when Shakespeare departs from this pattern and the effects that this produces.*

Versification and Diction From King Lear. It is peculiarly significant that Sackville and Norton should have used it as the measure of Gorboduc, the first English tragedy. About the time when Shakespeare arrived in London the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown by Kyd, and above all by Marlowe. Blank verse as used by Shakespeare is really an epitome of the development of the measure in connection with the English drama. In his earlier plays the blank verse is often similar to that of Gorboduc. The tendency is to adhere to the syllable-counting principle, to make the line the unit, the sentence and phrase coinciding with the line end-stopped verse, and to use five perfect iambic feet to the line. Redundant syllables now abound, and the melody is richer and fuller. In the lines of blank verse in King Lear are found stress modifications of all kinds. There are 67 feminine or double, redundant, hypermetrical endings, 5 light endings, 90 speech endings not coincident with line endings, and short lines, the greatest number of short lines in any Shakespeare play. Such variations give to the verse flexibility and power, in addition to music and harmony. It is significant that in King Lear is only one weak ending. For example, in The Tempest are 42 light endings and 25 weak endings. Many of these occur when there is a change of speaker. The Alexandrine was a favorite Elizabethan measure, and it was common in moral plays and the earlier heroic drama. English literature has no finer examples of this verse than the last line of each stanza of The Faerie Queene. In King Lear are about 60 Alexandrines. In the history of the English drama, rhyme as a vehicle of expression precedes blank verse and prose. Miracle plays, moral plays, and interludes are all in rhyming measures. In Shakespeare may be seen the same development. A progress from more to less rhyme is a sure index to his growth as a dramatist and a master of expression. In King Lear are 37 rhyming five-stress iambic couplets, used chiefly for the following purposes: The regular measure of the old ballads seems to have been originally four-stress throughout, as in the famous stanza, III, ii. These lines may be regarded as a spell or incantation. PROSE In the development of the English drama the use of prose as a vehicle of expression entitled to equal rights with verse was due to Lyly. In King Lear four kinds of prose may be distinguished: In Shakespeare, prose is the usual medium for letters, proclamations, and other formal documents. It is an interesting fact that Shakespeare should so often make persons whose state of mind is abnormal, or seemingly so, speak in prose. The prose enters with that speech which closes with his trying to tear off his clothes; but he speaks in verse some of it very irregular in the Timon-like speeches where his intellect suddenly in his madness seems to regain the force of his best days IV, vi. There are a few such normal lines in King Lear, for example, I, i, 39, 42, 52, etc. Light endings, as defined by Ingram, are such words as am, can, do, has, I, thou, etc. Shakespearean Tragedy, pages

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### Chapter 4 : Make art and practise it! Unity and Variation in Verse/Poetry Part 1 | \ "Make art and practise

*Variation in Verse by Brown, John Gracen. Red cloth with gilt lettering in pictorial jacket with psychedelic illustration on front. pp. Light bumping and rubbing to corners, jacket mildly soiled.*

Craft of Poetry Home Blank Verse is any verse comprised of unrhymed lines all in the same meter, usually iambic pentameter. It was developed in Italy and became widely used during the Renaissance because it resembled classical, unrhymed poetry. Regardless, blank verse was embraced by Yeats, Pound, Frost, and Stevens who skillfully brought the tradition through this century. While it may not be as common as open form, it retains an important role in the world of poetry. Blank verse can be composed in any meter and with any amount of feet per line any line length, though the iamb is generally the predominant foot. Along with the iamb are 3 other standard feet and a number of variations that can be employed in a blank verse poem. It is difficult--almost impossible--to write a blank verse poem consisting of all iambs, and other types of feet get used more often than one may think. Iamb- two syllables, unstressed-stressed, as in "today". Trochee- two syllables, stressed-unstressed, as in "standard". Anapest- three syllables, unstressed-unstressed-stressed, as in "disengage" Dactyl- three syllables, stressed-unstressed-unstressed, as in "probably". Headless Iamb or Tailless Trochee- one stressed syllable. Labeling the foot depends on where it is located in the line. Spondee- two stressed syllables, as in "hot dog" Amphibrach- three syllables, unstressed-stressed-unstressed, as in "forgetful" Double Iamb- four syllables, unstressed-unstressed-stressed-stressed, as in "will you eat it? Blank verse can be written with any combination of the above feet. Thus, the poem is written in iambic pentameter. Notice, however, that not each foot is an iamb, but Frost mixes up the feet, as in the first few lines of the poem. The first line, for example, scans as a trochee and four iambs. Scansion, by the way is how poets demonstrate the meter of a poem using accents to show the stressed syllables. With scanning, one can tell if a poem is metered or not and, if so, what kind of meter is present, as in "Mending Wall: In the first line of "Mending Wall", for instance, the first iamb could be read as a trochee, with the stress falling on "there" instead of "is. Then, modify the diction and the syntax be careful not Yoda always try to sound in such a way that the iamb becomes the predominant foot. Remember, the poem should be read naturally without forcing the meter onto the rhythm. Each line does not need to read "de-dum, de-dum, de-dum, de-dum, de-dum" but, rather, that that meter can be over-imposed onto the natural rhythm of the line. As well, the poem should be read in sentences, not by line break. Line breaks should be determined by the meter. Allow the meter of the poem to drive you as you write it. Let it decide where the line length and line breaks should be without imposing your own natural habits. This can be very difficult to do if you have never tried writing blank verse before, and I have found the above method does not work best for me. A second way is to simply write in pentameter by using roughly ten syllable lines, then, going back and changing syntax and diction to emphasize the iamb. With a little practice the meter will soon be controlling the way the line moves and sounds, and it will modify your natural rhythms to adhere with the pattern. What does blank verse do to the line? It lengthens it, of course, but the meter also pushes the line into the next line and so on, giving blank verse a strong, narrative pull. Examples of blank verse include:

**Chapter 5 : Blank Verse - Definition and Examples of Blank Verse**

*Make art and practise it Unity and Variation in Verse/Poetry Part 1 June 29, This is the first post on poetry so take time to peruse it at your leisure.*

A healthy human heartbeat follows the iambic pentameter, with each pair of beats resembling an iambic foot. Problems playing this file? An iambic foot is an unstressed syllable followed by a stressed syllable. The rhythm can be written as: A standard line of iambic pentameter is five iambic feet in a row: In this notation a standard line of iambic pentameter would look like this: The classical terms were adapted to describe the equivalent meters in English accentual-syllabic verse. Different languages express rhythm in different ways. In Ancient Greek and Latin, the rhythm was created through the alternation of short and long syllables. In English, the rhythm is created through the use of stress, alternating between unstressed and stressed syllables. An English unstressed syllable is equivalent to a classical short syllable, while an English stressed syllable is equivalent to a classical long syllable. When a pair of syllables is arranged as a short followed by a long, or an unstressed followed by a stressed, pattern, that foot is said to be "iambic". The English word "trapeze" is an example of an iambic pair of syllables, since the word is made up of two syllables "tra"peze" and is pronounced with the stress on the second syllable "tra"PEZE", rather than "TRA"peze". Rhythmic variation[ edit ] Although strictly speaking, iambic pentameter refers to five iambs in a row as above, in practice, poets vary their iambic pentameter a great deal, while maintaining the iamb as the most common foot. However, there are some conventions to these variations. Iambic pentameter must always contain only five feet, and the second foot is almost always an iamb. The first foot, in contrast, often changes by the use of inversion, which reverses the order of the syllables in the foot. In general a caesura acts in many ways like a line-end: Shakespeare and John Milton in his work before *Paradise Lost* at times employed feminine endings before a caesura. In the second and fourth lines he uses strongly-stressed offbeats which can be interpreted as spondees in the third foot to slow down the rhythm as he lists monosyllabic verbs. The parallel rhythm and grammar of these lines highlights the comparison Donne sets up between what God does to him "as yet" "knock, breathe, shine and seek to mend", and what he asks God to do "break, blow, burn and make me new". Donne also uses enjambment between lines three and four to speed up the flow as he builds to his desire to be made new. To further the speed-up effect of the enjambment, Donne puts an extra syllable in the final foot of the line this can be read as an anapest DUM or as an elision. As the examples show, iambic pentameter need not consist entirely of iambs, nor need it have ten syllables. Most poets who have a great facility for iambic pentameter frequently vary the rhythm of their poetry as Donne and Shakespeare do in the examples, both to create a more interesting overall rhythm and to highlight important thematic elements. In fact, the skillful variation of iambic pentameter, rather than the consistent use of it, may well be what distinguishes the rhythmic artistry of Donne, Shakespeare, Milton, and the 20th century sonneteer Edna St. It has been described by Attridge as based on doubling: The metrical stresses alternate between light and heavy. Because of its odd number of metrical beats, iambic pentameter, as Attridge says, does not impose itself on the natural rhythm of spoken language. Pope exemplifies "swiftness" partly through his use of contraction: Moreover, iambic pentameter, instead of the steady alternation of lighter and heavier beats of four-beat, permits principal accents, that is accents on the most significant words, to occur at various points in a line as long as they are on the even-numbered syllables, or on the first syllable, in the case of an initial trochaic inversion. Essentially, the Halle-Keyser rules state that only "stress maximum" syllables are important in determining the meter. A stress maximum syllable is a stressed syllable surrounded on both sides by weak syllables in the same syntactic phrase and in the same verse line. In order to be a permissible line of iambic pentameter, no stress maxima can fall on a syllable that is designated as a weak syllable in the standard, unvaried iambic pentameter pattern. In the Donne line, the word God is not a maximum. That is because it is followed by a pause. Rewriting the Donne quatrain showing the stress maxima denoted with an "M" results in the following: The Halle-Keyser system has been criticized because it can identify passages of prose as iambic pentameter. Any normally weak syllable may be stressed as a variation if it is a monosyllable, but not if it is part of a

polysyllable except at the beginning of a line or a phrase. The definitions and exceptions are more technical than stated here. Pope followed such a rule strictly, Shakespeare fairly strictly, [20] Milton much less, and Donne not at all—which may be why Ben Jonson said Donne deserved hanging for "not keeping of accent". It is widely thought that some line of this length, perhaps in the Alcmnian meter, led to the ten-syllable line of some Old French chansons de geste such as *The Song of Roland*. Those Old French lines invariably had a caesura after the fourth syllable. This line was adopted with more flexibility by the troubadours of Provence in the 12th century, notably Cercamon, Bernart de Ventadorn, and Bertran de Born. Italian poets such as Giacomo da Lentini, Boccaccio, Petrarch, and Dante adopted this line, generally using the eleven-syllable form *endecasillabo* [22] because most Italian words have feminine endings. This pattern came to be considered typically Italian. Geoffrey Chaucer followed the Italian poets in his ten-syllable lines, placing his pauses freely and often using the "Italian" pattern, but he deviated from it by introducing a strong iambic rhythm and the variations described above. This was an iambic pentameter. It was soon forgotten that they were ever pronounced, so later readers could not recognize his meter and found his lines rough. Dunbar, in particular, wrote poems in true iambic pentameter. Thomas Wyatt, for example, often mixed iambic pentameters with other lines of similar length but different rhythm. Henry Howard, Earl of Surrey, on the other hand, used a strict ten-syllable line that was similar to the Old French line, with its pause after the fourth syllable, but typically had a regular iambic pattern, and had many of the modern types of variation. Thomas Sackville, in his two poems in the *Mirror for Magistrates*, used a similar line but with few caesuras. The result was essentially the normal iambic pentameter except for the avoidance of the "Italian" line. It was Philip Sidney, apparently influenced by Italian poetry, who used large numbers of "Italian" lines and thus is often considered to have reinvented iambic pentameter in its final form. He was also more adept than his predecessors in working polysyllabic words into the meter. However, Sidney avoided feminine endings. They appear more often in the work of such masters of iambic pentameter as Edmund Spenser and Shakespeare. It was estimated that at least three-quarters of all English poetry since Chaucer has been written in this meter. In either case, when read aloud, such verse naturally follows an iambic beat. Scholars have explained that there are few stage directions in Shakespeare "because the verse serves that purpose. The dramatic action of the lines is related to the physical action required. In this case, each iamb is underscored with a flap step.

*Variation in Verse by John G. Brown starting at \$ Variation in Verse has 1 available editions to buy at Alibris.*

I decided to look first of all at musicality in verse: This useful term will be revisited in a number of ways later on. Often in Terza Rima we may as well adopt the accepted terminology line 2 of a stanza supplies the end rhyme for lines 1 and 3 of the next. Since this would be too deliberate a beat, it is used sparingly. Here is the section of his epic poem that I wish to consider: Achille peed in the dark, then bolted the half-door shut. It was rusted from sea-blast. He hoisted the fishpot With the crab of one hand; in the hole under the hut He hid the cinder-block step. As he neared the depot, The dawn breeze salted him coming up the grey street Past sleep-tight houses, under the sodium bars Of street-lamps, to the dry asphalt scraped by his feet; He counted the small blue sparks of separate stars. Banana fronds nodded to the undulating Anger of roosters, their cries screeching like red chalk Drawing hills on a board. Like his teacher, waiting, The surf kept chafing at his deliberate walk. By the time they met at the wall of the concret shed The morning star had stepped back, hating the odour Of nets and fish-guts; the light was hard overhead And there was a horizon. He put the net by the door Of the depot, then washed his hands in its basin. This was the light that Achille was happiest in. When, before their hands gripped the gunwales, they stood For the sea-width to enter them, feeling their day begin. The open, black half of the half-door waits. I feel much heat and hurry in the air. I feel his legs and quick heels far away. And strange as my own when he will piggyback me At a great height, light-headed and thin-boned, Like a witless elder rescued from the fire. These doubled events set up a pattern but elements of the pattern vowels, consonants, phonosthemes are fluid and move. In my notebook of 3. Is there a musical reason for this, going back to when poetry and music were more closely related? Except for the one r, this line contains, as regards consonantal structure, solely cognates of n. For though the distance from m to f is great, the distance from b to f is much closer, since p is b unvoiced, and p leads directly into f. These holding notes, these constant consonants, aim at a unity in the poem, whilst the variations stop it from becoming wooden, or from turning to stone. So there is a double purpose to poetry: An attempt at unity Look at the Walcott poem above and see if you can find any of the features I have just mentioned. Sometimes words recombine their vowels or consonants, or usually consonants whilst adding new vowel sounds to give variety, in a kind of anagrammatic euphony, or aural rearrangement of the sound elements; for example:

### Chapter 7 : - Variation in Verse by John Gracen Brown

*Blank verse is a literary device defined as un-rhyming verse written in iambic pentameter. In poetry and prose, it has a consistent meter with 10 syllables in each line (pentameter); where, unstressed syllables are followed by stressed ones, five of which are stressed but do not rhyme.*

Burgesse, England, UK, This means that the rhythm is biased towards a pattern in which an unstressed syllable is followed by a stressed one iambic and that each normal line has ten syllables, five of them stressed pentameter. Here is a regular iambic pentameter line: It little profits that an idle king , The syllables here marked in bold are those on which the emphasis stress falls. However, there is scope for considerable variation in the pattern of stresses. Here are the lines that follow the previous example: From Ulysses by Alfred, Lord Tennyson If you look at the beginning of each of the first two lines, you will see departures from the strict iambic pattern. It reasserts itself in the two lines that follow. Characteristics of blank verse Blank verse poetry can contain any number of lines. It is the traditional metre for long narrative poems and verse drama. It is also often used for poems of description and reflection and for dramatic monologues: A device typically found in well-handled blank verse is enjambment. This is where a grammatical unit such as a statement or clause is run on into the next line. These lines contain two examples of enjambment: I cannot rest from travel: I will drink Life to the lees: Notice that in each line the caesura is placed at a different point: Enjambment, with skilful variation in the placing of caesuras, helps to prevent blank verse from becoming monotonous. It also helps to create an illusion of natural speech. History of blank verse Blank verse was introduced into England by the Earl of Surrey in about

**Chapter 8 : Twelfth Night Act II - Glennallen AP English Literature & Composition**

*Definition and variations of blank verse, with examples. Slideshare uses cookies to improve functionality and performance, and to provide you with relevant advertising. If you continue browsing the site, you agree to the use of cookies on this website.*

Gospels[ edit ] Matthew 5: But I say to you, love your enemies, bless those who curse you, do good to those who hate you, and pray for those who spitefully use you and persecute you. But I say to you, love your enemies, and pray for those who persecute you. And do not lead us into temptation, But deliver us from the evil one. For Yours is the kingdom and the power and the glory forever. And when he arrived at the other side in the region of the Gergesenes, two demon-possessed men coming from the tombs met him. They were so violent that no one could pass that way. And when he arrived at the other side in the region of the Gadarenes, two demon-possessed men coming from the tombs met him. And you, Capernaum, which is lifted up to heaven, shall go down to hades. If the miracles that were performed mid. And you, Capernaum, will you not be lifted up to heaven? No you will go down to hades. If the miracles that were performed pass. However, this kind does not go out except by prayer and fasting. For the Son of Man has come to save that which was lost. Verse omitted Matthew So the last will be first, and the first last. For many are called, but few chosen. Are you able to drink the cup that I am about to drink, and be baptized with the baptism that I am baptized with? Are you able to drink the cup that I am about to drink? Woe to you, scribes and Pharisees, hypocrites! Therefore you will receive greater condemnation. But of that day and hour no one knows, not even the angels of heaven, but My Father only. But of that day and hour no one knows, not even the angels of heaven, nor the Son, but the Father only. This is my blood of the new covenant, which is poured out for many for the forgiveness of sins. This is my blood of the covenant, which is poured out for many for the forgiveness of sins. At that time they had a notorious prisoner, called Barabbas. At that time they had a notorious prisoner, called [Jesus] Barabbas. And whoever will not receive you nor hear you, when you depart from there, shake off the dust under your feet as a testimony against them. Assuredly, I say to you, it will be more tolerable for Sodom and Gomorrah in the day of judgment than for that city! For laying aside the commandment of God, you hold the tradition of men—the washing of pitchers and cups, and many other such things you do. For laying aside the commandment of God, you hold the tradition of men. If anyone has ears to hear, let him hear! Verse omitted Mark 9: John said to him, "Teacher, we saw someone driving out demons in your name and we tried to hinder him, because he was not following us. If your hand causes you to sin, cut it off. It is better for you to enter into life maimed, rather than having two hands, to go to hell, into the fire that shall never be quenched. And if your foot causes you to sin, cut it off. It is better for you to enter life lame, rather than having two feet, to be cast into hell. For everyone will be seasoned with fire, and every sacrifice will be seasoned with salt. For everyone will be seasoned with fire. And the disciples were astonished at His words. But if you do not forgive, neither will your Father in heaven forgive your trespasses. Verse omitted Mark Verse omitted Omitted in the critical text. See Mark 16 Luke 1: But by every word of God. But He turned and rebuked them. And they went to another village. Our Father in heaven, Hallowed be Your name. Your will be done On earth as it is in heaven. Give us day by day our daily bread. And forgive us our sins, For we also forgive everyone who is indebted to us. Father, Hallowed be Your name. And do not lead us into temptation. If a son asks for bread from any father among you, will he give him a stone? Or if he asks for a fish, will he give him a serpent instead of a fish? If a son asks from any father among you for a fish, will he give him a serpent instead of a fish? Then an angel appeared to Him from heaven, strengthening Him. And being in agony, He prayed more earnestly. Then His sweat became like great drops of blood falling down to the ground. Verses marked as a later addition Luke Verse omitted Luke And they divided His garments and cast lots. The first sentence is marked as a later addition John 1: No one has seen God at any time. The only begotten Son, who is in the bosom of the Father, He has declared Him. The only begotten God, who is in the bosom of the Father, He has declared Him. In these lay a great multitude of sick people, blind, lame, paralyzed, waiting for the moving of the water. For an angel went down at a certain time into the pool and stirred up the water; then whoever

stepped in first, after the stirring of the water, was made well of whatever disease he had. In these lay a great multitude of sick people, blind, lame, paralyzed. Also we have come to believe and know that You are the Christ, the Son of the living God. Also we have come to believe and know that You are the Holy One of God. See Jesus and the woman taken in adultery John 8: Then they took up stones to throw at Him; but Jesus hid Himself and went out of the temple, going through the midst of them, and so passed by. Then they took up stones to throw at Him; but Jesus hid Himself and went out of the temple. Acts[ edit ] Acts 2: Therefore, being a prophet, and knowing that God had sworn with an oath to him that of the fruit of his body, according to the flesh, He would raise up the Christ to sit on his throne CT: Therefore, being a prophet, and knowing that God had sworn with an oath to him that of the fruit of his body, He would seat one on his throne Acts So when the Jews went out of the synagogue, the Gentiles begged that these words might be preached to them the next Sabbath. And when they went out, they begged that these words might be preached to them the next Sabbath. Since we have heard that some who went out from us have troubled you with words, unsettling your souls, to whom we gave no such commandment Acts Then there arose a loud outcry. And when he had said these words, the Jews departed and had a great dispute among themselves. Verse omitted Pauline epistles[ edit ] Rom 8: There is therefore now no condemnation to those who are in Christ Jesus, who do not walk according to the flesh, but according to the Spirit. There is therefore now no condemnation to those who are in Christ Jesus. And how shall they preach unless they are sent? As it is written: And if by grace, then it is no longer of works; otherwise grace is no longer grace. But if it is of works, it is no longer grace; otherwise work is no longer work. He who observes the day, observes it to the Lord; and he who does not observe the day, to the Lord he does not observe it. He who eats, eats to the Lord, for he gives God thanks; and he who does not eat, to the Lord he does not eat, and gives God thanks. He who observes the day, observes it to the Lord. The grace of our Lord Jesus Christ be with you all. Verse omitted 1 Cor 6: For you were bought at a price; therefore glorify God in your body. But if anyone is ignorant, let him be ignorant. But if anyone does not recognize this, he is not recognized.

## Chapter 9 : James - Bible Gateway

*Variations between Majority Text/Textus Receptus and critical text. The following list contains texts where the Majority Text is in agreement with the Textus Receptus, against the critical text.*