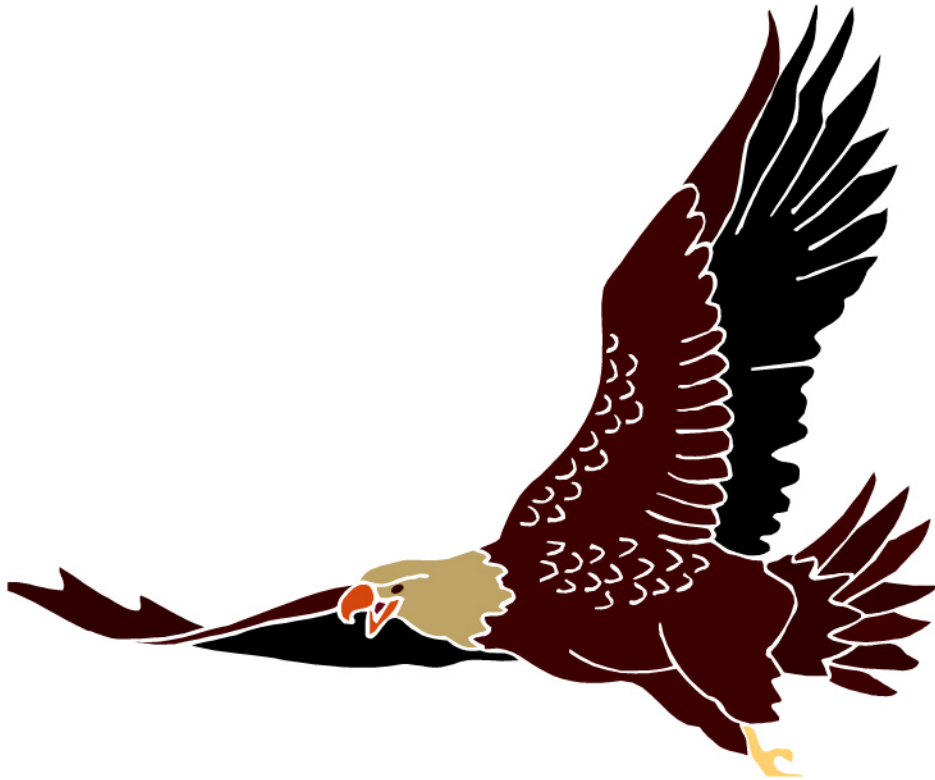




POETRY: WORTH THE RISK



By Rebecca K. Fraker, Atlantic Union, 2014



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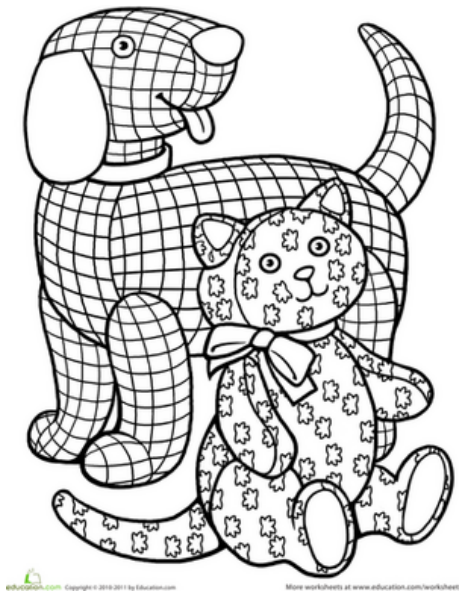


Welcome to Poetry

"Oh, how I like to go up in a swing, up in the air so blue . . . "
where "The Gingham dog and the calico cat side by side on the mantel sat . . . "
while "Under the spreading chestnut tree the village smithy stood . . . "
And watched the "Captain, My Captain . . . " fall.

I practically guarantee that those over 70 years old would be able to recite the rest of the poems cited above. Poetry was once part of every literacy program. All of the "old readers" have selection after selection of poetry rich in allusions, metaphors, and rhyme. Our great-grandparents may have only had an 8th grade education, yet they memorized numerous selections from great poets.

I hope that along with teaching the mechanics of poetry, you share numerous poems with the class. Read them out loud. Practice doing it well. Illustrate them. Read the background stories that inspired them. Put them into their historical context. Memorize them. Enrich your life. Push your students back through a rich heritage.



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English Language Arts Standards

Key Ideas and Details:

1. Quote Accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the theme of a poem, including how characters respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
3. Compare and Contrast two or more poems.
4. Determine the meaning of words and phrases as they are used in figurative language such as metaphors and similes.
5. Explain how a series of stanzas or lines fits together to provide the overall structure of a poem.
6. Describe how a narrator's or speaker's point of view influences how events are described.
7. Identify elements of poetry.
8. Identify different types of poetry.

Unit Resources

Poetry Vocabulary: PowerPoint
Elements of Poetry: PowerPoint
What is Poetry: Prezi
Rhythm and Meter in Poetry: Prezi
Amazing Grace: mp4
Poetry: Worth the Risk: pdf
Questions for Poetry: PowerPoint





What ELA Standards Can You Meet With Poetry?

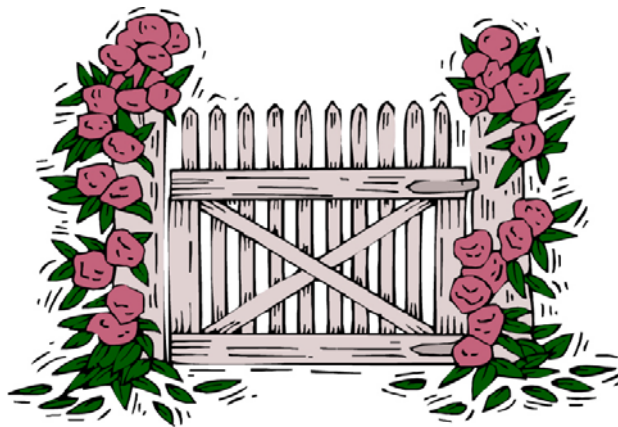
Poetry is part of the Common Core, although a Christian teacher will want to be discriminating when choosing the poetry studied. Grade-level standards revealing poetry, poetic language, and poetry terminology are specifically mentioned in all grades.

Here are some of the ELA anchor standards with the anchor standard number with it.

Students should be able to:

- Make inferences (1)
- Cite specific textual evidence to support answers and conclusions (1)
- Determine and analyze the theme of a text (2)
- Analyze the way ideas develop over the course of a text (3)
- Interpret words and phrases (4)
- Analyze how word choice shapes a text (4)
- Analyze the structure of a text (5)
- Assess how point of view shapes a text (6)
- Analyze how two texts address the same theme (9)

There are anchor standards in the Language, Speaking, and Listening and Writing sections that also lend themselves to the use of poetry.



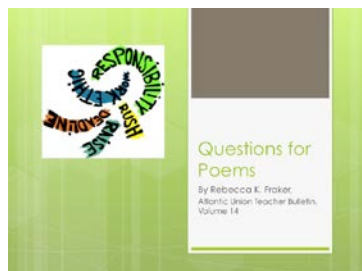


Questions for Poems

Rooted in the ELA Reading anchor standards, these general questions can apply to a variety of poems. (For more detailed questions check out the book [A Surge of Language](#) by Baron Wormser and David Cappella.)

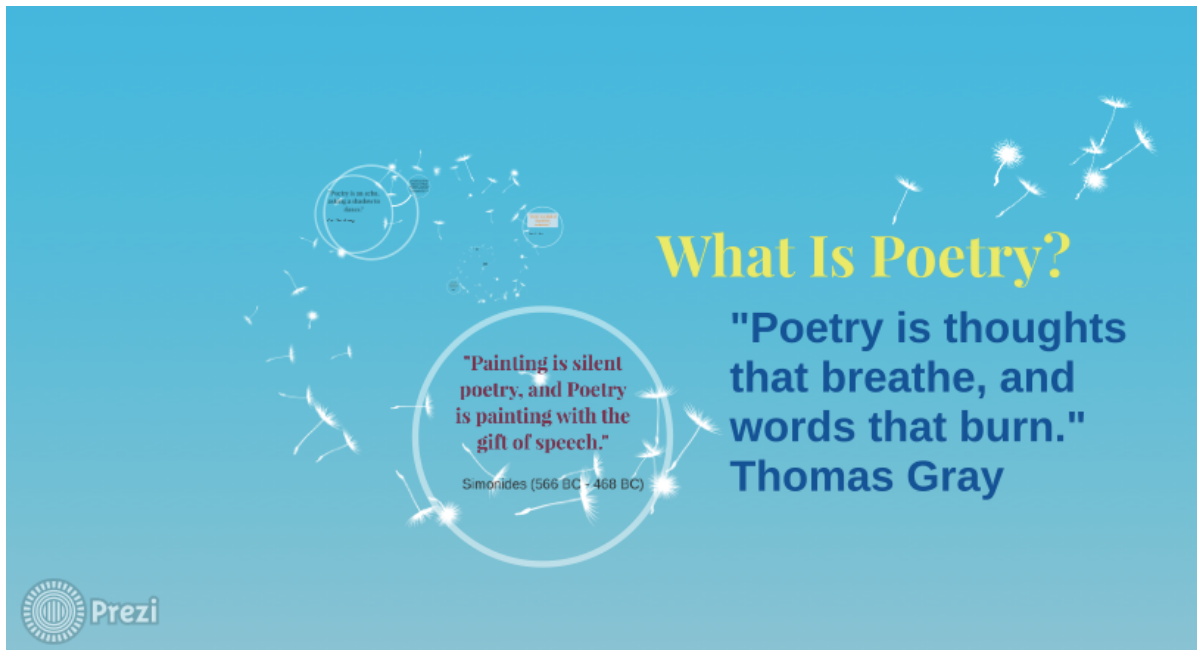
These questions can also be found in the PowerPoint “Questions for Poems.” Use them in groups, orally, in pairs, or written.

- What is the title of this poem? What predictions about the content can you make based on the title?
- What message does this poem convey to you?
- What comparisons does the author make?
- How are the things compared alike or unlike?
- How are the sentences and stanzas connected?
- How are the images in the poem described?
- After you read the poem, how does it make you feel? Are you comfortable or uncomfortable with that feeling, and why?
- Does the poem change at any point? If so, where and how?
- How is the title connected to the poem?
- What is the point of view of the poem? What if the poem was told from a different point of view?
- What is the tone of the poem?
- What is the time period of the poem? Is the poem still relevant today?
- What word caught your interest? What word surprises you, confuses you, or interests you?
- What word is most important in this poem? Does any word have multiple meanings? Could you choose a better word? If one word is removed, does the poem change?
- Find out something about the author.
- Extensions: Compare this poem to other poems by either the same author or other authors. Does this poem remind you of another piece of literature, art, or music?





Prezi: What is Poetry?



Use the Prezi to introduce the poetry unit and generate discussion.

An ending question might be: "Will you be able to recognize or identify a poem?"

What is poetry?

Everybody feels that they can identify a poem, but nobody has a firm definition.

One definition says a poem is a composition of high beauty of thought or language and artistic form, in verse or prose, a composition in meter. It uses colorful imagery that appeals to the senses. It may or may not rhyme.



WHAT IS POETRY?

"Poetry is emotion put into measure." *Thomas Hardy*

"Poetry is the language of the imagination and the passions." *William Hazlitt*

"Poetry is the spontaneous outflow of powerful feelings: it takes its origins from emotion recollected in tranquility." *William Wordsworth*

"Poetry is the revelation of a feeling that the poet believes to be interior and personal, which the reader recognizes as his own." *Salvatore Quasimodo*

"Poetry is a kind of ingenious nonsense." *Isaac Newton*

"Poetry is an echo, asking a shadow to dance." *Carl Sandburg*

"A poem begins with a lump in the throat, a home-sickness or a love-sickness. It is a reaching-out toward expression; an effort to find fulfillment. A complete poem is one where the emotions has found its thought and the thought has found the words." *Robert Frost.*

"Painting is silent poetry, and poetry is painting with the gift of speech. *Simonides (566 BC – 468 BC)*

"Poetry and Hums aren't things you get, they're things that get you. And all you can do is go where they can find you. " *Winnie-the -Pooh by A. A. Milne*

"Poetry is thoughts that breathe, and words that burn." *Thomas Gray.*





Your First Assignment

The first assignment is to find and read *at least* twenty poems. Read them silently. Then read them orally either to yourself, or to someone else.

Next, choose two (2) poems to practice orally. Present one of these to the class.

There is a poetry bank that goes along with this unit.

Art

Choose a poem and write it out. This can be by hand or typed. Now, illustrate it. Make this an original piece of art, rather than an electronic illustration. You may use any medium, such as pencil, crayons, markers, or paint.



Display the art with the poem.



Access to Poems: Some Questions

It has been said that poetry is exact, intense, concise, significant, concrete, complex, rhythmical, and formal. To life a poem up off a page and the experience it physically while sensing the music of the words, do this: read the poem aloud, softly, then loudly, then with a tone that reflects your perception of the poem.



Then, answer these questions, which can be used for any poem:

1. What does the title state LITERALLY? What does the title imply?
2. Who is the speaker in the poem: is it the author or a persona or character?
3. What is the setting in time and space?
4. What images does the poet create?
5. How does the poet arouse the reader's five senses?
6. What is the central, charged image of this poem?
7. Where does the poet use figures of speech?
8. Does irony—verbal, situational, or dramatic—have a function in this poem?



Poetry Vocabulary

Part of appreciating poetry is understanding the terms that are used. Find the PowerPoint that explains these terms; then do the worksheet. Poetry Vocabulary is also available in a jpg format for printing and displaying on a bulletin board.

Allusion

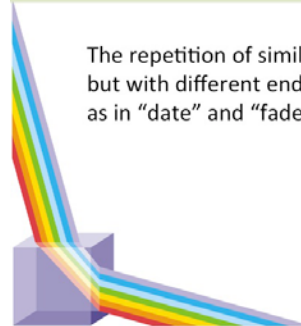


A figure of speech that makes a reference or representation of a well-known person, place, event, literary work, or work of art.

He faced his Goliath with courage; he struck at his cancer with the small weapons he had, and won the battle.

This example references the Bible story of David fighting the Giant Goliath.

Assonance



The repetition of similar vowel sounds but with different end consonants such as in "date" and "fade."

Cacophony

This word means "bad sound". It means an unpleasant spoken sound created by clashing consonants. Used famously by Lewis Carroll in the poem *Jabberwocky*.



Connotation

Words have more than just a dictionary meaning. They have emotional content.

Connotation is what a word suggests beyond its formal definition.

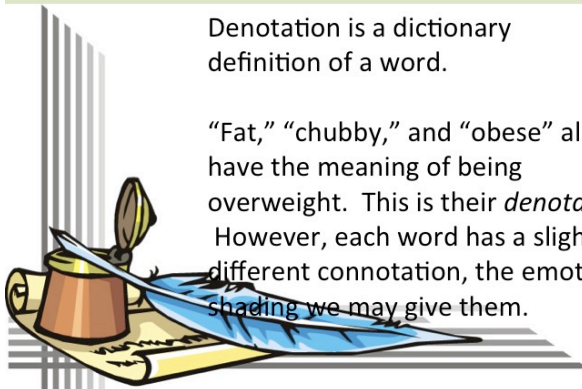
For instance, calling someone "thin" may be a compliment, calling them "skinny" has an insulting connotation.



Denotation

Denotation is a dictionary definition of a word.

"Fat," "chubby," and "obese" all have the meaning of being overweight. This is their *denotation*. However, each word has a slightly different connotation, the emotional shading we may give them.



Euphemism



The substitution of a harmless expression instead of an unpleasant one.

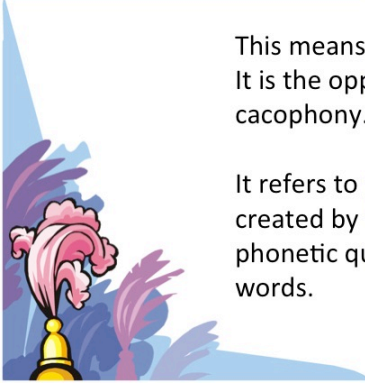
We may say our pet "crossed the rainbow bridge" rather than "died."



Euphony

This means “good sound.” It is the opposite of cacophony.

It refers to pleasant sounds created by the smooth phonetic quality of chosen words.



Free Verse

A type of poetry that arose in the 20th century. It has no set or fixed patterns. There are few rules about rhymed or unrhymed lines. It relies heavily on imagery.



Hyperbole

Figurative language that uses exaggeration and intentional overstatement.

“My heart is broken in two.”



Imagery

The use of images and senses to intensify words and meanings.

Her shining face glowed like a pink and golden sunrise.



Irony

An action or situation is the opposite of what should be expected.

For instance, in the short story *The Ransom of Red Chief*, the two kidnappers of a young boy end up paying his family to take him back, rather than getting a ransom themselves.



Metaphor

A relationship comparing two unlike objects. It is a direct comparison.

Jonnie roared at his friend. (comparing Jonnie’s voice to a lion)

Her touch burned his skin. (comparing a touch to fire)





Onomatopoeia

A figure of speech where words are used to imitate sounds.

Onomatopoeia is often used for animal sounds.

For instance, “mew” and “woof” and “neigh” mimic the sounds a cat, dog, and horse might make.



Persona

Refers to the narrator or speaker of the poem, different from the author: a narrative voice other than the poet tells the entire poem.



Personification

A technique of using words or phrases that gives an inanimate object or abstract idea human traits and qualities, such as emotions, desires, sensations, speech, or physical gestures.

The pine trees bowed and wept in sorrow at the loss of their fellow trees.



Refrain

A refrain is a phrase, line, or group of lines that is repeated throughout a poem, usually after each stanza.



Rhythm

Rhythm can be measured in terms of heavily stressed to less stressed syllables.

It is the “beat” of a poem.

It is very significant in poetry because poetry is so emotionally charged and intense.



Simile

A figure of speech much like a metaphor, a simile compares two things using the words “like” or “as.”

My love is like a red, red rose

James crept forward as a fox stalking a mouse might creep.





Poetry Vocabulary Matching



Name: _____

Choose the correct meaning for each term and then write a phrase from the poetry bank that illustrates the term.

1. Rhyme

- a. Words that sound like objects or actions.
- b. Words that have the same ending sounds.
- c. A figure of speech that repeats words over and over again.

2. Simile

- a. A figure of speech in which things are compared using the words "like or "as."
- b. A figure of speech in which objects are given human qualities.
- c. A figure of speech in which things are compared by stating that one thing IS another thing.

3. Personification

- a. A figure of speech that turns animals into people.
- b. A figure of speech in which things are compared by stating that one thing IS another thing.
- c. A figure of speech in which objects are given human qualities.

4. Onomatopoeia

- a. Words that have the same ending sounds.
- b. Words that rhyme in the center of a phrase.
- c. Words that sound like the noise or object to which they refer.



5. Alliteration

- a. Repetition of words with the same beginning sounds.
 - b. Repetition of a verse such as a chorus.
 - c. Words that repeat at least five times in a poem.
-
-

6. Metaphor

- d. A figure of speech in which things are compared by stating that one thing IS another.
 - e. A figure of speech in which things are compared using the words "like" and "as."
 - f. Use of words that sound like nature sounds.
-
-

POETRY BANK

Very late in the dark, dark night, a tiny star will shine quite bright.

The diamonds looked like pieces of shattered glass.

The roads were scratches against the earth's skin.

Timmy took ten tiny steps toward the top of the tower.

Colored leaves danced on the porch of the cabin.

Long before we heard the train, the sounds of clickety-clack, clickety-clack, clack, clack, clack could be heard.



Poetry Vocabulary Matching KEY

Name: _____

Choose the correct meaning for each term and then write a phrase from the poetry bank that illustrates the term.

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Elements of The Poem

Title of Poem: _____

Author: _____ Date of Poem: _____

Not all elements of poetry are found in every poem. Identify each element and give a quote to illustrate it.

1. Rhythm

2. Allusion:

3. Assonance/ Cacophony/Euphony:

4. Hyperbole:

5. Imagery

6. Irony



7. Onomatopoeia

8. Personification

9. Refrain

10. Rhythm/beat/meter

11. Theme:

12. Tone:

13. Type of Poem (like ballad, limerick, free verse, etc.)





Tone and Mood

Poems and literature affect us emotionally. The tone of a piece is the speaker/author's attitude as shown in the poem. Suppose a person witnesses a fight. As he/she retells the story, they may be admiring of the incident, find it funny, or be outraged.

The mood of a piece is how the story or poem affects the reader emotionally.

Tone = speaker's attitude

POSITIVE TONE WORDS

admiring	Hilarious
adoring	hopeful
affectionate	humorous
appreciative	interested
approving	introspective
bemused	jovial
benevolent	joyful
blithe	laudatory
calm	light
casual	lively
celebratory	mirthful
cheerful	modest
comforting	nostalgic
comic	optimistic
compassionate	passionate
complimentary	placid
conciliatory	playful
confident	poignant
contented	proud
delightful	reassuring
earnest	reflective
ebullient	relaxed
ecstatic	respectful
effusive	reverent

NEUTRAL (+, -, or neutral)

Commanding
direct
impartial
indirect
meditative
objective
questioning
speculative
unambiguous
unconcerned
understated

NEGATIVE TONE WORDS

abhorring	hostile
acerbic	impatient
ambiguous	incredulous
ambivalent	indifferent
angry	indignant
annoyed	inflammatory
antagonistic	insecure
anxious	insolent
apathetic	irreverent
apprehensive	lethargic
belligerent	melancholy
bewildered	mischievous
biting	miserable
bitter	mocking
blunt	mournful
bossy	nervous
cold	ominous
conceited	outraged
condescending	paranoid
confused	pathetic
contemptuous	patronizing
curt	pedantic
cynical	pensive
	pessimistic



Positive tone words

elated	romantic
empathetic	sanguine
encouraging	scholarly
euphoric	self-assured
excited	sentimental
exhilarated	serene
expectant	silly
facetious	sprightly
fervent	straightforward
flippant	sympathetic
forthright	tender
friendly	tranquil
funny	whimsical
gleeful	wistful
gushy	worshipful
happy	zealous

Negative tone words

demanding	pretentious
depressed	psychotic
derisive	resigned
derogatory	reticent
desolate	sarcastic
despairing	sardonic
desperate	scornful
detached	self-deprecating
diabolic	selfish
disappointed	serious
disliking	severe
disrespectful	sinister
doubtful	skeptical
embarrassed	sly
enraged	solemn
evasive	somber
fatalistic	stern
fearful	stolid
forceful	stressful
foreboding	strident
frantic	suspicious
frightened	tense
frustrated	threatening
furious	tragic
gloomy	uncertain
grave	uneasy
greedy	unfriendly
grim	unsympathetic
harsh	upset
haughty	violent
holier-than-thou	wry
hopeless	



Thanks to: <http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/>



**Mood = emotional effect that
the text creates for the audience**

POSITIVE MOOD WORDS

amused	jubilant
awed	liberating
bouncy	light-hearted
calm	loving
cheerful	mellow
chipper	nostalgic
confident	optimistic
contemplative	passionate
content	peaceful
determined	playful
dignified	pleased
dreamy	refreshed
ecstatic	rejuvenated
empowered	relaxed
energetic	relieved
enlightened	satiated
enthralled	satisfied
excited	sentimental
exhilarated	silly
flirty	surprised
giddy	sympathetic
grateful	thankful
harmonious	thoughtful
hopeful	touched
hyper	trustful
idyllic	vivacious
joyous	warm
	welcoming

NEGATIVE MOOD WORDS

aggravated	Insidious
annoyed	intimidated
anxious	irate
apathetic	irritated
apprehensive	jealous
barren	lethargic
brooding	lonely
cold	melancholic
confining	merciless
confused	moody
cranky	morose
crushed	nauseated
cynical	nervous
depressed	nightmarish
desolate	numb
disappointed	overwhelmed
discontented	painful
distressed	pensive
drained	pessimistic
dreary	predatory
embarrassed	rejected
enraged	restless
envious	scared
exhausted	serious
fatalistic	sick
foreboding	somber
frustrated	stressed
futile	suspenseful
gloomy	tense
grumpy	terrifying
haunting	threatening
heartbroken	uncomfortable
hopeless	vengeful
hostile	violent
indifferent	worried
infuriated	



Slant Rhymes: What Rhymes With Orange?

There are many words in the English language that have no rhyme. Most people know the word “orange” has none. Other words include: dangerous, wolf, opus, marathon, month, ninth, pint, silver, and purple.

But while there are no “perfect” matches, that doesn’t mean we can’t come close. Using a technique called “slant rhyming” we can come pretty close. We sort of *slant* the pronunciation so that it *almost* sounds the same.

So try these!

Dangerous: major risk, plagiarist, cameras, game to us, spontaneous

Wolf: gulf, fur, enough, dull

Opus: flow this, rope is, Lupus, lotus, bogus, psychosis

Marathon: care what’s on, dandruff song, Dora’s wrong, Santa’s gone, paragon

Month: dance, hunts, moth, runt

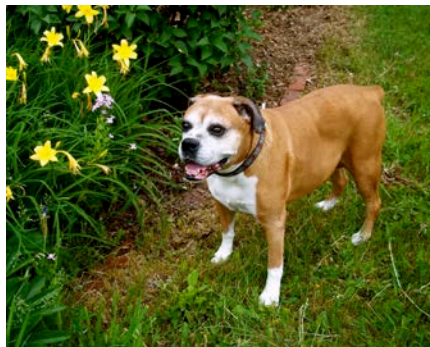
Ninth: mine, lines, absinth, labyrinth

Pint: ain’t, paint, might

Silver: filter, shiver, filler, deliver, liver

Purple: Steve Urkel, whirlpool, hurtful, circle

I know, I know, they are terrible! So make sure you don’t write an opus about a dangerous silver wolf with purple ears who goes on a marathon hunt the ninth of the month after swallowing a pint of silver water.





Syllable Practice (1)

Name: _____ Date: _____

Words are divided into parts called syllables. We group individual letter sounds into little sound bursts. Count the syllables in each exercise. You are NOT looking for stresses, simply syllables.

I. HOW MANY SYLLABLES ARE PRESENT IN EACH LINE OF POETRY?

- A. ____ There are others more handsome by far.
- B. ____ Unmoved, she notes the chariot's pausing.
- C. ____ Upon her mat, the kitty sat.
- D. ____ Then close the valves of her attention.
- E. ____ I have to live with myself, and so, I want to be fit for myself to know.
- F. ____ If I can stop one heart from breaking, I shall not live in vain.
- G. ____ Under the spreading chestnut tree the village smithy stands.
- H. ____ Amazing grace! How sweet the sound!
- I. ____ In Flanders fields the poppies grow.
- J. ____ Under the spreading chestnut tree, the village smithy stands...
- K. ____ The gingham dog and the calico cat, side by side on the mantel sat.
- L. ____ Let there be no moaning at the bar when I set out to sea.



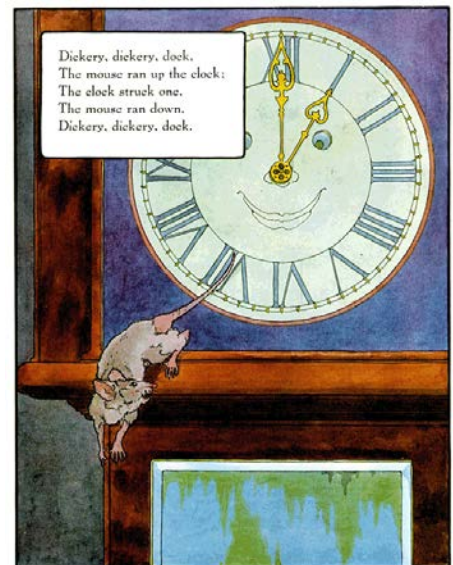


Syllable Practice (2)

Name: _____ Date: _____

II. HERE ARE SOME FAMOUS NURSERY RHYMES. HOW MANY SYLLABLES ARE FOUND IN EACH LINE?

- 1) *Rock-a-bye baby, in the treetop.* _____
- 2) *When the wind blows, the cradle will rock .* _____
- 3) *When the bough breaks, the cradle will fall* _____
- 4) *And down will come baby, cradle and all.* _____
- 5) *Hickory dickory dock!* _____
- 6) *The mouse ran up the clock'* _____
- 7) *The clock struck one,* _____
- 8) *The mouse ran down,* _____
- 9) *Hickory, Dickory, Dock!* _____
- 10) *Little Miss Muffet sat on a tuffet,* _____
- 11) *Eating her curds and whey:* _____
- 12) *Along came a spider,* _____
- 13) *Who sat down beside her,* _____
- 14) *And frightened Miss Muffet away.* _____
- 15) *OH, the grand old Duke of York,* _____
- 16) *He had ten thousand men,* _____
- 17) *He marched them up to the top of the hill,* _____
- 18) *And he marched them down again.* _____
- 19) *And when they were up, they were up,* _____
- 20) *And when they were down, they were down,* _____
- 21) *And when they were only halfway up,* _____
- 22) *They were neither up nor down.* _____
- 23) *The Incey Wincey Spider* _____
- 24) *Climbed up the waterspout,* _____
- 25) *Down came the rain* _____
- 26) *And washed the spider out,* _____
- 27) *Out came the sun* _____
- 28) *And dried up all the rain,* _____
- 29) *And the Incey Wincey Spider* _____
- 30) *Went up the spout again* _____





Syllable Practice *KEY* (1)

Name: _____ Date: _____

Words are divided into parts called syllables. We group individual letter sounds into little sound bursts. Count the syllables in each exercise. You are NOT looking for stresses, simply syllables.

I. HOW MANY SYLLABLES ARE PRESENT IN EACH LINE OF POETRY?

- M. ____ There are others more handsome by far.
- N. ____ Unmoved, she notes the chariot's pausing.
- O. ____ Upon her mat, the kitty sat.
- P. ____ Then close the valves of her attention.
- Q. ____ I have to live with myself, and so, I want to be fit for myself to know.
- R. ____ If I can stop one heart from breaking, I shall not live in vain.
- S. ____ Under the spreading chestnut tree the village smithy stands.
- T. ____ Amazing grace! How sweet the sound!
- U. ____ In Flanders fields the poppies grow.
- V. ____ Under the spreading chestnut tree, the village smithy stands...
- W. ____ The gingham dog and the calico cat, side by side on the mantel sat.
- X. ____ Let there be no moaning at the bar when I set out to sea.



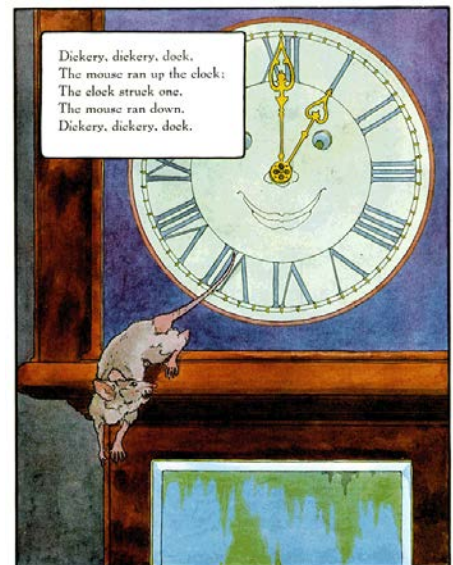


Syllable Practice (2)

Name: _____ Date: _____

II. HERE ARE SOME FAMOUS NURSERY RHYMES. HOW MANY SYLLABLES ARE FOUND IN EACH LINE?

- 1) *Rock-a-bye baby, in the treetop.* _____9
- 2) *When the wind blows, the cradle will rock .* _____9
- 3) *When the bough breaks, the cradle will fall* _____9
- 4) *And down will come baby, cradle and all.* _____9
- 5) *Hickory dickory dock!* _____7
- 6) *The mouse ran up the clock* _____7
- 7) *The clock struck one,* _____4
- 8) *The mouse ran down,* _____4
- 9) *Hickory, Dickory, Dock!* _____7
- 10) *Little Miss Muffet sat on a tuffet,* _____10
- 11) *Eating her curds and whey:* _____6
- 12) *Along came a spider,* _____6
- 13) *Who sat down beside her,* _____6
- 14) *And frightened Miss Muffet away.* _____8
- 15) *OH, the grand old Duke of York,* _____7
- 16) *He had ten thousand men,* _____6
- 17) *He marched them up to the top of the hill,* _____10
- 18) *And he marched them down again.* _____7
- 19) *And when they were up, they were up,* _____8
- 20) *And when they were down, they were down,* _____8
- 21) *And when they were only halfway up,* _____9
- 22) *They were neither up nor down.* _____7
- 23) *The Incey Wincey Spider* _____7
- 24) *Climbed up the waterspout,* _____6
- 25) *Down came the rain* _____4
- 26) *And washed the spider out,* _____6
- 27) *Out came the sun* _____4
- 28) *And dried up all the rain,* _____4
- 29) *And the Incey Wincey Spider* _____8
- 30) *Went up the spout again.* _____6





Rhythm, Meter, and Scansion

See Prezi: *Rhythm, Meter, and Scansion*

Most people think of rhythm and rhyme when they think of poetry. We tap our foot or fingers to those elements when we hear a poem or a song. These things also have meter. When we consciously mark a poem or song with accent marks it is called "scansion."

After studying these things a bit briefly, find poems to scan. It is much more fun to do it orally first with clapping or tapping. Find a few friends to tap poems with you, and then try to put the accent marks on them. If you are REALLY a poet genius, identify the major feet.

Rhythm: The pattern of stressed and unstressed syllables in a line. You can tap your foot to the rhythm of a poem just like you can with a song.

Poetic foot: A poetic foot is a basic repeated sequence of meter composed of two or more accented or unaccented syllables.

Meter: The number of feet in a line.

Scansion: Describing the rhythms of poetry by dividing the lines into feet, marking the locations of stressed and unstressed syllables, and counting the syllables.

Thus, when we describe the rhythm of a poem, we "scan" the poem and mark the stresses (/) and absences of stress (^) and count the number of feet.

In English, the major feet are:

- **Iambic:** destroy (unaccented/accented)
- **Anapestic:** intervene (unaccented/unaccented/accented)
- **Trochaic:** topsy (accented/unaccented)
- **Dactylic:** merrily (accented/unaccented/unaccented)

The substitutive feet (feet not used as primary, instead used to supplement and vary a primary foot) are referred to using these terms:

- **Spondaic:** hum drum (accented/accented)
- **Pyrrhic:** the sea/ son of/ mists (the "son of" in the middle being unaccented/unaccented)



The second part of defining **iambic pentameter** has to do with line length.

Iamb (^/)

^ / ^ / ^ / ^ / ^ /
 The falling out of faithful friends, renewing is of love

trochee (/^)

/ ^ / ^ / ^
 Double, double toil and trouble

anapest (^^^)

^ ^ / ^ ^ / ^ ^ /
 I Am monarch of all I survey

Dactyl (/^^)

/ ^ ^ / ^^
 Take her Up tenderly

spondee (//)

Pyrrhic (^^)

Iambic and **anapestic** meters are called rising meters because their movement rises from unstressed syllable to stressed; **trochaic** and **dactylic** meters are called falling. In the twentieth century, the bouncing meters--anapestic and dactylic--have been used more often for comic verse than for serious poetry.

Spondee and **pyrrhic** are called feet, even though they contain only one kind of stressed syllable. They are never used as the sole meter of a poem; if they were, it would be like the steady impact of nails being hammered into a board--no pleasure to hear or dance to. But inserted now and then, they can lend emphasis and variety to a meter, as Yeats well knew when he broke up the predominantly iambic rhythm of "Who Goes With Fergus?" with the line,

^ ^ / / ^ ^ / /

And the white breast of the dim sea,



A frequently heard metrical description is iambic pentameter: a line of five iambs. This is a meter especially familiar because it occurs in all blank verse (such as Shakespeare's plays), heroic couplets, and sonnets.

Pentameter is one name for the number of feet in a line. The commonly used names for line lengths are:

monometer	one foot	pentameter	five feet
Dimeter	two feet	Hexameter	six feet
Trimester	three feet	heptameter	seven feet
Tetrameter	four feet	Octameter	eight feet

The scansion of this quatrain from Shakespeare's Sonnet 73 shows the following accents and divisions into feet (note the following words were split: behold, yellow, upon, against, ruin'd):

^ / ^ / ^ / ^ / ^ /
 That time | of year | Thou mayst | In me | be hold |
 ^ / ^ / ^ / ^ / ^ /
 When yell | low leaves, | Or none, | Or few, | do hang |
 ^ / ^ / ^ / ^ / ^ /
 Up on | those boughs | Which shake | A gainst | the cold, |
 ^ / ^ / ^ / ^ / ^ /
 Bare ru | in'd choirs | Where late | the Sweet | birds sang |

From this, we see the rhythm of this quatrain is made up of one unaccented syllable followed by an accented syllable, called an iambic foot. We also see there are five feet per line, making the meter of the line pentameter. So, the rhythm and meter are iambic pentameter.

People seem to have a basic need for rhythm. Maybe it is connected to our heart beats! It gives us a more emotional response to the song or poem. Different rhythms give us different expectations, which is why we use music in the background of movies. We are all conditioned by now to the ta DUM ta DUM of the music, so that even if the scene is sunny, we wait for the shark attack.

Scanning does not try to reproduce levels of stress from whisper to scream. But it does make a diagram of stresses and the absence of stresses. It helps you listen and make sense of a poem.



In everyday life, nobody speaks or writes in perfect iambic rhythm, except at moments: “a HAM on RYE and HIT the MUStard HARD!” Poets don’t even write in iambic very long, although when they do, they have chosen iambic because it is the rhythm that most closely resemble everyday speech.

And even after this lengthy discussion of rhythm, it must be stated that most poems do not employ the same rhythm throughout. Variety in rhythm is not merely desirable, it is a necessity. If the beat of its words slips into a mechanical pattern, the poem marches robot-like right into its grave. Very few poets favor rhythms that go “a TROT a TROT a TROT a TROT” for very long. Robert Frost told an audience one time that if when writing a poem he found its rhythm becoming monotonous, he knew that the poem was going wrong and that he himself didn’t believe what it was saying.

Rules for scanning:

When you wish to analyze the rhythm of a poem, you need to be able to distinguish between loud and soft syllables in words. Before we even begin to talk about lines of poetry, we have to talk about the basic building blocks of lines: individual words. Use the following rules to prepare yourself to scan poetry.

1. Place accent marks (/) in multi-syllable words on the syllables that sound louder than other syllables.

All multi-syllable English words have fixed accents. For example, the word "vocabulary" is pronounced in only one way, with two syllables pronounced more loudly than the other syllables:

vo CAB u LAR y

The pattern would look like this: _ / _ / _

To pronounce the word any other way would seem odd. For example, trying pronouncing the word in the following way: VO ca BU lar y / _ / _ _

This pattern sounds funny with this pronunciation.

Sources:

Holman, C. Hugh and William Harmon. *A Handbook to Literature*. Chicago: Macmillan Company, 1986.

Kennedy, X.J. *Literature*. New York: Scott, Foresman, and Company, 1987.

<http://myweb.stedwards.edu/georgek/poetics/scansion.html>



Practicing Scansion

1. Place accent marks in the proper places for the following words.

Design Bible Jeremiah necessary predicament kitten

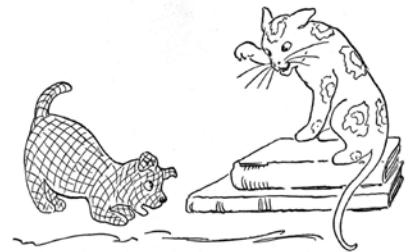
2. Now let's try working with a full line of poetry.

The following line from a poem by Eugene Field contains several multi-syllable words with built-in accents:

THE GINGHAM DOG AND THE CALICO CAT SIDE BY SIDE ON THE TABLE SAT.

Did you pronounce the words in the following way?

GING ham CA li co TA ble



3. Now place accent marks on important single syllable words (e.g., nouns and action verbs).

Which of the single syllable words would you consider important?

THE GINGHAM DOG AND THE CALICO CAT SIDE BY SIDE ON THE TABLE SAT.

You will probably select the following single syllable words as important:

THE GINGHAM DOG AND THE CALICO CAT SIDE BY SIDE ON THE TABLE SAT.

Unimportant words are generally articles ("the," "a") and prepositions ("on," "with," "for").

the GINGHAM DOG and the CALICO CAT SIDE by SIDE on the TABLE SAT



4. Finally, place short horizontal lines (-) above unimportant words (articles, prepositions) and unaccented syllables in multisyllable words. Thus the Field is scanned:

- / - / - - / - - /
the GINGham DOG and the CALico CAT

/ - / - - / - /

SIDE by SIDE on the TABLE SAT.

You are probably noticing a rhythmic pattern as you say this line aloud.

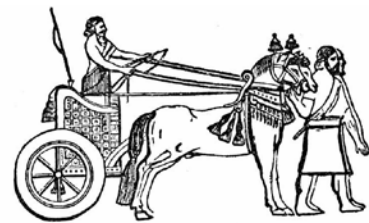
5. Now, scan these four lines from this famous poem:

The Assyrian came down like the wolf on the fold,

And his cohorts were gleaming in purple and gold;

And the sheen of their spears was like stars on the sea,

When the blue wave rolls nightly on deep Galilee.



from: *The Destruction of Sennacherib*
by Lord George Gordon Byron

7. Find another poem and scan four lines from it.



Practicing Scansion

s1. Place accent marks in the proper places for the following words.

Design Bible Jeremiah necessary predicament kitten

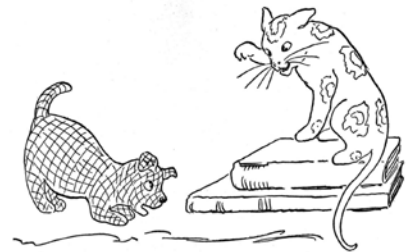
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3. Now place accent marks on important single syllable words (e.g., nouns and action verbs).

Which of the single syllable words would you consider important?

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Unimportant words are generally articles ("the," "a") and prepositions ("on," "with," "for").

the GINGHAM DOG and the CALICO CAT SIDE by SIDE on the TABLE SAT



5. Finally, place short horizontal lines (-) above unimportant words (articles, prepositions) and unaccented syllables in multisyllable words. Thus the Field is scanned:

- / - / - - / - - /
the GINGham DOG and the CALico CAT

/ - / - - / - /

SIDE by SIDE on the TABLE SAT.

You are probably noticing a rhythmic pattern as you say this line aloud.

6. Now, scan these four lines from this famous poem:

- - / - - - - / - - -

The Assyrian came down like the wolf on the fold,

- - / - - / - - / - - -

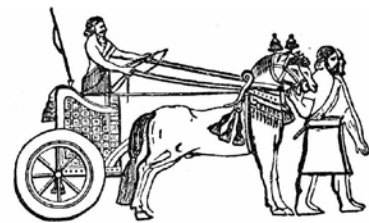
And his cohorts were gleaming in purple and gold;

- - - - - / - - - / - - /

And the sheen of their spears was like stars on the sea,

- - - - - / - - - - / - - - s

When the blue wave rolls nightly on deep Galilee.



from: *The Destruction of Sennacherib*
by Lord George Gordon Byron

7. Find another poem and scan four lines from it.



Music and Poetry

Most lyrics found in songs are poetry, and many of them can stand alone without a tune. There has been a lot of cross over, with poetry being written to fit music, and music written for a poem.

In the Seventh-day Adventist Hymnal, you will discover that many hymns have similar meter schemes and you can swap the words for one for another, and so sing a familiar hymn with new words.

The song "Amazing Grace" can be sung to many different tunes, including some popular songs. Its meter scheme is 8.6.8.6. Try a verse of Amazing Grace to each of these tunes:

Amazing grace! How sweet the sound, That saved a wretch like me,

I once was lost but now am found, Was blind but now I see.

- ✚ "Gilligan's Island" theme song
- ✚ "House of the Rising Sun"
- ✚ "I Am Bound for the Promised Land"
- ✚ "When the Saints Go Marching In" (chorus)
- ✚ "Oh, My Loving Brother, When the World's on Fire" (verse)
- ✚ "I'd Like to Teach the World to Sing"
- ✚ "Oh Little Town of Bethlehem"
- ✚ "Auld Lang Syne"
- ✚ "America the Beautiful"
- ✚ "This Land Was Made for You and Me."
- ✚ "Stand Up, Stand Up for Jesus"

Listen to the clip of Amazing Grace to different tunes that goes with this unit.





Types of Poetry: Powerpoint #2

Types of Poetry

There are many different kinds of poetry. Some experts have named from 60 to 100! Here are some of the most common:

Acrostic Poetry

A word is chosen and written vertically to form a word. This word is often the subject of the poem. Then a line is written that starts with that letter. The line should be about the subject.

Example: CATS

C laws out

A short meow

T ossing a yarn ball

S illy and stealthy and stretching!



Ballad/Epic

A centuries-old poetry form, ballads tell a story, and are most often set to music. They are often quite long. Kings and queens were entertained by ballads as well as the common man in taverns and at other gatherings. In the United States there are some relatively modern ballads, including the story of "John Henry," "Davy Crockett," and "The Wreck of the Edmund Fitzgerald."

Cinquain

Cinquains are five lines long, often with a certain number of syllables or words in each. They do not rhyme. There are many different patterns. Here is one:

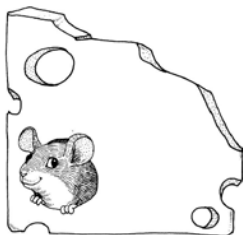
Line 1: Title

Line 2: Description of the title (adjectives)

Line 3: Action words about the title (ing verbs work well)

Line 4: Four word phrase describing a feeling about the title

Line 5: Synonym for the title.



Mouse

Small, gray

Nibbling, hiding, squeaking

Hiding in the walls

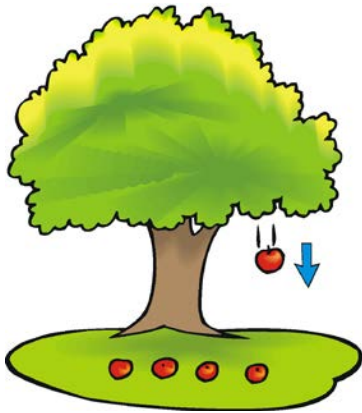
Rodent



Concrete

Concrete poems form a picture or a shape suggested by the topic of the poem.

*Gravity, it pulls us down, and makes us roll along the ground,
down, down, down!*



Couplets

The couplet is an easy verse form. It has two lines, and they rhyme at the end. They should not only rhyme, but have the same cadence and rhythm.

I will not eat a pickle whole
Because they make my taste buds roll.





Diamonte

Diamonte poems can be very easy to write. They are related to cinquains. They are written in a diamond shape.

To start one, you need to pick a subject and its opposite, such as summer/winter or cry/laugh.

First line: one word subject.

Second line: two adjectives describing the subject.

Third line: three words ending in "ing" telling about the subject.

Fourth line: four words—the first two describe the subject and the last two describe its opposite.

Fifth line: three words ending in "ing" telling about the opposite.

Sixth line: two adjectives describing the opposite.

Seventh line: one word that is the opposite of the subject.

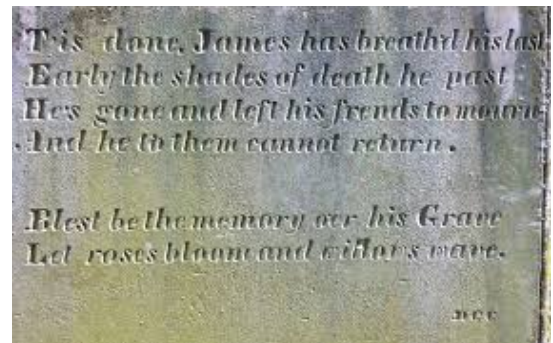


Dogs
 Loyal, friendly
 Running, jumping, protecting
 Guard flocks, stay aloof
 Hiding, scratching, purring
 Loners, haughty
 Cats

Epitaph

An epitaph is often found on a tombstone. Some are quite touching and praise the deceased; others can be funny.

*Here lies the body of Jonathan Gray
 Who died defending his right of way.
 He was right, so right as he sped along,
 But he's just as dead as if he were wrong.*



Elegy

An elegy is a melancholic, mournful, or plaintive poem, often a tribute or lament for the dead or a funeral song.

Free Verse

Free verse is an irregular form of poetry. It does not have fixed meter or rhyme. Line breaks are very important.



Limericks

A limerick is usually a humorous poem that has five lines and quite a rhythm pattern. The last words of the first, second, and fifth lines rhyme with each other, and the last words of the third and fourth lines rhyme with each other so the pattern is AABBA.

The rhythm pattern sounds like:

Da DUM da da DUM da da DUM
 Da Dum da da DUM da da DUM
 Da da DUM da da DUM
 Da da DUM da da DUM
 Da DUM da da DUM da da DUM



The Lady and the Tiger

There was a young lady from Niger,
 Who smiled as she rode on a tiger,
 They came back from a ride
 With the lady inside
 And a smile on the lips of the tiger.

Try out some sets of rhyming words before you start. For instance, the word "orange" does not rhyme with anything! See what you can do with the words: squirrel, furl, pearl, hurl, girl, whirl.

Haiku

A Haiku is a very short Japanese form of poetry that consists of seventeen syllables. The form is centuries old. It has nature as its subject or theme.

Haiku has a 5—7—5 syllable structure. There are 5 syllables in the first line, 7 in the second line, and 5 syllables in the third line. It usually does not rhyme. It conveys emotion in just a few words. It was created by a famous Japanese writer named Issa who valued every living thing, even insects, and observed the beauty in the natural world around him.

Under A Tree

Back against the ground
 The leaves filter the light
 Fragmenting the sun





Ode

An English ode is a lyrical stanza in praise of, or dedicated to, someone or something, which captures the poet's interest or serves as an inspiration for the ode. So an ode could be written to a sweetheart, a brave soldier, or a pet dog. Nature themes predominate. The Greek ode was written in a strict three-part form.



Quatrain

A quatrain is a poem that consists of four lines of verse with a specific rhyming scheme. Some of these schemes are:

- (1) ABAB
- (2) ABBA (called the envelope rhyme)
- (3) AABB
- (4) AABA, BBCB, CCDC, DDDD (called the chain rhyme)

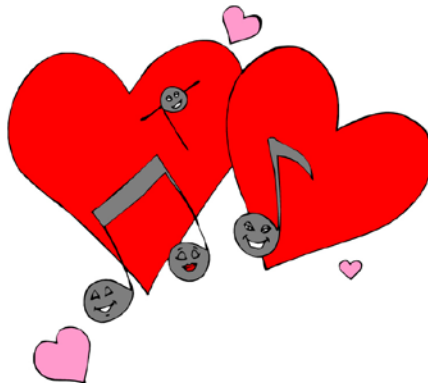
Many hymns use these patterns.

The well-known hymn "Amazing Grace" is an ABAB scheme.

*Amazing grace, how sweet the sound,
That saved a wretch like me.
I once was lost but now am found
Was blind but now I see.*

Song

Songs could be defined as musical poetry. Often the words have a rhythm and rhyme scheme.





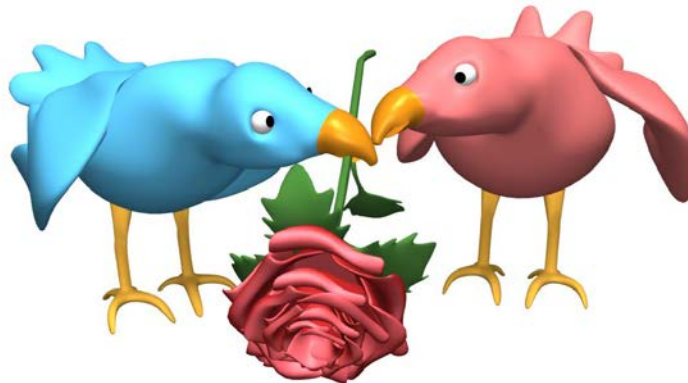
Sonnet

A **sonnet** is a poetic form, which originated in [Italy](#); [Giacomo Da Lentini](#) is credited with its invention. By the 13th century, it was a poem of fourteen lines that follows a strict rhyme scheme and specific structure. It can be hard to write. Famous writers of sonnets include: Shakespeare, John Donne, John Milton, Elizabeth Barrett Browning, and William Yeats.

Here is an example from William Shakespeare with the rhyme scheme:

Sonnet 16

Let me not to the marriage of true minds	(a)
Admit impediments, love is not love	(b)
Which alters when it alteration finds,	(a)
Or bends with the remover to remove.	(b)
O no, it is an ever fixèd mark	(c)
That looks on tempests and is never shaken;	(d)
It is the star to every wand'ring bark,	(c)
Whose worth's unknown although his height be taken.	(d)
Love's not time's fool, though rosy lips and cheeks	(e)
Within his bending sickle's compass come,	(f)
Love alters not with his brief hours and weeks,	(e)
But bears it out even to the edge of doom:	(f)
If this be error and upon me proved,	(g)
I never writ, nor no man ever loved.	(g)





Having Fun With Ballads

READ and/or LISTEN to at least four of these ballads:

"Annabel Lee" by Edgar Allan Poe

"The Rime of the Ancient Mariner" by Samuel Taylor Coleridge

"Casey Jones" by Wallace Saunders

"John Henry"

"Streets of Laredo" by Frank H. Maynard

"Casey at the Bat" by Ernest Lawrence Thayer

"The Wreck of the Edmund Fitzgerald" by Gordon Lightfoot

"The Midnight Ride of Paul Revere" by Longfellow

"Snoopy vs the Red Baron" by Phil Gernhard and Dick Holler



Next CHOOSE ONE ballad.

Write a short synopsis of the ballad.

Include the characters, plot, theme or tone.

Find its history. Was it based on a true or fictional event?



Write Your Own Ballad

Step 1: Coming up with a topic.

First, understand what a ballad is.

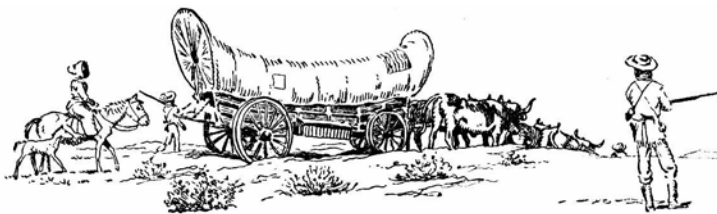
A ballad can be simply defined as a story, often set to music. It is a plot-driven form. Ballads are centuries old in the European folk tradition. Their subject matter deals with love, tragedy, crimes, and religious themes. Often ballads are constructed in quatrain stanzas that often rhyme alternating lines. Originally passed along as oral tradition, eventually they made their way into print during 15th century England. During the Renaissance, printing and selling these ballad broadsides became a popular practice. The form usually has some sort of a repeating refrain.

Eventually “serious” poets like Samuel Taylor Coleridge and William Wordsworth wrote numerous ballads. In America, the ballad evolved into folk songs such as “Casey Jones,” “John Henry,” and “Streets of Laredo.” Edgar Allan Poe wrote “Annabel Lee.”

Ballads should deal with love stories, scandals, violence, disaster, tragedy, famous events.

Remember, a ballad should tell a story, which means there should be a beginning, middle, and end.

Pick an event or tale to describe in your ballad. It can be a small, personal moment in your own life, or an historical event that affected thousands. Do a bit of research and then edit out which parts of this story are unnecessary for the advancement of the theme and narrative.



Step 2: Pick a theme for your ballad.

Often, the theme of the ballad will make us feel a certain way. A “love” ballad might focus on the triumph of true love, or it might be very sad with a lost love. It might show the love between a man and a woman, or missed signals, or a mother’s love for her child. If you choose a crime story, will the criminal be a “hero,” a victim of circumstances, or a hateful, dark figure?



Step 3: Identify the most important elements of the plot.

Cut out any unnecessary characters, subplots, or secondary details that distract from your story.

Write out the story, preferably in outline form.

Step 4: Find a starter phrase

Court entertainers frequently performed ballads. This entertainment was not scheduled, these performers signaled the audience with a phrase like “Come all ye maidens,” or “Listen, my children, and gather around.”



Step 5: Establish a rhythm and rhyme scheme.

Ballads typically have four-line verses, of which two or more rhyme. (Blues ballads, on the other hand, often have two rhyming lines followed by a third, independent line.) The easiest way to get started with the rhythm and rhyme is to complete the first verse however you like it, then use it as the basis for the rest of the lines in the verse (ex. keeping the length, rhythm, and end rhyme of each line more or less consistent).^[5]

- An AA rhyme is when the first and second line rhyme.
- AABB: The first two lines are a rhyming pair and the second two lines are a new rhyming pair.
- ABAB: The first and third line rhyme and the second and fourth line rhyme.
- ABCB: Only the second and fourth lines rhyme.

Step 6: Write a chorus or a few repetitive lines.

Step 7: Now WRITE!!!

Maybe you will be able to find a tune to go with your ballad, or you can collaborate with a friend to put it to music.

Step 8: Finalize your ballad.

Give yourself a break, and then come back to edit. Read it aloud to yourself and to a friend. Cut out unnecessary verses and leave only what the story needs. Find more colorful words.



Hebrew Poetry (Bible)

In the English language, many poems have a rhythm and rhyme. Poems in other languages often do also. It can be difficult, though, to translate poetry from one language to another and still preserve this rhythm and rhyme.

The Bible, of course, was not written in English. A lot of the Bible is, however, written in poetic form. The collection of songs in Psalms praise God using a poetic literary device known as **parallelism**. Several other types of parallelism also are illustrated in the Psalms. Other examples can be found in Proverbs and elsewhere in the writings of the prophets.



Synonymous parallelism involves the repetition of one idea in successive lines. The first half of a verse makes a statement, and the second half then says something very similar. Here are some examples:

Proverbs 3:11: "My son, do not despise the Lord's discipline,
And do not resent His rebuke."

Psalm 120:2: "Save me, O Lord, from lying lips
And from deceitful tongues."

Isaiah 53:5: "But He was pierced for our transgressions,
He was crushed for our iniquities."

Read Psalm 119 and find more examples of **synonymous parallelism**. Remember, the two phrases or sentences must mean similar things.



Antithetical parallelism

This type of antithetical parallelism provides a contrast, two opposite things. It makes one statement, and then brings in an opposing idea.

Examples of antithetical parallelism:

Ecclesiastes 10:2: "The heart of the wise inclines to the right,
But the heart of the fool to the left."

Proverbs 19:16: "Whoever keeps the commandment keeps his life;
He who despises His ways will die."



Proverbs 8:35-36 uses a combination of parallel styles. This passage talks about “Wisdom.” The first two lines show synonymous parallelism, so do the third and fourth. Then the two sets together contrast and show antithetical parallelism. (1/2 contrasting with 3/4..)

- 1 “For whoever finds me finds life
- 2 and receives favor from the Lord.
- 3 But whoever fails to find me harms himself;
- 4 All who hate me love death. ”



Synthetic parallelism brings related thoughts together to emphasize correlations, similarities, or contrasts. Some times it simply classifies certain traits and behaviors with a list. It may argue from “less than” to “greater than.” Sometimes is has a “better this than that” formula.

Ecclesiastes 7:5: “It is better to heed a wise man’s rebuke than to listen to the song of fools.” [better this than that formula]

Proverbs 21:4: “Haughty eyes and a proud heart, the lamp of the wicked, are sin!” [list]

Proverbs 21:27: “The sacrifice of the wicked is detestable – how much more so when brought with evil intent!” [less to greater]





Bible Parallelism

Name: _____ Date: _____

Synonymous Parallelism

- repeating an idea in successive lines
- Isaiah 53:5 "But He was pierced for our transgressions, He was crushed for our iniquities."

Antithetical Parallelism

- Provides a contrast between two opposite things.
- Ecclesiastes 10:2 "The heart of the wise inclines to the right, but the heart of the fool to the left."

Synthetic Parallelism

- Brings related thoughts together to emphasize correlations, similarities, or contrasts. It may classify, make a list, or go from less to greater or better this than that.
- Ecclesiastes 7:5 "It is better to heed a wise man's rebuke than to listen to the song of fools."

Read through several PSALMS and look for examples of parallelism. Record three of them on a separate paper and identify the type of parallelism. You must find three examples, but they may all be the same type of parallelism. Make sure you include the references, verses, and types of parallelism.

Reference :

Verse:

Type of parallelism:



Biblical Allusions

Allusions are references to events, religions, literature, or common experiences that are shared by people. To understand the richness and meaning of a passage the reader must understand all the depths and richness of the allusion. Allusions can be made to the Bible, Greek and Roman myths, and shared cultural experiences such as folk tales and bedtime stories. A family may have references to events that only family members will know about, but it will only have to say a few words and everyone will know exactly what is meant.

Biblical allusions permeate the English language and can be found in literature, movies, poetry, and songs. To understand what a writer meant by calling someone a “Jonah,” “Judas,” or “Job” a reader needs to know the Bible story behind those names.

COMMON BIBLICAL ALLUSIONS

Adam’s apple.

Legend has it that when Adam ate the forbidden fruit in the Garden of Eden a piece stuck in his throat. That is why men have the Adam’s apple in their throats. Genesis 3

Apple of the eye.

It refers to a person who is highly valued by God. Deuteronomy 32:10

Armageddon. Found in the book of Revelation, it refers to the ultimate battle between evil and good at the end of times. Revelation 16:16

Blind leading the blind. Here Jesus was referring to false teachers who lead people astray.

Bricks without straw. In bondage in Egypt, the Israelites ask for freedom. Enraged, Pharaoh increases the workload for the slaves, who now had to make more bricks but without being given the materials needed. Exodus 5

Brother’s keeper. After Cain killed his brother Abel, God came and asked Cain where his brother was. Cain cynically replies “Am I my brother’s keeper?” It now is used to indicate someone avoiding responsibility for the welfare of others. Genesis 4:9





Clay feet. In the prophecies of Daniel, the prophet is shown a large image representing the kingdoms of the world. Metals represent most nations, but the last nation is shown as feet of clay, which is flawed. "Feet of clay" has come to mean a defect that may not always be apparent, but that will cause the destruction of the plan or person in the end. Daniel 2

Come now, let us reason together. Often used by politicians, this comes from Isaiah 1:18

Crystal clear. This commonly used phrase from the KJV of the Bible now means something that is transparent and without confusion. It comes from the description of the River of Life in heaven. Revelation 22:1

Den of thieves. First used by Jesus, this now means any group of unscrupulous people who are conspiring together for no good purpose. Matthew 21:13

Drop in the bucket. Isaiah the prophet expressed what he thought God's opinion of evil, oppressive empires, that they are just dust on a balance or drops in a bucket. Isaiah 40:15

Eat, drink, and be merry. This comes from the parable of the rich fool told by Jesus. The Bible does not appear to look kindly on people who carelessly live their lives and think that there will never be an accounting. Luke 12: 13-21.



Eye for an eye. Turn the other cheek. Today, this is seen as a harsh retribution that repays those who injure you with the same type of injury. In other words, if you caused the loss of someone's arm, you were required to lose yours. If you stole a camel, you owed your victim a camel. In reality, it was actually quite advanced for the time, where the laws might take a hand for the theft of a loaf of bread. Jesus taught a higher morality, suggesting that if someone slaps your cheek, you should turn to the side and allow him to slap the other one. Leviticus 24:19-20, Matthew 5:38-39



Forbidden fruit. While we do not know what kind of fruit Adam and Eve ate in the Garden of Eden, we do know that they ate from a tree that they had been told to stay away from. Because of that, God banished them from Eden. Today “forbidden fruit” can be anything that we should stay away from in order to protect ourselves from negative consequences. Genesis 2:17



Handwriting on the wall. In Daniel 5 the story of a profligate king can be found. In the midst of a wild party, the Babylonian ruler Belshazzar suddenly saw a hand writing a message on the wall. When interpreted by the prophet Daniel, the message foretold the end of Belshazzar’s rule. Today “the handwriting on the wall” is used to forecast an inevitable end.

Lamb to the slaughter. God’s chosen servant is described by the prophet Isaiah as being “led as a lamb to the slaughter.” Christians believe this referred to Jesus. Today, it also means any innocent victim who is deceitfully led to a bad end.

Practice what you preach. Jesus condemned the hypocritical Pharisees and scribes. In Matthew 23:3 Jesus tells the group that they tell other people how to live, but do not do it themselves.



Salt of the Earth This familiar phrase in Jesus' "Sermon on the Mount" is found in Matthew 5:13. Jesus tells his followers that they were to be both a seasoning and a preservative. Today someone who is the "salt of the earth" is admired as an upstanding, wonderful person.



Thorn in the side actually refers to the evil effects of the Canaanites on the people of Israel. Found in Numbers 33:55 and Judges 2:3, it refers to anything or any one that interferes with our goals or happiness. "Thorn in the flesh" refers to the apostle Paul, who tells us in 2 Corinthians 12:7 that he has a physical ailment that torments him.

Wolves in Sheep's Clothing. This is a phrase spoken by Jesus, who referred to religious teachers who appear good on the surface but are hypocrites or up to no good. We see it in the story of "Little Red Riding Hood," where the wolf dresses up in grandmother's clothing. Today I think we would call a lot of our politicians "wolves in sheep's clothing."





Biblical Allusions Worksheet

Name: _____ Date: _____

Match the Bible reference with the well-known phrase/allusion.

1. Exodus 5
2. Deuteronomy 32:10
3. Genesis 4:9
4. Isaiah 40:15
5. Matthew 5:38-39
6. Revelation 22:1
7. Daniel 5
8. Matthew 23:3
9. Genesis 2:17
10. Daniel 2



_____ A. I don't care that Joe has trouble paying his rent! I am not my brother's keeper!

_____ B. Many sports heroes appear to really be people that could be role models. Instead, they are into drugs and alcohol and have feet of clay.

_____ C. Although the fundraiser made almost \$30,000, this amount is only a drop in the bucket compared to how much the total treatment costs.

_____ D. Don't even think about teasing that little girl! She is the apple of her father's eye.

_____ E. Don't tell me that soda is bad for me and then drink a Mountain Dew. Practice what you preach, and drink a glass of water.

_____ F. Our teacher expected us to turn in five hand-colored pictures by the end of the day, yet there was no paper, crayons, or colored pencils. How can we make bricks without straw?

_____ G. Mike was given the worst assignments, the most inconvenient parking spot, and horrible hours at his job. The handwriting was on the wall: he would soon be fired.

_____ H. The water was crystal clear as far out as a person could walk.

_____ I. Tomas thought only of revenge. If he could only make his enemy suffer as he had. An eye for an eye was not good enough to repay him for the destruction of his flower garden.

_____ J. Mother had told Ken many times not to go near the dogs in the next yard. In spite of the warning, he found himself along the fence staring at the forbidden fruit yapping next door.



Biblical Allusions Worksheet *KEY*

Name: _____ Date: _____

Match the Bible reference with the well-known phrase/allusion

1. Exodus 5
2. Deuteronomy 32:10
3. Genesis 4:9
4. Isaiah 40:15
5. Matthew 5:38-39
6. Revelation 22:1
7. Daniel 5
8. Matthew 23:3
9. Genesis 2:17
10. Daniel 2

___3___ A. I don't care that Joe has trouble paying his rent! I am not my brother's keeper!

___10___ B. Many sports heroes appear to really be people that could be role models. Instead, they are into drugs and alcohol and have feet of clay.

___4___ C. Although the fundraiser made almost \$30,000, this amount is only a drop in the bucket compared to how much the total treatment costs.

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___8___ E. Don't tell me that soda is bad for me and then drink a Mountain Dew. Practice what you preach, and drink a glass of water.

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___9___ J. Mother had told Ken many times not to go near the dogs in the next yard. In spite of the warning, he found himself along the fence staring at the forbidden fruit yapping next door.



Similes and Metaphors

Name: _____ Date: _____

Find a partner. Each person should have a copy of this sheet. Brainstorm topics and comparison objects. Record these. Add some on the lines. Then together fill in the next page. When you are done, write what you consider to be the BEST of your similes and metaphors on the recording area.

TOPICS	COMPARISON OBJECTS
<p style="text-align: center;">Love</p> <hr/>	<hr/>
<p style="text-align: center;">Death</p> <p style="text-align: center;">Growing up</p> <hr/>	<p style="text-align: center;">Lion</p> <p style="text-align: center;">Waterfall</p> <hr/>
<p style="text-align: center;">Winter</p> <p style="text-align: center;">Hope</p> <hr/>	<p style="text-align: center;">Ocean</p> <hr/>
<p style="text-align: center;">Friendship</p> <hr/>	<p style="text-align: center;">Fireworks</p> <p style="text-align: center;">Squirrel</p> <hr/>
<p style="text-align: center;">Loneliness</p> <hr/> <hr/> <hr/> <hr/>	<p style="text-align: center;">Swiss cheese</p> <hr/> <hr/> <hr/> <hr/>



Similes and Metaphors

Name: _____ Date: _____

1. Choose one topic and one comparison object. Try not to pick the obvious ones.

Topic: _____

Comparison Object: _____

2. How are these things alike?



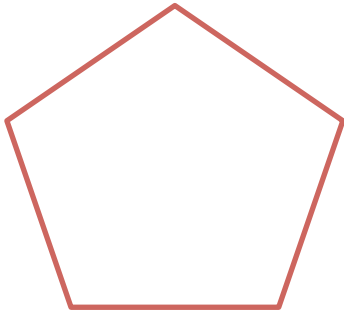
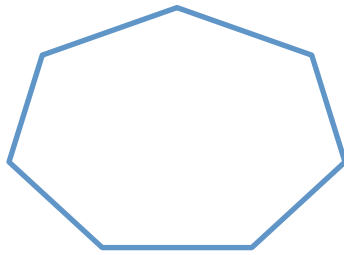

3. Next, use these ideas to write a simile (uses like or as) or a metaphor comparing the concept topic to the object.

4. Now, do a second set in the same way, answering #1, #2, & #3.



Analyzing a Poem

This graphic organizer can be used to analyze a poem.
 Not all blocks will apply to all poems.

<p>Visual imagery</p>	<p>Simile or Metaphor</p>	<p>Personification</p>
<p>Other sensory images (what does it feel like, smell like, sound like)</p>	<p>Title of Poem</p> 	<p>Onomatopoeia or Alliteration</p>
<p>Feelings and Emotions (How do <u>you</u> feel when you read it?)</p>	<p>Author of Poem</p> 	<p>Theme</p>
 <p>Type of Poem</p>	<p>Tone/Mood</p>	<p>Rhymes (example)</p>

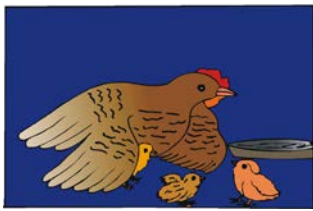


Analyzing Psalm 91 (Bible)

Read Psalm 91 aloud to a partner. Then do the worksheet. (Don't read the numbers.)

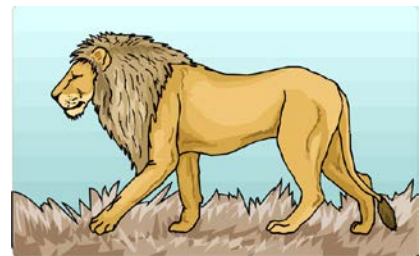
Psalm 91 (NKJ)

1. He who dwells in the secret place of the Most High
Shall abide under the shadow of the Almighty.
2. He will say of the Lord, "He is my refuge and my fortress;
My God, in Him I will trust."
3. Surely He shall deliver you from the snare of the fowler
And from the perilous pestilence.



4. He shall cover you with His feathers,
And under His wings you shall take refuge;
His truth shall be your shield and buckler.
5. You shall not be afraid of the terror by night,
Nor of the arrow that flies by day,
6. Nor of the pestilence that lays waste at noonday.
7. A thousand may fall at your side,
And ten thousand at your right hand;
But it shall not come near you.
8. Only with your eyes shall you look,
And see the reward of the wicked.

9. Because you have made the Lord, who is my refuge,
Even the Most High, your dwelling place,
10. No evil shall befall you,
Nor shall any plague come near your dwelling;
11. For He shall give His angels charge over you,
To keep you in all your ways.
12. In their hands they shall bear you up,
Lest you dash your foot against a stone.
13. You shall tread upon the lion and the serpent
you shall trample underfoot.
14. Because he has set his love upon Me, therefore I will deliver him;
15. He shall call upon Me, and I will answer him;
I will be with him in trouble.
I will deliver him and honor him;
16. With long life I will satisfy him,
And show Him My salvation.





Analyzing Psalm 91 Worksheet (Bible)

Name: _____ Date: _____



1. Write the definitions of: refuge, snare, fowler, pestilence

2. What metaphors and similes do you see in the first four verses?

3. List two examples of parallelism.

4. List two examples of vivid imagery.



React To A Poem

Read the following two poems ([Ecclesiastes 3](#) and [Lucifer in Starlight](#)). Then choose one of them. React to the thoughts in the poem. Do you agree or disagree with the thoughts in the poem? How does it make you feel?

Ecclesiastes 3:1-8 (To Everything There Is A Season)

by Solomon (?)

To everything there is a season, and
a time to every purpose under the heavens:

A time to be born, and a time to die;
a time to plant, and a time to pluck
up that which is planted;

A time to kill, and a time to heal;
a time to break down, and a
time to build up;

A time to weep, and a time to laugh;
a time to mourn, and a time to dance;

A time to cast away stones, and a
time to gather stones together;
a time to embrace, and a time to
refrain from embracing;

A time to get, and a time to lose;
a time to keep, and a time to cast away;

A time to rend, and a time to sew;
a time to keep silence,
and a time to speak;

A time to love, and a time to hate;
a time of war, and a time of peace.





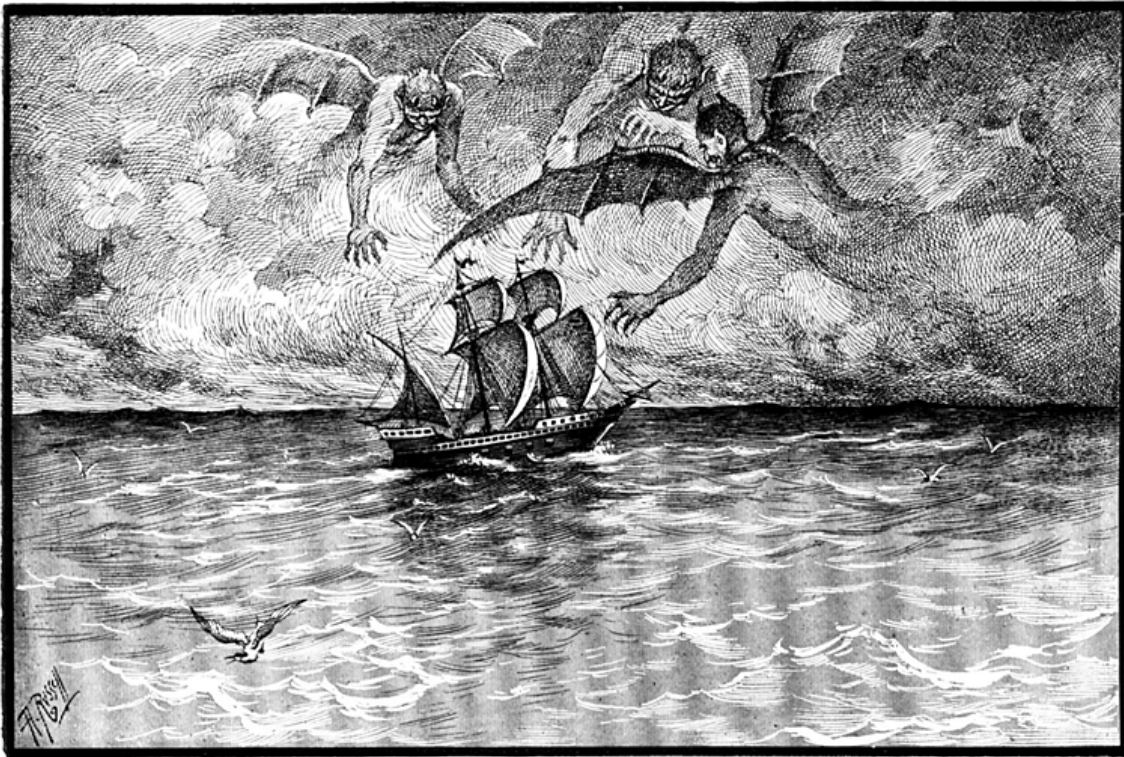
Lucifer in Starlight

by George Meredith. 1828–1909

On a starr'd night Prince Lucifer uprose.

Tired of his dark dominion swung the fiend
Above the rolling ball in cloud part screen'd,
Where sinners hugg'd their spectre of repose.
Poor prey to his hot fit of pride were those.

And now upon his western wing he lean'd,
Now his huge bulk o'er Afric's sands careen'd,
Now the black planet shadow'd Arctic snows.
Soaring through wider zones that prick'd his scars
With memory of the old revolt from Awe,
He reach'd a middle height, and at the stars,
Which are the brain of heaven, he look'd, and sank.
Around the ancient track march'd, rank on rank,
The army of unalterable law.



DEMONS OF THE STORM.



Not All That Glitters is Gold

On the following pages you will find poems that refer to gold. Read them carefully, and then with a partner, answer the questions on the next page.

On the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes

'Twas on a lofty vase's side,
Where China's gayest art had dyed
The azure flowers that blow,
Demurest of the tabby kind,
The pensive Selima, reclined,
Gazed on the lake below.

Her conscious tail her joy declared;
The fair round face, the snowy beard,
The velvet of her paws,
Her coat, that with the tortoise vies,
Her ears of jet, and emerald eyes,
She saw; and purred applause.

Still had she gazed; but 'midst the tide
Two angel forms were seen to glide,
The genii of the stream:
Their scaly armour's Tyrian hue
Through richest purple to the view
Betrayed a golden gleam.

The hapless nymph with wonder saw:
A whisker first, and then a claw,
With many an ardent wish,
She stretched, in vain, to reach the prize.
What female heart can gold despise?
What cat's averse to fish?



Presumptuous maid! with looks intent
Again she stretched, again she bent,
Nor knew the gulf between:
(Malignant Fate sat by, and smiled)
The slippery verge her feet beguiled,
She tumbled headlong in.

Eight times emerging from the flood
She mewed to ev'ry wat'ry god
Some speedy aid to send.
No dolphin came, no nereid stirred;
Nor cruel Tom, nor Susan heard.
A fav'rite has no friend!

From hence, ye beauties undeceived,
Know, one false step is ne'er retrieved,
And be with caution bold.
Not all that tempts your wand'ring eyes
And heedless hearts is lawful prize;
Nor all that glisters, gold.

---by *Thomas Gray*



From: The Fellowship of the Ring

"All that is gold does not glitter,
Not all those who wander are lost;
The old that is strong does not wither,
Deep roots are not reached by the frost.

From the ashes a fire shall be woken,
A light from the shadows shall spring;
Renewed shall be blade that was broken,
The crownless again shall be king."

--J. R. R. Tolkien

from: The Merchant of Venice

O hell! what have we here?
A carrion Death, within whose empty eye
There is a written scroll! I'll read the writing.
All that glitters is not gold;
Often have you heard that told:
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms enfold.
Had you been as wise as bold,
Young in limbs, in judgment old,
Your answer had not been inscroll'd:
Fare you well; your suit is cold.

---William Shakespeare

The Hind and the Panther

For you may palm upon us new for old:
All, as they say, that glitters, is not gold.

---John Dryden





Poetry Reaction

Name: _____ Date: _____

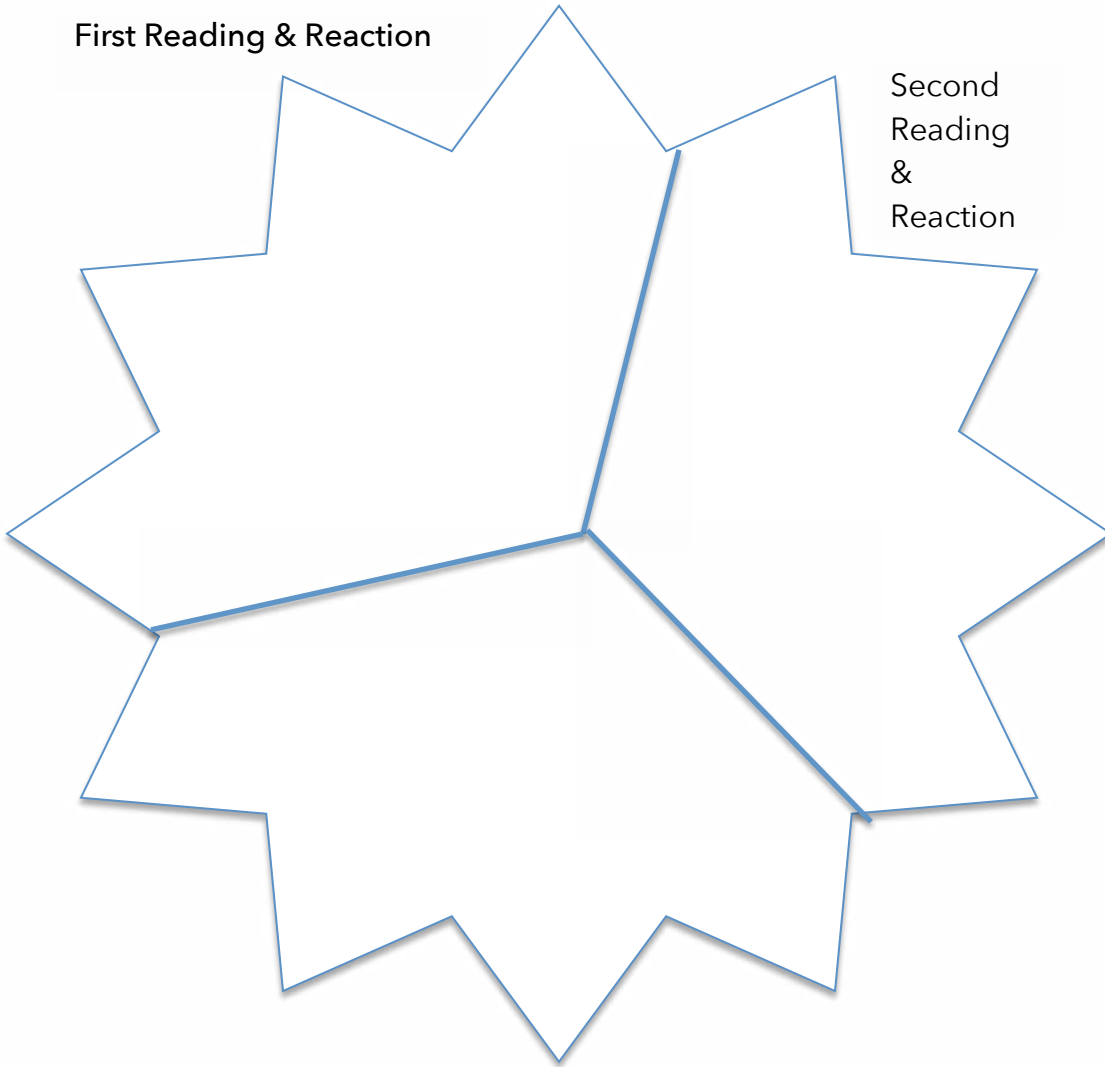
Choose a poem. Read it three times. After each reading, write your reaction.

Name of Poem: _____

Author: _____

First Reading & Reaction

Second
Reading
&
Reaction



Third Reading & Reaction



Webquest: Pleasing Poets

Huge websites and thick books are devoted to poets and their poetry. The goal of this webquest is to become familiar with some of these poets.

The webquest is called "Pleasing Poets."

Choose from the following two tasks:

#1 Create a trifold brochure that features a poet and five poems this poet has written. **CONVINCE** your friends that this poet is awesome!

#2 Create a trifold brochure on a theme such as love, war, marriage, sadness, humor, and so forth. **MAKE** your friends love, laugh, or weep!



Webquest: A List of Poets

There are thousands of famous and semi-famous poets. Thousands more wrote only one or two poems. Then there are well-known poems that have the author "anonymous." Here is a place to find a list of 500 authors: <http://www.poemhunter.com/p/t/l.asp?p=1&l=Top500>

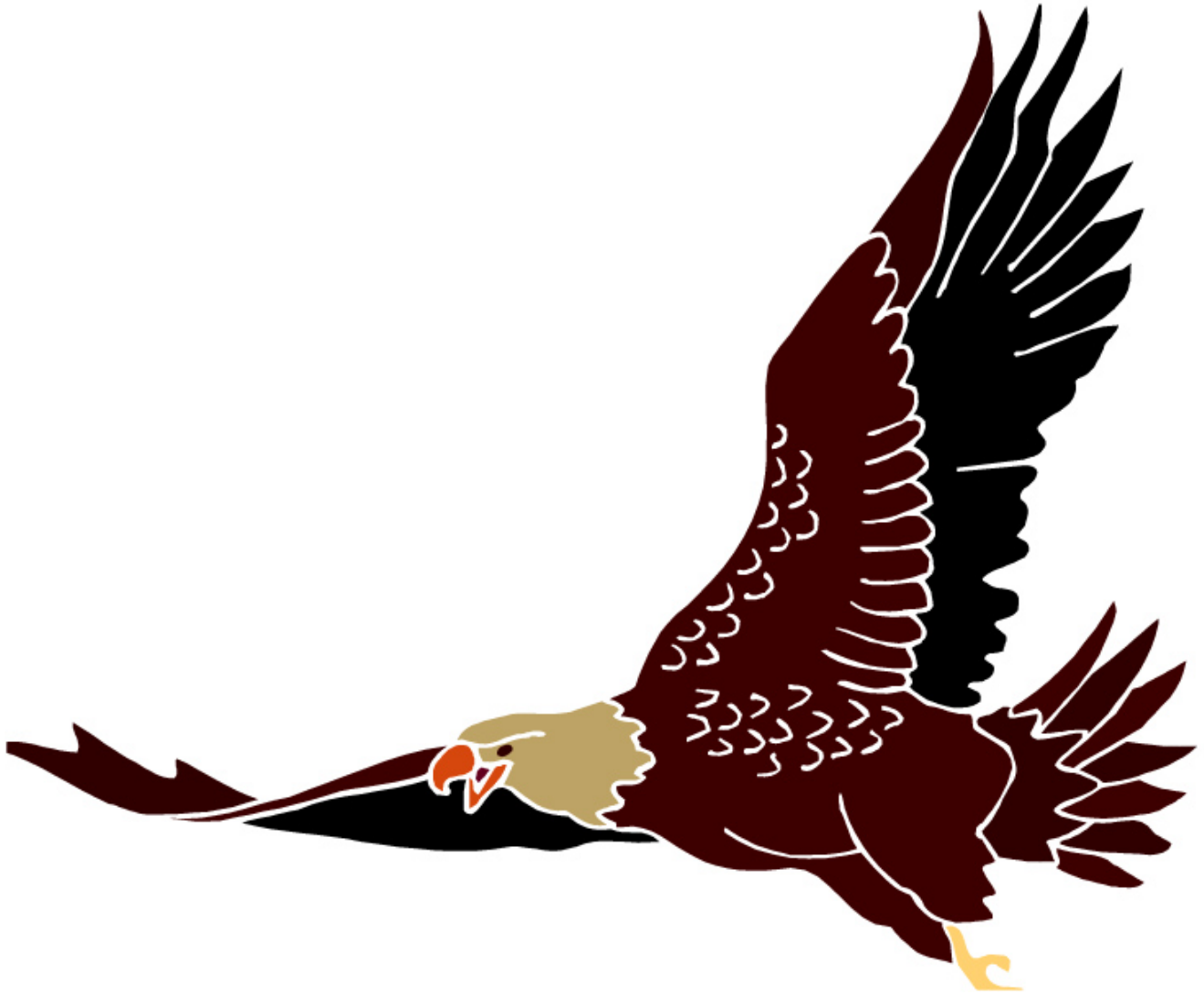
- Maya Angelou
- Willam Blake
- Elizabeth Barrett Browning
- Robert Burns
- George (Lord Byron)
- Lewis Carroll
- e e Cummings
- Emily Dickinson
- John Donne
- Ralph Waldo Emerson
- Eugene Field
- Robert Frost
- Edgar Albert Guest
- Rudyard Kipling
- Henry Wadsworth Longfellow
- Langston Hughes
- Edna St. Vincent Millay
- John Milton
- Ogden Nash
- Edgar Allan Poe
- James Whitcomb Riley
- Christina Georgina Rossetti
- Edward Arliington Robinson
- Carl Sandburg
- William Shakespeare
- Shel Silverstein
- Alfred Lord Tennyson
- Henry David Thoreau
- John Wesley
- Phillis Wheatley
- Walt Whitman
- John Greenleaf Whittier
- William Butler Yeats





Writing Poetry

Your Own Collection





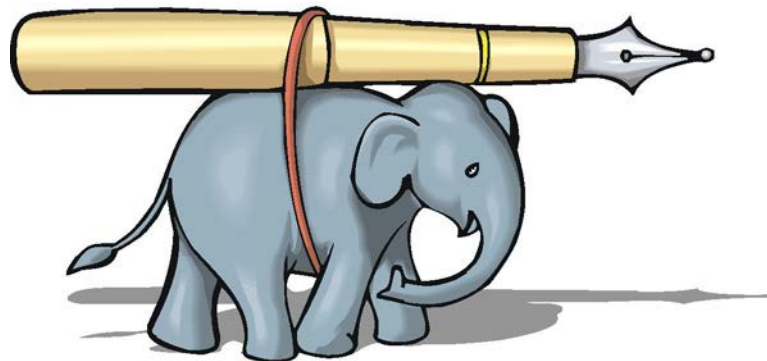
Writing Your Own Poetry

You CAN do it. Maybe you aren't very good at rhyming, or meters. But you DO have something to say. You will find some forms of poetry easier to write than others.

Try each of these forms. Maybe you would like to try some forms more than once.

TIPS FOR WRITING POETRY:

- ✓ Brainstorm topics.
- ✓ Choose a form of poetry. Limerick? Free verse?
- ✓ Gather a list of colorful, descriptive adjectives and adverbs
- ✓ Decide on a tone and mood. Happy? Sad? Regretful?
- ✓ Use a rhyming dictionary.
- ✓ Jot down some similes and metaphors.
- ✓ Decide on a meter.
- ✓ Do a rough draft.
- ✓ Use a thesaurus to find alternative words.
- ✓ Let someone else read it and critique it.
- ✓ Look at punctuation.
- ✓ Read it orally.
- ✓ Finally, rewrite it in a final form.





I Love Animals

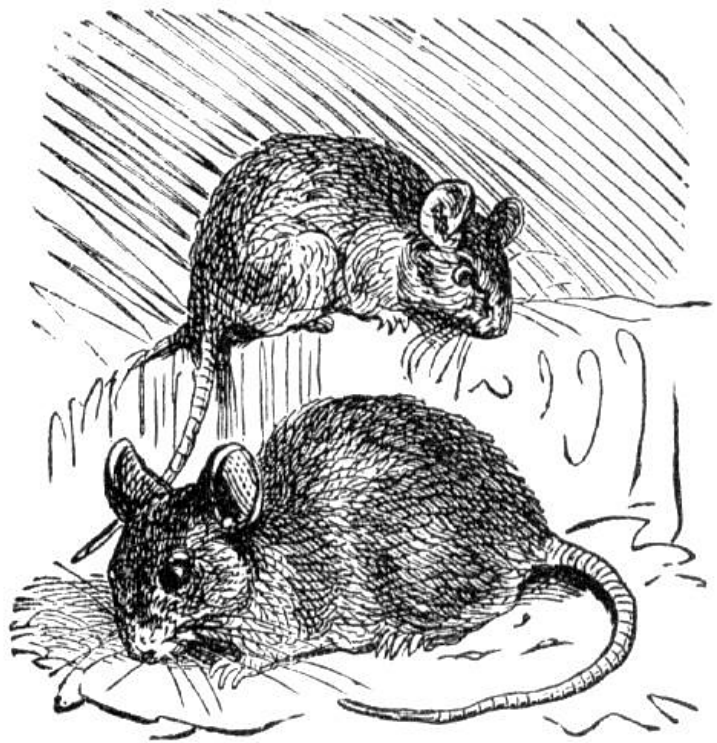
Interaction with animals dates back to Genesis and the garden of Eden. We probably will have hundreds of encounters with animals, insects, birds, and fish in our lifetime.

Read the following poem about the author's reaction to mice. Then, write about an animal. This poem should have your reaction to a pet, wild animal, zoo animal, or aquarium fish. Or maybe even a bug or bird! (There are insects that have changed the world!) Your poem can have a positive or negative tone.

Mice

I think mice are nice.
Their tails are long
Their faces small,
They haven't any
Chins at all.
Their ears are pink,
Their teeth are white,
They run about
The house at night.
They nibble things
They shouldn't touch
And no one seems
To like them much.
But I think mice
Are nice.

Author: Rose Fyleman





Autobiography Poem

Name: _____

Below is a planning sheet to prepare for writing a poem about YOU. Think hard about yourself—there are probably things about yourself that you don't often realize. When you are finished with the planning sheet, ask a friend to see if something could be added.



Your first name or nickname: _____

1. Describing words about you (six adjectives)	2. Who loves.....
3. Who wonders	4. Who would like to
5. Who fears.....	6. Who is able to.....
7. Who feels.....	8. Who dreams.....



Autobiography Poem Template

Your whole name: _____ Date: _____

Use this template to write your autobiographical poem:

- Your first name or nickname---
- Three adjectives (describing words) about you---
- Who loves---
- Who wonders---
- Who would like to---
- Who fears---
- Who is able to---
- Who feels---
- Who dreams---
- Three more adjectives (describing words) about you---
- Your whole name---



An example of an autobiographical poem:

*Steve
Kind, muscular, steady
Who loves his family, nature, and his friends
Who wonders about how things grow
Who would like to spend time in the woods
Who fears rattlesnakes
Who is able to build houses himself
Who feels bad when other people are hurting
Who dreams of helping people with no homes
Quiet, competent, reliable
Steven Wesley Fraker*



Biography Poem (History)

Using the same type of format, write a poem about a famous person in science, history, or politics. Fill in the blanks, and then copy.

Name of Person: _____

Three adjectives that describe the person: _____

Who lived in (time, place, country): _____

Who discovered/dreamed of/invented: _____

Who made a difference by: _____

Who is remembered for: _____

Who changed the world by: _____

Three more adjectives that describe the person: _____

Name of Person: _____





Acrostic Poem

There are many different ways to make an acrostic poem. One way is to use the letters of your name. Another way is to use the name of the person, place, thing, or concept and then write a phrase about it.

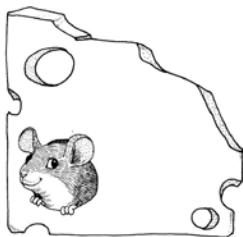
WOLF
 Wild and shaggy
 Out in the woods
 Lurking and hiding
 Finally chasing its prey



Cinquain/Diamonte

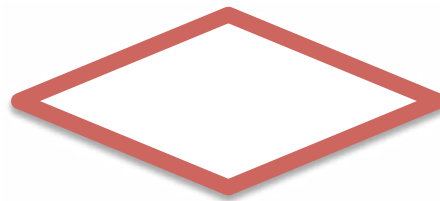
Cinquains are five lines long, often with a certain number of syllables or words in each. They do not rhyme. There are many different patterns. Here is one:

- Line 1: Title
- Line 2: Description of the title (adjectives)
- Line 3: Action words about the title (ing verbs work well)
- Line 4: Four word phrase describing a feeling about the title
- Line 5: Synonym for the title.



Mouse
 Small, gray
 Nibbling, hiding, squeaking
 Hiding in the walls

Diamontes are written in diamond shapes.





Concrete

Remember, these poems are written in shapes! So if your poem is about a truck, it should be shaped like a truck! If it tells the beauties of the stars, it should be shaped like a star.



Epitaph/Elegy

An epitaph or an elegy can be short or long. It can rhyme or be free verse. An epitaph can be a sweet positive tribute to a person, pet, or situation or it can be funny or ironic. Choose a loved one, a pet, or an historical event and write an elegy or epitaph.

To my dog Fang

Fang, our beloved dog.
Seventy pounds of furry friendship.
"He never barked when he could bite."



Limericks

I still find limericks the most fun to write. If you just can't get the rhythm or rhyme, look up some online. You can change a few words to make them your own.



Haiku

A Haiku is a very short Japanese form of poetry that consists of seventeen syllables. The form is centuries old. It has nature as its subject or theme.

Haiku has a 5—7—5 syllable structure. There are 5 syllables in the first line, 7 in the second line, and 5 syllables in the third line. It usually does not rhyme. It conveys emotion in just a few words. Haiku was created by a famous Japanese writer named Issa, who valued every living thing, even insects, and observed the beauty in the natural world around him.

Under A Tree

Back against the ground
The leaves filter the light
Fragmenting the sun



Your haiku must have a nature theme.

It may only have 17 syllables total. That is not WORDS, but syllables.

The pattern should be:

Nature Theme

Five syllables

Seven syllables

Five syllables.

Illustrate your haiku with an appropriate nature illustration. It would be great if that illustration was your own original art.

Ode

Odes can be serious stuff! They are a tribute or praise to something wonderful and great. But there are some funny ones, too. Perhaps you would like to write an ode to your shoes.

Ode to My Shoes

Crocs I love you, cushy and soft,
Soles to hold my toes aloft.
Air holes for my feet to breathe,
Best of all shoes, I believe!
I can wade through mud and pool,
But can wear you to my school,
Crocs I love you, bouncy and soft,
May you always accompany me on my walks.





Patterned on a Famous Poem

In the following poem, Carl Sandburg personifies fog as a cat.

Fog

by Carl Sandburg

**The fog comes
on little cat feet.**

**It sits looking
over harbor and city
on silent haunches
and then moves on.**



Now, you will write your own poem based on a weather condition.

FIRST: make a list of weather conditions. These might include wind, tornado, earthquake, drought, summer day, blizzard, thunderstorm . . .

NOW: Choose one of these conditions, and think about its characteristics. What happens during this event?

FINALLY: Choose an animal or insect that matches those characteristics. Is your weather like a snake or a kangaroo or a Tasmanian devil?



Now, use the pattern and write your own poem!

_____ (title)
(by you)

The _____ (roars, comes, trots, etc. _____) in
on (big, little, small, tiny, etc. _____) (feet, wings, claws, etc. _____)

It (sits, stands, crawls, etc. _____) ("word ending with "ing" _____)
over _____
on _____
and then _____

Now rewrite it and illustrate it!

Is there a way you could make the animal look like your weather condition?



Quatrain

A quatrain is a poem that consists of four lines of verse with a specific rhyming scheme. Some of these schemes are:

- (1) ABAB
- (2) ABBA (called the envelope rhyme)
- (3) AABB
- (4) AABA, BBCB, CCDC, DDDD (called the chain rhyme)

Many hymns use these patterns. The well-known hymn "Amazing Grace" is an ABAB scheme.

*Amazing grace, how sweet the sound,
That saved a wretch like me.
I once was lost but now am found
Was blind but now I see.*

Your quatrain should have only four lines, and there should be a rhyme scheme. If you need MORE lines, make a series of quatrain verses. Here is where a rhyming dictionary can really help!



Ballad/Song/Sonnet

Your choice of any of the above! Can you write a song, ballad, or sonnet? Of them all, I think sonnets are the hardest. Sometimes the hardest part of writing a poem is finding a subject.

Free Verse

This poem doesn't have to rhyme, but you should try to use very colorful language as well as some similes and metaphors. And see if you can use some allusions.

Biblical Psalm

Write a song or psalm that uses metaphors or similes, and have at least two lines that use parallelism. You could use a psalm as a pattern. For instance, Psalm 23 starts out with "The Lord is my Shepherd." Perhaps you think of God in a different way. Maybe you could say, "The Lord is my Father...." and then list the ways God is like a Father to you. Other Psalms sing praises.



The Poetry of War





War Poetry & Songs

Some of the most moving poetry has been written with a war theme. Some of it is poignant, others horrifying, still others are ballads that tell about a battle or a war.

War has also inspired songs. During the Revolutionary War, the Patriots adopted the song "Yankee Doodle." Originally meant to mock the colonists as backwoods hicks, it was turned on the British. Easy to hum, whistle, and sing, it also is terrifically easy to add verses. Supposedly, there are literally several hundred verses to this song.

There are also plenty of anti-war songs. The Vietnam War saw a lot of protest against the war, and this song's message was especially intriguing. What, indeed, would happen if nobody came out to fight a war called by the leaders? You can find this one on YouTube.

Zor and Zam

By Bill Chadwick and John Chadwick



**The King of Zor, He called for a war,
And the King of Zam, he answered,
They fashioned their weapons one upon one, Ton upon ton,
They called for war at the rise of the sun.
Out went the call, To one and to all,
That echoed and rolled like the thunder,
Trumpets and drums, roar upon roar, More upon more,
Rolling the call of: "Come now, to war!"**

**Throughout the night They fashioned their might,
With right on the side of the mighty,
They puzzled their minds, plan upon plan,
Man upon man,
And at dying of dawn the great war began.**

**They met on the battlefield, banner in hand,
They looked out across the vacant land,
And they counted the missing, one upon one,
None upon none,
The war it was over before it begun.
Two little kings playing a game,
They gave a war and nobody came,
And nobody came, And nobody came,
And nobody came, Nobody came.**

Here is one version of this song. Youtube links may not always work.

<https://www.youtube.com/watch?v=yPJcfdqsLyl>



Working With Literary Terms

Name: _____ Date: _____

Literary Terms:

1. What word tells us what happened in a story or poem? _____
2. What word tells us the time and place of the story? _____
3. What are the two words that mean comparing two things?

Read the following poem and write the answers:

Bandages of Grass

"Oh, I've seen April bind the wounds of winter
 As skillfully as any trained physician;
 And I have watched her pull a stubborn splinter
 Of ice from spring's cool flesh like a magician.
 I've seen the soil pockmarked with bursting shells,
 The fields a crimson, battle-bruised morass;
 Then I've watched April visit hills and dells
 And heal the scars . . . with bandages of grass."

By Ingraham



4. April is compared to a _____ and a _____
5. A doctor pulls splinters of wood out of a person's body.
What does the poem say that April does?

6. Is April a man or a woman? _____ What is the clue word? _____
7. What scars does April heal?

8. One of the lines says "I've seen the soil pockmarked with bursting shells." This is a metaphor. The soil is being compared with



Working With Literary Terms

Name: _____ Date: _____

Grass

PILE the bodies high at Austerlitz and Waterloo.
Shovel them under and let me work—
I am the grass; I cover all.

And pile them high at Gettysburg
And pile them high at Ypres and Verdun.
Shovel them under and let me work.
Two years, ten years, and passengers ask the conductor:
What place is this?
Where are we now?

I am the grass.
Let me work.

By Carl Sandburg



1. What is personified in this poem?

2. This poem mentions the locations of famous battles in different wars. What war does each one represent?

- a. Austerlitz _____ c. Waterloo _____
- b. Gettysburg _____ d. Ypres _____
- e. Verdun _____

3. What work does the grass want to do?

4. What is implied by the questions the passengers ask the conductor?



Comparing Poems

Name: _____ Date: _____

Read the following poems:

“Bandages of Grass” by Ingraham

“Grass” by Carl Sandburg

“The Soldier” by Rupert Brooke

“Fields In Flanders” by John McCrae



1. What images do these poems have in common?

2. Which poem appeals to you the most, and why?

3. What does Rupert Brooke mean in the poem “The Soldier” when he says “If I should die, think only this of me: That there’s some corner of a foreign field that is forever England?” _____

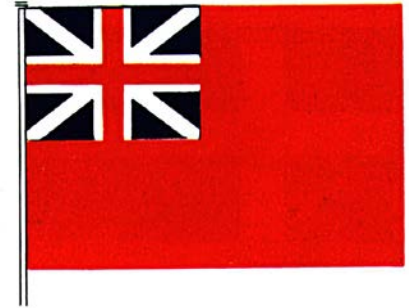
4. Which of these poems do you think issues a challenge, and what is that challenge?



The Soldier

by Rupert Brooke

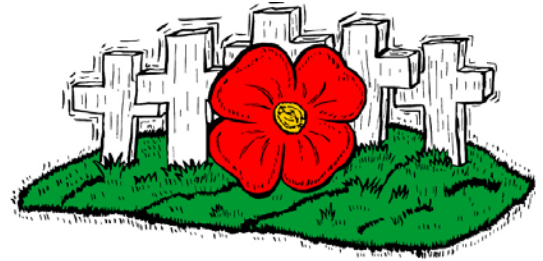
IF I should die, think only this of me:
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by the suns of home.
And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.





In Flanders Fields By John McCrae (1915)

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.



We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.



Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.





The Charge of the Light Brigade By Alfred, Lord Tennyson (1854)

I

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death
Rode the six hundred.



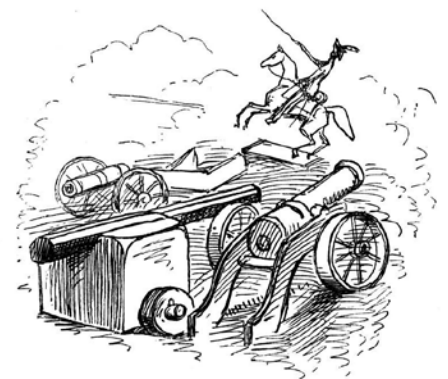
II

'Forward, the Light Brigade!
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
Rode the six hundred.



III

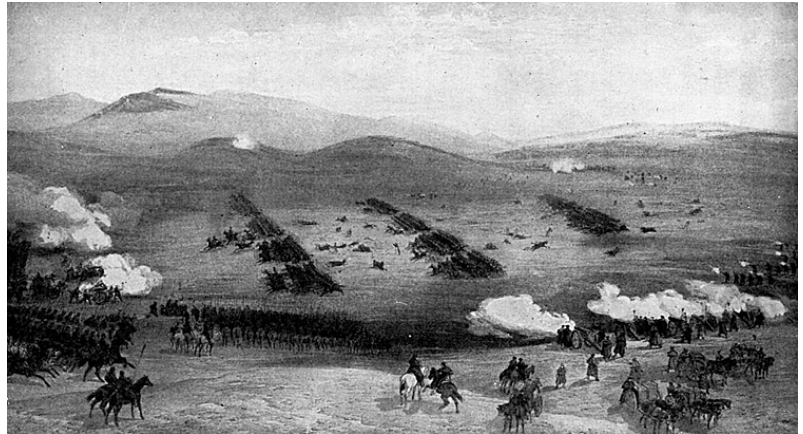
Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.





IV (Charge of the Light Brigade, continued)

Flash'd all their sabres bare,
 Flash'd as they turn'd in air
 Sabring the gunners there,
 Charging an army, while
 All the world wonder'd:
 Plunged in the battery-smoke
 Right thro' the line they broke;
 Cossack and Russian
 Reel'd from the sabre-stroke
 Shatter'd and sunder'd.
 Then they rode back, but not
 Not the six hundred.



V

Cannon to right of them,
 Cannon to left of them,
 Cannon behind them
 Volley'd and thunder'd;
 Storm'd at with shot and shell,
 While horse and hero fell,
 They that had fought so well
 Came thro' the jaws of Death,
 Back from the mouth of Hell,
 All that was left of them,
 Left of six hundred.

VI

When can their glory fade?
 O the wild charge they made!
 All the world wonder'd.
 Honour the charge they made!
 Honour the Light Brigade,
 Noble six hundred!





War Is Kind **Stephen Crane (1899)**

Do not weep, maiden, for war is kind,
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them.
Great is the battle-god, great, and his kingdom--
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbles in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
War is kind.

Swift blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

Mother whose heart hung humble as a button
On the bright splendid shroud of your son,
Do not weep.
War is kind!





Using the Clues

This poem was highly popular for many decades. Look for clues on this page that tell when, where, and what has happened in this poem. Then highlight the clues you have found.

O Captain! My Captain!

By Walt Whitman (from *Leaves of Grass*, 1867 edition, Saturday Press, New York, 1865)

1

O CAPTAIN! my Captain! our fearful trip is done;
 The ship has weather'd every rack, the prize we sought is won;
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring:
 But O heart! heart! heart!
 O the bleeding drops of red,
 Where on the deck my Captain lies,
 Fallen cold and dead.

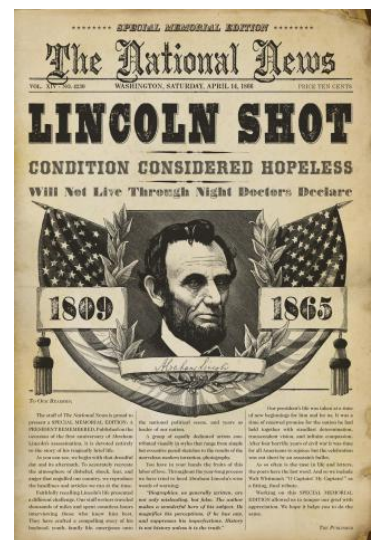


2

O Captain! my Captain! rise up and hear the bells;
 Rise up—for you the flag is flung—for you the bugle trills;
 For you bouquets and ribbon'd wreaths—for you the shores a-crowding;
 For you they call, the swaying mass, their eager faces turning;
 Here Captain! dear father!
 This arm beneath your head;
 It is some dream that on the deck,
 You've fallen cold and dead.

3

My Captain does not answer, his lips are pale and still;
 My father does not feel my arm, he has no pulse nor will;
 The ship is anchor'd safe and sound, its voyage closed and done;
 From fearful trip, the victor ship, comes in with object won;
 Exult, O shores, and ring, O bells!
 But I, with mournful tread,
 Walk the deck my Captain lies,
 Fallen cold and dead.





High Flight

High Flight

Oh! I have slipped the surly bonds of Earth
 And danced the skies on laughter-silvered wings;
 Sunward I've climbed, and joined the tumbling mirth
 Of sun-split clouds, — and done a hundred things
 You have not dreamed of — wheeled and soared and swung
 High in the sunlit silence. Hov'ring there,
 I've chased the shouting wind along, and flung
 My eager craft through footless halls of air. . . .



Up, up the long, delirious burning blue
 I've topped the wind-swept heights with easy grace
 Where never lark, or ever eagle flew —
 And, while with silent, lifting mind I've trod
 The high untrespassed sanctity of space,
 Put out my hand, and touched the face of God.

— *John Gillespie Magee, Jr*

Before the United States entered World War II, hundreds of Americans crossed into Canada and joined the Royal Canadian Air Force. John Gillespie Magee, Jr., was 18 when he entered flight training. Within the year, he was sent to England. He qualified and flew the Supermarine Spitfire and by 1941 was flying fighter sweeps over France and air defense against the German Luftwaffe. On September 3, 1941, Magee flew a high test flight in a newer model of the Spitfire. As he climbed upward the phrase “to touch the face of God” echoed in his mind.

Back on the ground, he wrote a letter to his parents and enclosed a poem he called “High Flight.” Only a few months later, the United States entered the war, and three days later, Magee was killed. He was only 19.



Photo courtesy: Captain Keith Moody

John's parents were living in Washington D.C. at the time, and the sonnet was seen by Archibald MacLeish, who was Librarian of Congress. He included it in an exhibition of poems called 'Faith and Freedom' in February 1942. And after that it was widely copied and distributed.

Ronald Reagan, addressing NASA employees following the tragic loss of the Challenger 7 crew on STS-51L, used the poem in a well-remembered line:

"We shall never forget them nor the last time we saw them, as they prepared for their mission and waved good-bye and slipped the surly bonds of Earth to touch the face of God."

For more details see this website: <http://www.daveenglish.com/>



A War Psalm of David

Psalm 144 (NIV) Of David.

¹ Praise be to the LORD my Rock,
 who trains my hands for war,
 my fingers for battle.

² He is my loving God and my fortress,
 my stronghold and my deliverer,
 my shield, in whom I take refuge,
 who subdues peoples^[a] under me.

³ LORD, what are human beings that you
 care for them,
 mere mortals that you think of them?

⁴ They are like a breath;
 their days are like a fleeting shadow.

⁵ Part your heavens, LORD, and come down;
 touch the mountains, so that they
 smoke.

⁶ Send forth lightning and scatter the
 enemy;
 shoot your arrows and rout them.

⁷ Reach down your hand from on high;
 deliver me and rescue me
 from the mighty waters,
 from the hands of foreigners

⁸ whose mouths are full of lies,
 whose right hands are deceitful.

⁹ I will sing a new song to you, my God;
 on the ten-stringed lyre I will make music
 to you,

¹⁰ to the One who gives victory to kings,
 who delivers his servant David.

From the deadly sword ¹¹ deliver me;
 rescue me from the hands of foreigners
 whose mouths are full of lies,
 whose right hands are deceitful.

¹² Then our sons in their youth
 will be like well-nurtured plants,
 and our daughters will be like pillars
 carved to adorn a palace.

¹³ Our barns will be filled
 with every kind of provision.
 Our sheep will increase by thousands,
 by tens of thousands in our fields;

¹⁴ our oxen will draw heavy loads.^[b]
 There will be no breaching of walls,
 no going into captivity,
 no cry of distress in our streets.

¹⁵ Blessed is the people of whom this is
 true;
 blessed is the people whose God is the
 LORD.





WWI: Dulce Et Decorum Est

Dulce Et Decorum Est

by Wilfred Owen

Bent double, like old beggars under sacks
 Knock-kneed, coughing like hags, we cursed through sludge,
 Till on the haunting flares we turned our backs
 And towards our distant rest began to trudge.
 Men marched asleep. Many had lost their boots
 But limped on, blood-shod. All went lame; all blind;
 Drunk with fatigue; deaf even to the hoots
 Of tired, outstripped Five-Nines that dropped behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling,
 Fitting the clumsy helmets just in time;
 But someone still was yelling out and stumbling
 And flound'ring like a man in fire or lime...
 Dim, through the misty panes and thick green light,
 As under a green sea, I saw him drowning.
 In all my dreams, before my helpless sight,
 He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face,
 His hanging face, like a devil's sick of sin;
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues,—
 My friend, you would not tell with such high zest
 To children ardent for some desperate glory,
 The old Lie: *Dulce et decorum est Pro patria mori.*



"Dulce et decorum est pro patria mori" is from Horace's *Odes* and means: "It is sweet and fitting to die for one's country." This is one of the first and best graphic anti-war poems in the English language.



WWI: Prayer of a Soldier in France

Prayer of a Soldier in France

By Joyce Kilmer

My shoulders ache beneath my pack
(Lie easier, Cross, upon His back).

I march with feet that burn and smart
(Tread, Holy Feet, upon my heart).

Men shout at me who may not speak
(They scourged Thy back and smote Thy cheek).

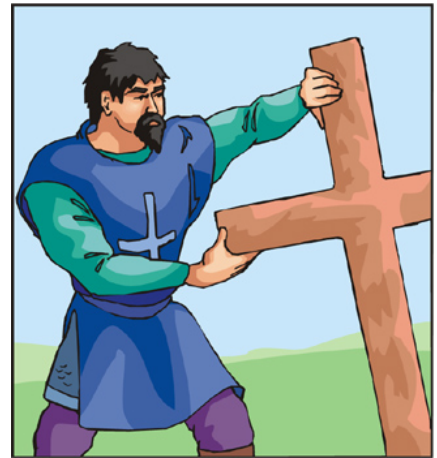
I may not lift a hand to clear
My eyes of salty drops that sear.

(Then shall my fickle soul forget
Thy agony of Bloody Sweat?)

My rifle hand is stiff and numb
(From Thy pierced palm red rivers com).

Lord, Thou didst suffer more for me
Than all the hosts of land and sea.

So let me render back again
This millionth of Thy gift. Amen



Here Dead Lie We

Excerpts from "More Poems," XXXVI

by A. E. Housman

Here dead lie we because we did not choose
To live and shame the land from which we sprung.
Life, to be sure, is nothing much to lose;
But young men think it is, and we were young.



The Destruction of Sennacherib

The Destruction of Sennacherib

By Lord Byron (George Gordon)

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and forever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail:
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord!





War in Song



Every war had popular songs. Some of these were marching songs; others were poignant and talked of separation and death. Many songs sought to raise morale or popular support for the war.

In this unit you will find some popular songs of various wars in the United States. Please take the time to look them up on YouTube. Some links have been included, but may not be valid at the time of this publishing.

As you listen, try to imagine those of the time period singing these songs. Remember, there would have been no radio, Internet, records, or TV during many of these time periods. So, where were the people hearing these songs?



Song: Just Before the Battle Mother

Just Before the Battle Mother (A Civil War Song) by George F. Root

Just before the battle, mother,
 I am thinking most of you,
 While upon the field we're watching
 With the enemy in view.
 Comrades brave are 'round me lying,
 Filled with thoughts of home and God
 For well they know that on the morrow,
 Some will sleep beneath the sod.

CHORUS:

*Farewell, mother, you may never
 Press me to your heart again,
 But, oh, you'll not forget me, mother,
 If I'm numbered with the slain.*

Oh, I long to see you, mother,
 And the loving ones at home,
 But I'll never leave our banner,
 Till in honor I can come.
 Tell the traitors all around you
 That their cruel words we know,
 In every battle kill our soldiers
 By the help they give the foe.

(CHORUS)

Hark! I hear the bugles sounding,
 'Tis the signal for the fight,
 Now, may God protect us, mother,
 As He ever does the right.
 Hear the "Battle-Cry of Freedom,"
 How it swells upon the air,
 Oh, yes, we'll rally 'round the standard,
 Or we'll perish nobly there.

(CHORUS)

YouTube: <https://www.youtube.com/watch?v=fBHkKsxpduY>





Song: Praise the Lord and Pass the Ammunition

Praise the Lord and Pass the Ammunition

Down went the gunner, a bullet was his fate,
 Down went the gunner, and then the gunner's mate.
 Up jumped the sky pilot, gave the boys a look,
 And manned the gun himself as he laid aside the Book, shouting
 "Praise the Lord, and pass the ammunition,
 Praise the Lord, and pass the ammunition,
 Praise the Lord, and pass the ammunition,
 And we'll all stay free."



Praise the Lord and swing into position-
 Can't afford to sit around a-wishin' (Or can't afford to be a politician.)
 Praise the Lord, we're all between perdition
 And the deep blue sea.

Yes! the sky pilot said it, Ya gotta give him credit.
 For a sonofagun of a gunner was he, shouting,
 "Praise the Lord, and pass the ammunition,
 Praise the Lord, and pass the ammunition,
 Praise the Lord, and pass the ammunition,
 And we'll all stay free."



Praise the Lord, we're on a mighty mission,
 All aboard, we're not a-going fishin'
 Praise the Lord and pass the ammunition,
 And we're all stay free.

Assignment: Look this song up on the Internet, and listen to some versions on YouTube. Find the story of WHY it was written, WHEN it was written, WHAT was going on, and WHO wrote it and put it to music.

Why? _____

When? _____

What? _____

Who? _____



Song: Over There

Over There by George M. Cohan (WWI)

Johnnie get your gun, get your gun, get your gun,
 Take it on the run, on the run, on the run.
 Hear them calling you and me
 Every son of liberty!

Hurry right away, no delay, go today.
 Make your daddy glad to have had such a lad.
 Tell your sweetheart not to pine
 To be proud her boy's in line.

CHORUS (repeated twice):
Over there, over there,
Send the word, send the word over there,
That the Yanks are coming, the Yanks are coming,
The drums are rum-tumming everywhere

So prepare, say a prayer,
Send the word, send the word to beware!
We'll be over there, we're coming over,
And we won't come back till it's over over there.
Over there.

Johnnie get your gun, get your gun, get your gun
 Johnnie show the Hun you're a son of a gun
 Hoist the flag and let her fly
 Yankee Doodle do or die

Pack your little kit, show your grit, do your bit
 Yankees to the ranks from the towns and the tanks
 Make your mother proud of you
 And the old Red White and Blue.

CHORUS (repeated twice):



<https://www.youtube.com/watch?v=wbggEGUaE28>



Do You Know What It's Like?

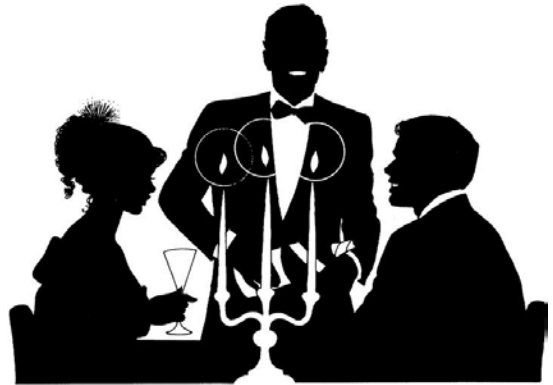
By W. T. Marron

Do you know what it's like
To drive in the rain
With someone you love beside you,
To stop at an Inn
Where the waiters all grin
'Cause you've been there so often?
I do.

Do you know what it's like
To hold someone's hand
'Neath a candlelit table for two?
To toast with a drink
That's frothy and pink
And be happy together?
I do.

Do you know what it's like
To meet someone's eyes
And find all the love there for you?
To ride up a mountain,
Get splashed at a fountain,
And laugh at the weather?
I do.

Do you know what it's like
To say goodbye
With your heart slowly breaking in two,
To watch someone go,
And most certainly know,
That it's over forever?
I do





Resources and Websites

Rhyming:



Online Writing Lab

<https://owl.english.purdue.edu/owl/>



<http://www.rhymezone.com/>



<http://allpoetry.com/>



<http://www.rhymer.com/>



http://www.alcor.com.au/english_rhyming_dictionary.asp

English Rhyming Dictionary. Also has rhyming dictionaries in other languages.

<http://wikirhymer.com/>

Poems and Poets:



http://www.poetrysoup.com/famous_poets/most_popular_famous_poets.aspx

<http://bygosh.com/poems/>

<http://www.poemhunter.com/>



<http://allpoetry.com/>

[The International Library of Poetry - http://www.poetry.com/](http://www.poetry.com/) -the largest and most comprehensive poetry site on the Internet.

[The Academy of American Poets - http://www.poets.org/](http://www.poets.org/) - Poets and Poetry

[The Poetry Society of America - http://www.poetrysociety.org/psa/](http://www.poetrysociety.org/psa/) - Non-profit organization devoted to fostering and promoting poetry in US.



[The Internet Poetry Archive](http://www.ibiblio.org/ipa/) - <http://www.ibiblio.org/ipa/> - Selected poems from a number of contemporary poets.

[Giggle Poetry](http://www.gigglepoetry.com/) - <http://www.gigglepoetry.com/> - Funny Poetry for Children

[Poets House](http://www.poetshouse.org/) - <http://www.poetshouse.org/> - Poetry Info and Resources

[Poetry Daily](http://poems.com) <http://poems.com> - Online web anthology and bookstore. A new poem every day, along with poetry news, archives, and more.

[Poetry X](http://poetryx.com/) - <http://poetryx.com/> - devoted to reading, analyzing, and discussing the best in classic and contemporary poetry.

[Poetry Project at St. Mark's Church](http://poetryproject.org/) – <http://poetryproject.org/> - links to archives, a webzine, an events calendar, history of the Poetry Project, and general information on poetry.

[Poetry Slam Incorporated](http://www.poetryslam.com/) - <http://www.poetryslam.com/> - the official website of the official organization charged with overseeing the international coalition of poetry slams.

<http://www.shadowpoetry.com/resources/wip/types.html>

Types of poetry and examples (mostly modern) along with other resources.

http://www.poemofquotes.com/articles/poetry_forms.php

types of poetry 55.



Scansion

<http://server.riverdale.k12.or.us/~bblack/meter.html> -Rhythm, meter, and scansion made easy.

<http://education-portal.com/academy/lesson/scansion-in-poetry-definition-examples-quiz.html#lesson> - scansion in poetry.

<http://www.wikihow.com/Scan-a-Poem> - great visual instructions on scansion.

<http://instructional1.calstatela.edu/tsteele/TSpag5/meter.html> - introduction to meter.

NCTE and COMMON CORE STANDARDS

Common Core Standards Text Exemplars: Poems to integrate into your English Language Arts classroom. <http://www.poetryfoundation.org/article/246782>

Poetry Out Loud <http://www.poetryoutloud.org/teaching-resources/ncte-english-teaching-standards>





Books

The Facts on File Dictionary of Classical and Biblical Allusions by Martin H. Manser, David H. Pickering, Associate Editor, @2003, Facts on File, Inc. NY, NY

Everyday Biblical Literacy by J. Stephen Lang, Editor: Amy Schell, @2009, Fall River Press, NY, NY

The Adventures of Dr. Alphabet by Dave Morice, @ 1995, Teachers & Writers Collaborative, NY, NY

On my last check of Amazon, there were 315,000 “poetry collection” books and 145 totally free poetry ebooks on Kindle. You should be able to find something.

In addition, you can check under types of poetry, like ballads and limericks, or themes like love poetry or time periods like Victorian poetry or poets like Eugene Field. . . you get the idea.

Besides that, poetry books often show up at second hand shops, yard sales, and used book sales. A lot of poetry can be found in the early 20th century old readers, also.

Some of my personal poetry books:

Everyday Classics Fourth Reader by Franklin Baker and Ashley Thorndike, Macmillan Company, 1917: Barefoot Boy Under the Spreading Chestnut Tree

Everyday Classics Sixth Reader by Franklin Baker and Ashley Thorndike, Macmillan Company, 1917: The Bells, by Edgar Allen Poe

The Jones Third Reader by L. H. Jones, Ginn & Company, NY, 1903: Three Bugs by Alice Cary, For Want of a Nail by Edward Everett Hale

A Year in Poetry Edited by Thomas Foster & Elizabeth Guthrie, Random House, NY, 1995

Poems That Touch the Heart, compiled by A. Alexander, Bantam Doubleday Publishing Group, Inc. 1941: Better Than Gold by Abram J. Ryan, If I Can Stop One Heart From Breaking by Emily Dickinson, The Closed Door by Theodosia Garrison,



Story Poems New and Old, edited by William Cole, World Publishing Company, Cleveland, 1957: *Midnight Ride of Paul Revere*, by Longfellow, *The Dog's Cold Nose*, by Arthur Guiterman

Poems Every Child Should Know edited by Mary E. Burt, Doubleday, NY, 1910

A Pocketful of Poems: Vintage Verse by David Madden, Heinle & Heinle, Thomson Learning, 2002

Poetry: A Pocket Anthology, 3rd edition R. S. Gwynn, Longman Penguin Academics, NY, 2002

The Top 500 Poems edited by William Harmon, A Columbia Anthology, Columbia University Press, NY, 1992: *The Lady of Shalott* by Alfred Lord Tennyson, *The Wonderful "One-Hoss Shay"* by Oliver Wendell Holmes, *To My Dear and Loving Husband*, by Anne Bradstreet, *Death Be Not Proud*, by John Donne,

A New Treasury of Children's Poetry: Old Favorites and New Discoveries, selected and introduced by Joanna Cole, by Doubleday & Company, Inc., Garden City, NY, 1984: *Mother To Son* by Langston Hughes, *The Swing* by Robert Louis Stevenson, *The Sound of Water*, by Mary O'Neill, *Until I Saw the Sea* by Lilian Moore, *Thanksgiving Day* by Lydia Maria Child, *Listening to Grownups Quarreling* by Ruth Whitman, *When My Dog Died* by Freya Littleday, *A Story That Could Be True*, by William Stafford, Nancy Hanks, by Rosemary Carr & Stephen Vincent Benet.

