

“Sometimes we use assonance
for two words: *loud howling*.
See how the assonance of the adjective *loud*
makes the noun *howling* stronger?

“Why else might we use assonance?
Imagine that a character is screeching.
We might use screechy *eee* vowels:

She *scree*ched but *re*ached no *dre*am at all.

“See? You can fill a whole line
with that screechy *eee*!”



Poodle went on:

“**Consonance** is the same technique—
using the middles of words—
but with consonant sounds.

We can make a line hissy with **s**’s:

A fussy bassoon assisted the last frog.

“Or we can make a stormy line with **d**’s and **b**’s:

Abundant rumbles pounded under the wall.”

He showed cool examples of assonance
and consonance compared to rhyme:

Assonance

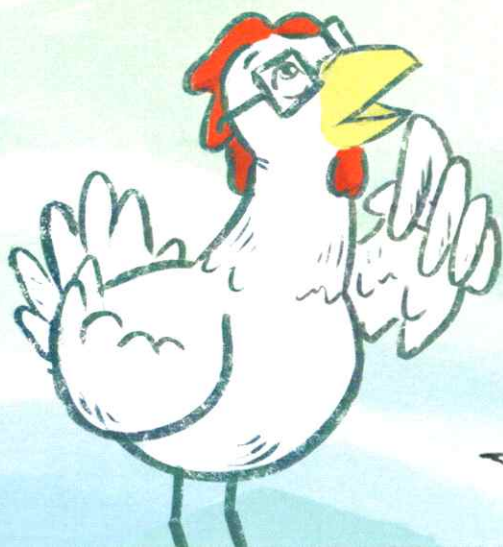
healing feet
pound frown
soon brute
donate awake
fright like
goat mope

Consonance

apple rapid
aloud balloon
rattle guitar
amends among
aching broken
agree arrest

Rhyme

loon tune
stay weigh
below aglow
sleight rewrite
moan lone
creep heap



The author was stunned.
What a day this was!
The author had always thought
that poems were just lines
with rhymes at the ends,
but Poodle had shown
that poems were poetry
all the way through.
The author felt his brain stretching.

As he put the period at the end
of this chapter, there was a another
deep *boom-rumble-bang* from the west,
like *bumbadumboom*. It sounded close.
And it was getting closer.
And louder.

gaBOCK gaBLAM gaPOW gaBOOM gaPOOM
daBLUM taGUM daBOM taGURG taBLUM

And this time *everyone* heard it.
No one said so.

Did you hear it?