

Name: _____

Date: _____

Unit 4 ~ Learning Guide

Student Instructions:

Complete the following learning guide as you work through the related lessons. You are required to have this package completed BEFORE you go on to the next section. Do your best. Ask your home facilitator for help as needed and contact your teacher if you have further questions. See below for Learning Guide marking rubric.

Home Facilitator Instructions:

As soon as the student has completed an entry or two, please discuss the work together. Ask questions and encourage the student to elaborate and give specific details. Insist on (and support learning of) proper capitalization and proper punctuation where complete sentence answers are expected. Students learn more if feedback is given regularly (without much time between completing an activity and feedback being provided).

Ideas and Content	Not enough completed to assess this area. 0 points	Not yet meeting expectations, significant amounts not completed. 1 point	Not yet meeting expectations. Some parts not completed. 2 points	Minimally Meets Expectations - some detail, attempts to respond with minimally acceptable accuracy. 3 points	Meets Expectations - reasonable detail, responses mostly complete. Most directions followed. There is some attempt to respond to a topic if it has been provided. Comprehension of most concepts is evident. 4 points	Fully Meets Expectations - neat, very good detail and responses. You generally attempt deeper thinking in your responses when possible. Directions followed carefully. Comprehension is clearly evident. 5 points	Exceeds Expectations - neat, exceptional detail, thoughtful responses. You always attempt deeper thinking in your responses, when possible. The topics have been addressed thoroughly and correctly. Directions followed carefully. 6 points
Organization & Conventions	Entries have many errors in sentence structure, grammar, and punctuation that make them difficult to read and/or not enough completed to assess this area. 0 points	Errors in sentence structure or grammar may make it difficult to follow. May lack effort in these areas. 1 point		Some errors in grammar, spelling, or sentence structure, but they do not impact readability. 2 points		Entries are easy to read and understand with just a few minor errors in spelling punctuation and grammar. Complete sentences in evidence where requested. Effort to use/fix work to attempt correct capitalization and punctuation is obvious. 3 points	

Date: ***

4.1 Introduction to Poetry

Video Response: More Than Rhyme

Answer the question in complete sentences. As always, after you've written your response, check it over to make sure it makes sense and is in complete sentences with your best capitals, usage (grammar), punctuation, and spelling.

1. How is poetry like art?

2. As you watch the video, complete the sentences below:

Poetry is purposefully powerful words, chosen to cause a **. (35-40 seconds in)

Poets use tools to make language more ** (3:00 – 3:15)

Poetry is all around you. Most of the ** you listen to starts out as poetry. (4:30 – 4:45)

What do these artists all have in common? They use purposefully ** ** to cause a **. (5:45 – 6:00)

[Return to the online lesson.](#)

4.1A How Do You Know It's a Poem?

Jeremy Bloom – Vital Question

1. Does the poem rhyme? (Yes or No) ***
2. How many stanzas does it have? (Point form) ***
3. What is your favourite phrase? (Sentence) ***
4. Make a connection. What similar questions do you have about poetry? Can you answer the vital question? (Complete sentences) ***

Return to the online lesson.

What is a Poem?

1. a) According to Charles Ghigna, finding and sharing poetry does what? (Give two examples of the ideas.)

- b) Do you agree? Explain. (Complete sentence.)

2. According to Charles Ghigna, three places can you find poetry include: (point form)

3. Does the poem rhyme? (Yes or No) ***

Return to the online lesson.

Inside a Poem

1. Does the poem rhyme? (Yes or No) ***
2. How many stanzas does it have? (Point form) ***
3. What does the author say about rhyming? Do poems have to rhyme? (Complete sentences.)

Date: ***

4.1B How to Infer and How to Read a Poem

Use Clues to Infer



1.

a) I infer he is feeling: ****

b) Clues that tell me this are: ****



2.

a) I infer he is feeling: ****

b) Clues that tell me this are: ****

3. Can you infer what **diverged** means in the following poem? What clues help you make this inference?

<p>Two roads diverged in a yellow wood, And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could To where it bent in the undergrowth;</p> <p>Then took the other, as just as fair And having perhaps the better claim, Because it was grassy and wanted wear;</p>	<p>a) I infer diverged means: ****</p> <p>b) Clues that tell me this are: ***</p>
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Check below to see if your inference about the word **diverged** is similar:

a) I infer **diverged** means: separated or going in different directions

b) Clues that tell me this are: the poet mentions two roads and was sorry he or she couldn't take both. The poet looks down one and then the other.

Return to the online lesson.

The Road Not Taken

First reading:

1. Does the poem rhyme? (Yes or No) ****
2. Does the poem have stanzas (verses)? (Point form) ****

Second Reading: This is usually a slower read, to try to understand the poem better. **Annotating** the poem can help readers to collect thoughts, questions, ideas, and to think deeply about the poem.

- Annotating looks like this (below) - read the blue text beside the poem.
- Continue to **annotate** the poem. Record your connections, questions, inferences, visuals, and even ideas about the poem.

The Road Not Taken

By Robert Lee Frost

Two roads diverged in a yellow wood,
 And sorry I could not travel both
 And be one traveler, long I stood
 And looked down one as far as I could
 To where it bent in the undergrowth;

Then took the other, as just as fair
 And having perhaps the better claim,

Because it was grassy and wanted wear;
 Though as for that, the passing there
 Had worn them really about the same,

And both that morning equally lay
 In leaves no step had trodden black
 Oh, I kept the first for another day
 Yet knowing how way leads on to way,
 I doubted if I should ever come back.

I shall be telling this with a sigh

I think diverged must mean separated as there are two roads to look down.

I wonder why the choice made the traveler sorry? Why is he sad he can't travel both roads?

Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

Third+ Reading:

Use your annotated poem to help you to answer the questions

1. **Mood** is the **atmosphere** or **emotion** of a story or poem.

A mood can be calm and peaceful like the one created by Charles Dickens in the novel, *Pickwick Papers*, by his word choices: clear blue sky, noiselessness, glistened and sparkled:

“The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on.”

A mood can be depressing or gloomy, like the one created by Emily Bronte in "Wuthering Heights". The words "misty darkness", "no moon", and "not a light gleamed" all help to create this mood:

“There was no moon, and everything beneath lay in misty darkness: not a light gleamed from any house, far or near all had been extinguished long ago: and those at Wuthering Heights were never visible...”

What mood do you think Robert Frost is creating in his poem? What words support the development of this mood? (Complete sentences. Use the key words in the question to help you compose a well-written response.)

2. According to the speaker, what "has made all the difference"? (highlight your answer)

- A. He or she took the first of the two roads.
- B. He or she took the road less traveled by.
- C. He or she took the road that bent in the undergrowth.
- D. He or she chose a road after looking as far down it as possible.

3. What lines from the poem support the statement that the traveler wishes he or she did not have to make a choice between the roads? (highlight your answer)

- A. And sorry I could not travel both / And be one traveler, long I stood
- B. Though as for that, the passing there / Had worn them really about the same C. And both that morning equally lay / In leaves no step had trodden black
- D. Two roads diverged in a wood and I took the one less traveled by



Reflection

Directions: Answer the questions in complete sentences. As always, after you've written your response, check it over to make sure it makes sense and is in complete sentences with your best capitals, usage (grammar), punctuation, and spelling.

1. Connect: How are the two roads like a decision you have had to make?

2. What do you think gave the author this idea for a poem?

Date: ***

4.1C Free Verse & Show Don't Tell – A Lesson in Creativity

Tofino Poem

1. **Annotate** the following poem, underline or highlight phrases that you think are the most vivid – the ones that “show, don't tell”.

Tofino, BC

By Tami Jones, 11

Catface Mountain looks down on our small,
quiet village;

Tall, sloping, and peaked mountains
surround the peaceful scene;

Small houses,
Still waters,
Fishing docks immersed in the

potent smell of herring, Boats coming and
going from

the gigantic Pacific around us, Sea gulls
basking in the sun, Mysterious waters
beckoning us

to explore their depths,

My home - Tofino

(Source: Jones, T. (1988). Places to Sing About V Tofino, B.C. In Tickle the Sun (p. 308). Canada: Ginn and Company.)

2. Practice reading the poem well. Focus on:

- Expression and volume: Can you adjust your volume and tone to suit the poem?
- Clarity and Enunciation: Can you speak clearly, with good pronunciation?
- Pace and Fluency: Can you speak smoothly and fluently, with few hesitations?

To Be Creative Poem

In this unit, you will be asked to think sometimes about creativity. The following “Show, Don’t Tell” poem is about an idea rather than an actual person place or thing.

1. First Read: Read the poem once to get the gist of it.

2. Second Read: Read it more slowly. Circle and look up words you don’t understand.

3. Third Read: **Annotate** the poem, underline or highlight phrases that you think are the most vivid – the ones that “show, don’t tell”.

To Be Creative

To be Creative
is to unleash the fire within
that at first simmers slowly
biding its time
until it can contain itself no more

To be Creative
is to watch the fire carefully
guarding its flame
until the day
when the roar is needs to be heard

To be Creative
is to listen to the call of the fire
and release the fear
that it is strangled by
and surrender to joyfully watch it dance

(Source: Adalia. “A Collection of Creativity Poems.” *CONFIDENCE IS AN INSIDE JOB™...*, 2013, www.adaliaconfidenceandsuccessblog.com/2013/01/24/a-collection-of-creativity-poems/. Accessed 29 June 2019.)

Reflection

As always, after you’ve written your response, check it over to make sure it makes sense and is in complete sentences with your best capitals, usage (grammar), punctuation, and spelling.

1. In the first poem, *Tofino*, where do you think the author got the ideas?

2. In the second poem, what could have made the author write a poem on creativity?

3. Why are both poems defined as **free verse** poems?

4. Which poem do you think would have been more difficult to write? Why?

Date: ***

4.1D Show Don't Tell – Journey to the Fishing Grounds

Statl'limx Fishing: Night Air

1. **First reading:** Try to get the "gist" of the poem below - a sense of what the poem is about and a sense of how it may be read.

Statl'limx Fishing: Night Air

By Lila Wallace

On the Fraser River rocks remain warm
from day sunlight
The river thundering, transforms to muffled sloshing, its
movement
demands space as water rams rock
Away from urban lights
I wait
Meteor showers spray and streak across
the sky, layers of black and blue with spaces
appear to shift, stars at home
in the sky
Now, out of sync two satellites cross quickly
And high above the river bed, sound of gathering tension several
BC rail engines haul northern logs

Frenzied sparks on rails toss bickering light
at midnight
Laughing, talking, we stop: rocks falling, rolling
through sage brush and choke-cherry bush
We strain to see upward to piercing darkness
then velvet stillness
We await the wind spirit, that down rush of nightly hot air that
sweeps along the Fraser River
to wind dry sockeye salmon

(Poem Source: Tea and Bannock Stories: First Nations Community - SFU.ca. (n.d.). Retrieved April 10, 2016, from http://www.sfu.ca/uploads/page/24/tea_and_bannock.pdf)

2. Second reading: Can you figure out the meaning of the three words/phrases in the poem as you read it? (Point form definitions.)

A) muffled sloshing –

B) frenzied–

C) bickering light–

English 6

4. Third+ reading:

Remember, good readers answer questions using evidence from the text. You can be a sleuth by going back to the details in the text to find answers. You have two areas to explore:

A. For each category, record a phrase used by the author to "show" (rather than tell)? (Point form is fine.)

i. Sight - ****

ii. Sound - ****

iii. Touch - ****

iv. Strong Action Verb - ****

v. Adjectives (describing words) - ****

B.

i. How does the author feel about fishing in the night air? (Complete sentence(s).)

ii. What evidence in the poem that supports your answer? For this, you will find lines or quotes that show how the character feels. (Complete sentences.)

Poetry Writing Task One: A Free Verse Poem

Purpose: To take the reader on a journey to ****.

Brainstorm:

Brainstorm as many ideas as you can. You can use point form in a list or create a web.

- Can you add some sensory details V sights, hearing, touch, or even taste or smells?
- Have you used strong action verbs? Can you add them to any of your ideas to make phrases? (looms, winding, pedaled, sought, absorbed, lapping, hummed)
- Where can you enhance them with creatively applied adverbs. (menacingly, casually, reluctantly, seemingly)
- Where can you substitute more interesting nouns?
- Can you describe some of your nouns with tantalizing adjectives? (majestic, grass filled, endless, fairyland, gentle, peaceful, salty)



The next step is to put your ideas and your brainstorming together into a poem.

- Try to get all of your ideas down on paper and don't worry about making your first draft perfect.
- You may choose to write more than one "version" of a line or of the entire poem so you can choose your favourite to focus on.
- Make your poem similar in length to *Tofino*.

R

Revising

Copy your draft below and make your revisions. When revising, check to see where you can make improvements in:

- I used or added specific details.
- I included some sensory details - sights, hearing, touch, or even taste or smells.
- I have revised to include stronger action verbs. Can you substitute, add, or remove any words? (looms, winding, pedaled, sought, absorbed, lapping, hummed)
- I enhanced some verbs with creatively applied adverbs. Can you substitute, add, or remove any words? (menacingly, casually, reluctantly, seemingly)
- I used interesting nouns.
- I described some nouns with tantalizing adjectives! (majestic, grass-filled, endless, fairyland, gentle, peaceful, salty)
- I showed personality with my writing voice.
- I enhanced ideas by adding, removing, or substituting words

******COPY YOUR DRAFT HERE. THEN MAKE REVISIONS (FOLLOWED BY EDITS) RIGHT ON IT. YOUR TEACHER CAN COMPARE YOUR DRAFT TO YOUR REVISED AND EDITED COPY.******

E

Editing

Patrol your writing for CUPS on your revised draft above.

_____ I checked if I capitalized all words correctly? (In poetry, you can be more creative with capitals, but you need to be consistent throughout your poem.)

_____ I checked my usage (grammar, matching nouns, and verbs, consistent tense)?

_____ I checked my punctuation? Remember, in poetry, the punctuation doesn't need to be at the end of every line. It guides the reader

_____ I checked if I spelled all words correctly?

Evaluating

With your home facilitator, go through your revised and edited poem as you think and talk about the questions below:

- ___ Does my poem show originality and have a strong “voice”?
- ___ Do I develop some ideas or images in creative or unusual ways?
- ___ Have I used detail / language effectively to create strong descriptions, with strong action verbs, adverbs, and adjectives?
- ___ Do I use some imagery to engage the senses – sights, sounds, touch, smells, and maybe even taste.?
- ___ Do I attempt to engage the reader and create an emotional impact (e.g., humour, surprise, strong message)?
- ___ Have I used correct basic spelling, punctuation, and grammar?

Date: ***

4.1E Creative Ways to Express Ideas – Simile and Metaphor

Simile and Metaphor in Music

Directions: Listen to each clip and replay as needed. After each clip, write down one example of either a simile or a metaphor that you heard.

1. Life is a Highway: (1 example – Circle: Simile or Metaphor)

Example: ****

2. Heartless: (Circle: Simile or Metaphor)

Example: ****

3. Hot and Cold: (Circle: Simile or Metaphor)

Example: ****

4. The Climb: (Circle: Simile or Metaphor)

Example: ****

5. I’m Like A Bird: (Circle: Simile or Metaphor)

English 6

Example: ****

6. A Year Without Rain: (Circle: Simile or Metaphor)

Example: ****

7. Love Story: (Circle: Simile or Metaphor)

Example: ****

8. Naturally: (Circle: Simile or Metaphor)

Example: ****

9. Just the Girl: (Circle: Simile or Metaphor)

Example: ****

Date: ***

4.1F The Wendigo

The Wendigo - Second Reading

Rewrite or add to some of the lines of *The Wendigo* using similes and/or metaphors. Use your imagination and be creative!

Examples: Its eyes are ice and indigo like a determined husky pulling a sled uphill in a storm. (simile)

OR

Its eyes are pure ice and indigo evil threatening to consume the greedy ones. (metaphor)

The Wendigo - By Ogden Nash

The Wendigo,
The Wendigo!

Its eyes are ice and indigo ***

English 6

Its blood is rank and yellowish ***!

Its voice is hoarse and bellowish! ***

Its tentacles are slithery ***

And scummy
Slimy,
Leathery ***!

Its lips are hungry blubbery ***,

And smacky,
Sucky,
Rubbery ***!

The Wendigo,
The Wendigo!
I saw it just a friend ago!
Last night it lurked *** in Canada; Tonight, on your veranada!
As you are lolling hammockwise
It contemplates you stomachwise.
You loll ***,

It contemplates ***,

It lollops ***.

The rest is merely gulps and gollops.

(Source: Nash, O. (1983). The Wendigo. In *The Random House Book of Poetry for Children* (p. 207). New York, NY: The Random House Book of Poetry for Children.)

[Return to the online lesson.](#)

Poetry Writing Task 2 – Simile and Metaphor Poem

1. Choose your topic:

- - an emotion (like *Spring Storm*, or from the video: *Frustration* or *Happiness*)
- - a creature (real or mythical like the Wendigo)
- - an animal or pet
- - even a poem about yourself (a poetic self-portrait) or someone special (a tribute - not a negative poem, please).

TOPIC: ***

2. Brainstorm ideas.

3. Expand some of your ideas (in number 2) so that they become similes and metaphors. If you start with a topic for which you can only think of a few ideas, you may need to change your topic.



Draft your poem. It may take more than one draft to get your poem the way you want it. That is normal! What is your teacher looking for?

- similes and metaphors
- your choice of rhyming or free verse
- your choice of stanzas or no stanzas
- minimum of ten lines

This is a first draft and it is OK to have words crossed out or even full lines crossed out. It is normal to need more than "one try". If you need to attach a paper AFTER the draft page in your Learning Guide, that is fine.

Revising

Copy your poem below. Then highlight each item on the list below as you use it to improve your poem:

- I tried a few versions of some of the similes, metaphors, and lines.
- I have three or more senses built into my poem – sight, sound, touch, smell, perhaps (but less likely) taste.
- I improved my use of imagery to create a more powerful word picture.
- I added specific details.
- I revised or expanded an idea or phrase into a simile, metaphor, personification, or to include alliteration or onomatopoeia.
- I revised to add or substitute stronger action verbs, creatively applied adverbs, more interesting nouns, or more tantalizing adjectives.

******COPY YOUR DRAFT HERE. THEN MAKE REVISIONS (FOLLOWED BY EDITS) RIGHT ON IT. YOUR TEACHER CAN COMPARE YOUR DRAFT TO YOUR REVISED AND EDITED COPY.******

Editing

Patrol your writing for CUPS on your revised draft above.

_____ I checked if I capitalized all words correctly? (In poetry, you can be more creative with capitals, but you need to be consistent throughout your poem.)

_____ I checked my usage (grammar, matching nouns, and verbs, consistent tense)?

_____ I checked my punctuation? Remember, in poetry, the punctuation doesn't need to be at the end of every line. It guides the reader

_____ I checked if I spelled all words correctly?

Evaluating

With your home facilitator, go through your revised and edited poem as you think and talk about the questions below:

_____ Does my poem show originality and have a strong “voice”?

_____ Do I use similes and metaphors to describe my topic?

_____ Do I develop some ideas or images in creative or unusual ways?

_____ Have I used sensory detail (at least two of: sight, sound, touch, feel, and possibly taste) / language effectively to create strong descriptions?

_____ Does the poem include strong action verbs, creative adverbs, interesting nouns, and tantalizing adjectives to create original similes and metaphors?

_____ Do I attempt to engage the reader and create an emotional impact (e.g., humour, surprise, strong message)?

_____ Have I used correct basic capitals, usage (grammar), punctuation, and spelling?

Date: ***

4.1G Fossils and Creative Tools: Alliteration, Onomatopoeia, & Personification

ALLITERATION

Copy words from lines in the poem *Fossils* that contain alliteration. Circle the first letters on each line that have the same starting sound. Example answer:

Line one: midnight / museum

1. ***

2. ***

Return to the online lesson.

ONOMATOPOEIA

The following poem contains both alliteration and onomatopoeia.

- A. Underline the onomatopoeia words. Find at least six!
- B. Highlight the alliteration letters. (Hint: There are four lines with alliteration.)

Running Water (by Lee Emmett)

Water plops into pond
Splish-splash downhill
Warbling magpies in tree
Trilling, melodic thrill
Whoosh, passing breeze
Flags flutter and flap
Frog croaks, bird whistles
Babbling bubbling from tap

Return to your online lesson book.

PERSONIFICATION

Highlight or underline the **personification** in the following sentences. The first one is done for you.

1. The wind sang her mournful song through the falling leaves.
2. The video camera observed the whole scene.
4. The strawberries seemed to sing, "Eat me first!"
5. The rain kissed my cheeks as it fell.

Date: ***

4.1H The Great Water Giant

The Great Water Giant

1. Four examples of alliteration: ***
2. Six examples of onomatopoeia: ***
3. How is the entire poem is a personification? ***
4. What do you think the "great water giant" actually is? What is this poem describing?

Poetry Writing Task 3 – Alliteration, Onomatopoeias, and Personification

1. Choose your topic:
 - Weather conditions: rain, snow, wind, sun, lightning...
 - Places or a non-human creature in a place: a city, a forest, a jungle, a riverbank...
 - Natural elements: water, fire (leaps, springs...), air, night, sunrise, sunset
 - An emotion: fear (grips, cries...), pain, joy, love
 - A piece of equipment for an activity: sports ball (how would the ball describe scoring a goal/basket, meeting feet, nets, and posts, listening to the whistles), ribbon for rhythmic gymnastics, football, baton, piano keys, paintbrush, book

TOPIC: ***

2. Brainstorm ideas.

3. Expand some of your ideas. If you start with a topic for which you can only think of a few ideas, you may need to change your topic.

- To develop personification: Think of action verbs for your ideas and then enhance them with creatively applied adverbs. Examples: The piano keys sang harmoniously... / The soccer ball attacked the net ferociously...
- To develop alliterations: Think of words you can substitute or add to develop mind-catching alliterations. A thesaurus can be very helpful for this. Examples: The piano keys sang the sweet sounds of harmony... / The soccer ball savagely attacked the net forcing the goalie to surrender...

Drafting

Draft your poem. It can be free verse (not rhyming) or it can rhyme.

Revising

Copy your draft below. Then highlight each item on the list below as you use it to improve your poem:

- I tried a few versions of alliterations, onomatopoeias, and personifications and chose my favourite ones.
- Do I have three or more senses built into my poem? Sight? Sound? Touch? Smell? Perhaps (but less likely) taste?
- I improved my use of imagery to create a picture? Where can I add specific details?
- I expanded one or more ideas or phrases into a simile or metaphor?
- I revised to add or substitute stronger action verbs? (looms, winding, pedaled, sought, absorbed, lapping, hummed)
- I revised to add or substitute creatively applied adverbs? (menacingly, casually, reluctantly, seemingly)
- I revised to add or substitute more interesting nouns?
- I revised to add or substitute more tantalizing adjectives? (majestic, grass-filled, endless, fairyland, gentle, peaceful, salty)

******COPY YOUR DRAFT HERE. THEN MAKE REVISIONS (FOLLOWED BY EDITS) RIGHT ON IT. YOUR TEACHER CAN COMPARE YOUR DRAFT TO YOUR REVISED AND EDITED COPY.******

E_{editing}

Patrol your writing for CUPS on the revised draft above.

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_____ I checked my usage (grammar, matching nouns, and verbs, consistent tense)?

_____ I checked my punctuation? Remember, in poetry, the punctuation doesn't need to be at the end of every line. It guides the reader

_____ I checked if I spelled all words correctly?

E_{valuating}

With your home facilitator, go through your revised and edited poem as you think and talk about the questions below:

_____ Does my poem show originality and have a strong "voice"?

_____ Do I use alliteration, onomatopoeia, personification to describe my topic?

_____ Do I have one simile or metaphor?

_____ Do I develop some ideas or images in creative or unusual ways?

_____ Have I used sensory detail (at least two of: sight, sound, touch, feel, and possibly taste) / language effectively to create strong descriptions?

_____ Does the poem include strong action verbs, creative adverbs, interesting nouns, and tantalizing adjectives to create original similes and metaphors?

_____ Do I attempt to engage the reader and create an emotional impact (e.g., humour, surprise, strong message)?

_____ Have I used correct basic capitals, usage (grammar), punctuation, and spelling?

Date: ***

4.11 Building Creative Thinking Through Limericks

Limerick Two

Directions: Look for patterns in limericks. Complete the responses to the right of the poem.

There once was a gnu in the zoo
 Who tired of the same daily view.
 To seek a new sight
 He stole out one night,
 And where he went gnobody gnu.

- *By Anonymous*

(Source: Cameron, B., & Cameron, J. (1995). Prism of poetry: Pathways to writing. Scarborough, Ont.: Prentice-Hall Canada.)

Number of lines:

Lines that rhyme with line one:

Lines that rhyme with line three:

[Return to the online lesson.](#)

Rhyming Patterns

Directions: Label the rhyming pattern at the end of each line of Limerick Two above. "A" stands for the rhyming sound of lines one, two, and five. "B" stands for the different rhyming sound of lines three and four.

Syllables

How many syllables are in each line in the following limericks? Draw a slash line (/) between each syllable. Write the count at the end of each line. The first line is done for you.

Line One: *I / raised / a / great / hul/ la/ ba/ loo,* Syllables: 9

Line Two: *When I found a large mouse in my stew.* Syllables: ******

English 6

Line two: (8 or 9 syllables, Rhyme "A")

**

Line three: (5 or 6 syllables, Rhyme "B")

**

Line four: (5 or 6 syllables, Rhyme "B")

**

Line five: (8 or 9 syllables, Rhyme "A")

**

Follow the steps for revising in the lesson. Edit for capitals, usage, punctuation, and spelling. Then, evaluate your limerick with your home facilitator.

Evaluating

With your home facilitator, go through your revised and edited poem as you think and talk about the questions below:

___ Do my limericks show originality and have a strong “voice”?

___ Has the format for limericks been followed?

___ Do I develop some ideas or images in creative or unusual ways?

___ Do I attempt to engage the reader and create an emotional impact (e.g., humour, surprise, strong message)?

___ Have I used correct basic capitals, usage (grammar), punctuation, and spelling?

Date: ***

4.1J Quatrains

I Dream A World

First Read:

1. What is the gist of the poem? What is it about? What message does the author have for the reader? (Complete sentences.)

**

[Return to the online lesson.](#)

Second Read:

2. **Annotate** the poem. This means that you can record your connections, questions, inferences, visuals, and even ideas about the poem.

I Dream A World

By Langston Hughes

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn

I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.

A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,

Where wretchedness will hang its head

And joy, like a pearl,
Attends the needs of all mankind-
Of such I dream, my world!

(Source: <http://www.learningfromlyrics.org/Langstons.html>)

Third Read – Theme:

3. To find the theme of the poem, think:

A) What is the topic? (Complete sentence.)

The topic is **

B) What does the poem say about the topic? (Complete sentence.)

The poem says **

C) What do these things tell us that are important to learn about life? What message is the author trying to convey? This is the theme. (Complete sentences.)

**

Poetry Writing Task 6 - Quatrain

Return to the online lesson book.

Prewriting

Read the suggestions in the online lesson book. Then, choose your topic.

Topic: **

Theme: Write down a few sentences that describe the theme. What “lesson” or important “message” do you want to share with the readers?

**

Brainstorm: Put your ideas in a list or on a web. Create some powerful phrases to support your theme.

**

Drafting

Start forming your quatrain. If you need to start more than one time, you can record all your efforts here in your Learning Guide.

**

Return to your online lesson book.

Evaluating

Have you followed the directions for revising and editing that are given in the online lesson book? (Yes or No)

**

With your home facilitator, go through your revised and edited poem as you think and talk about the questions below:

- _____ Does my quatrain poem show originality and have a strong “voice”?
- _____ Do I have a consistent rhyme scheme for each stanza?
- _____ Do I develop some ideas or images in creative or unusual ways?
- _____ Do I attempt to engage the reader and create an emotional impact (e.g., humour, surprise, strong message)?
- _____ Do I have a clear theme?
- _____ Have I used correct capitals, usage (grammar), punctuation, and spelling?

Complete the “Reflection” on the following page.

Creative Thinking Competency Reflection

In this unit, you have been building your "Creative Thinking Competency" skills.

- I can get new ideas or build on other people's ideas, to create new things within the constraints of a form, a problem, or materials
- I can develop a body of creative work over time in an area I'm interested in or passionate about
- I deliberately learn a lot about something so that I am able to generate new ideas or ideas just pop into my head
- I can usually make my ideas work within the constraints of a given form, problem, and materials if I keep playing with them
- I build the skills I need to make my ideas work, and usually succeed, even if it takes a few tries

In a paragraph, reflect on your skills in these areas. How difficult or easy was it to come up with ideas? Was it helpful to see the ideas of others and learn about various poetry forms first? What inspired you? How successful do you feel you were at making your ideas work?

Submit this learning guide to your instructor now. Use the online drop box (called Unit 4 Learning Guide).