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Preface

...whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, dwell on these things.

~Philippians 4:8

Poetry is something of a Weitz family tradition. As a young teenager, I began to copy poems and verses which were meaningful to me, and have continued that practice all my life. Our annual Christmas letter is always in verse, a practice inherited from husband's parents. The earliest books I read to my children are in verse. I teach rhymes and lines of poetry to them as soon as they can string two or three words together. In our homeschool, poetry memorization is an everyday part of our curriculum.

Most of these things seem to have just happened in our lives, not from intentional thought or plan, but just because we like poetry—we find it enjoyable. And that alone is a worthy reason to study poetry. But I have become convinced that there is a far more compelling reason for giving poetry, along with all of the fine arts, a place of honor in our homeschool, and it is profoundly spiritual.

Good and worthy art celebrates and points us to all that is true, honorable, right, noble, and excellent. As God's image-bearer, man, when he creates true art, reflects the glory of the Creator. So, it is of primary importance that we expose our children to the finest art man has created through the ages. Laura Berquist, in her book *The Harp and Laurel Wreath*, says "...the appreciation of fine arts is formative for the soul... the models in one's imagination and memory become a part of the soul and affect all the rest of one's life. If the soul holds good, true, beautiful, noble, and heroic images, it will be inclined to love those things."

To that end, this book is written to help you teach your child how to study and appreciate the fine art of poetry. Above all, I pray that your poetry study will direct you and your child to glorify and enjoy the Author of all that is beautiful, worthy, and true.

Soli Deo gloria,
Kathy Weitz
April 2005

Classical Writing - Poetry for Beginners Instructor's Guide A Preview

Introduction

Welcome to *Poetry for Beginners*

The two student workbooks follow the two years of study as given in Schedule I from the appendix of *Poetry for Beginners.* Student Workbook A covers the lessons given for Schedule I - first year, and Student Workbook B covers the lessons for Schedule I - second year. These workbooks are recommended to be used in conjunction with *Homer*, beginning at about 5th or 6th grade (See note below for older students). Each book is intended to be used as a twelve week poetry unit, with twenty weeks of *Homer* for the balance of the year. This leaves six weeks in a typical school year for writing in other subject areas, intensive grammar or language study, field trips, or just some much needed "catch-up time".

Here is a sample schedule for using *Poetry for Beginners* in conjunction with *Homer*:

Year	*Fall*	*Winter*	*Spring*
1	*Homer Student Workbook A* Weeks 1-10	*Poetry for Beginners Student Workbook A*	*Homer Student Workbook A* Weeks 11-20
2	*Homer Student Workbook B* Weeks 1-10	*Poetry for Beginners Student Workbook B*	*Homer Student Workbook B* Weeks 11-20

Of course, there are many variations on this. Poetry can be used at any time in the school year or in the progression of *Homer*. It is a good idea to keep the twelve weeks of poetry study consecutive, because many of the skills are incremental. If you need to take a longer break from your poetry studies in this book, it would be very beneficial to spend a week or so reviewing when you begin again.

Poetry study does lend itself to combining students of differing ages and abilities. You will quickly see which assignments could be skipped for younger students. I do not recommend that you begin formal instruction in *Poetry for Beginners* until 5th grade or above, when students are capable of doing most, if not all, of the assignments.

The next few pages will give you the information you need to get started with your poetry studies. Reading introductions can be tedious, but please take a few minutes to look this over, and I think most of your questions will be answered.

Note: For your older student, consider *Poetry for Beginners Student Workbook for Older Beginners.* This book covers all the material in *Poetry for Beginners* in just one twelve week course. We recommend this faster pace ONLY for students 7th grade and above, who need to move forward quickly to our high school books.

Materials

To complete *Poetry for Beginners Student Workbook A*, you will need the following components, available from Classical Writing:

> **Poetry for Beginners:** contains all the theory, lessons, and information needed to teach this course.

> **Poetry for Beginners Student Workbook A**: contains all the models used for the first twelve weeks of poetry instruction, as well as student workpages for all lessons and exercises. You will need one workbook per student. You may also wish to purchase a workbook for yourself in order to "learn" along with your student. This will give you more room for your imitation and analysis work than what is provided in the Instructor's Guide.

> **Optional: Poetry for Beginners Instructor's Guide for Student Workbook A:** contains the weekly overview, teacher pages for your own analysis and imitation, and selected answers to student lessons (called "helps").

We have extensively and (we hope) exhaustively cross-referenced these books, so that you will be able to find each lesson and activity, as well as any other information needed to successfully teach Poetry to your beginning students.

Note: You will NOT need to purchase *Poems for Beginners* (poetry models) for this course. I have used most of the poems suggested in the 12 Week Schedule for Year 1, but there are a few substitutions. All of the models you will need are included in the student workbook as well as the instructor's guide.

Additional Suggested Materials:
(for specific title suggestions, see the referenced pages of *Poetry for Beginners)*

> **Poetry anthology** (see pp. 28-36)
> **Rhyming dictionary** (see pp. 125)
> **Thesaurus** (see p. 127)

> *All of these resources are available online, and you may choose that route for economy's sake. But there is much value and pleasure in having a poetry anthologies scattered all over the house! I have found many at used bookstores and yard sales... keep your eyes open!

Finally, we recommend that you use a **bound and lined composition notebook** for each student's copybook of poems, or that your student keep an optional Poetry Studies Notebook. The particulars of these will be in the following pages.

Introduction

Copybook

The concept of copybooks is explained in *Poetry for Beginners* on page 64. We suggest that your student copy the weekly model poem into his copybook. If your student already has a copybook which is used for all copywork across the curriculum, you may choose to include your poetry work there.

You will be directed to add to the copybook:
    a. the weekly model poem
    b. other poems that have a similar rhyme scheme, poetic meter, stanza form, or figure of speech as the concept being studied

You may also choose to add:
    c. your student's best imitation work

OR (optional) Poetry Studies Notebook

As an option to a copybook, your student may use a Poetry Studies Notebook throughout his years of poetry study. In addition to the copybook items listed above, the Poetry Studies Notebook includes a section for Terms, Definitions, and Notes in the back.

Note: If you choose to do a Poetry Studies Notebook, it is not necessary to have your student add the Terms & Definitions to the back of the student workbook as well.

Finally, you can opt to do a combination of these, choosing which poems to add to copybook, and which to add to the Poetry Studies Notebook. This is my family's preference, and the way we do this is explained more fully in Appendix A.

For the sake of simplicity, we have used the term "copybook" in the student workbooks and instructor's guide. If you opt to use a Poetry Studies Notebook, go through both the student workbook and instructor's guide and note "PSN" where you wish your student to add to the Poetry Studies Notebook instead of the copybook.

Special Encouragement to the Teacher

I want to add a note of encouragement to you, the teacher, to begin your own copybook and/or Poetry Studies Notebook. It is always beneficial for students to see an example of lifelong learning. I am sure you will find great delight in seeing your body of work grow, and in enjoying the sheer beauty of poetic language.

Comparison of copybook and Poetry Studies Notebook (PSN) options:

	Copybook Option	*Poetry Studies Notebook Option*	*Combination Copybook and Poetry Studies Notebook*
Weekly model	add to copybook	add to PSN	add to PSN or copybook
Terms & Definitions	add to student workbook	add to PSN	add to PSN
Additional examples you are instructed to find	add to copybook	add to PSN	add to PSN or copybook
Imitations	add best to copybook	add best imitation to PSN	add best imitation to PSN or copybook

Teacher Preparation

Next, you should review the introductory pages in the *Poetry for Beginners.* These explain each day's work and are vital to read.

Introduction: pp. 11-46
Day 1 Analysis: pp. 46-48   Imitation: pp. 63-64
Day 2 Analysis: pp. 84-89   Imitation: pp. 122-124
Day 3 Analysis: pp. 176-182   Imitation: pp. 201-203
Day 4 Analysis: pp. 233-241   Imitation: pp. 264-265

If you want to preview the rest of *Poetry for Beginners*, here are the Skill Levels covered in Student Workbook A:

Day 1 Analysis: Skill Level 1 to Skill Level 3, Lesson 3
Day 1 Imitation: Skill Level 1 to Skill Level 2
Day 2 Analysis: Skill Level 1 to Skill Level 2
Day 2 Imitation: Skill Level 1 to Skill Level 3
Day 3 Analysis: Skill Level 1 to Skill Level 4
Day 3 Imitation: Skill Level 1 to Skill Level 4
Day 4 Analysis: Skill Level 1 to Skill Level 3
Day 4 Imitation: Skill Level 1 to Skill Level 3

Introduction

How to Use This Book

To simplify things, I will use some abbreviations and symbols in this manual and the student workbook to refer to each of the component books in this series.

> **SW** is the student workbook
> **IG** is the instructor's guide
> **PSN** is the Poetry Studies Notebook
> **Copybook** is referred to by name

There are gray boxes in the SW that look like this:
> This box tells you to refer to *Poetry for Beginners*, page 192.

Day 3 Analysis
p. 192

If you see "Routine" in the box, it means you will be practicing things you have already learned, and you will be following the Routine on the page referenced.

Instructor's Guide: Weekly Lesson Plans

Each week begins with an **Assignment Checklist**. This is a copy of the assignment checklist found in the student workbook. The white area is the student's weekly checklist, and the gray box is your weekly checklist.

Of particular note for you as the teacher is the **Teacher Preparation** section. These are things you should do to prepare for the week's study. The first instruction will always be to read or review the sections from *Poetry for Beginners* which will be covered that week. All the information you will need to teach the week's lesson will be found in the given pages.

You will be advised in this section to read background information on the author and model type, which can be found in Appendix D of this book. You may wish to investigate further on the internet or at your library. In addition, you may wish to obtain copies of books where the stories are recorded. There are many lovely illustrated poetry anthologies, as well as hymnals, available at your bookstore or library. In addition, you can find many of the models online. See the internet resources listed in Chapter 3 of *Poetry for Beginners*.

On the second page of each week you will find the weekly model. A copy of the model poem is provided here for you to do your own scansion and analysis. We strongly suggest you do scansion work ahead of time, as it will greatly facilitate your teaching time. Space has been left here for your notes.

The next section in each week is the **Teacher Helps & Notes.** This section contains notes, selected answers to the workbook exercises, and a few other helpful hints.

Answer Key Disclaimer: *Remember that some of the interpretive "answers" for poetry analysis are simply suggestions, and you and your student may have different answers that are just as likely to be correct, in so far as we can discern the author's mind and intentions in the poem!*

The overall point of classifying figures in a poem or a prose selection is to understand what the author is saying. That is the point of all analysis. An additional benefit is that if you have interpreted the poem, it is nice to substantiate that interpretation by showing that the figures in the poem support that interpretation.

We have attempted to find as many figures as possible, but do not claim that our answer key is exhaustive. We encourage you to visit our message boards at www.classicalwriting.com and post any additional figures you find, or any questions you have about our classifications.

Instructor's Guide: Appendices

Appendix A details how to construct the optional Poetry Studies Notebook.

Appendix B contains Poetry Terms & Definitions. All the definitions from Student Workbook A are listed there in gray. This can function as an answer key for the teacher.

Appendix C details how you can take the concepts learned in Student Workbook A and apply them to other poems.

Appendix D gives brief background information on the poets from Student Workbook A. For more information, consult the internet or your local library.

Make the Student Workbook Work for you!

You should feel free to use as many or as few of the exercises as will benefit your student. You may choose to begin an exercise together, then let your student complete it independently. After a skill level has been learned, you may choose to have your student complete similar exercises independently in subsequent lessons. Quite often, I will assign my older student to work together with his younger sister on certain exercises.

Introduction

A Suggestion for Ease of Use

You may find it helpful to use self-adhesive removable flags to mark the following pages in your instructor's guide (IG) and student workbook (SW):

1. The week you are currently studying (SW and IG)
2. Terms & Definitions section (SW and IG)

Final Notes

I have carefully designed the student workbook so that you can pick it up and begin teaching quickly. I hope that you will find it easy to use, and that it will help you and your student to enjoy the fine art of poetry.

If you have any questions about these instructor's guides and student workbooks, please contact us on the Classical Writing message boards at:

http://www.classicalwriting.com/messageboard/

We would also love to hear your comments and suggestions!

Week 1 Assignment Checklist
Model: *Birthdays*

Analysis

Day 1 ~ Understanding Poetry (Skill Level 1 Routine)
- ❑ *Careful reading with your teacher*
- ❑ *Oral narration with your teacher*

Day 2 ~ Figures of Speech (Skill Level 1 Lesson 1)
- ❑ *Drill Poetry Terms & Definitions*
- ❑ *Analyze poem for figures of speech*
- ❑ *Vocabulary analysis (optional)*

Day 3 ~ Poetic Meter (Skill Level 1 Lesson 1)
- ❑ *Drill Poetry Terms & Definitions*
- ❑ *Analyze poem for poetic meter*

Day 4 ~ Stanza Forms (Skill Level 1 Lessons 1 and 2)
- ❑ *Drill Poetry Terms & Definitions*
- ❑ *Analyze the stanza form of the weekly model*

Imitation

Day 1 ~ Understanding Poetry (Skill Level 1 Lesson 1)
- ❑ *Copy the model poem to your copybook or Poetry Studies Notebook (PSN)*

Day 2 ~ Figures of Speech (Skill Level 1 Lesson 1)
- ❑ *Add common beginning sounds to Notes page (after Terms & Definitions)*
- ❑ *Build rhymes*
- ❑ *Play Rhyme-Off game*

Day 3 ~ Poetic Meter (Skill Level 1 Lesson 1)
- ❑ *Imitation by Simple Word Substitution*

Day 4 ~ Stanza Forms (Skill Level 1 Lessons 1 and 2)
- ❑ *Stanza summaries*

For the Teacher

Teacher Preparation
- ❑ Read through this week's lesson in *Poetry for Beginners* and the student workbook.
- ❑ Read the model and author information in Appendix A.
- ❑ (Optional) Choose vocabulary words for analysis on Day 2.
- ❑ (Optional) Help your student prepare his Poetry Studies Notebook as instructed in the Introduction

Notes

Birthdays
By Maud Keary

When birthdays come, we always write

Our names upon the nursery door,

And carefully we mark the height,

Each standing shoeless on the floor.

How strange to think birthdays will be

When we shall never add one more

To all those marks which gradually

Are climbing up the nursery door!

Teacher Helps & Notes

Day 1 ~ Reading and Understanding
Day 2 ~ Figures of Speech

Figures not yet covered:

Only Rhyme Scheme and Onomatopoeia will be covered in Student Workbook A. The figures of speech which are covered in Student Workbook B are included here in case the student wishes to analyze these poems for extra practice when completing Student Workbook B.

Rhyme Scheme: ABCB

Onomatopoeia: (none in this poem)

Similes: (none in this poem)

Metaphor ~

  Identification: (none)

  Renaming: (none)

  "of" & Possession: (none)

  Replacement: (none)

  Unstated   (none)

Personification ~

  1st degree: (none)

  2nd degree: Marks are climbing up the nursery door

  3rd degree: (none)

Day 3 ~ Poetic Meter
Poetic meter: iambic tetrameter (this will be covered in a future lesson. For now, the student should recognize the iambic meter of the poem)

Day 4 ~ Stanza Forms
Stanza form: quatrain (this will be covered in next week's lesson)

Week 10 Assignment Checklist
Models: *The Eagle*

Analysis

Day 1 ~ Understanding Poetry (Skill Level 3 Lesson 2)
- ❏ *Drill Poetry Terms & Definitions*
- ❏ *Careful reading, Basic Questions, & Reporter's Questions with your teacher*
- ❏ *Oral narration with your teacher*

Day 2 ~ Figures of Speech (Skill Level 2 Lesson 2)
- ❏ *Drill Poetry Terms & Definitions*
- ❏ *Analyze poem for figures of speech*
- ❏ *Vocabulary analysis (optional)*
- ❏ *Browse anthologies*

Day 3 ~ Poetic Meter (Skill Level 3 Routine)
- ❏ *Drill Poetry Terms & Definitions*
- ❏ *Analyze poem for poetic meter*
- ❏ *Browse anthologies*

Day 4 ~ Stanza Forms (Skill Level 3 Lesson 2)
- ❏ *Drill Poetry Terms & Definitions*
- ❏ *Analyze the stanza form of the weekly model*
- ❏ *Browse anthologies*

Imitation

Day 1 ~ Understanding Poetry (Skill Level 2 Routine)
- ❏ *Copy the model poem to your copybook or Poetry Studies Notebook (PSN)*

Day 2 ~ Figures of Speech (Skill Level 3 Lesson 1)
- ❏ *Onomatopoeia imitation*

Day 3 ~ Poetic Meter (Skill Level 3 Routine)
- ❏ *Imitation of trochaic meter*

Day 4 ~ Stanza Forms (Skill Level 3 Lesson 2)
- ❏ *Imitate tercets*
- ❏ *Stanza summaries*

For the Teacher

Teacher Preparation
- ❏ Read through this week's lesson in *Poetry for Beginners* and the student workbook.
- ❏ Read the model and author information.
- ❏ (Optional) Choose vocabulary words for analysis on Day 2.

Notes

The Eagle
By Alfred, Lord Tennyson

He clasps the crag with crooked hands;

Close to the sun in lonely lands,

Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;

He watches from his mountain walls,

And like a thunderbolt he falls.

Teacher Helps & Notes

Day 1 ~ Reading and Understanding

Day 2 ~ Figures of Speech

Rhyme Scheme: AAA BBB

Onomatopoeia: (none)

Figures not yet covered:

Similes: like a thunderbolt

Metaphor ~

  Identification: (none)

  Renaming: (none)

  "of" & Possession: (none)

  Replacement: crooked hands = claws

  Unstated   (none)

Personification ~

  1st degree: with crooked hands; lonely lands; wrinkled sea

  2nd degree: He clasps; he stands; sea crawls; He watches; he falls

  3rd degree: (none)

In "The Bells", the onomatopoeia words are: tinkle, tintinnabulation, jingling, tinkling

Day 3 ~ Poetic Meter

Poetic Meter: primarily iambic tetrameter, with a few extra syllables

Day 4 ~ Stanza Forms
Heroic couplets can be a bit hard to find. You may need to help your student find an example. See *Poetry for Beginners* for examples on pages 244-247.

Stanza form: tercet (triplet)