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Preface to the Student

Dear Poetry Student,

Welcome to Poetry for Beginners. This book has been written to help order your study of poetry and to help you master all the concepts of beginning poetry analysis. You will also be creating poems of your own with lots of help, so you will not be staring at a blank page wondering what you should write.

As you do your work in this book, try to do your very best and neatest. (I know, that sounds like something your mom would say... but, I am a mom!) Seriously, I hope this book and your copybook will become a delightful record of your poetry study. And so I ask that you do your work "as unto the Lord". He is the reason we study poetry... our wonderfully creative and beautiful heavenly Father who loves words so much that He calls His own Son "The Word".

I pray that you will find your study of poetry challenging, profitable, and fun. And most of all, that it will point You to the Author of all that is good, true, and beautiful.

Soli Deo gloria!

Kathy Weitz

May 2005

Dear Teaching Parent,

Welcome to Poetry for Beginners Student Workbook A. I am sure that you and your student will thoroughly enjoy this year's study of poetry. The poems in this volume will give your student good exposure to some of the best poets and poems of the ages. I pray you and your student are inspired to great and noble thoughts and conversations as a result of your poetry studies this year.

Poetry for Beginners Student Workbook A, like the *Homer* student workbooks, is written to facilitate your student's advancing independence in his studies. However, remember this is not a course that a student should (or can!) teach to himself. Your involvement in daily lessons is crucial to your student's success. There are many things a student can do on his own, particularly once routines have been established, but the Classical Writing books are designed for you to actively teach your student. And the joy of studying poetry along with your student is not to be missed!

An optional Poetry for Beginners Instructor's Guide A is available to help you with your teaching task. The instructor's guide contains a copy of the Weekly Assignment Checklist, answers to selected exercises, a copy of each week's model, and an author biography section. It also contains a guide to applying the skills learned in Poetry for Beginners to other subject areas and models, and some blank forms.

In the next few pages you will find some brief notes to help you get started with Poetry for Beginners, and to help you get a feel for how this workbook is organized. I aim to keep it short so you can get started with your poetry studies right away!

Notes for the Teacher

Materials

To complete this workbook 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, and 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 workbook gives more room for imitation and analysis work than what is provided in the instructor's guide.
- (Optional) **Poetry for Beginners Instructor's Guide A:** contains the weekly overview, teacher pages for your own analysis and imitation, and selected answers to student lessons (called "Helps"). You will find this helpful especially for figures of speech and poetic meter.

Note: You do not need to purchase *Poems for Beginners* (models) for this course. All of the models you will need are included in the student workbook as well as the instructor's guide.

Additional Suggested Materials:

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

For specific title suggestions, see the referenced pages of *Poetry for Beginners*. Many resources are available online, and you may choose that route for economy's sake. But there is much value and pleasure in having 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 the optional Poetry Studies Notebook. The particulars of these will be discussed in the following pages. Also, you may choose to set up a second notebook for vocabulary analysis if your student has not already done so in his *Homer* studies. Directions for this are provided in the following section as well.

We want to help you, the student, be fairly independent in your writing studies. Therefore, this workbook is primarily written to you. Of course, you will still be working closely with your teacher. It is important that you and your teacher spend a good deal of time analyzing and discussing the weekly models. Your teacher will need to teach you some information from *Poetry for Beginners* each week before you can complete the assignments in this workbook.

Workbook Organization

Let us look at how this student workbook is organized.

This workbook follows the weekly schedules and routines in *Poetry for Beginners*. Each week will have the following components:

Weekly Assignment Checklist

This is your chart of progress and assignments. It is an overview of the work to be completed each week. The checklist provides your teacher with an overview to check weekly progress. It is also a guide for you to follow in completing assignments.

In the gray box at the bottom are Teacher Preparation and Teacher Notes.

Day 1, Understanding Poetry

Here, you will find a copy of the week's model with space for analysis. The Day 1 Analysis and Imitation assignments follow immediately.

Day 2, Figures of Speech

This day includes dictation, vocabulary analysis, and imitation of figures of speech.

Day 3, Poetic Meter

On Day 3, you will analyze the poetic meter of the weekly model. Imitation will focus on aspects of poetic meter as well.

Day 4, Stanza Forms

This is the day to analyze and imitate stanza forms and write stanza summaries.

Getting Organized

Supplies you will need:

- One composition book with at least 100 sheets each for your copybook or Poetry Studies Notebook
- Permanent fine point marker
- Post-It type self-adhesive flags for marking pages in your student workbook and notebooks

Our family uses bound composition books with sewn-in pages because we find them to be more durable than the spiral-bound type. Bound composition books are inexpensive and readily available at office supply or discount stores. In our family, each student has one binder for all of his grammar school years. This serves as a record of each student's writing improvement over the years, and we all enjoy looking back over previous writing projects from time to time.

You need to decide with your teacher which of the following two options you want to do this year, and set up your first bound composition book based on your decision.

Student Preparation

Option 1: Copybook

The concept of copybooks is explained in *Poetry for Beginners* on page 64. We suggest that you copy the weekly model poem into your copybook. If you already have a copybook for all work 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 to the concept being studied

You may also choose to add:

- c. your best imitation work

Option 2: Poetry Studies Notebook

Alternately, you may choose to begin a Poetry Studies Notebook, to be used during all your years of poetry study. In Appendix A of this workbook, complete directions are provided for setting up and using a Poetry Studies Notebook. In addition to the copybook items listed above, the Poetry Studies Notebook includes a section for Terms, Definitions, and Notes in the back.

If you choose to do a Poetry Studies Notebook, it is not necessary to add the terms and 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 the 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 workbook and instructor's guide. If you opt to use a Poetry Studies Notebook, go through the student workbook and note "PSN" where you should add your work to the Poetry Studies Notebook instead of the copybook.

Set up Your Copybook (or PSN, using directions in Appendix A)

1. Write "Copybook" and your name on the front cover with a permanent marker.
2. Turn to the first right hand page, and make a title page like you did for your grammar notebook.

Copybook

by (your name)

begun (month and year)

3. Below this, I have my students copy this quote from John Adams. You may choose another quote or Scripture verse (Philippians 4:8 is appropriate as well).

“Sir, if you will be so good as to favor me with a blank book, I will transcribe the most remarkable occurrences I meet with in my reading, which will serve to fix them upon my mind.

~ John Quincy Adams, age 10

taken from a letter to his father”

4. Skip the back of this page, then begin your copywork on the following right hand page.

Set up your Vocabulary Notebook (optional)

If you already have a vocabulary notebook from your studies in Homer, you should use it for your vocabulary work in Poetry for Beginners as well. If you need to start a new vocabulary notebook, use the following instructions:

1. Write Vocabulary Notebook and your name on the front cover with a Sharpie.
2. Turn to the first right hand page, and make a title page like you did for your grammar notebook.

Vocabulary Notebook

by (your name)

begun (month and year)

Using Your Copybook

It is up to you whether you want to start a new page for each selection or just leave two lines between selections. You should write on the front and back of each page once you begin your copywork. When you fill one copybook, begin another!

You will be instructed to add selections to your copybook. In addition, you should be adding selections from your other studies on a regular basis. Your copybook should be neat and beautiful. Always take your time and do your best work in your copybook.

Decide with your teacher:

Student Preparation

- Whether to use pen or pencil in your copybook.
- Whether to use cursive or printing in your copybook.
- Whether to use one page per copywork entry, or whether to skip two lines and keep working on the same page.
- Whether you should illustrate your copybook or not.
- How often, and from which other subjects, you should add entries to your copybook.

Follow this format for adding selections to your copybook.

- On the line before your selection, indented to the right, write the current date.
- Copy the selection.
- On the line following the selection, cite the author and the work from which the selection is taken.

Here are some examples of what your copywork entries should look like:

September 20, 2005

Flopsy, Mopsy, and Cotton-tail, who were good little bunnies, went down the lane to gather blackberries; But Peter, who was very naughty, ran straight away to Mr. McGregor's garden, and squeezed under the gate! First he ate some lettuces and some French beans; and then he ate some radishes; and then, feeling rather sick, he went to look for some parsley.

~ from The Tale of Peter Rabbit
by Beatrix Potter
September 22, 2005

A Wise Old Owl

A wise old owl sat on an oak,
The more he saw the less he spoke;
The less he spoke the more he heard;
Why aren't we like that wise old bird?

~ Edward Hersey Richards
September 30, 2005

Trust in the Lord with all your heart and lean not on your own understanding;
in all your ways acknowledge Him, and He will make your paths straight.

~ Proverbs 3:5-6

Using Your Vocabulary Notebook (Optional)

You may begin adding vocabulary words to your notebook beginning in Week 3. The format for vocabulary entries will be explained in the pages for that week.

Student Preparation

For now, you and your teacher should decide if you will enter your vocabulary words on one to two pages for each week, or if you want to enter them alphabetically. In our school, we prefer to add them by week.

If you will add them by week, you should title each new week's list on the top line of the page, centered:

Week __, (Name of the Model)

If you want to alphabetize the words, divide your composition book into sections, one for each letter of the alphabet. Write the letter of the alphabet at the top of each page in a section with a capital letter. Check your dictionary to see which letters will be likely to have more entries, and plan your sections accordingly.

Example of Vocabulary Notebook Page:

bearing - (bear ing) N; the manner in which one carries or conducts oneself

Etymology: ME beren > OE beran

“A graceful bearing is to the body what good sense is to the mind.”

-Francois Duc De La Rochefoucauld (1613-1680)

“There was ease in Casey's manner as he stepped into his place,

There was pride in Casey's bearing and a smile on Casey's face;”

“-Casey at the Bat” by Ernest Lawrence Thayer

enmity - (en mi ty) N; deep-seated, often mutual hatred

Etymology: ME enemite > OF enemistie > VL inimicitas > L inimicus

“And I will put enmity between you and the woman...” -Genesis 3:15

“To correct the evils, great and small, which spring from want of sympathy and from positive enmity among strangers, as nations or as individuals, is one of the highest functions of civilization.” -Abraham Lincoln

Student Preparation

meet - (meet) ADJ; fitting, proper

Etymology: ME mete >OE gemaete

And Moses said, “It is not meet so to do; for we shall sacrifice the abomination of the Egyptians to the Lord.” -Exodus 8:26

“It is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord...” -Book of Common Prayer

Mark pages with self-adhesive flags

1. In your student workbook, mark:

- *p. 17, Week 1. Move this flag when you move on to the next week.*
- *Appendix B, Terms & Definitions*

2. Mark the current page you are using in your copybook.

3. Mark the current page you are using in your vocabulary notebook.

Week 1 Assignment Checklist Model: Birthdays	
Analysis	<p>Day 1 ~ Understanding Poetry (Skill Level 1 Routine)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Careful reading with your teacher <input type="checkbox"/> Oral narration with your teacher <p>Day 2 ~ Figures of Speech (Skill Level 1 Lesson 1)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Drill Poetry Terms & Definitions <input type="checkbox"/> Analyze poem for figures of speech <input type="checkbox"/> Vocabulary analysis (optional) <p>Day 3 ~ Poetic Meter (Skill Level 1 Lesson 1)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Drill Poetry Terms & Definitions <input type="checkbox"/> Analyze poem for poetic meter <p>Day 4 ~ Stanza Forms (Skill Level 1 Lessons 1 and 2)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Drill Poetry Terms & Definitions <input type="checkbox"/> Analyze the stanza form of the weekly model
Imitation	<p>Day 1 ~ Understanding Poetry (Skill Level 1 Lesson 1)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Copy the model poem to your copybook or Poetry Studies Notebook (PSN) <p>Day 2 ~ Figures of Speech (Skill Level 1 Lesson 1)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Add common beginning sounds to Notes page (after Terms & Definitions) <input type="checkbox"/> Build rhymes <input type="checkbox"/> Play Rhyme-Off game <p>Day 3 ~ Poetic Meter (Skill Level 1 Lesson 1)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Imitation by Simple Word Substitution <p>Day 4 ~ Stanza Forms (Skill Level 1 Lessons 1 and 2)</p> <ul style="list-style-type: none"> <input type="checkbox"/> Stanza summaries
For the Teacher	<p>Teacher Preparation</p> <ul style="list-style-type: none"> <input type="checkbox"/> Read through this week's lesson in <i>Poetry for Beginners</i> and the student workbook. <input type="checkbox"/> Read the model and author information in Appendix A. <input type="checkbox"/> (Optional) Choose vocabulary words for analysis on Day 2. <input type="checkbox"/> (Optional) Help your student prepare his Poetry Studies Notebook as instructed in the Introduction <p>Notes</p>

Poetry Scansion and Figures

Rhyme Scheme:

Poetic Meter:

Stanza Form:

(These are things you will come back to and identify as you proceed through this course. For now, just do the things you are instructed to do, and skip the things you have not learned yet.)

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!

Understanding Poetry

Day 1 Analysis
Routine, pp. 48-50

With your teacher, read Skill Level 1 in Poetry for Beginners.

Follow the steps for reading this week's model poem.

1. First read-through
2. Slow reading with word analysis and discussion
3. Final read-through
4. Oral narration

Day 1 Imitation
pp. 64-65

Copywork & Dictation

Read and discuss Lesson 1 in Poetry for Beginners with your teacher.

Terms and Definitions:

*Add **line** to the Understanding Poetry page of your Terms & Definitions in the appendix of this workbook, or your Poetry Studies Notebook (PSN, p. 1). For more direction on how to do this, see the Introduction to this workbook.*

Copy the model poem to your copybook or Poetry Studies Notebook.

Figures of Speech

Day 2 Analysis
pp. 89-90

Read and discuss Lesson 1 in Poetry for Beginners with your teacher.

Terms & Definitions:

*Add **figure of speech**, **scheme**, **trope**, and **rhyme** to the Figures of Speech page. (PSN, p. 3)*

Mark rhyming words on the model, and list the rhyming pairs below.

Vocabulary Analysis (Optional)

Optional: Analyze some vocabulary words from the model poem as discussed in Homer, Day 2. You may do your work on the following page, or in your Vocabulary Notebook (as described in the Homer student workbooks). With your teacher, choose the words you wish to analyze. Each week there will be suggested words to analyze, but feel free to substitute according to your needs.

Word	Spelling	Part of Speech	Definition
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			

Suggested Words: birthdays, nursery, mark, height, gradually, climbing

Building Rhymes

Day 2 Imitation
pp. 124-125

Read and discuss Lesson 1 with your teacher.

Terms & Definitions:

Add list of common beginning consonant blends to the Notes page

Practice building new rhymes by brainstorming. Use your common beginning blends page for help. Also, practice rhyming on other days this week by playing the Rhyme-Off game detailed in Poetry for Beginners.

ear

boy

write

door

be

Poetic Meter

Day 3 Analysis
pp. 183-185

Terms & Definitions:

*Add **verse**, **meter**, **foot**, and **iamb** to Terms & Definitions to the Poetic Meter page. (PSN, p. 4)*

Imitation of Iambic Feet

Day 3 Imitation
pp. 204-207

*Mark the number of syllables for missing words.
Do word substitutions.*

Jack be nimble

Jack be quick

Jack jump over the candlestick.

_____ be _____

_____ be _____

_____ jump over the _____

Mary had a little lamb

Its fleece was white as snow

And everywhere that Mary went,

The lamb was sure to go.

_____ had a little _____

Its _____ was _____ as _____

And everywhere that _____ went,

The _____ was sure to _____

Mark the number of syllables for missing words from the model poem, "Birthdays". Do word substitutions.

Day 3 Imitation
pp. 204-207

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!

When _____ come, we always _____

Our _____ upon the _____,

And carefully we _____ the _____,

Each _____ on the _____.

How _____ to think _____ will be

When we shall _____ one more

To all those _____ which gradually

Are _____ up the _____!

Stanza Forms

Day 4 Analysis
pp. 241-242

With your teacher, read Lessons 1 and 2 in Poetry for Beginners.

Terms & Definitions:

Add **stanza** to the Stanza Forms page. (PSN, p. 8)

Identify lines and stanzas in the model poem, and identify the central thought in each stanza.

Stanza Summaries

Day 4 Imitation
pp. 265-267

With your teacher, read Lesson 1 in Poetry for Beginners.

Underline the subjects once, and the verbs twice for each sentence in the model poem, then use the space below to write a one-sentence summary of each stanza.

[illegible]

Week 10 Assignment Checklist Models: <i>The Eagle</i>	
Analysis	Day 1 ~ Understanding Poetry (Skill Level 3 Lesson 2) <input type="checkbox"/> <i>Drill Poetry Terms & Definitions</i> <input type="checkbox"/> <i>Careful reading, Basic Questions, & Reporter's Questions with your teacher</i> <input type="checkbox"/> <i>Oral narration with your teacher</i>
	Day 2 ~ Figures of Speech (Skill Level 2 Lesson 2) <input type="checkbox"/> <i>Drill Poetry Terms & Definitions</i> <input type="checkbox"/> <i>Analyze poem for figures of speech</i> <input type="checkbox"/> <i>Vocabulary analysis (optional)</i> <input type="checkbox"/> <i>Browse anthologies</i>
	Day 3 ~ Poetic Meter (Skill Level 3 Routine) <input type="checkbox"/> <i>Drill Poetry Terms & Definitions</i> <input type="checkbox"/> <i>Analyze poem for poetic meter</i> <input type="checkbox"/> <i>Browse anthologies</i>
	Day 4 ~ Stanza Forms (Skill Level 3 Lesson 2) <input type="checkbox"/> <i>Drill Poetry Terms & Definitions</i> <input type="checkbox"/> <i>Analyze the stanza form of the weekly model</i> <input type="checkbox"/> <i>Browse anthologies</i>
Imitation	Day 1 ~ Understanding Poetry (Skill Level 2 Routine) <input type="checkbox"/> <i>Copy the model poem to your copybook or Poetry Studies Notebook (PSN)</i>
	Day 2 ~ Figures of Speech (Skill Level 3 Lesson 1) <input type="checkbox"/> <i>Onomatopoeia imitation</i>
	Day 3 ~ Poetic Meter (Skill Level 3 Routine) <input type="checkbox"/> <i>Imitation of trochaic meter</i>
	Day 4 ~ Stanza Forms (Skill Level 3 Lesson 2) <input type="checkbox"/> <i>Imitate tercets</i> <input type="checkbox"/> <i>Stanza summaries</i>
For the Teacher	Teacher Preparation <input type="checkbox"/> Read through this week's lesson in <i>Poetry for Beginners</i> and the student workbook. <input type="checkbox"/> Read the model and author information. <input type="checkbox"/> (Optional) Choose vocabulary words for analysis on Day 2.
	Notes

Poetry Scansion and Figures

Rhyme Scheme:

Poetic Meter:

Stanza Form:

(Mark and analyze figures of speech in the margin.)

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.

Understanding Poetry

Day 1 Analysis
p. 54

Follow the steps for reading this week's model poem.

1. First read-through
2. Slow reading with word analysis and discussion
3. Final read-through
4. Oral narration

Basic Questions

Read Lesson 2 in Poetry for Beginners. Discuss the Basic Questions below for this week's model poem. There is room below for any notes you may wish to make about the Basic and Reporter's Questions.

Terms & Definitions:

Review the terms and definitions related to understanding poetry.

Basic Questions	<ul style="list-style-type: none">• What is the title of the poem?• Who is the author/poet?• What is the genre? Narrative or lyrical?• Who is speaking in the poem?• To whom is he speaking?• What is he saying?
Reporter's Questions	<ul style="list-style-type: none">• Who is the poet? Who are the characters in the poem?

Copywork & Dictation

Day 1 Imitation
Routine, p. 67

Copy the model poem to your copybook or PSN.

Have your teacher dictate a portion of the model for you to write below. Check your dictation against the model.

[illegible]

Day 2 Analysis
p. 95

Figures of Speech

Terms & Definitions:

Review Figure of Speech Terms & Definitions.

Mark the rhyme scheme on the model, and list the rhyming pairs below.

Same Spelling

Different Spelling

Onomatopoeia

Read Lesson 2 in Poetry for Beginners with your teacher.

On the model below, box the onomatopoeia words. In the margin, note the type of onomatopoeia.

The Bells (Stanza 1)

By Edgar Allen Poe

Hear the sledges with the bells -

Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of night!

While the stars that oversprinkle

All the heavens, seem to twinkle

With a crystalline delight;

Keeping time, time, time,

In a sort of Runic rhyme,

To the tintinnabulation that so musically wells

From the bells, bells, bells, bells,

Bells, bells, bells -

From the jingling and the tinkling of the bells.

Vocabulary Analysis (Optional)

Word	Spelling	Part of Speech	Definition
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			
<i>Synonyms</i>			
<i>Etymology & Word Lore</i>			
<i>Quotations</i>			

Suggested Words: clasps, crag, azure, crawls, thunderbolt

Onomatopoeia Imitation

Day 2 Imitation
pp. 146-147

Read Lesson 1 in Poetry for Beginners with your teacher.

Brainstorm for a list of onomatopoeia words.

As instructed in Poetry for Beginners, write three sets of onomatopoeia sentences. The first sentence should suggest the sound produced by a situation (use the ones in Poetry for Beginners or make up your own if you prefer. The second sentence of each set should change the onomatopoeia word to a verb form as in the example in Poetry for Beginners.

1.

2.

3.

Poetic Meter

Day 3 Analysis

Routine, p. 199

With your teacher, review Skill Level 3 in Poetry for Beginners.

Terms & Definitions:

Review and drill Poetic Meter Terms & Definitions.

On the model:

1. Mark the stresses and breves.
2. Mark the feet using vertical lines.
3. Count the feet in several lines to be sure of the number.
4. Determine the Greek name.
5. Write the poetic meter in the space provided on the weekly model.

Browse through your poetry anthologies for trochaic meter poems. Record at least two examples of trochaic meter below, or in your Poetry Studies Notebook, noting the meter name for each, as well as the poem title and author, and the name of the anthology where you found it. If the poem is long, copy a portion of it.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Imitation of Trochaic Feet

Day 3 Imitation
Routine, p. 221

With your teacher, review Skill Level 3 in Poetry for Beginners.

Mark stresses and breves in the model, and chart the underlined words below. Then choose some synonyms and do invention on the copy below the table.

How they tinkle, tinkle, tinkle,

In the icy air of night!

While the stars that oversprinkle

All the heavens, seem to twinkle

With a crystalline delight;

Two-syllable words and their associated stress patterns	Two-syllable synonyms with the same stress patterns

New lines:

Stanza Forms

Day 4 Analysis
pp. 249-251

With your teacher, read Lesson 2 in Poetry for Beginners.

Terms & Definitions:

*Review Stanza Forms Terms & Definitions. Add **enclosed tercet** and **Welsh Triad** to the Stanza Forms page under tercet (PSN, p. 8).*

Identify lines and stanzas in the model poem, and identify the central thought in each stanza. Note the stanza form on the model poem.

Browse through poetry anthologies and look for more examples of tercets. Record several examples below or in your PSN, noting the stanza form for each, as well as the poem title and author, and the anthology where you found it.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Imitation of Enclosed Tercet

Day 4 Imitation
pp. 276-277

1. Scan the poem, note rhyme scheme and meter.
2. Mark the empty syllables below with stresses & breves.
3. Think of another subject, and fill in the empty syllable spots paying attention to meter and changing to ABA rhyme.

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

Imitation:

He clasps the _____

Close to _____

Ringed with _____

The _____

He watches _____

And like _____

Stanza Summaries

As directed in Poetry for Beginners, write stanza summaries for this week's model poem. Underline the subjects once and the verbs twice for each sentence in the model poem, then use the space below to write a one-sentence summary of each stanza.

[illegible]