

ENG1P

English
GRADE 9 - Applied



(Revised May 2006)

ENGLISH – ENG1P

Introduction



Welcome to English – Grade 9 Applied

This course emphasizes consolidation of literacy, critical thinking, and communication skills. Students develop an understanding of the conventions of narrative literature and language. Students read and study a range of poetry, literary works and informational texts from various time periods, countries, and cultures. Ongoing personal reading and writing are essential for students to develop mature communication skills. Students use their knowledge of the elements of literature, poetry and drama such as plot, character, setting, conflict, theme, atmosphere, poetic language and dramatic structure to understand and interpret the various texts. Students write a variety of personal and interactive responses, their own poetry, descriptive and expository paragraphs, and a five-paragraph essay. Students develop a variety of strategies to understand informational texts, and to distinguish between fact and opinion. Students learn how to gather, select, and use research data to create their own informational texts as well as how to create other media works.

How to Work Through This Course

Each of the units is made up of five lessons. Each lesson has a series of assignments to be completed. In this course you must complete **ALL** assignments. Be sure to read through all the material presented in each lesson before trying to complete the assignments.

Important Symbols



Questions with this symbol are **Key Questions**. They give you an opportunity to show your understanding of the course content. Ensure that you complete these thoroughly as they will be evaluated.



Questions with this symbol are **Support Questions**. They do not need to be submitted to the marker, but they will help you understand the course material more fully. Answers for support questions are included at the end of each unit. Refer to these for suggestions of how to properly structure the answers to questions.

Remember, you must complete the KEY QUESTIONS successfully in order to achieve the credit in this course. Remember to write the unit number, lesson number and key question number on all assignments. Make sure that your assignments are submitted in the proper order.

Important Words

Important words are highlighted in boldface type throughout each unit. You may wish to keep a separate notebook to list and define any important words or concepts throughout this program.

You may also wish to have a dictionary handy when you are working through the assignments. Look up unfamiliar words in the dictionary and write their meanings in your notes. This way, you will have a record of the terms used in the unit and your own vocabulary will grow.

What You Must Do To Get a Credit

In order to be granted a credit in this course, you must

- ✓ Successfully complete the **Key Questions** for each unit and submit them for evaluation within the required time frame. This course is made up of **4 units**. Each unit has a lesson book. The lesson book may suggest web-sites and additional resources that you may find necessary for the assignments.
- ✓ Complete the **mid-term exam** after Unit 2.
- ✓ Complete and pass a **final examination**.

After you submit lessons for evaluation, begin work on your next lesson(s) right away! Do not wait until you receive your evaluated assignments from the marker.

Your Final Mark

- | | | |
|--|-----|--------|
| • Each Unit has 5 lessons each worth 2% (10% per Unit x 4 Units) | 40% | } Term |
| • Midterm Test | 30% | |
| • Final Examination | 30% | |

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Assessment

A general assessment of the work you have completed for each unit will be based on the following rubric.

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding	The Student:			
Knowledge of forms of texts (e.g., novels, plays, essays, poems), conventions, terminology, and strategies (e.g., for reading and writing)	Demonstrates limited knowledge of forms, conventions, terminology, as strategies.	Demonstrates some knowledge of forms, conventions, terminology, as strategies.	Demonstrates considerable knowledge of forms, conventions, terminology, as strategies.	Demonstrates thorough and insightful knowledge of forms, conventions, terminology, as strategies.
Understanding of information, ideas, concepts, and themes	Demonstrates limited understanding of information, ideas, concepts, and themes.	Demonstrates some understanding of information, ideas, concepts, and themes.	Demonstrates considerable understanding of information, ideas, concepts, and themes.	Demonstrates thorough and insightful understanding of information, ideas, concepts, and themes.
Understanding of relationships among facts, ideas, concepts, and themes	Demonstrates limited understanding of relationships among facts, ideas, concepts and themes	Demonstrates some understanding of relationships among facts, ideas, concepts and themes	Demonstrates considerable understanding of relationships among facts, ideas, concepts and themes	Demonstrates thorough and insightful understanding of relationships among facts, ideas, concepts and themes
Understanding of the uses and effect of rhetorical elements (e.g., stylistic devices, voice) in literary and informational texts	Demonstrates limited understanding of the uses and effect of rhetorical elements	Demonstrates some understanding of the uses and effect of rhetorical elements	Demonstrates considerable understanding of the uses and effect of rhetorical elements	Demonstrates thorough and insightful understanding of the uses and effect of rhetorical elements

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Thinking/ Inquiry	The Student:			
Critical and creative thinking skills (e.g., reflecting, analysing, hypothesizing, explaining)	Uses critical and creative thinking skills with limited effectiveness	Uses critical and creative thinking skills with moderate effectiveness	Uses critical and creative thinking skills with considerable effectiveness	Uses critical and creative thinking skills with a high degree of effectiveness
Inquiry skills (e.g., formulating questions; planning; selecting strategies and resources; analysing, interpreting, and assessing information; forming conclusions)	Applies few of the skills involved in an inquiry process	Applies some of the skills involved in an inquiry process	Applies most of the skills involved in an inquiry process	Applies all or almost all of the skills involved in an inquiry process
Communication	The Student:			
Communication of information and ideas (e.g., through logical organization)	Communicates information and ideas with limited clarity	Communicates information and ideas with some clarity	Communicates information and ideas with considerable clarity	Communicates information and ideas with a high degree of clarity, and with confidence
Communication for different audiences and purposes (e.g., choice of language and style)	Communicates with a limited sense of audience and purpose	Communicates with some sense of audience and purpose	Communicates with a clear sense of audience and purpose	Communicates with a strong sense of audience and purpose
Use of various forms of communication (e.g., essays, narratives, debates, poems, reports)	Demonstrates limited command of the various forms	Demonstrates moderate command of the various forms	Demonstrates considerable command of the various forms	Demonstrates extensive command of the various forms
Application	The Student:			
Application of required language conventions (e.g., grammar, usage, spelling, punctuation)	Uses the required language conventions with limited accuracy and effectiveness	Uses the required language conventions with some accuracy and effectiveness	Uses the required language conventions with considerable accuracy and effectiveness	Uses the required language conventions accurately and effectively all or almost all of the time

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Application	The Student:			
Application of oral communication and media conventions and techniques	Uses oral communication and media conventions and techniques with limited effectiveness	Uses oral communication and media conventions and techniques with some effectiveness	Uses oral communication and media conventions and techniques effectively	Uses oral communication and media conventions and techniques effectively and creatively
Application of reading strategies (e.g., rereading closely to identify specific information, scanning, using cues from context)	Uses reading strategies with limited competence	Uses reading strategies with some competence	Uses reading strategies with considerable competence	Uses reading strategies with a high degree competence
Application of the writing process (e.g., choice of topic, revision, use of resources)	Uses the writing process with limited competence	Uses the writing process with moderate competence	Uses the writing process with considerable competence	Uses the writing process with a high degree competence
Application of technology (e.g., choice of tools and software, ethical use)	Uses technology with limited appropriateness and effectiveness	Uses technology with moderate appropriateness and effectiveness	Uses technology with considerable appropriateness and effectiveness	Uses technology with a high degree appropriateness and effectiveness
Making connections (e.g., between English and other subjects, between English and the world outside the school, and between experiences and texts)	Makes connections with limited effectiveness	Makes connections with moderate effectiveness	Makes connections with considerable effectiveness	Makes connections with a high degree effectiveness

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UNIT 1

UNIT ONE: POETRY

“Poetry is a packsack of invisible keepsakes.”

Carl Sandburg



Billy Collins, former Poet Laureate of the United States said “Poetry can and should be an important part of our daily lives. Poems can inspire and make us think about what it means to be a member of the human race. By just spending a few minutes reading a poem each day, new worlds can be revealed.

Poems are intended to be listened to, as well as read. Listening to poetry can encourage students and other learners to become members of the circle of readers for whom poetry is a vital source of pleasure“. As you work through this unit, read the poems silently and then read them aloud to yourself and to others. Read them over and over again. As you read, you should notice the messages that are presented; the images that are created; the sounds that have been chosen; and the subtle decisions that the poet made as he or she put his or her thoughts to paper.

You will have a chance to study some well known poets and some lesser known poets; to play with language; to experiment with writing different forms of poetry and finally to create a collection of your original work. **All of the key questions in this unit will be submitted in one neatly organized and labelled poetry anthology** consisting of your polished poems (limerick, haiku, acrostic, concrete poem, and free verse poem); illustrations; personal responses to the published poems; key questions on figurative language and rough drafts of other poems.

Lessons within this unit:

Lesson One	There Once Was a Man from Nantucket
Lesson Two	The Shape of Things to Come
Lesson Three	Just For the FUN of It
Lesson Four	Express Yourself
Lesson Five	Poetry Anthology – Pulling It All Together

Each lesson will take between three and five hours to complete, although some individuals may take more or less time. For each lesson, there will be material to read and study and assignments to complete and submit to your instructor. Take your time, review the marking criteria before you begin each written assignment, and be sure to edit and revise your work.

Best wishes as you work toward your future!

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Lesson 1

There Once Was a Man from Nantucket

Lesson 1 – There Once Was a Man from Nantucket

Some poems are easily recognizable as “poetry” because they have a very definite rhyme scheme and they follow a very structured form.

For example:

Roses are red.
Violets are blue.
Sugar is sweet
And so are you.

As you are probably already aware, poetry does not have to rhyme and it does not have to have the same number of syllables in each line to be considered a poem. It is more about the words that are chosen, the images that are created and the feelings that are evoked as you read through the poem.

Some poems follow a very set formula and any poems which employ these same conventions can be called that type of poem. In this lesson, you will study and compose two of these forms: the limerick and the haiku. You will also begin to play with some of the figurative language (i.e. simile, metaphor) that many writers use when they want to create a “poetic” feeling.

This lesson has three Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #1 Identify Figurative Language
Key Question #2 Write a limerick
Key Question #3 Write a haiku

Evaluation Overview:

Key Question	Topic	Assessment	Marks
1	Figurative Language	Knowledge/ Understanding	20 marks
2	Limerick	Application	40 marks
3	Haiku	Application	40 marks

Expectations

- use a variety of forms of writing to express yourself, clarify ideas, and engage the audience’s attention, imagination, and interest;
- explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended ;
- explain how authors choose words and phrases to achieve intended effects;
- use the information and ideas generated to develop the content of written work
- recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
 - spelling: homophones and possessive pronouns and adjectives;
 - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
 - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);

FIGURATIVE LANGUAGE

Figurative language is a tool that an author uses to help the reader visualize or see what is happening in a story or poem. You might also see figurative language referred to as figures of speech or poetic devices. Some common types of figurative language which will be studied in this unit are: simile, metaphor, personification, alliteration, onomatopoeia, nonsense words and puns.

THE SIMILE

A simile is a comparison using like or as. It usually compares two dissimilar objects. For example, in the simile “his eyes were as big as saucers”, the size of eyes is being compared to saucers.

In the simile “the clouds were fluffy like cotton candy”, the clouds are being compared to cotton candy.

THE METAPHOR

A metaphor is also a comparison of dissimilar objects. However, unlike a simile, a metaphor clearly states that one thing is something else. It is a comparison, but it does NOT use like or as to make the comparison.

For example, in the metaphor “her hair is silk”, hair is being compared to silk.



Support Question #1 – Identifying Similes and Metaphors

Directions:

1. Decide whether each sentence contains a simile or a metaphor.
2. Write the word SIMILE if the sentence contains a simile. Write the word METAPHOR if the sentence contains a metaphor. Write the words being compared.
3. Write the meaning of the simile or metaphor based on the context of the sentence.



That is, look at how it is used in the sentence and decide what it means from the other clues which you are given.

Remember – DO NOT write in this book! Re-write the sentences in your notebook before completing the exercise.

Sentences:

1. The baby was like an octopus, grabbing at all the cans on the grocery store shelves.
2. As the teacher entered the room she muttered under her breath, "This class is like a three-ring circus!"
3. The giant's steps were thunder as he ran toward Jack.
4. The pillow was a cloud when I put my head upon it after a long day.
5. I feel like a limp dishrag.
6. Those girls are like two peas in a pod.
7. The fluorescent light was the sun during our test.
8. No one invites Harold to parties because he's a wet blanket.
9. The bar of soap was a slippery eel during the dog's bath.
10. Ted was as nervous as a cat with a long tail in a room full of rocking chairs.



Key Question #1 (20 marks)

Read the poems "Design" written by Robert Frost in the volume *A Further Range* (1936) and "Metaphors" written by Sylvia Plath in the volume *the Collected Poems* (1959). Answer the following questions. Your analysis of the similes and metaphors will be evaluated according to the rubric which follows this assignment.

- a) List all of the similes.
- b) State specifically what is being compared in each case.
- c) Write the meaning of the simile based on the context of the sentence.
- d) List all of the metaphors.
- e) State specifically what is being compared in each case.
- f) Write the meaning of the metaphor based on the context of the sentence.



Design by Robert Frost

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth --

Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth --
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.
What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?--
If design govern in a thing so small.

Metaphors by Sylvia Plath

I'm a riddle in nine syllables,
 An elephant, a ponderous house,
 A melon strolling on two tendrils.
 O red fruit, ivory, fine timbers!
 This loaf's big with its yeasty rising.
 Money's new-minted in this fat purse.
 I'm a means, a stage, a cow in calf.
 I've eaten a bag of green apples,
 Boarded the train there's no getting off.



Rubric: Identifying Figurative Language

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure; language and literary devices) (5 marks)	Provides limited information about ideas and themes; structure and genre; language and literary devices	Provides some logical description of ideas and themes; structure and genre; language and literary devices	Provides a logical, supported description of ideas and themes; structure and genre; language and literary devices	Provides a thorough and insightful description of ideas and themes; structure and genre; language and literary devices
Thinking/ Inquiry Evaluation Use of evidence (5 marks)	Evaluates the impact of language, ideas, and techniques with limited effectiveness Provides limited evidence to support interpretations and analyses	Evaluates the impact of language, ideas, and techniques with some effectiveness Provides some specific and relevant evidence to support interpretations and analyses	Evaluates the impact of language, ideas, and techniques with considerable effectiveness Provides considerable specific evidence to support interpretations and analyses	Evaluates the impact of language, ideas, and techniques with a high degree of effectiveness Provides thorough, convincing evidence to support interpretations and analyses
Communication Clarity (5 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity	Thoughts and feelings are communicated with considerable clarity	Thoughts and feelings are communicated with a high degree of clarity
Application Personal Connections (5 marks)	Makes limited connections to own ideas, values, and experiences; more than 4 errors in spelling or grammar	Makes some connections to own ideas, values, and experiences; four misspellings and/or grammatical errors.	Makes logical connections to own ideas, values, and experiences; three or fewer misspellings and/or mechanical errors.	Makes insightful connections to own ideas, values, and experiences; no misspellings or grammatical errors

THE POEMS

There are many forms of poetry. The first styles which you will study are two very different structured poems: the limerick and the haiku.

THE LIMERICK

A limerick is a poem which usually has a humorous message or is worded in a humorous way and which adheres to the following structure:

1. It is five lines long.
2. Lines one, two, and five **MUST** each have exactly three metric feet. (The metre is what creates the beat or the rhythm in a poem. As you read the poem you should hear a very distinctive “da-duh da-duh da-duh.... sound as you emphasize alternating syllables)
3. Lines three and four **MUST** each have exactly two metric feet.
4. Lines one, two, and five **MUST** rhyme.
5. Lines three and four **MUST** rhyme.
6. Line five will be a clever punch line to the limerick.
7. A good Limerick often has puns, word play, eccentric spelling, or some other witty feature.

Read the following limericks. Sound them out using the previous guidelines to help you understand the structure and rhythm.

There was a Young Lady whose chin
Resembled the point of a pin.
So she had it made sharp
And purchased a harp,
And played several tunes with her chin.

Anonymous



I once knew a camel named Slump,
Who could never quite fill up his hump.
The water would leak,
From a hole in his cheek,
And leave him with only a stump.

Sarah Fanny



Support Question # 2

If you read the poems aloud, you will soon hear the distinctive beat pattern of all limericks. The rhythm is just as important in a limerick as the rhyme. Try completing the following limerick.

There once was a poor girl named Meg
Who accidentally broke her right _____.
She slipped on the _____.
Not one time, but thrice
Take no pity on her, I _____.



Key Question # 2 (40 marks)

1. Practice the rhythm of limericks by clapping your hands or snapping your fingers.
2. Write down some funny names, places, or situations.
3. Using the aabba rhyme scheme and the five-line form, write three original limericks.
4. Choose the one that you like best to polish and include in your poetry anthology.
5. Include the rough drafts of your other attempts in a draft section at the back of the anthology.

Your polished Limerick will be evaluated according to the rubric which follows this assignment.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure;) (10 marks)	Provides limited ideas and themes; follows required form and structure some of the time; little attention has been paid to beginning and ending words	Provides some logical ideas and themes; follows required form and structure many times, but not always effectively; few lines begin and/or end on strong words.	Provides logical ideas and themes; follows required form and structure effectively most of the time; some lines begin and/or end on strong words.	Provides a thorough and insightful description of ideas and themes; follows the required form; structure reinforces the rhythm & meaning of the poem; most lines begin and/or end on strong words.
Thinking/ Inquiry Values and perspectives Personal Connections (10 marks)	Values and perspectives show limited insight; reader is not drawn into the poem; writer is not enthusiastic and does not speak to you.	Values and perspectives show some insight; the reader is somewhat drawn into the poem; writer shows limited enthusiasm and speaks to you.	Values and perspectives show considerable insight; the reader is drawn into the poem; writer shows some enthusiasm and speaks to you in part.	Values and perspectives are highly insightful; writer clearly draws the reader into the poem; writer shows enthusiasm and speaks to you.
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity; writer's words do not paint a picture; words do not flow and are not easy to read.	Thoughts and feelings are communicated with some clarity; writer's words give you somewhat of a picture; some of the words flow and are somewhat easy to read.	Thoughts and feelings are communicated with considerable clarity; writer's words provide a clear picture; words generally flow and are easy to read.	Thoughts and feelings are communicated with a high degree of clarity; writer's words paint a vivid picture; words flow together very well and are easy to read.
Application (10 marks)	Uses less than 3 examples of figurative language clearly or effectively; there are more than 3 spelling errors	Uses 3-4 examples of figurative language effectively to reinforce rhythm & atmosphere; there are 3 spelling errors	Uses 5-6 examples of figurative language effectively, but additional instances of it would further reinforce rhythm & atmosphere.; there are 2 spelling errors	Uses 7 or more examples of figurative language effectively to reinforce rhythm & atmosphere.; there are 0-1 spelling error

THE HAIKU

Haiku is a poetic form and a type of poetry from the Japanese culture. Like the limerick, it also follows a very distinctive structure. Haiku combines form, content, and language in a meaningful, yet compact form. While the limerick tries to be very light and humorous in its message, writers of Haiku write about everyday things, but still try to create very powerful images with simplicity. Many themes include nature, feelings, or experiences. Usually they use simple words and grammar. Traditionally, Haiku are meant to be read twice in order to fully appreciate the significance of the message achieved with this modest number of words.

The most common form for Haiku is three short lines.

1. The first line usually contains five (5) syllables.
2. The second line contains seven (7) syllables.
3. The third line contains five (5) syllables.
4. Haiku doesn't rhyme. The word choice is simple and direct.
5. A Haiku must "paint" a mental image in the reader's mind.

Read the following example of Haiku and concentrate on the images that are being described. Notice how the words have been very carefully chosen to make the image as strong as possible.

The Rose

The red blossom bends
and drips its dew to the ground.
Like a tear it falls



Donna Brock

Consider the image if it was simply written as “the flower had water on it”.

You would not receive the same impression of someone who looks very meticulously at that flower and notices all of the tiny details about it as they encounter it on a morning stroll.

The next Haiku was originally written in Japanese, but has been translated into English so the number of syllables does not match the form which was previously described. However, it is a good example of the type of theme or subject which is generally found in a haiku.

Old pond.....
A frog leaps in
Water's sound



Basho



Support Question #3

Try finishing the following Haiku. Write the Haiku in your own notebook before attempting this question. DO NOT write in this book.

A. Fill in the seven syllable line.

Green elms in the woods

Standing tall and proud

B. Fill in the two five syllable lines.

The petals bend to the earth



Key Question #3 (40 marks)

1. Think of some things in nature or life that you would like to write about.
2. Using the 5-7-5 syllable rhythm and the three-line form, write three original haikus.
3. Choose the one that you like best to polish and include in your poetry anthology.
4. Include the rough drafts of your other attempts in a draft section at the back of the anthology.

Your polished Haiku will be evaluated according to the rubric which follows this assignment.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure;) (10 marks)	Provides limited ideas and themes; follows required form and structure some of the time; little attention has been paid to beginning and ending words	Provides some logical ideas and themes; follows required form and structure many times, but not always effectively; few lines begin and/or end on strong words.	Provides logical ideas and themes; follows required form and structure effectively most of the time; some lines begin and/or end on strong words.	Provides a thorough and insightful description of ideas and themes; follows the required form; structure reinforces the rhythm & meaning of the poem; most lines begin and/or end on strong words.
Thinking/ Inquiry Values and perspectives Personal Connections (10 marks)	Values and perspectives show limited insight; reader is not drawn into the poem; writer is not enthusiastic and does not speak to you.	Values and perspectives show some insight; the reader is somewhat drawn into the poem; writer shows limited enthusiasm and speaks to you.	Values and perspectives show considerable insight; the reader is drawn into the poem; writer shows some enthusiasm and speaks to you in part.	Values and perspectives are highly insightful; writer clearly draws the reader into the poem; writer shows enthusiasm and speaks to you.
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity; writer's words do not paint a picture; words do not flow and are not easy to read.	Thoughts and feelings are communicated with some clarity; writer's words give you somewhat of a picture; some of the words flow and are somewhat easy to read.	Thoughts and feelings are communicated with considerable clarity; writer's words provide a clear picture; words generally flow and are easy to read.	Thoughts and feelings are communicated with a high degree of clarity; writer's words paint a vivid picture; words flow together very well and are easy to read.
Application (10 marks)	Uses less than 3 examples of figurative language clearly or effectively; there are more than 3 spelling errors	Uses 3-4 examples of figurative language effectively to reinforce rhythm & atmosphere; there are 3 spelling errors	Uses 5-6 examples of figurative language effectively, but additional instances of it would further reinforce rhythm & atmosphere.; there are 2 spelling errors	Uses 7 or more examples of figurative language effectively to reinforce rhythm & atmosphere.; there are 0-1 spelling error

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Lesson 2

The Shape of Things to Come

Lesson 2 –The Shape of Things to Come

As you learned in the previous lesson, some poems follow a very set formula. In this lesson, you will continue to examine and compose new styles, specifically the acrostic and the concrete poem. You will continue your analysis and practice of figurative language as you complete a response to two of the poems in lesson one and play with alliteration and onomatopoeia.

This lesson has three Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #4 Write a response to poems “Design” and “Metaphors”

Key Question #5 Write an acrostic

Key Question #6 Write a concrete poem

Evaluation Overview:

Lesson/ Key Question	Topic	Assessment	Marks
4	Response	Communication	20 marks
5	Acrostic	Application	40 marks
6	Concrete poem	Application	40 marks

Expectations

- use a variety of forms of writing to express yourself, clarify ideas, and engage the audience’s attention, imagination, and interest;
- explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended ;
- explain how authors choose words and phrases to achieve intended effects;
- use the information and ideas generated to develop the content of written work
- recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
 - spelling: homophones and possessive pronouns and adjectives;
 - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
 - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);

Understanding the poems

As you work through the different styles of poetry in this unit, you will continue to consider and use the figures of speech which you learn in each lesson. As you read the poems, use a critical eye to consider the overall message that the poet is sending as well as how he employs various poetic devices to help him achieve his purpose. For this reason, you will now re-examine two of the poems used in lesson 1.



Key Question #4 (20 marks)

Re-read “Design” and “Metaphors” from lesson 1 to gain a deeper understanding of what the poems are about.



Complete a 1 page double-spaced personal response to the two poems. Remember a personal response is your chance to “talk” in writing about what your feelings and ideas are. Consider these your opportunity to enter into a class discussion without the benefit of hearing the opinions of your classmates. You may state your true feelings in a response, whether they are positive or negative, but remember to keep the language appropriate to a high school English course. You must also remember to use specific examples from the poems, as well as outside sources, to support your opinions.

Consider the following questions in your response:

Do you like/dislike the poem? Why?

Does the poem remind you of someone or something else? What?

How do the similes, metaphors and other types of figurative language add to the overall effectiveness of the poem?

Are there any other thoughts or observations you would like to add?

Evaluation – Content 10 marks; Style 10 marks

Moving Right Along...

One reason that many people enjoy writing poetry is that they get to play around with language. It is not as necessary to stick to the formal conventions of language which are required when you are writing an expository paragraph or a business letter or a newspaper article. Some poetic devices allow the writer to have fun with the words he is using. Alliteration and onomatopoeia are two such devices. As you work through the following activities, try to create the most interesting images that you can, through your choice of words.

ALLITERATION

Alliteration is the repetition of the initial consonant. There should be at least two repetitions in a row.



For example: Peter Piper picked a peck of pickled peppers. The first letter, p, is a consonant. It is repeated many times.



Support Question #4

Recopy these sentences into your notebook. DO NOT write in this lesson book. Underline the alliteration in these sentences.

1. Puny puma pit their skills against zebras.
2. Pretty Polly picked pears for preserves.
3. Handsome Harry hired hundreds of hippos for Hanukkah.

Finish the following sentences with alliterative words.

4. Doodling daughters ...
5. Prickly pears ...
6. Studious students ...
7. Sunny skies ...



ONOMATOPOEIA

Onomatopoeia is the imitation of natural sounds in word form. These words help us form mental pictures about the things, people, or places that are described.

For example:

SIZZLE suggests bacon frying in a pan.

DRIP suggests water falling slowly from a faucet.

GALLOP suggests a horse running very quickly around a racetrack.



Support Question #5

1. List all the onomatopoeia words that you can.
2. Write 5 descriptive sentences that contain at least one example of onomatopoeia. Rewrite the sentences and put a blank where the onomatopoeia word is located. Exchange the paper with someone and have them fill in the blank with an onomatopoeia word.
3. Compare the two sentences.
4. See if the meaning of your sentence has changed because of the word they inserted.

Remember, in poetry you do not have the liberty of writing long explanations to convey your meaning. Your word choice must be very deliberate, very clear and very powerful. By using some of the figures of speech which we are examining, you can illuminate your ideas in as few words as possible.

The Poems

The two poetic forms which you will examine in this lesson are the acrostic and the concrete (or shape) poem. Like the limerick and the haiku, these are structured poems, but the line arrangement and number of syllables does not need to be as closely adhered to.

THE ACROSTIC

The Acrostic is a poem where the first letter of each line forms a word when you read the first letters together, looking downward. If you picture a *crossword* with some answers going across and some answers going down, then you can easily remember the Acrostic poem.

Read the following example of an acrostic poem.

Hockey

Hockey is my Life!
Ouch! I take a hit.
Carried off the ice on a stretcher.
King of the Saturday Night TV schedule.
Everything I live for.
Yells! Cheers! The Crowd Goes Wild!.



Key Question #5 (40 marks)

Follow these directions for completing your own Acrostics. You will compose two and select one to polish for your anthology.

1. Write the first name of someone you admire **and** of something that you love to do.
2. Think about how to describe that person or activity and what he/she/it means to you.
3. Using each letter as a starting point, write your thoughts into descriptive phrases so that there is one phrase for each letter in the name.
4. Capitalize the first letter and make it bold and/or use a larger or a different font to make it stand out. Remember, the word you start with needs to stand out from the rest of the poem because that is what forms the central idea of your poem.

5. Correct any punctuation or spelling errors.
6. **Choose your best Acrostic poem to polish for your anthology.**
7. Include the rough drafts of your other attempts in a draft section at the back of the anthology.

Your polished Acrostic will be evaluated according to the rubric which follows this assignment.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure;) (10 marks)	Provides limited ideas and themes; follows required form and structure some of the time; little attention has been paid to beginning and ending words	Provides some logical ideas and themes; follows required form and structure many times, but not always effectively; few lines begin and/or end on strong words.	Provides logical ideas and themes; follows required form and structure effectively most of the time; some lines begin and/or end on strong words.	Provides a thorough and insightful description of ideas and themes; follows the required form; structure reinforces the rhythm & meaning of the poem; most lines begin and/or end on strong words.
Thinking/ Inquiry Values and perspectives Personal Connections (10 marks)	Values and perspectives show limited insight; reader is not drawn into the poem; writer is not enthusiastic and does not speak to you.	Values and perspectives show some insight; the reader is somewhat drawn into the poem; writer shows limited enthusiasm and speaks to you.	Values and perspectives show considerable insight; the reader is drawn into the poem; writer shows some enthusiasm and speaks to you in part.	Values and perspectives are highly insightful; writer clearly draws the reader into the poem; writer shows enthusiasm and speaks to you.
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity; writer's words do not paint a picture; words do not flow and are not easy to read.	Thoughts and feelings are communicated with some clarity; writer's words give you somewhat of a picture; some of the words flow and are somewhat easy to read.	Thoughts and feelings are communicated with considerable clarity; writer's words provide a clear picture; words generally flow and are easy to read.	Thoughts and feelings are communicated with a high degree of clarity; writer's words paint a vivid picture; words flow together very well and are easy to read.
Application (10 marks)	Uses less than 3 examples of figurative language clearly or effectively; there are more than 3 spelling errors	Uses 3-4 examples of figurative language effectively to reinforce rhythm & atmosphere; there are 3 spelling errors	Uses 5-6 examples of figurative language effectively, but additional instances of it would further reinforce rhythm & atmosphere.; there are 2 spelling errors	Uses 7 or more examples of figurative language effectively to reinforce rhythm & atmosphere.; there are 0-1 spelling error

THE CONCRETE POEM (Shape Poem)

Concrete Poems combine words and shapes to create powerful auditory and visual images. This image should add life and interest to the idea the poem is about. Some Concrete Poems are shapes that are filled with words; others outline a shape or imitate a movement. For example a poem about wind or a snake might slink back and forth across the page.



A
raindrop
dives from a
cloud, patters
on a roof, splashes
into a puddle, bathes
a car, nourishes a
garden, slides down
a rain barrel, hangs
from a clothes line, perches
On a flower petal,
glistens like a
diamond, and
dies in the
sun.

-----unknown



Key Question #6 (40 marks)

Concrete Poems are basic poems that take some sort of shape. There are only a few guidelines to follow when writing these poems.



1. Choose three topics. They should be something that is visible, like a place, an object, or an animal.
2. Jot down any words or phrases that come to mind when you think of these topics.
3. Outline the shapes of the object. Fill in the shapes with words, or trace the movement of the objects with words.
4. Correct any punctuation or spelling errors.
5. **Choose your best Concrete poem to polish for your anthology.**
6. Include the rough drafts of your other attempts in a draft section at the back of the anthology.

Your polished Concrete Poem will be evaluated according to the rubric which follows this assignment.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
<p>Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure;)</p> <p>(10 marks)</p>	Provides limited ideas and themes; follows required form and structure some of the time; little attention has been paid to beginning and ending words	Provides some logical ideas and themes; follows required form and structure many times, but not always effectively; few lines begin and/or end on strong words.	Provides logical ideas and themes; follows required form and structure effectively most of the time; some lines begin and/or end on strong words.	Provides a thorough and insightful description of ideas and themes; follows the required form; structure reinforces the rhythm & meaning of the poem; most lines begin and/or end on strong words.
<p>Thinking/ Inquiry Values and perspectives</p> <p>Personal Connections</p> <p>(10 marks)</p>	Values and perspectives show limited insight; reader is not drawn into the poem; writer is not enthusiastic and does not speak to you.	Values and perspectives show some insight; the reader is somewhat drawn into the poem; writer shows limited enthusiasm and speaks to you.	Values and perspectives show considerable insight; the reader is drawn into the poem; writer shows some enthusiasm and speaks to you in part.	Values and perspectives are highly insightful; writer clearly draws the reader into the poem; writer shows enthusiasm and speaks to you.
<p>Communication</p> <p>(10 marks)</p>	Thoughts and feelings are communicated with limited clarity; writer's words do not paint a picture; words do not flow and are not easy to read.	Thoughts and feelings are communicated with some clarity; writer's words give you somewhat of a picture; some of the words flow and are somewhat easy to read.	Thoughts and feelings are communicated with considerable clarity; writer's words provide a clear picture; words generally flow and are easy to read.	Thoughts and feelings are communicated with a high degree of clarity; writer's words paint a vivid picture; words flow together very well and are easy to read.
<p>Application</p> <p>(10 marks)</p>	Uses less than 3 examples of figurative language clearly or effectively; there are more than 3 spelling errors	Uses 3-4 examples of figurative language effectively to reinforce rhythm & atmosphere; there are 3 spelling errors	Uses 5-6 examples of figurative language effectively, but additional instances of it would further reinforce rhythm & atmosphere.; there are 2 spelling errors	Uses 7 or more examples of figurative language effectively to reinforce rhythm & atmosphere.; there are 0-1 spelling error



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Lesson 3

Just For the FUN of It!

Lesson 3 – Just For the FUN of It

NONSENSE WORDS

In many great fantasy works like Alice in Wonderland by Lewis Carroll, The Lord of the Rings by J.R.R. Tolkien or Harry Potter by J.K. Rowling, when the authors couldn't find the exact descriptive word or name that they liked, they simply made up their own words to create the ideal impression with their stories. Today we are quite familiar with the Queen of Hearts who plays croquet with flamingos, Hobbit Bilbo Baggins who defeats the dragon Smaug and wizards who play Quidditch at Hogwarts School of Witchcraft and Wizardry. These are all thanks to the creative minds who invented the people, places and activities that they couldn't discover in our world.

Many poets have done the same thing to try and capture the perfect image in their writing. This is very common in poetry or children's stories. Sometimes you will come across NONSENSE WORDS that you won't find in a dictionary, but which still manage to create a specific image or suggest a specific meaning. Children's author Dr. Seuss is one of the best known creators of nonsense words.

In this lesson you will get to try your own hand at creating nonsense words as you develop a nonsense dictionary. You will continue your study of figurative language by focussing on puns while you examine a song of puns from a famous Disney movie.

This lesson has two Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #7 Create a Nonsense Dictionary

Key Question #8 Answer questions on puns

Evaluation Overview:

Key Question	Topic	Assessment	Marks
7	Nonsense Dictionary	Knowledge/ Understanding	40 marks
8	Questions	Thinking/Inquiry	60 marks

Expectations

- explain how authors use stylistic devices, such as puns, simile, metaphor, personification, imagery, and foreshadowing, to achieve intended ;
- explain how authors choose words and phrases to achieve intended effects;
- use specific references from a text to support opinions and judgments
- describe a variety of reading strategies and select and use them effectively before, during, and after reading to understand texts

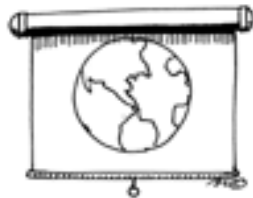
- recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
 - spelling: homophones and possessive pronouns and adjectives;
 - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
 - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);



Support Question #6

Read the following examples from some of Dr. Seuss' Horton Hears a Who and I Had Trouble in getting to Solla Sollew and decide what the meaning of each word is from its context in the sentence.

1. They blew on bazookas and blasted great toots on clarinets, oom-pahs and boom-pahs and flutes!
2. Everyone seemed to be yapping or yipping! Everyone seemed to be beeping or bipping!
3. The lad cleared his throat and he shouted out, "Yopp!"
4. A very fresh green-headed Quilligan Quail sneaked up from in back and went after my tail!
5. Then NEW troubles came! From above! And below! A Skritz at my neck! And a Skrink at my toe!
6. There I was, all completely surrounded by trouble, when a chap rumbled up in a One-Wheeler Wubble.



Making your own mark

Matthew A. Feinberg was so inspired by nonsense words that he started a website dedicated to them called The Nonsensicon (www.nonsensicon.com). A lexicon is another name for a dictionary so his nonsensicon is a dictionary of nonsense words. He invites submissions from anyone. Here is a small sampling (or what we like to call a SMAMPLING) of the entries.

Amsomnia (noun): when you can't sleep but don't know it, or when you couldn't sleep but don't remember it. [amnesia + insomnia]

Blamestorming (verb): sitting around in a group discussing why a deadline was missed or a project failed, and who was responsible.

Catsbreadth (noun): a unit of measurement meaning the width of a cat. "Leave the door open one catsbreadth so the cat can get out while I sleep."

Elecceleration (noun): the mistaken notion that pressing an elevator call button many times will make the elevator arrive faster.

Flabbergasterisk (noun): grammatical symbol expressing extreme emotion; used when an exclamation mark is just not important enough. A Flabbergasterisk may take many designs e.g. massive bullet points, many pointed stars etc.



Key Question # 7 (40 marks)

Think of some feelings, things, events, jobs, etc. that you just can't find the right word for. For example:

- the brown crusty snow that sticks to your wheels in the winter
- the neighbour who starts his lawnmower or snow blower before the sun comes up the smudge on your glasses that never disappears no matter how many times you clean them
- the feeling you get when someone steps on the brakes, but doesn't use the indicator signal until he is at the street where he is going to turn



Make up a **dictionary of some of your own nonsense words** that capture the ideas that you are trying to express. You must have at least 20 entries which include the parts of speech and a very clear definition of what each word means. Your words might be a combination of two or more words. They might capture the sound that is produced (an onomatopoeia) or they might just create the precise picture of what you are trying to describe.

**Evaluation: Word Choice (Twenty credible words minimum) 20marks;
Definitions (Clear, accurate and interesting) 20 marks**

PUNS

Puns are another way to have described as “a play on words” more than 1 meaning.



fun with language. A pun is or using a word or words that have

For example:

1. I recently spent money on detergent to unclog my kitchen sink. It was money down the drain. In this example the money was spent on something that you use in the drain. However, the product didn't work, so it was as if you had, literally, just poured the money down the drain.
2. Our social studies teacher says that her globe means the world to her. When someone says that something means the world to her, she means that it the person considers it to be a very special item. Because the item in this example is a globe, or a world, then the idea of world takes on two meanings.



Support Question #7

Identify the pun in each of the following examples. Explain what the two meanings are in each case.

1. Sir Lancelot once had a very bad dream about his horse. It was a knight mare.
2. A dog not only has a fur coat but also pants.
3. Today I've got a pressing engagement. I must go to the cleaners.
4. The principal part of a horse is the mane, of course.
5. Having lots of good cookbooks only makes sense. They contain such stirring events.
6. I used to be twins. My mother has a picture of me when I was two.
7. I work as a baker because I knead dough.

8. What is the difference between a conductor and a teacher? The conductor minds the train and a teacher trains the mind.
9. There are many puns. Creating your own puns can be lots of fun! Think of words or phrases that you know that have more than 1 meaning. Find a word or words that sound similar to others. Try writing a funny pun using them.



Key Question #8 (60 marks)



Have you ever seen a housefly, a horsefly or a dragonfly? How about an elephantfly? Impossible, right? The song writers for the Walt Disney movie *Dumbo* (1941), about the elephant with the huge ears who learns how to use them to fly, took this idea and thought about other puns, compound words and/or phrases that could also be considered impossible if you thought about other possible meanings for them.

Read the following song lyrics from the movie. This song, including the title, is composed almost completely of puns.

For example, the first line, “I saw a peanut stand”, would normally suggest a vendor’s booth where peanuts are sold. In this context, the crows who are singing the song to Dumbo the elephant and Timothy the mouse, suggest that it could be a place to buy peanuts or to actually see a peanut stand up on legs all by itself.

The second line, “heard a rubber band”, would usually mean that you heard the ‘Ping’ sound that an elastic makes when it is pulled and released quickly. The other heard a band whose musicians song or a human band which was lyrics were written in a southern dialect, which means that they were actually spoken at the time. This explains why some of the phrases don’t make sense grammatically.



band”, would usually mean that you elastic makes when it is pulled and released quickly. The other possible meanings could be that you were made out of rubber playing a playing rubber instruments. The dialect, which means that they were southern United States might have

As you read through the song:

1. Make a **list** of all the puns that you see in the song.
2. Write out the **two possible meanings** for each.
3. Choose five of the puns and **create illustrations** for each which help show their two possible meanings.

Evaluation: Identification of puns 20 marks;
Clear and accurate meanings 20 marks;
Distinctive illustrations of 5 puns (4 marks each) 20 marks)

When I see an elephant fly

I saw a peanut stand,
heard a rubber band,
I saw a needle that winked its eye.
But I think I will have seen everything
When I see an elephant fly.

I saw a front porch swing,
heard a diamond ring,
I saw a polka-dot railroad tie.
But I think I will have seen everything
when I see an elephant fly.

I seen a clothes horse he rared up and buck
And they tell me that a man made a vegetable truck
I didn't see that I only heard
But just to be sociable I'll take your word

I heard a fireside chat
I saw a baseball bat
And I just laughed till I thought I'd die
But I'd been done seen about everything when I see an elephant fly
I even heard a chocolate drop,
I went into a store, saw a bicycle shop.
You can't deny the things you see,
but I know there's certain things that just can't be.

The other day by chance,
saw an old barn dance,
And I just laughed til I thought I'd die.
But I think I will have seen everything when I see an elephant fly.

Dumbo: Music by Oliver Wallace / Lyrics by Ned Washington

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Lesson 4

Express Yourself

Lesson 4 - Express Yourself

In this lesson, you have the opportunity to move away from the structured poems as you look at and compose free verse poems. Your study of figurative language will emphasize personification.

This lesson has two Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #9 Write a personal response to “I’m Tired” and “Goodbye”

Key Question #10 Write a free verse poem

Evaluation Overview:

Key Question	Topic	Assessment	Marks
9	Response	Thinking/Inquiry	20 marks
10	Free Verse Poem	Application	80 marks

Expectations

- use a variety of forms of writing to express yourself, clarify ideas, and engage the audience’s attention, imagination, and interest;
- explain how authors use stylistic devices, such as simile, metaphor, personification, imagery, and foreshadowing, to achieve intended ;
- explain how authors choose words and phrases to achieve intended effects;
- use the information and ideas generated to develop the content of written work
- recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
 - spelling: homophones and possessive pronouns and adjectives;
 - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
 - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);

Personification

Personification is giving human qualities, feelings, action, or characteristics to inanimate (non-living) objects.

For example: The wind whistled as it danced through the trees. The verbs, whistle and dance are human actions. The wind is an inanimate object. Therefore, these are good examples of personification.



Support Question #8

What is the object being personified and the what is the meaning of the personification.

1. The wind sang her mournful song through the falling leaves.
2. The microwave timer told me it was time to turn my TV dinner.
3. The video camera observed the whole scene.
4. The strawberries seemed to shout, "Eat me first!"
5. The rain kissed my cheeks as it fell.
6. The daffodils nodded their yellow heads at the walkers.
7. The water beckoned invitingly to the hot swimmers.
8. The snow whispered as it fell to the ground during the early morning hours.
9. The china danced on the shelves during the earthquake.
10. The car engine coughed and sputtered when it started during the blizzard.



The Poems

Free Verse

The final form of poetry you will study is less structured than the others covered. Free verse is just what it says it is - poetry that is written without proper rules about form, rhyme, rhythm, meter, etc. The poem can be structured in any arrangement that the poet chooses. Although there are no set rules about the structure, there is generally a deliberate choice made by the poet about how he physically sets up the poem, how he punctuates it, why he breaks the lines where he does, what words he chooses to capitalize, etc. These choices are made to create an overall effect. It might be for surprise, to enhance the meaning, to create symmetry, to promote repetition of an idea or phrase, or simply for fun. Lines can also be shortened for speed, or segmented into clots of words or syllables to slow down the reading or comprehension.

In free verse, the writer makes his/her own rules. The writer decides how the poem should look, feel, and sound. Henry David Thoreau, a great philosopher, explained it this way, ". . . perhaps it is because he hears a different drummer. Let him step to the

music which he hears, however measured or far away." It may take you a while to "hear your own drummer," but free verse can be a great way to "get things off your chest" and express what you really feel.

Here are some examples of free verse poems:

Tired

*I've been working so hard you just wouldn't believe,
And I'm tired!
There's so little time and so much to achieve,
And I'm tired!
I've been lying here holding the grass in its place,
Pressing a leaf with the side of my face,
Tasting the apples to see if they're sweet,
Counting the toes on a centipede's feet.
I've been memorizing the shape of that cloud,
Warning the robins to not chirp so loud,
Shooing the butterflies off the tomatoes,
Keeping an eye out for floods and tornadoes.
I've been supervising the work of the ants
And thinking of pruning the cantaloupe plants,
Timing the sun to see what time it sets,
Calling the fish to swim into my nets,
And I've taken twelve thousand and forty-one breaths,
And I'm TIRED!*

Shel Silverstein



(Shel Silverstein, "Tired", A Light in the Attic, New York, New York: Harper Collins Publisher, 1981) 78

Goodbye

*Now I recognize
it was always me
like a camera
set to expose*

*itself to a picture
or a pipe
through which the water
might run*

*or a chicken
dead for dinner
or a plan
inside the head*

*of a dead man.
Nothing so wrong
when one considered
how it all began.*

*It was Zukofsky's
"Born very young into a world
already very old..."
The century was well along*

*when I came in
and now that it's ending,
I realize it won't
be long.*

*But couldn't it all have been
a little nicer,
as my mother'd say. Did it
have to kill everything in sight,*

*did right always have to be so wrong?
I know this body is impatient.
I know I constitute only a meager voice and mind.
Yet I loved, I love.*

*I want no sentimentality.
I want no more than home.*

Robert Creeley

(www.princeton.edu/euphorb/Issues/Spring96/)



Key Question # 9 (20 marks)

Write a 2 page well organized double-spaced personal response to “I’m Tired” and “Goodbye”. While both titles seem to suggest a depressing theme, the tone in the two poems is quite different. Consider the following in your response:

- Closely examine the activities that are occupying the speaker in the Shel Silverstein poem.
- Is he as busy running around accomplishing all of the things that he lists as he suggests?
- How would you describe the tone or mood in “Tired”?
- Look at the structure of the Robert Creeley poem.
- How does it compare to the first poem?
- Why has he chosen to divide the stanzas the way he has?
- What is the message in “Goodbye”?
- How do the tones in the poems differ?
- What other observations or personal connections can you make about the poems?



Evaluation – Content 15 marks; Style 5 marks



Key Question # 10 (80 marks)



Write 2 of your own free verse poems. This assignment is much more open ended than the others.

1. First, consider what you would like to write about. It is always easier to write when you feel strongly about a topic. Perhaps you want to write about yourself, your feelings, a favourite memory, something political or environmental that you are very concerned about, etc. The possibilities are endless, but remember to pick something that is important to you.
2. Experiment with different phrasing and word choice. Try to use some of the poetic devices which you have learned in this unit. Are you going to make an attempt to have a definite rhyme scheme?
3. Decide where the best place would be to break the lines as well as to start new stanzas.
4. Correct any punctuation or spelling errors.
5. **Choose your best Free Verse poem to polish for your anthology.**
6. Include the rough drafts of your other attempts in a draft section at the back of the anthology.

Your polished Free Verse poem will be evaluated according to the rubric which follows this assignment.

Rubric: Poetry Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure;) (20 marks)	Provides limited ideas and themes; follows required form and structure some of the time; little attention has been paid to beginning and ending words	Provides some logical ideas and themes; follows required form and structure many times, but not always effectively; few lines begin and/or end on strong words.	Provides logical ideas and themes; follows required form and structure effectively most of the time; some lines begin and/or end on strong words.	Provides a thorough and insightful description of ideas and themes; follows the required form; structure reinforces the rhythm & meaning of the poem; most lines begin and/or end on strong words.
Thinking/ Inquiry Values and perspectives Personal Connections (20 marks)	Values and perspectives show limited insight; reader is not drawn into the poem; writer is not enthusiastic and does not speak to you.	Values and perspectives show some insight; the reader is somewhat drawn into the poem; writer shows limited enthusiasm and speaks to you.	Values and perspectives show considerable insight; the reader is drawn into the poem; writer shows some enthusiasm and speaks to you in part.	Values and perspectives are highly insightful; writer clearly draws the reader into the poem; writer shows enthusiasm and speaks to you.
Communication (20 marks)	Thoughts and feelings are communicated with limited clarity; writer's words do not paint a picture; words do not flow and are not easy to read.	Thoughts and feelings are communicated with some clarity; writer's words give you somewhat of a picture; some of the words flow and are somewhat easy to read.	Thoughts and feelings are communicated with considerable clarity; writer's words provide a clear picture; words generally flow and are easy to read.	Thoughts and feelings are communicated with a high degree of clarity; writer's words paint a vivid picture; words flow together very well and are easy to read.
Application (20 marks)	Uses less than 3 examples of figurative language clearly or effectively; there are more than 3 spelling errors	Uses 3-4 examples of figurative language effectively to reinforce rhythm & atmosphere; there are 3 spelling errors	Uses 5-6 examples of figurative language effectively, but additional instances of it would further reinforce rhythm & atmosphere.; there are 2 spelling errors	Uses 7 or more examples of figurative language effectively to reinforce rhythm & atmosphere.; there are 0-1 spelling error

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Lesson 5

Poetry Anthology: Putting It All Together

Lesson 5 - Poetry Anthology: Pulling It All Together

In this lesson, you now have the opportunity to organize all of your poems into a compilation that allows you to put your best foot (or poem) forward.



This lesson has two Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #11 Create an Anthology of your poetry

Key Question #12 Write a response to all of your poems

Evaluation Overview:

Key Question	Topic	Assessment	Marks
11	Anthology	Communication	70 marks
12	Response	Thinking/Inquiry	30 marks

Expectations

- explain how you use stylistic devices, such as puns, simile, metaphor, personification, imagery, and foreshadowing, to achieve intended;
- use specific references from a text to support opinions and judgments
- identify and describe the elements, intended audiences, and production practices of a variety of media forms;
- use knowledge of a variety of media forms, purposes, and audiences to create media works;
- create media works for different purposes;
- recognize, describe, and use correctly, in oral and written language, the conventions of standard Canadian English for spelling, capitalization, and punctuation, including:
 - spelling: homophones and possessive pronouns and adjectives;
 - capitalization: of proper nouns and in direct quotations, scripts, dialogue, and poetry;
 - punctuation: period, question mark, exclamation mark, comma, dash, apostrophe, colon, quotation marks, parentheses, ellipses.
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers)



Key Question #11 (70 marks)

You are now going to arrange the polished drafts of the poems, which you have chosen as your very best, into an **ANTHOLOGY**. An anthology is simply a collection. Your anthology will include **all of the key questions** from this unit. This means 5 polished drafts of your original poems, 3 questions on figurative language and 3 personal responses.



Organizing your poems

Organize your anthology very neatly and label the entries with a table of contents at the beginning. Your entries should follow the numerical order in which they were presented in the unit.



The final section will be a draft section. It will include the rough drafts of all of your poetry attempts (not just those which you polished).

Do not submit your answers to the support questions.



Polishing your Poems

Before you polish your poems, revise them so that they convey the exact message that you wish to present. Sometimes it is simply a matter of choosing one or two different words or switching a couple of lines around which helps your poem make a stronger impression with the reader.

Before you include your final drafts in your anthology, double check them.

- Are there any spelling mistakes?
- Does it follow the exact structure required for that style of poem?
- Could you choose any different words which would make your message stronger?

Illustrating Your Anthology

- ✓ Choose fonts that add to the look and feel of your poems.
- ✓ Remember, illustrations are pictures. Pictures use images to paint your ideas. Poetry is also like pictures, but poetry paints your ideas using words instead of images. When used together, illustrations can accent poetry and paint even more effective pictures in our minds.



- ✓ There are many materials which you can use to illustrate your poems:
 - ❖ pen and ink
 - ❖ watercolours
 - ❖ collage
 - ❖ coloured pencil
 - ❖ photographs
 - ❖ computer graphics
 - ❖ mosaics
 - ❖ rubbings
 - ❖ cartooning

- ✓ Choose your material(s) and make original illustrations for the poems in your anthology.

- ✓ Make sure your material(s) portray the same mood as your poem.
For example: A limerick is funny. A cartoon is funny. The moods for each would be similar so it would be appropriate to use cartoons to illustrate your limerick.



All of your assignments must fit onto 8 ½ x 11” sheets of paper, so when you choose your method(s) of illustration, keep the page size in mind.

Evaluation: Your overall anthology will be evaluated according to the rubric which follows this assignment.

Rubric: Overall Anthology Presentation

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Organization (10 marks)	The anthology is incomplete and/or very poorly organized.	The anthology may be complete and there is some evidence of organization and use of a table of contents.	The anthology is complete and organized with some labels and a table of contents.	The anthology is complete and extremely well organized with clear labels and a table of contents.
Layout and Presentation (20 marks)	The anthology is distractingly messy or very poorly designed. It is not attractive	The anthology is acceptably attractive although it may be a bit messy.	The anthology is attractive in terms of design, layout and neatness	The anthology is exceptionally attractive in terms of design, layout, and neatness
Illustrations and Creativity (40 marks)	Illustrations are not present or original and/or they do not relate to the themes of the poems.	Original illustrations relate to the themes of the poems and there is some evidence of creativity and detail.	Original illustrations are detailed and attractive. They relate well to the themes of the poems and show evidence of creativity.	Original illustrations are detailed, attractive and creative. They relate very well to the themes of the poems contributing to the reader's overall enjoyment of the poems.

**Key Question # 12 (30 marks)**

Complete a 2 page double-spaced final response to all your poems.

Consider the following questions in your response:

- What are your overall thoughts?
- Which poems were the easiest to write? Why?
- Which poems were the most challenging to write? Why?
- Which poems were the most effective? Why?
- Which is your favourite poem? Why?

Evaluation – Content 20 marks; Style 10 marks



Answers to Support Question #1

1. Simile – The baby is being compared to an octopus because an octopus has eight arms that are always flailing around. Although babies generally only have two arms, anyone who has taken a child grocery shopping understands how those two arms can seem like many more as they fill your shopping cart, unbeknownst to you.
2. Simile – The members of the class are being compared to the members of a three-ring circus. Although you know that students in a classroom are always very well-mannered and staying on the task at hand, in this particular classroom the students are performing amazing feats perhaps with classroom materials and their bodies which might resemble the tricks observed at a circus.
3. Metaphor – The sound of the giant’s steps are being compared to the sound of thunder. The giant, presumably from Jack and the Beanstock, has feet so large that, to Jack’s ears, the sound of them on the floor resembles the sound of thunder.
4. Metaphor – The pillow is being compared to a cloud. The image of a soft and fluffy cloud creates the idea of total comfort as the head is placed upon it.
5. Simile – The speaker is being compared to a dishrag. When you picture the way that a wet dishrag hangs in your hand, you can imagine how little energy this person is experiencing at the moment.
6. Simile – The girls are being compared to peas in a pod. If you have ever snapped open a pea pod, you realize how closely the peas are crammed together. When we refer to people as “peas in a pod”, we mean that they are inseparable.
7. Metaphor – The light is being compared to the sun. If you stare up at the fluorescent light in the ceiling and realize what a strong glare it emits into your eyes, you can understand how the force of it could be considered equal to the sun.
8. Metaphor – Harold is being compared to a wet blanket. A blanket is generally associated with comfort and warmth. However, when it becomes wet, it causes discomfort and distaste. Poor Harold does not create warm, fuzzy feelings in people.
9. Metaphor – The bar of soap is being compared to a slippery eel. An eel by nature slides through the water and is very difficult to hang onto. Trying to hang onto a wet bar of soap while bathing Fido is as difficult as trying to hang onto a slippery eel.
10. Simile – Ted is being compared to a cat, but not just any cat. Imagine, if you will, trying to navigate your way through a room full of pummelling machines with your arms or legs extended and you get the picture of how nervous Ted (or Mr. Whiskers) is.

Answers to Support Question # 2

There once was a poor girl named Meg
Who accidentally broke her right leg.
She slipped on the ice.
Not one time, but thrice
Take no pity on her, I beg.

Answers to Support Question # 3

(Answers may vary)

Green elms in the woods
Their branches battered and worn
Standing tall and proud

Tiny crocuses
The petals bend to the earth
Spring is returning.

Answers to Support Question # 4

1. Puny puma pit their skills against zebras.
2. Pretty Polly picked pears for preserves.
3. Handsome Harry hired hundreds of hippos for Hanukkah.

(Answers will vary)

4. Doodling daughters dance dutifully at their dull debutant debacles.
5. Prickly pears perforate the paws of the puny pumas.
6. Studious students sometimes slack off and sing during Sunday at the Swangarden.
7. Sunny skies seldom cease during summer siestas in Spain.

Answers to Support Question # 5

Answers will vary.

Answers to Support Question # 6

1. Oompahs are some form of wind instrument.
2. Bipping is some kind of noise, probably irritating.
3. Yopp is an expression of some kind of feeling, much like Yikes! Or Hey!.
4. A Quilligan Quail is a type of bird either discovered by someone named Quilligan or hailing from the area or country of Quilligan.
5. A Skritz and a Skrink are obviously very annoying animals.
6. A One-Wheeler Wubble is a mode of transportation that has only one wheel.

Answers to Support Question # 7

1. The pun is Sir Lancelot's dream being described as a knight mare. A nightmare is a bad dream. By using the homonyms "knight" and "night", the bad dream is identified as belonging to the knight.
2. The pun is that the dog has a fur coat and pants. This could be interpreted as the dog actually wearing a real fur coat and pants or as his outside layer being made of fur (which it is) and the dog panting, or breathing heavily (which he does).
3. The pun is the pressing engagement. Usually this would refer to an appointment that cannot be missed. Because the appointment is at the dry cleaners where you can also get clothes pressed, this is where the double meaning comes into play.
4. The pun is that the principal part is the mane. Principal could also be interpreted as the important part or the main part. Therefore the homonyms "mane" and "main" create the word play.
5. The pun is the stirring events. Stirring could be interpreted as moving or inspiring. The writer suggests that everyone would want to contain books that would elicit an emotional response. The other meaning of stirring would literally be to stir, or to mix the ingredients when cooking, thus creating the pun.
6. The pun would be about twins being two. Perhaps the speaker is a twin or perhaps she is just making a joke about either being two years old or there being two people in the picture.
7. The pun is in the word knead. The verb "knead" is a cooking term use by bakers. Its homonym "need" means to require. Either meaning would make sense to a baker.
8. The pun is described in the answer to the riddle.
9. Answers will vary.

Answers to Support Question # 8

1. The wind is being described as singing, which is a human quality.
2. The timer is the inanimate object that is "telling" the speaker when his dinner requires attention. It would usually be the action of a person to "tell" someone something, not a machine.
3. The video camera is the machine, or inanimate object, performing the action of observation, which again is a human quality.
4. The strawberries are described as carrying out the action of shouting.
5. The rain is giving out the kisses, which would normally be a human action.
6. The daffodils are being described as nodding their heads, which is a human characteristic.
7. The water is being described as beckoning which is an action usually attributed to people.
8. The snow is being described as whispering which creates the image of a very quiet activity, generally associated with humans.
9. The china is performing the action of dancing, which is often attributed to people.
10. The sound the car makes of coughing and sputtering suggests a comparison to a sick person.