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## Appendix

Poetry Studies Notebook  
Poetry Terms & Definitions  
Student Notes

Dear Teacher,

Welcome to *Poetry for Beginners Student Workbook B*. I trust you will find this year's study of poetry with your student delightful. The poems in this volume will give your student good exposure to some of the best poets and hymn writers 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 B*, 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 series is 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 B* 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 you learn in *Poetry for Beginners* to other subject areas and models, and some blank forms. The instructor's guide will be particularly helpful as you begin to identify some of the more difficult figures of speech.

On the next few pages you will find some brief notes to help you get started with *Poetry for Beginners Student Workbook B*. I aim to keep it short so you can get started with your poetry studies right away!

## Notes to the Teacher

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*Poetry for Beginners Student Workbook A* included directions for constructing an optional Poetry Studies Notebook. If for some reason you do not have this and your student has not set up his Poetry Studies Notebook, you may e-mail us (inquiry@classicalwriting.com) and we will send you a pdf of the instructions.

This book contains twelve weeks of lessons, approximately following the second half of the twenty-four week schedule for younger students laid out in the appendix of the *Poetry for Beginners*. It is assumed that the student has completed *Poetry for Beginners Student Workbook A*, or the equivalent skill levels in the *Poetry for Beginners*. This course is intended to round out the yearly schedule for students using *Homer*, although it can be used anytime in the Classical Writing series.

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

### Weekly Assignment Checklist

This gives an overview of the work to be completed each week. You can write in the due dates and any other notes to your student here. The checklist provides a place to check progress, and a guide for your student to follow in completing assignments.

In the gray box at the bottom are Teacher Preparation and 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. It is written to the student, but designed for complete teacher involvement.

### Day 2 ~ Figures of Speech

This day in Analysis and Imitation will include 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 to aid in comprehension.

<b>Week 1 Assignment Checklist</b> <b>Model: A Red, Red Rose</b>	
<b>Analysis</b>	<p><b>Day 1 ~ Understanding Poetry (Skill Level 3 Lessons 5 and 6)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Review Understanding Poetry Terms &amp; Definitions</li> <li><input type="checkbox"/> Careful reading with your teacher</li> <li><input type="checkbox"/> Basic Questions and Reporter's Questions</li> </ul> <p><b>Day 2 ~ Figures of Speech (Skill Level 3 Lessons 1-3)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Review Terms &amp; Definitions for figures of speech</li> <li><input type="checkbox"/> Rhyming words and spelling analysis</li> <li><input type="checkbox"/> Vocabulary analysis (optional)</li> <li><input type="checkbox"/> Similes</li> </ul> <p><b>Day 3 ~ Poetic Meter (Skill Level 4 Routine)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Review Poetic Meter Terms &amp; Definitions</li> <li><input type="checkbox"/> Analyze the meter of the weekly model</li> <li><input type="checkbox"/> Browse anthologies and record trochaic and iambic examples</li> </ul> <p><b>Day 4 ~ Stanza Forms (Skill Level 3 Review)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Review Stanza Form Terms &amp; Definitions</li> <li><input type="checkbox"/> Analyze the stanza form of the weekly model</li> <li><input type="checkbox"/> Browse anthologies and record haiku and enclosed tercet examples</li> </ul>
<b>Imitation</b>	<p><b>Day 1 ~ Understanding Poetry (Skill Level 2 Routine)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Copy the model poem to your copybook or Poetry Studies Notebook (PSN)</li> <li><input type="checkbox"/> Dictation</li> </ul> <p><b>Day 2 ~ Figures of Speech (Skill Level 4 Lesson 1)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Imitation of similes</li> </ul> <p><b>Day 3 ~ Poetic Meter (Skill Level 4 Lesson 1)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Imitation of a couplet</li> </ul> <p><b>Day 4 ~ Stanza Forms (Skill Level 3 Routine)</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Writing haiku</li> <li><input type="checkbox"/> Stanza summaries</li> </ul>
<b>For the Teacher</b>	<p><b>Teacher Preparation</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read through this week's lesson in the student workbook and <i>Poetry for Beginners</i></li> <li><input type="checkbox"/> Read the model and author information.</li> <li><input type="checkbox"/> (Optional) Choose vocabulary words for analysis on Day 2. (Vocabulary analysis is explained in <i>Homer</i>, pp. 83-87.)</li> </ul> <p><b>Notes</b></p>

## Poetry Scansion and Figures

Rhyme Scheme:

Poetic Meter:

Stanza Form:

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

### A RED, RED ROSE by Robert Burns

O my Luve's like a red, red rose

That's newly sprung in June:

O my Luve's like the melodie

That's sweetly play'd in tune!

As fair thou art, my bonnie lass,

So deep in love am I:

And I will love thee still, my dear,

Till a' the seas gang dry:

Till a' the seas gang dry, my dear,

And the rocks melt with the sun;

I will luve thee still my dear,

When the sands of life shall run.

And fare thee weel, my only Luve,

And fare thee weel a while!

And I will come again , my Luve,

Tho' it were ten thousand mile.

## Understanding Poetry

Day 1 Analysis  
pp. 48-53

*With your teacher, review Reading Carefully on pages 48-50 of Poetry for Beginners. Also, review the following poetry terms from Poetry for Beginners. You will find them in the Terms & Definitions section at the back of this workbook, or in your Poetry Studies Notebook (PSN), if you are keeping one.*

***line, stanza, genre, narrative, lyrical***

*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

*Now, review Asking Basic Questions on pages 50-53 of Poetry for Beginners, then complete the basic questions below for this week's model poem.*

Poem: \_\_\_\_\_

Author: \_\_\_\_\_

About the Author: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Genre: \_\_\_\_\_

Speaker: \_\_\_\_\_

Audience: \_\_\_\_\_

Message: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Reporter's Questions

**Day 1 Analysis**  
pp. 56-61

*With your teacher, review Lessons 1-4 on pages 54-56 of Poetry for Beginners. Read and discuss Lessons 5 and 6 in Poetry for Beginners, then complete the reporter's questions below:*

Who? (Major and Lesser Characters)\_\_\_\_\_

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What? (Action and Objects)\_\_\_\_\_

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When and Where? (Setting)\_\_\_\_\_

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Why? (Motives)\_\_\_\_\_

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How? (Manner)\_\_\_\_\_

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## Dictation

## Day 1 Imitation

Routine p. 67

*Add the model poem to your copybook or Poetry Studies Notebook.*

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

[illegible]

**Day 2 Analysis**  
Routine, p. 99

*Identify, mark, and analyze any onomatopoeia in this week's model poem. See the routines for Skill Level 2.*

Mark the rhyming words on the model and note the rhyme scheme in the space provided. List the rhyming pairs below.

## Same Spelling

### Different Spelling

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## Vocabulary Analysis (Optional)

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

*Suggested Words: (Scottish words) bonnie, lass, gang, tune, sands of life, fare*

## Similes

**Day 2 Analysis**  
pp. 100-101

*Review the Terms & Definitions for all Figures of Speech covered in Student Workbook A.*

*With your teacher, read Lessons 1-3 on pages 100-101 of Poetry for Beginners. Study the examples.*

*Terms & Definitions:*

*Add **simile** to the Figures of Speech page, #2 under Tropes. (PSN, p. 3)*

*Identify, mark, and analyze any similes on this week's model poem as instructed in Poetry for Beginners. Then list all the similes here:*

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*Try to find at least 3 examples of each kind of simile in your reading this week for other subjects, or in your poetry anthology.*

*Similes that use "like"*

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*Similes that use "as... as"*

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*Similes that use "than"*

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*Optional: Analyze some vocabulary words from the model poem as discussed in Homer on pp. 83-87. You may do your work on the previous page, or in your Vocabulary Notebook (as described in Homer Student Workbook A). With your teacher, choose the words you wish to analyze. I have suggested some possibilities in the chart on the previous page.*

## Imitation of Similes

**Day 2 Imitation**  
pp. 152-154

*With your teacher, read and discuss Lesson 1 in Poetry for Beginners, carefully studying the examples.*

*Imitate the similes from this week's model according to the instructions in Poetry for Beginners. First, mark the part of speech above each word. Then, find synonyms for all the important words in the simile except the subject using the tools you learned in Poetry for Beginners (Aristotle's 10 Categories, thesaurus, and dictionary).*

O my Luve's like a red, red rose that's newly sprung in June.

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O my Luve's like the melodie that's sweetly play'd in tune!

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*Now choose a simile from the ones you found for Day 2 Analysis and imitate it as you did above.*

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## Poetic Meter

**Day 3 Analysis**  
Routine, p. 200

*With your teacher, review the following terms for poetic meter which you learned in Poetry for Beginners Student Workbook A. You will find these in the Terms & Definitions section at the back of this workbook or in your Poetry Studies Notebook, if you are keeping one.*

***verse, foot, iamb, trochee, meter, iambic, trochaic, metrical line names***

*Follow the routine you learned in Student Workbook A to analyze the meter of the weekly poem.*

*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 proper Greek name.
5. Write the poetic meter in the space provided on the weekly model.

*Spend time each week browsing through your poetry anthologies for rhymes with iambic or trochaic meter. Record at least one example of each type below, noting the complete meter name for each, as well as the poem title and author. If you are keeping a Poetry Studies Notebook, you may choose to record your examples there, noting the name of the anthology where you found it. If the poem is long, copy a portion of it. You should be recording at least two examples per week, and the more, the better!*

[illegible]

## Imitation of Iambic and Trochaic Meter

**Day 3 Imitation**  
Routine, p. 224

*Review Skill Level 4 in Poetry for Beginners.*

*You will be imitating couplets for the next six weeks. Look for couplets you would like to imitate as you browse through poetry anthologies. Keep this list of possibilities in your copybook or Poetry Studies Notebook.*

1. Choose an iambic or trochaic couplet for a model. Copy it below, leaving room for scanning and parsing.
2. Scan and parse the lines, then create a skeleton, transferring your stresses, breves, and parts of speech.
3. Work with the rhyme pair.
4. Invention and Substitution. Match the meter and end rhyme. If possible, imitate the grammatical structure as well.

*Model:*

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*Skeleton:*

*Rhyme Work:*

*New lines:*

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## Stanza Forms

## Day 4 Analysis

Review pp. 233-255

*With your teacher, review the following terms for stanza forms which you learned in Poetry for Beginners Student Workbook A. You will find these in the Terms & Definitions section at the back of this workbook, or in your Poetry Studies Notebook, if you are keeping one.*

**stanza forms, couplet, tercet, enclosed tercet, haiku**

*Browse through your poetry anthology and look for examples of tercets or haiku. Their unique form (three lines) make them easy to spot. If you can find some, record them below, noting the poem title, author, and stanza form for each. If you are keeping a Poetry Studies notebook, you may choose to record your examples there. If the poem is long, copy just a portion, noting the name of 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.

## Review: Writing Haiku

Day 4 Imitation  
pp. 275-276

1. *Think of a subject: a moment, a sensation, an impression, an act or fact of nature.*

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2. *Write a short sentence or several phrases about it.*

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3. *Arrange the sentences to fit the haiku pattern*

5 syllables: \_\_\_\_\_

7 syllables: \_\_\_\_\_

5 syllables: \_\_\_\_\_

4. *Count the syllables and look over the words. Are any substitutions needed?*  
*Final version:*

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## Stanza Summaries

## Day 4 Imitation

Routine p. 267

*With your teacher, review Lesson 1 on pages 266-267 of Poetry for Beginners. Follow the directions in Poetry for Beginners to 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]

<b>Week 10 Assignment Checklist</b> <b>Model: <i>All Creatures of Our God and King</i></b>	
Analysis	<b>Day 1 ~ Understanding Poetry (Skill Level 4 Routine)</b> <input type="checkbox"/> Review Understanding Poetry Terms & Definitions <input type="checkbox"/> Careful reading with your teacher <input type="checkbox"/> Writing outlines for Basic and Reporter's Questions  <b>Day 2 ~ Figures of Speech (Skill Level 5 Lessons 4-6)</b> <input type="checkbox"/> Review Terms & Definitions for figures of speech <input type="checkbox"/> Rhyming words, spelling analysis, and optional vocabulary analysis <input type="checkbox"/> Analysis of personification; identify figures of speech <input type="checkbox"/> Browse poetry anthology  <b>Day 3 ~ Poetic Meter (Skill Level 4 Routine)</b> <input type="checkbox"/> Review Poetic Meter Terms & Definitions <input type="checkbox"/> Analyze the meter of the weekly model <input type="checkbox"/> Browse anthologies and record more iambic and trochaic examples  <b>Day 4 ~ Stanza Forms (Skill Level 4 Routine)</b> <input type="checkbox"/> Review Stanza Form Terms & Definitions <input type="checkbox"/> Analyze the stanza form of the weekly model <input type="checkbox"/> Browse anthologies and record examples of couplets, tercets, & quatrains
	<b>Day 1 ~ Understanding Poetry (Skill Level 4 Routine)</b> <input type="checkbox"/> Copywork and dictation <input type="checkbox"/> Smoothed essay  <b>Day 2 ~ Figures of Speech (Skill Level 6 Lesson 3)</b> <input type="checkbox"/> Imitation of personification  <b>Day 3 ~ Poetic Meter (Skill Level 5 Routine)</b> <input type="checkbox"/> Imitation of a couplet  <b>Day 4 ~ Stanza Forms (Skill Level 4 Routine)</b> <input type="checkbox"/> Imitation of a quatrain <input type="checkbox"/> Stanza summaries
	<b>Teacher Preparation</b> <input type="checkbox"/> Read through this week's lesson in the student workbook and <i>Poetry for Beginners</i> <input type="checkbox"/> Read the model and author information. <input type="checkbox"/> (Optional) Choose vocabulary words for analysis on Day 2.  <b>Notes</b>

## Poetry Scansion and Figures

Rhyme Scheme:

Poetic Meter:

Stanza Form:

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

### All Creatures of Our God and King by Saint Francis of Assisi

All creatures of our God and King  
Lift up your voice and with us sing,  
Alleluia! Alleluia!

Thou burning sun with golden beam,  
Thou silver moon with softer gleam,  
*Refrain:* O praise Him! O praise Him!  
Alleluia! Alleluia! Alleluia!

Thou rushing wind that art so strong  
Ye clouds that sail in Heaven along,  
O praise Him! Alleluia!  
Thou rising moon, in praise rejoice,  
Ye lights of evening, find a voice!  
*Refrain*

Thou flowing water, pure and clear,  
Make music for thy Lord to hear,  
O praise Him! Alleluia!

Thou fire so masterful and bright,  
That givest man both warmth and light.

*Refrain*

Dear mother earth, who day by day  
Unfoldest blessings on our way,  
O praise Him! Alleluia!  
The flowers and fruits that in thee grow,  
Let them His glory also show.

*Refrain*

And all ye men of tender heart,  
Forgiving others, take your part,  
O sing ye! Alleluia!  
Ye who long pain and sorrow bear,  
Praise God and on Him cast your care!

*Refrain*

And thou most kind and gentle Death,  
Waiting to hush our latest breath,  
O praise Him! Alleluia!  
Thou ledest home the child of God,  
And Christ our Lord the way hath trod.

*Refrain*

Let all things their Creator bless,  
And worship Him in humbleness,  
O praise Him! Alleluia!  
Praise, praise the Father, praise the Son,  
And praise the Spirit, Three in One!

*Refrain*

## Understanding Poetry

**Day 1 Analysis**  
Routine, p. 62

*Review Understanding Poetry Terms & Definitions.*

*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*

*Discuss the Basic and Reporter's Questions. In complete sentences with proper spelling and punctuation, answer each of the Basic and Reporter's Questions listed below for this week's model. Some of these questions will require two or three sentences for an adequate explanation. If possible, write your sentence outline on the computer. You will be using these sentences in the Imitation session to write an essay, and your work will be much more efficient if you can edit them in your word processor. If needed, you may use the space provided on the next page.*

<b>Basic Questions</b>	<ul style="list-style-type: none"><li>• What is the title of the poem?</li><li>• Who is the author/poet?</li><li>• What is the genre, narrative or lyrical?</li><li>• Who is speaking in the poem?</li><li>• To whom is he speaking?</li><li>• What is he saying?</li></ul>
<b>Reporter's Questions</b>	<ul style="list-style-type: none"><li>• Who is the poet? Who are the characters in the poem?</li><li>• What things are in the poem? What is happening in the poem? What is the poem's message?</li><li>• When and where (historically, geographically, time of year, time of day)?</li><li>• Why do the characters act and speak as they do? Why did the poet write the poem as he did?</li><li>• How through action and speech do we see the character's motivations? How does the poet's choice of words create emotional or intellectual response in the reader? How in nature does a certain process occur?</li></ul>

## Smoothed Essay

**Day 1 Imitation**  
Routine, p. 83

*Combine the sentence outline you created in the analysis session into an essay. Edit your essay, making sure you use the following elements for a smooth and flowing essay:*

- |  |   |
|--|---|
| <input type="checkbox"/> Compounds     | <input type="checkbox"/> Varied Sentence Openers              |
| <input type="checkbox"/> Coordination  | <input type="checkbox"/> Smooth Transitions between sentences |
| <input type="checkbox"/> Subordination |   |

[illegible]

## Dictation

**Day 1 Imitation**  
Routine p. 67

*Add the model poem to your copybook or Poetry Studies Notebook.*

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

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**Day 2 Analysis**  
Routine p. 116

*Identify, mark, and analyze any onomatopoeia, similes, or metaphors in this week's model poem. See the routines for Skill Levels 2, 3, and 4.*

*Mark the rhyming words on the model and note the rhyme scheme in the space provided. List the rhyming pairs below.*

Same Spelling

Different Spelling

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## Vocabulary Analysis (Optional)

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

*Suggested Words: gleam, masterful, unfold(est), cast, trod, humbleness*



## Personification

**Day 2 Analysis**  
p. 118

*Review the Terms & Definitions for all Figures of Speech.*

*With your teacher, read Lessons 4-6 in Poetry for Beginners.*

### Terms & Definitions:

Add **third degree personification** to the Figures of Speech page, #3 under Tropes. (PSN, p. 3)

*Mark examples of first and second degree personification in this week's model poem as instructed in Lessons 2 and 3.*

*Look for examples of third degree personification in this week's model poem, mark them as instructed in Poetry for Beginners, and note them below. Then, look at previous weeks' model poems and mark any third degree personification, and note them below.*

### Third Degree Personification:

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

## Imitation of Personification

Day 2 Imitation  
p. 172

*With your teacher, read Lesson 3 in Poetry for Beginners. Study and discuss the example.*

*Follow the instructions in Poetry for Beginners to imitate the third degree personification in this week's model poem.*

1. Identify and analyze the third degree personification.
2. Choose one stanza from the model.
3. Parse and diagram the sentences.
4. Choose another topic, and substitute words for the new topic.

*Copy stanza to imitate here (leave out Alleluias and refrain):*

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*Parse and diagram:*

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Use the table below for continuing practice of rewriting metaphors. See the instructions in Week 8 if you need a reminder.

<b>Original Metaphor</b>			
<b>Identification</b>			
<b>Renaming</b>			
<b>"Of" Metaphor</b>			
<b>Replacement</b>			
<b>Unstated</b>			
<b>Simile</b>			

## Poetic Meter

**Day 3 Analysis**  
Routine, p. 200

*Review the Poetic Meter Terms & Definitions.*

Analyze the meter of the weekly poem.

*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 proper Greek name.
5. Write the poetic meter in the space provided on the weekly model.

*Browse through your poetry anthologies for rhymes with iambic or trochaic meter. Record at least one example of each type below, or in your Poetry Studies Notebook, noting the complete meter name, poem title, 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 Couplets ~ Rhyme and Content

### Day 3 Imitation

Routine, p. 232

*For the remaining weeks, you will continue to create couplets. Use models from your anthology or Poetry Studies Notebook and imitate the original with attention to rhyme, meter, and content.*

1. Create skeleton in two steps, meter and parsing
2. Work with the new rhyme pair
3. Invention
4. Word Substitution

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.

*For your skeleton and imitation:*

## Stanza Forms ~ Quatrains

**Day 4 Analysis**  
Routine, p. 263

*Review the Stanza Form Terms & Definitions.*

*Continue browsing your anthology or hymnals for couplets, tercets, and quatrains. Copy at least one below or in your Poetry Studies Notebook. Make sure you include the title, author, stanza type, plus any special stanza types for couplets, tercets, and quatrains.*

*If it is a couplet, is it open, closed, or heroic?*

*If it is a tercet, is it haiku, enclosed, terza rima, or Welsh Triad?*

*If it is a quatrain, is it a ballad? If it is a hymn, is it long, short, or common meter?*

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.

## Quatrains

**Day 4 Imitation**  
pp. 292-298

*Continue imitating quatrains, or any other stanza form, as you have learned. Use models from your anthology, your Poetry Studies Notebook, or the models in Poetry for Beginners. In our family, we have had great fun writing new poems using people, places, and events from our history and literature studies.*

1. Develop content: choose subject, determine message and purpose, write sentence summaries of each stanza.
2. Write the stanzas, paying attention to meter and rhyme.
3. Adjust as necessary.

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 or other markings on the paper.



## Stanza Summaries

## Day 4 Imitation

Routine p. 267

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

[illegible]