

# Fun With Words: Poetry

**Grade Level or Special Area:** English Sixth Grade

**Written by:** Connie Jones, Normandy Elementary, Littleton, CO

**Length of Unit:** Six lessons (nine days, plus time for creating, revising, illustrating, presenting), approximately 40 minutes each

## I. ABSTRACT

After exposing the students to the poetry listed in the *Core Knowledge Sequence* for Sixth Graders, this unit will have the students creating their own poetry using the formats for acrostics, couplets, haiku, limericks, and cinquain.

## II. OVERVIEW

### A. Concept Objectives

1. Students read and understand a variety of materials. (CO English Standard 1)
2. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
3. Students read and recognize literature as a record of human experience. (Colorado English Standard 6)

### B. Content from the *Core Knowledge Sequence*

1. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet's use of language. *Core Knowledge Sequence* (p. 135)
2. Core Knowledge encourages teachers "to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words."
3. Core Poetry for Sixth Grade *Core Knowledge Sequence* (p. 135)
  - a. \* "All the World's a Stage" (from *As You Like It*) William Shakespeare
  - b. "Apostrophe to the Ocean" (from *Childe Harold's Pilgrimage*, Canto 4, Nos. 178-184) George Gordon Byron
  - c. "I Wandered Lonely as a Cloud" William Wordsworth
  - d. "If" Rudyard Kipling
  - e. "Mother to Son" Langston Hughes
  - f. \* "Lift Ev'ry Voice and Sing" James Weldon Johnson
  - g. "A Narrow Fellow in the Grass" Emily Dickinson
  - h. \* "A Psalm of Life" Henry Wadsworth Longfellow
  - i. \* "The Raven" Edgar Allan Poe
  - j. \* "A Song of Greatness" (a Chippewa song, translated Mary Austin)
  - k. \* "Stopping by Woods on a Snowy Evening" Robert Frost
  - l. \* "Sympathy" Paul Laurence Dunbar
  - m. "There is no Frigate Like A Book" Emily Dickinson
  - n. "The Walloping Window-blind" Charles E. Carryl
  - o. \* "Woman Work" Maya Angelou
  - p. \* "Life is Fine" Langston Hughes
  - q. \* "The Road Not Taken" Robert Frost
  - r. \* "I Like to See It Lap the Miles" Emily Dickinson
  - s. \* "Father William" Lewis Carroll
  - t. \* "Caged Bird" Maya Angelou
  - u. \* "Harlem" Langston Hughes

- v. \* “The Negro Speaks of Rivers” Langston Hughes
- \* **found in CK *What Every 6<sup>th</sup> Grader Needs to Know***
- 4. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
- 5. Review (from grade five) the literal and figurative language: imagery, metaphor and simile. *Core Knowledge Sequence* (p. 136)
- C. Skill Objectives
  - 1. Students will listen, read, and/or read aloud various poems.
  - 2. Students will be exposed to rhyme patterns and the meter of various poems.
  - 3. Students will write their own poetry: couplet, haiku, cinquain, limerick poems.
  - 4. Students will identify and use figurative language: imagery, metaphor and simile.

### III. BACKGROUND KNOWLEDGE

- A. For Teachers
  - 1. *What Your 6<sup>th</sup> Grader Needs to Know* “Learning About Literature” pp. 63-71
  - 2. *What Your 6<sup>th</sup> Grader Needs to Know* “Introduction to Poetry” pp. 35-51
  - 3. English text book: *Language for Daily Use* or *English Writing Skills* or some other text book which includes a poetry unit
- B. For Students
  - 1. Alliteration (review 5<sup>th</sup> grade)
  - 2. Literal and figurative language: imagery, metaphor and simile (review 5<sup>th</sup> grade)
  - 3. Stanza and line (review 4<sup>th</sup> grade)

### IV. RESOURCES

- A. Poetry Anthologies and other sources of poems (all lessons)
- B. *One Hundred and One Famous Poems with a Prose Supplement* by R. Cook (all lessons)
- C. *A Surfeit of Similes* by N. Juster (Lesson Three)
- D. *The Place My Words Are Looking For* by P. Janeczko (Lesson Four)
- E. *What Your 6<sup>th</sup> Grader Needs to Know* (all lessons)

### V. LESSONS

#### Lesson One: What Makes It Poetry?

- A. *Daily Objectives*
  - 1. Concept Objective(s)
    - a. Students read and understand a variety of materials. (Colorado English Standard 1)
    - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
    - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)
  - 2. Lesson Content
    - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet’s use of language. *Core Knowledge Sequence* (p. 135)
    - b. Core Knowledge encourages teachers “to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words.”
    - c. Core Poetry for Sixth Grade *Core Knowledge Sequence* (p. 135)

- i. “All the World’s a Stage” (from *As You Like It*) William Shakespeare
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  - iii. “I Wandered Lonely as a Cloud” William Wordsworth
  - iv. “If” Rudyard Kipling
  - v. “Mother to Son” Langston Hughes
  - vi. \* “Lift Ev’ry Voice and Sing” James Weldon Johnson
  - vii. “A Narrow Fellow in the Grass” Emily Dickinson
  - viii. \* “A Psalm of Life” Henry Wadsworth Longfellow
  - ix. \* “The Raven” Edgar Allan Poe
  - x. \* “A Song of Greatness” (a Chippewa song, translated Mary Austin)
  - xi. \* “Stopping by Woods on a Snowy Evening” Robert Frost
  - xii. \* “Sympathy” Paul Laurence Dunbar
  - xiii. “There is no Frigate Like A Book” Emily Dickinson
  - xiv. “The Walloping Window-blind” Charles E. Carryl
  - xv. \* “Woman Work” Maya Angelou
  - xvi. \* “Life is Fine” Langston Hughes
  - xvii. \* “The Road Not Taken” Robert Frost
  - xviii. \* “I Like to See It Lap the Miles” Emily Dickinson
  - xix. \* “Father William” Lewis Carroll
  - xx. \* “Caged Bird” Maya Angelou
  - xxi. \* “Harlem” Langston Hughes
  - xxii. \* “The Negro Speaks of Rivers” Langston Hughes
- \* found in CK *What Every 6<sup>th</sup> Grader Needs to Know***
- d. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
  - e. Review (from grade five) the literal and figurative language: imagery, metaphor and simile. *Core Knowledge Sequence* (p. 136)
3. Skill Objective(s)
- a. Students will listen, read, and/or read aloud various poems.
  - b. Students will be exposed to rhyme patterns and meter of various poems.
  - c. Students will write their own poetry: couplet, haiku, cinquain, limerick.
  - d. Students will identify and use figurative language: imagery, metaphor and simile.

B. *Materials*

- 1. *One Hundred and One Famous Poems with a Prose Supplement* by R. Cook or other sources of the Core Knowledge poems for sixth grade
- 2. Poetry Anthologies and other poetry books
- 3. *What Every 6<sup>th</sup> Grader Needs to Know*
- 4. Appendices A, B, C, and D
- 5. Transparency of Appendix A, B, and C
- 6. Copies of Appendix D, cut apart (each page includes eight), have one for each selection to be scored for every student (at least six per student)
- 7. Writing materials for each student (paper, pen/pencil)

C. *Key Vocabulary*

- 1. Acrostic—an arrangement of words in which the first letters in each line spell out a word (vertically)

- D. *Procedures/Activities*
1. Choose a few poems from the Core Knowledge list from *What Every Sixth Grader Needs Know* or the *Core Knowledge Sequence*, as well as other favorite poems. You can use *One Hundred and One Famous Poems* as a resource or another poetry anthology.
  2. Cross off the poems you read to the students from the list in the Content Objectives.
  3. Read a few poems to the class. Have a variety of types/formats of poems to share—some rhyming, some free verse. Appendix A is an example of a CK free verse: “This is Just to Say” by William Carlos Williams. Appendix B is an example of a CK rhyming verse: “Father Williams” by Lewis Carroll.
  4. Gather prior knowledge:
    - a. Ask students what do all the selections have in common. (poetry)
    - b. What experience have they had with poetry in the past?
    - c. Do they have a favorite poem? Why is it their favorite?
    - d. Have they had poetry read to them? Who—teachers/parents?
    - e. Do they seek out poetry books?
    - f. Do they read poems on their own?
    - g. Do they collect poems?
    - h. Do they write poetry?
  5. Discuss: How **do** you write poetry? Most say one writes poetry from the heart (emotions) instead of the mind. Stress: But, poets choose their words very carefully and express themselves in many different formats.
  6. Poetry is expressed in fewer words than prose. The poet must convey the thought (feeling, mood, concept...) they wish in a few well-chosen explicit words.
  7. Introduce the format of an acrostic. See Appendix C.
  8. Tell students the class will be creating an individual collection of original poems.
  9. Have the students create an acrostic using their name.
- E. *Assessment/Evaluation*
1. Assess the students’ acrostics. Did they follow the format? Did they use vivid word choices? See Appendix D.

## **Lesson Two: The Nitty-Gritty of Poetry**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Students read and understand a variety of materials. (Colorado English Standard 1)
    - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
    - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)
  2. Lesson Content
    - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet’s use of language. *Core Knowledge Sequence* (p. 135)
    - b. Core Knowledge encourages teachers “to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words.”

- c. Core Poetry for Sixth Grade *Core Knowledge Sequence* (p. 135)
    - i. “Stopping by Woods on a Snowy Evening” Robert Frost
    - ii. “Father William” Lewis Carroll
    - iii. “The Negro Speaks of Rivers” Langston Hughes
  - d. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
  - e. Review (from grade five) the literal and figurative language: imagery, metaphor, and simile. *Core Knowledge Sequence* (p. 136)
3. Skill Objective(s)
- a. Students will listen, read, and read aloud various poems.
  - b. Students will be exposed to rhyme patterns and meter of various poems.
  - c. Students will write their own poetry: couplet, haiku, cinquain, limerick.
  - d. Students will identify and use figurative language: imagery, metaphor and simile.

B. *Materials*

- 1. *What Your 6<sup>th</sup> Grader Needs to Know* pp. 42-43, 51, 68-71
- 2. Appendix D-J
- 3. Transparencies of Appendices E-J
- 4. Copies of Appendix J for each student
- 5. Appendix D, cut apart into eight sections (one for each selection that needs to be scored)
- 6. *One Hundred and One Famous Poems* R. Cook or other poetry anthology
- 7. Writing materials for each student (paper, pen/pencil)

C. *Key Vocabulary*

- 2. Couplet—consists of two related lines, per stanza, that rhyme with each other
- 3. Stanza—“paragraph” of poem, group of related lines divided by a space between them
- 4. Meter—regular pattern of sounds in a poem, the beat of the words in each line
- 5. Iambic meter—unstressed syllable and then stressed syllable of each word in the line
- 6. Rhyme scheme—rhyming patterns in poems, repetition of end sounds
- 7. Free verse—a type of poem where the collection of related lines do not rhyme

D. *Procedures/Activities*

**DAY ONE**

- 1. Write: **rhyme scheme, stanza, meter** (iambic), **couplet**, and **free verse** on the board.
- 2. Choose a couple of poems to read to the class. Make sure you read a few from the Core Knowledge list.
- 3. Discuss: Poetry helps you to think about your world in an imaginative way
- 4. Go over the vocabulary words written on the board by asking the students what each of the words mean. Get a feel for the level of comfort the class has with the definitions of these words.
- 5. Introduce **Stanza** using *What Every Sixth Grader Needs To Know* pp. 67-68. See Appendix E. Discuss the students’ exposure to different formats of poems (two-line, three-line, four-line...)
- 6. Introduce **rhyme scheme** from *What Every Sixth Grader Needs To Know* pp. 68-70. Then, as a class, come up with a definition: a pattern of rhyming words make up a poem’s rhyme scheme/repeated rhymes in a regular pattern within each stanza. Describe how alphabet letters are assigned to label the rhyme scheme. (abab, aabb, ...) Use “Father William” by Lewis Carroll and “Stopping

by Woods on a Snowy Evening” by Robert Frost. See Appendix F and Appendix F, page 2.

7. Explain **meter** from *What Every Sixth Grader Needs To Know* pp. 70-71. Use lines of poems from Emily Dickinson and Robert Frost to show the iambic meter. See Appendix G. Discuss **iambic** (eye AM bic) **meter**—it is the most common meter in poetry. Iambic meter consists of one unstressed syllable followed by a stressed syllable. Shakespeare’s verses are mostly iambic.

Meter

- a regular beat
  - a measure of how your voice rises and falls when you read a poem
  - rises=stressed syllables
  - falls=unstressed syllables
8. When a word has more than one syllable, *each* syllable is a sound. Listen for examples of rhythms (soft LOUD or LOUD soft). A heartbeat has two beats—one softer than the other. (thump-Thump or Lub-DUB) Words can be arranged so that they have rhythms. When you say a word of more than one syllable, you can hear one syllable is spoken more loudly than the others (accent): describe: de SCRIBE, shadow: SHAD ow. Poets put words together so that the sounds form a regular pattern. The regular pattern of sounds in a poem is called **meter**.

### **DAY TWO**

9. Explain **free verse** from *What Your Sixth Grader Needs To Know* p. 71. Read “The Negro Speaks of Rivers” by Langston Hughes, p. 51 and “This Is Just to Say” by William Carlos Williams, pp. 42-43. See Appendix H.
  10. Review couplet. See Appendix I.
  11. Give students Appendix J to have them brainstorm words for creating their poetry. Use sensory words.
  12. Discuss couplet versus free verse.
  13. Assign students in groups. Have the students write several poems, following the couplet format, at least three stanzas long each.
  14. When they have had time to produce a few, have volunteers share them with the class.
  15. Assign individuals to try their hand at free verse.
  16. Remind the students: Poetry comes in many forms but all poetry has a special rhythm and form that sets it apart from prose or ordinary speech.
- E. *Assessment/Evaluation*
1. Assess students’ skills on the format of the poems: Does the poem have a rhythm? If it is a couplet, does the poem have two-line stanza with rhyming ending words? See Appendix B.

### **Lesson Three: Figurative Language**

#### A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students read and understand a variety of materials. (Colorado English Standard 1)
  - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
  - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)

2. Lesson Content
  - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet's use of language. *Core Knowledge Sequence* (p. 135)
  - b. Core Knowledge encourages teachers “to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words.”
  - c. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
  - d. Review (from grade five) the literal and figurative language: imagery, metaphor, and simile. *Core Knowledge Sequence* (p. 136)
3. Skill Objective(s)
  - a. Students will listen, read, and read aloud various poems.
  - b. Students will be exposed to rhyme patterns and the meter of various poems.
  - c. Students will write their own poetry: couplet, haiku, cinquain, diamante, limerick and/or motion-shape poems.
  - d. Students will identify and use figurative language: imagery, metaphor and simile, symbol, and personification.

B. *Materials*

1. *What Every 6<sup>th</sup> Grader Needs to Know*
2. *A Surfeit of Similes by Norton Juster*
3. Copies of Appendices K-M
4. Transparencies K-M
5. Poetry anthologies
6. Writing materials for each student (paper, pen/pencil)

C. *Key Vocabulary*

1. Literal language—based on actual word meaning (not figurative or symbolic)
2. Figurative language—expressions used to connect, to *show* a connection
3. Figure of speech—presents a picture in words
4. Imagery—descriptions through figures of speech, impression
5. Metaphor—a comparison of two unlike things that does not use *like* or *as*
6. Simile—a comparison of two unlike things, using *like* or *as*
7. Alliteration—is the repetition of the beginning letter in several nearby words
8. Haiku—three line poem, 17 syllables, usually about nature

D. *Procedures/Activities*

**DAY ONE**

1. Read *A Surfeit of Similes*. Discuss the difference between simile and metaphors. See Appendix I. Go over the vocabulary words to get a feel for the level of comfort the class has with the definitions of these words. (Review from 5<sup>th</sup> grade.)
2. As a class, practice creating similes and metaphors—orally and/or written.
3. Have students, individually or in groups, create simile/metaphors and illustrate. Share with the class.
4. Introduce the haiku form. See Appendix L. Remind students again: Poetry comes in many different forms-but all poetry has a special rhythm (and format) that sets it apart from prose or ordinary speech. Be careful reciting poems so as not to say them in a “singsongy” way.

## **DAY TWO**

5. Remind students what alliteration is: use of consonant sounds in words that occur close together. Billy Bob bounced the blue ball. Sandy sings sweet songs. When you try to have every word begin with the same consonant sound, one gets more of a tongue twister. “Play” with tongue twisters. Stress that to become better writers, and in order to have *improved* language, they need to work on the flow of their writing (not too many alliterations in one sentence).
  6. See Appendix M for some examples of alliterations.
  7. Practice identifying and writing two-word alliterations. Have students look through poetry anthologies for use of alliteration. Then have the students write some of their own examples of alliteration.
  8. Have students continue to create and revise figurative language pieces and original poems for their poetry booklets.
- E. *Assessment/Evaluation*
1. See Appendix K. Have students look for similes, metaphors and alliterations in their reading. Share with the class.
  2. See Appendix D for scoring individual poems.

## **Lesson Four: Poem Selections from Core Knowledge**

### A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students read and understand a variety of materials. (Colorado English Standard 1)
  - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
  - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)
2. Lesson Content
  - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet’s use of language. *Core Knowledge Sequence* (p. 135)
  - b. Core Knowledge encourages teachers “to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words.”
  - c. Core Poetry for Sixth Grade *Core Knowledge Sequence* (p. 135)
    - i. “Lift Ev’ry Voice and Sing” James Weldon Johnson
    - ii. “A Psalm of Life” Henry Wadsworth Longfellow
    - iii. “A Song of Greatness” (a Chippewa song, translated Mary Austin)
    - iv. “Life is Fine” Langston Hughes
    - v. “The Road Not Taken” Robert Frost
    - vi. “I Like to See It Lap the Miles” Emily Dickinson
  - d. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
  - e. Review (from grade five) the literal and figurative language: imagery, metaphor and simile, symbol, and personification. *Core Knowledge Sequence* (p. 136)
3. Skill Objective(s)
  - a. Students will listen, read, and/or read aloud various poems.

- b. Students will be exposed to rhyme patterns and meter of various poems.
  - c. Students will write their own poetry: couplet, haiku, cinquain, limerick.
  - d. Students will identify and use figurative language: imagery, metaphor and simile.
- B. *Materials*
- 1. *What Every 6<sup>th</sup> Grader Needs to Know “Poems of Inspiration and Reflection”* pp. 35-40
  - 2. *The Place My Words Are Looking For* by Paul B. Janeczko
  - 3. Copies of Appendix N for each student
  - 4. Appendix O for sample
  - 5. Writing materials for each student (paper, pen/pencil)
- C. *Key Vocabulary*
- 1. Inspiration—to stimulate, motivate
  - 2. Reflection—to recollect
- D. *Procedures/Activities*
- 1. Choose poems to read to class from the Core Knowledge list (see Content Objectives).
  - 2. Discuss rhythm, rhyme, and “music” of the poems. Include the power of language that the poet used to create vivid word pictures and powerful imagery. Discuss the play between literal language and figurative language. What does the poem mean? Why did the poet use the words s/he chose?
  - 3. An excellent book to share with the students that includes sections where the poets write about what it is to be a poet is *The Place My Words Are Looking For*.
  - 4. Review vocabulary from Lessons One-Three.
  - 5. Discuss any figurative language examples the students have found or created.
  - 6. Divide the class into five groups and give each group a different poem from “Poems of Inspiration and Reflection” *What Your Sixth Grader Needs to Know*” pp. 35-40.
  - 7. Discuss *inspiration* and *reflection*. Have each group decide why their poem was selected for this section.
  - 8. Each group will need to decide how they want to present their poem to the class. They can choral read the poem and then reflect upon it, some can act out the inspiration and/or reflection while the poem is being read, or....
  - 9. Present to the class. Discuss.
  - 10. Hand out the poetry booklet point sheet. Appendix N. See Appendix ) for sample.
  - 11. Students need to continue creating and revising original poetry.
- E. *Assessment/Evaluation*
- 1. Did the students read the poems naturally without a singsongy beat?
  - 2. Are the students able to identify a couplet, free verse, haiku, simile, metaphor, and alliteration?

### **Lesson Five: Atmosphere**

#### A. *Daily Objectives*

- 1. Concept Objective(s)
  - a. Students read and understand a variety of materials. (Colorado English Standard 1)
  - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
  - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)

2. Lesson Content
  - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet's use of language. *Core Knowledge Sequence* (p. 135)
  - b. Core Knowledge encourages teachers "to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words."
  - c. Core Poetry for Sixth Grade *Core Knowledge Sequence* (p. 135)
    - i. "All the World's a Stage" (from *As You Like It*) William Shakespeare
    - ii. "The Raven" Edgar Allan Poe
    - iii. "Sympathy" Paul Laurence Dunbar
    - iv. "Woman Work" Maya Angelou
    - v. "Caged Bird" Maya Angelou
    - vi. "Harlem" Langston Hughes
  - d. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
  - e. Review (from grade five) the literal and figurative language: imagery, metaphor and simile. *Core Knowledge Sequence* (p. 136)
3. Skill Objective(s)
  - a. Students will listen, read, and read aloud various poems.
  - b. Students will be exposed to rhyme patterns and meter of various poems.
  - c. Students will write their own poetry: couplet, haiku, cinquain, limerick.
  - d. Students will identify and use figurative language: imagery, metaphor and simile.

B. *Material*

1. *What Every 6<sup>th</sup> Grader Needs to Know* pp. 40- 51
2. Appendices D, P-S
3. Writing materials for each student (paper, pen/pencil)

C. *Key Vocabulary*

1. Atmosphere—mood of the poem

D. *Procedures/Activities*

**DAY ONE**

1. Over the next few days read and discuss "Poems Old and New" from *What Your Sixth Grader Needs to Know* pp. 40-51. Discuss the effects the language, chosen by the poet, has on the reader. Discuss what the students think that the poems are about. Who are the characters? When and where does the poem take place? Why was the poem written? What is its purpose? How does it make you feel?
2. Discuss: **Atmosphere** is the general feeling or mood created through a piece of writing. Imagery and precise wording establishes the atmosphere.
3. Ask students to name various moods they've experienced over the past few days and the events that brought these moods about. On the board, list the students' examples of moods and events (in the manner of Appendix P). The **mood** of a piece of writing is called its atmosphere.
4. Have each student decide on an event, real or imaginary that has evoked strong feelings, and then the mood s/he wants to establish for that event.
5. Have the student use the graphic organizer (see Appendix Q) to enter the mood, or atmosphere, in the center of the web.

6. Have the students brainstorm for vivid words and phrases that may help them create the atmosphere. See Appendix R.
7. Students are to write a free verse poem. Check for words with the correct meaning and feeling for the mood.

### **DAY TWO**

8. Share with classmates.
- E. *Assessment/Evaluation*
1. While listening to oral presentations of the other student's poems, the students should determine what the atmosphere is and what words and phrases created the atmosphere. See Appendix S.
  2. Use Appendix D for scoring the free verse.

### **Lesson Six: Limerick and Cinquain Formats**

- A. *Daily Objectives*
1. Concept Objective(s)
    - a. Students read and understand a variety of materials. (Colorado English Standard 1)
    - b. Students understand how to write and speak for a variety of purposes and audiences. (Colorado English Standard 2)
    - c. Students recognize literature as a record of human experience. (Colorado English Standard 6)
  2. Lesson Content
    - a. Poetry should be a source of delight, and upon occasion, the subject of close attention. Students should examine some poems in detail, discussing what the poem means as well as asking questions about the poet's use of language. *Core Knowledge Sequence* (p. 135)
    - b. Core Knowledge encourages teachers "to expose students to more poetry, old and new, and to have students write their own poems. To bring students into the spirit of poetry, read it aloud and encourage them to read it aloud so they can experience the music in the words."
    - c. Understand the terms: meter, iamb, couplet, rhyme scheme, and free verse. *Core Knowledge Sequence* (p. 135)
    - d. Review (from grade five) the literal and figurative language: imagery, metaphor and simile. *Core Knowledge Sequence* (p. 136)
  3. Skill Objective(s)
    - a. Students will listen, read, and/or read aloud various poems.
    - b. Students will be exposed to rhyme patterns and meter of various poems.
    - c. Students will write their own poetry: couplet, haiku, cinquain, limerick.
    - d. Students will identify and use figurative language: imagery, metaphor and simile.
- B. *Materials*
1. Examples of limericks (book by Edward Lear or other authors)
  2. Appendices T and U
  3. Writing materials for each student (paper, pen/pencil)
- C. *Key Vocabulary*
1. Cinquain—five-line poem, see format
  2. Limerick-- five line poem aabba
- D. *Procedures/Activities*
1. Over the next few days, read and discuss, for enjoyment, any poems from the list for Core Knowledge that you haven't shared with the class. See Lesson Content Objectives.

2. Introduce the word: **limerick**. Share a few by Edward Lear. See Appendix T.
  3. Introduce the poem format of a **cinquain**. See Appendix U.
  4. Have students practice writing limericks and/cinquains.
- E. *Assessment/Evaluation*
1. Use Appendix D for scoring the limerick and the cinquain.

## VI. CULMINATING ACTIVITY

- A. Have the students compile their polished pieces, using different formats, to make a collection of poems. Have them make a cover and illustrate them. See Appendix N. See appendix O for sample. Optional: Have the students add a favorite poem or two written by others.
- B. Have the students recite poetry for an oral expression grade. Remind them to use a prop during their presentation. See Appendix V for sample rubric.

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Free Verse “This is Just to Say” (Lesson One)
- B. Appendix B: Rhyming Verse: “Father Williams”(Lesson One)
- C. Appendix C: Acrostic (Lesson One)
- D. Appendix D: Scoring (throughout the unit)
- E. Appendix E: Stanza (Lesson Two)
- F. Appendix F: Rhyme Scheme (Lesson Two)
- G. Appendix G: Meter (Lesson Two)
- H. Appendix H: Selected CK Poems of Free Verse (Lesson Two)
- I. Appendix I: Couplet (Lesson Two)
- J. Appendix J: Student Blank Chart for Brainstorming (Lesson Two)
- K. Appendix K: Figurative Language (Lesson Three)
- L. Appendix L: Haiku (Lesson Three)
- M. Appendix M: Alliteration (Lesson Three)
- N. Appendix N: Point Sheet (Lesson Four)
- O. Appendix O: Point Sheet Sample (Lesson Four)
- P. Appendix P: Atmosphere (Lesson Five)
- Q. Appendix Q: Atmosphere Web (Lesson Five)
- R. Appendix R: Student Blank for Atmosphere (Lesson Five)
- S. Appendix S: Class Blank for Atmosphere (Lesson Five)
- T. Appendix T: Limerick (Lesson Six)
- U. Appendix U: Cinquain (Lesson Six)
- V. Appendix V: Sample of Oral Presentation Rubric
- W. Appendix X: Poetry Definitions Test
- X. Appendix Y: Poetry Definitions KEY

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Appendix A  
Lesson One

## Free Verse

- Does not have a regular meter or rhyme scheme
- Choose words carefully
- Length and rhythm of the lines vary

## **This is Just to Say**

by William Carlos Williams

I have eaten  
the plum  
that were in  
the ice box

and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold

## Father William

by Lewis Carroll

“You are old, Father William,” the young man said,  
    “    And your hair has become very white;  
And yet you incessantly stand on your head—  
    Do you think, at your age, it is right?”

“In my youth,” Father William replied to his son,  
    “I feared it might injure the brain;  
But now that I’m perfectly sure I have none,  
    Why, I do it again and again.”

First Stanza

A said

B white

A head

B right

Second Stanza

A son

B brain

A none

B again

“You are old,” said the youth, “as I mentioned before,  
    And have grown most uncommonly fat;  
Yet you turned a back somersault in at the door—  
    Pray, what is the reason of that?”

“In my youth,” said the sage, as he shook his gray locks,  
    “I kept all my limbs very supple  
By the use of this ointment—one shilling the box—  
    Allow me to sell you a couple.”

Appendix B, page 2  
Lesson One

“You are old,” said the youth, “and your jaws are too weak  
For anything tougher than suet;  
Yet you finished the goose, with the bones and the beak—  
Pray, how did you manage to do it?”

“In my youth,” said the father, “I took to the law,  
And argued each case with my wife;  
And the muscular strength which it gave my jaw  
Has lasted the rest of my life.”

“You are old,” said the youth, “one would hardly suppose  
That your eye was as steady as ever;  
Yet you balanced an eel on the end of your nose—  
What ever made you so awfully clever?”

“I have answered three questions, and that is not enough,”  
Said his father, “don’t you give yourself airs!  
Do you think I can listen all day to such stuff?  
Be off, or I’ll kick you down stairs!”

Appendix C  
Lesson One

## Acrostic

A **cross** tic: an arrangement of words in which the first letters in each line spell out a word

Circus dog  
Awesome performer  
Spectacular jumper  
Personality galore  
Everyone loves him  
Rolls over immediately

## Appendix D

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

Title \_\_\_\_\_

Poem: Acrostic, Couplet, Haiku, Limerick, Cinquain, Free Verse, Two-Word, Motion/shape Poem, Diamante, or Other: \_\_\_\_\_

Format	1	2	3	4	5	6	7	8	9	10
Mechanics	1	2	3	4	5	6	7	8	9	10
Spelling	1	2	3	4	5	6	7	8	9	10
Illustrations	1	2	3	4	5	6	7	8	9	10

Vivid words \_\_\_\_\_

## Stanza

- related lines are grouped together
- are separated from another by a space on the page
- are usually equal length
- give the poem definite shape and rhythm

## Couplet:

- not usually separated from others
- consists of only two line that rhyme with each other

(“Woman Work” by Maya Angelou begins with a series of couplets)

## Rhyme Scheme

- not all poems rhyme
- but, those that do repeat rhymes in a regular pattern within each stanza

## **Stanza:** the paragraph of poetry

A stanza can be two lines long (as in a couplet)

three lines long (as in a haiku)

four lines long (as in a quatrain)

five lines long (as in a limerick, cinquain)

fourteen lines long (as in a sonnet)

The lines of a stanza share a set pattern,  
and often: a set meter, length and rhyme scheme.

Appendix F  
Lesson Two

Rhyme Scheme

**Father William**  
by Lewis Carroll

**“You are old, Father William,” the young man said,  
“And your hair has become very white;  
And yet you incessantly stand on your head—  
Do you think, at your age, it is right?”**

**“In my youth,” Father William replied to his son,  
“I feared it might injure the brain;  
but now that I’m perfectly sure I have none,  
Why, I do it again and again.”**

<b>A</b>	<b>said</b>
<b>B</b>	<b>white</b>
<b>A</b>	<b>head</b>
<b>B</b>	<b>right</b>
<b>A</b>	<b>son</b>
<b>B</b>	<b>brain</b>
<b>A</b>	<b>none</b>
<b>B</b>	<b>again</b>

**The rhyme scheme of “Father William” is A-B-A-B.**

## Rhyme Scheme

### Stopping by Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know	A
His house is in the village, though;	A
He will not see me stopping here	B
To watch his woods fill up with snow.	A
My little horse must think it queer	B
To stop without a farmhouse near	B
Between the woods and frozen lake	C
The darkest evening of the year.	B
He gives his harness bells a shake	C
To ask if there is some mistake.	C
The only other sound's the sweep	D
Of easy wind and downy flake.	C
The woods are lovely, dark, and deep,	D
But I have promises to keep,	D
And miles to go before I sleep,	D
And miles to go before I sleep.	D

Appendix G  
Lesson Two

Meter

— Stressed syllable, let your voice rise

∪ Unstressed syllable, let your voice fall

∪ — ∪ — ∪ — ∪ —  
I like to see it lap the miles  
∪ — ∪ — ∪  
And lick the valleys up...

Emily Dickinson

∪ — ∪ — ∪ — ∪ —  
Whose woods these are I think I know

Robert Frost

Iambic meter: one unstressed syllable followed by one stressed syllable,  
most common meter

∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ —  
'Twas the night before Christmas, and all through the house

Once upon a midnight dreary, while I pondered, weak and weary...

Edgar Allan Poe

**Appendix H**  
Lesson Two

**This is Just to Say**

by William Carlos Williams

I have eaten  
the plums  
that were in  
the icebox

and which  
you were probably  
saving  
for breakfast

Forgive me  
they were delicious  
so sweet  
and so cold

**The Negro Speaks of Rivers**

by Langston Hughes

I've known rivers:  
I've known rivers ancient as the world and older than  
the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln went down  
to New Orleans, and I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:  
Ancient, dusky rivers.

My soul has grown deep like the rivers.

Appendix I  
Lesson Two

## Couplet

**coup** let: two successive lines of poetry—two of the same length that rhyme

### My Dogs

Shadow is a natural at dance,  
I like to watch him swirl and prance.  
Casper likes to jump up high,  
“On the table and counter,” I sigh.  
One dog is black; the other is white,  
I am happy, when they come into sight.

# Brainstorm for Poetry

Appendix J  
Lesson Two  
Brainstorming Chart

Topic	Looks	Sounds	Feels	Smells	Tastes	Vivid Words

**Appendix K**  
Lesson Three  
Figurative Language

## **Figurative Language**

**Literal language** is based on actual word meaning (not figurative or symbolic).

**Imagery** is the description, the impression, the audience receives when the poet use figures of speech.

A **figure of speech** is a device that presents a picture in words.

A **simile** is a comparison of two unlike things. The words *like* or *as* are used in the comparison.

A **metaphor** is a comparison that does not use the words *like* or *as*.

**Alliteration** is the repetition of the beginning letter in several nearby words.

**Appendix L**  
Lesson Three

## Haiku

**hai** ku: a Japanese verse form of three unrhymed lines of 5, 7, 5 syllables respectively (total 17 syllables), usually on some subject in nature

walking in the field  
the bright sun rises slowly  
the fox finds its prey

**Appendix M**  
Lesson Three

## Alliteration

**Alliteration** is the use of initial consonant sounds in words that occur close together.

The birds were busy feasting on the fat bugs.

The crab crawled toward the crevice.

Appendix N  
Lesson Four

Collection of Poems

\_\_\_\_\_ name  
**Acrostic** (cover sheet) 5 6 7 8 9 10 points

**Couplet** (three stanzas) \_\_\_\_\_ 5 6 7 8 9 10 points  
title

Rhyming words \_\_\_\_\_

\_\_\_\_\_ title  
**Haiku** 5 6 7 8 9 10 points

Do you have three lines?

Topic \_\_\_\_\_

First line: 5 syllables

Second line: 7 lines

Third line: 5 syllable

\_\_\_\_\_ title  
**Limerick** (aabba) 5 6 7 8 9 10 points

(a) \_\_\_\_\_

(b) \_\_\_\_\_

\_\_\_\_\_ title  
**Free Verse** 5 6 7 8 9 10 points

Did you use rhyming words?

Topic \_\_\_\_\_

Vivid words \_\_\_\_\_

\_\_\_\_\_ title  
**Cinquain** 5 6 7 8 9 10 points

Topic \_\_\_\_\_

Do you have five lines?

**Choice** 5 6 7 8 9 10 points

(Motion-shape poem, two-word poem, homograph riddle, diamante, anagram, palindrome, alliteration: \_\_\_\_\_ consonant sound, other \_\_\_\_\_)

**Illustrations** 1 2 3 4 5 6 7 points

**Titles** 1 2 3 4 5 6 7 points

**Mechanics** (spelling, capital letters, punctuation) 1 2 3 4 5 6 7 8 9 10 points

**Neatness** 1 2 3 4 5 6 points

Appendix O SAMPLE

Lesson Four

Kevin Jones's Collection of Poems

name  
**Acrostic** (cover sheet) **CASPER** 1234 5 6 7 8 9 10 points +       
10

**Couplet** (three stanzas) My Dogs 1234 5 6 7 8 9 10 points +       
Title 10

Rhyming words dance prance  
high sigh white sight

**Haiku** The Fox at Sunrise 1234 5 6 7 8 9 10 points +       
Title 10

Do you have three lines? Yes First line: 5 syllables  
Topic Fox in a field Second line: 7 lines  
Third line: 5 syllables

**Limerick** (aabba) Shadow's Hike 1234 5 6 7 8 9 10 points +       
Title 10

(a) hike like Mike  
(b) shade glade

**Free Verse** \_\_\_\_\_ 1234 5 6 7 8 9 10 points +       
Title 10

Did you use rhyming words?  
Topic \_\_\_\_\_  
Vivid words \_\_\_\_\_

**Cinquain** My Dog 1234 5 6 7 8 9 10 points +       
Title 10

Topic Casper the Dog  
Do you have five lines? yes

**Choice** 1234 5 6 7 8 9 10 points +       
(Motion-shape poem, two-word poem, homograph riddle, diamante, anagram, 10  
palindrome, alliteration: b/cr consonant sound, other \_\_\_\_\_)

**Illustrations** 1 2 3 4 5 6 7 points

**Titles** 1 2 3 4 5 6 7 points +     

**Mechanics** (spelling, capital letters, punctuation) 1 2 3 4 5 6 7 8 9 10 points 30

**Neatness** 1 2 3 4 5 6 points

Appendix P  
Lesson Five

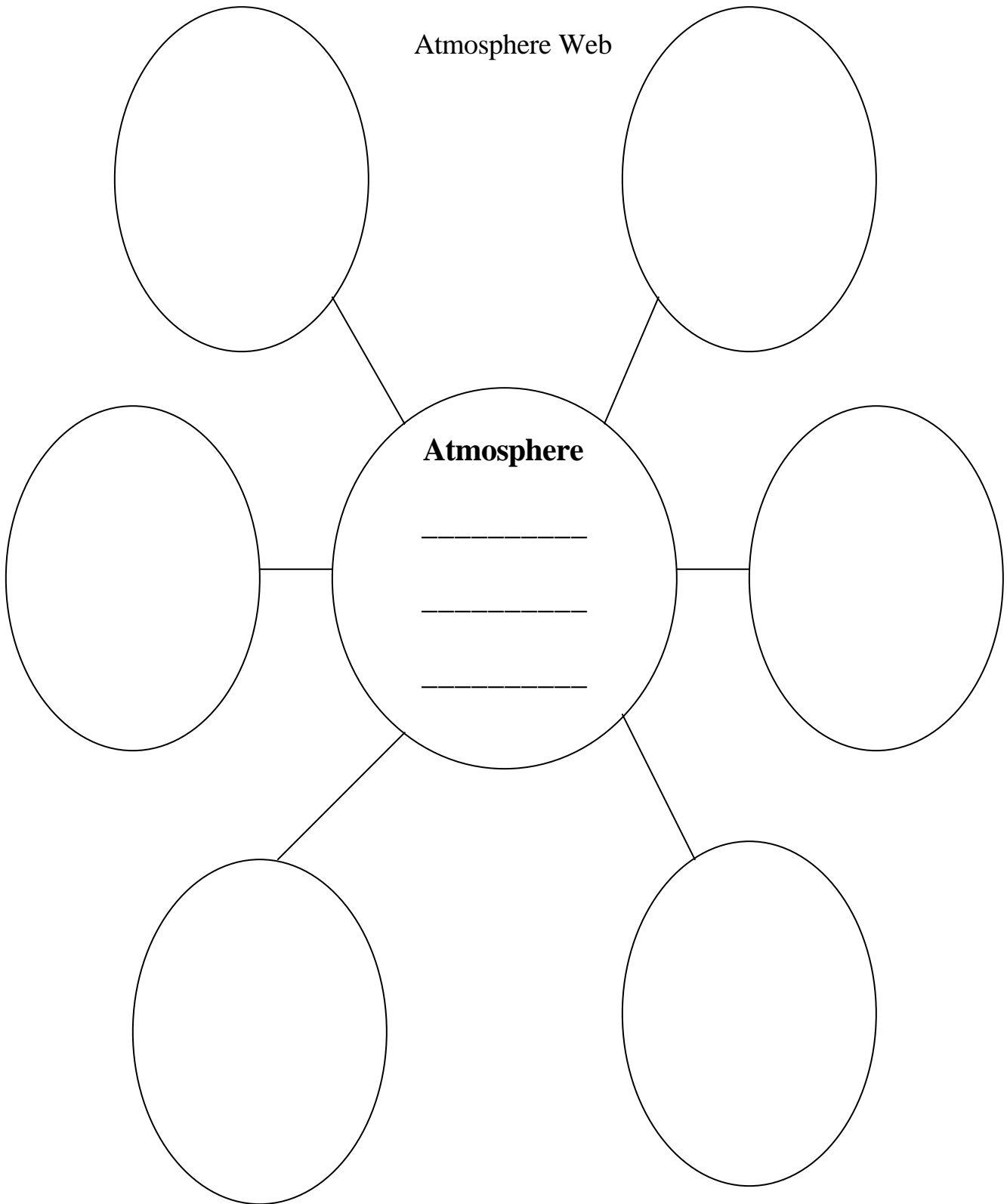
## Atmosphere

Name various moods experienced over the past few days and the events that brought these moods about.

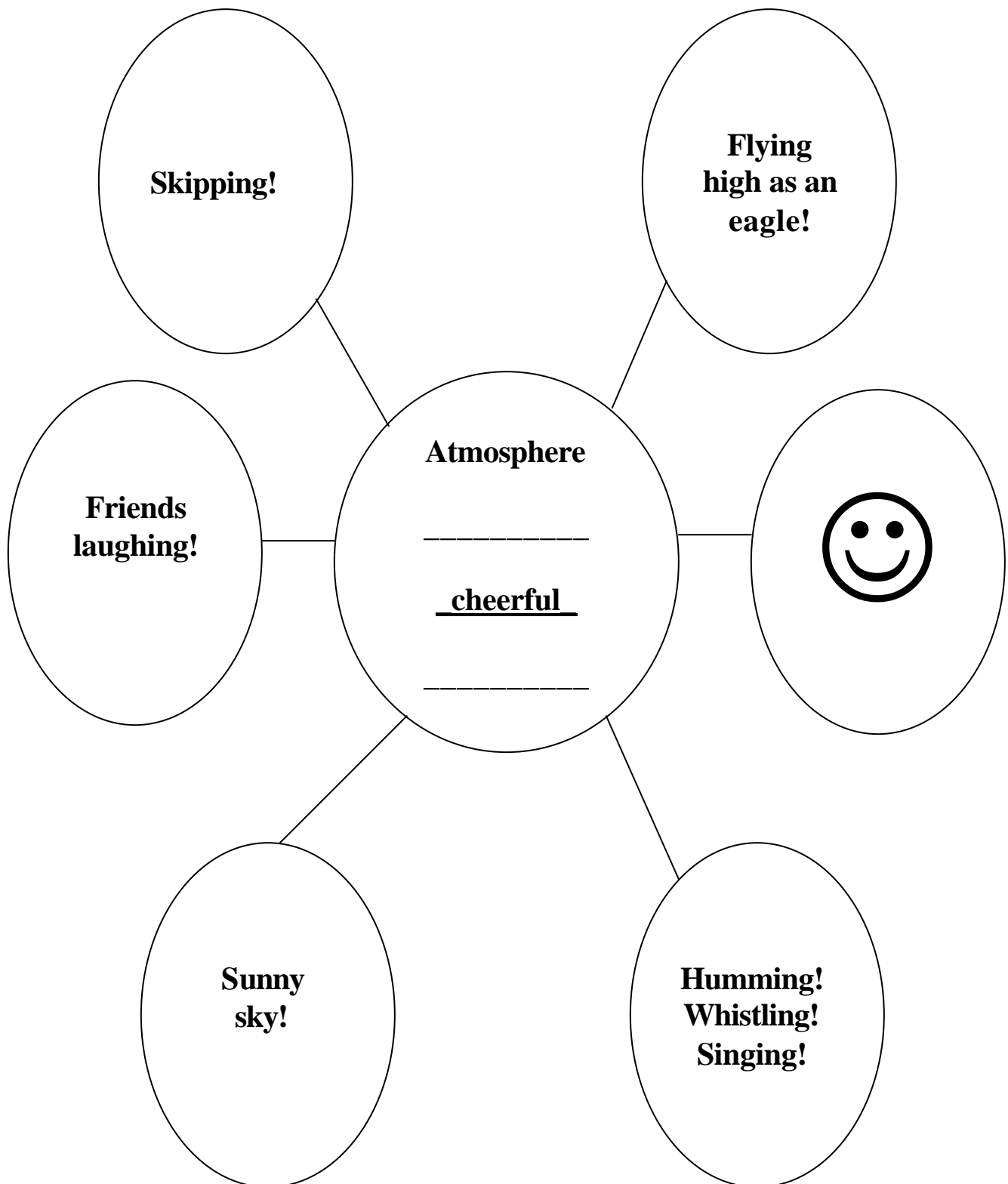
Mood	Event
Cheerful	got a good night's rest last night
Angry	lost my wallet
Expectant	waiting for a birthday card
Curious	went to the pet store
Bored	watched TV too long Tuesday
Excited	get to go to the game Saturday
Amazed	
Surprised	

**Appendix Q**  
Lesson Five

**Atmosphere Web**



Appendix Q, page 2  
Lesson Five  
Atmosphere Web Sample



# Student Poem-Atmosphere

**Appendix R**  
Lesson Five  
Student Atmosphere Chart

Poem Topic	Atmosphere	Words/Phrases

# Class Poem-Atmosphere

Appendix S  
Lesson Five  
Class Atmosphere Chart

Poem Topic	Atmosphere	Words/Phrases

Appendix T  
Lesson Six

## Limerick

A humorous poem written in five lines. The rhyme scheme is **a a b b a**. The first, second, and last lines each have three strong beats. The third and fourth lines each have two strong beats.

Example from *Everything You Need to Know About English* by Anne Zeman and Kate Kelly:

A pleasant young teacher from school, (a)  
Not inclined to playing the fool, (a)  
Tripped on an eraser, (b)  
And fell without grace, “Er” (b)  
She said, that young teacher from school. (a)

Shadow took off for a hike,  
To find a tree he did like.  
He needed some shade,  
In the warm summer glade,  
So he returned to the house of Mike.

Appendix U  
Lesson Six

## Cinquain

**cin quain:** a stanza of five lines

- Line 1 Write the word.
- Line 2 Write two adjectives with a comma between them.
- Line 3 Write three -ing verbs with commas between them.
- Line 4 Write a simile.
- Line 5 Write a synonym for the word in Line 1.

Casper  
small, white  
licking, jumping, barking  
fluffy as a cloud  
dog

**Appendix V**  
**Rubric Sample for Oral Presentation**

Name: \_\_\_\_\_

Teacher: \_\_\_\_\_

Date submitted: \_\_\_\_\_

Title of work: \_\_\_\_\_

	<b>Criteria</b>				<b>Points</b>
	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	
<b>Body Language</b>	Movements seemed fluid and helped the audience visualize	Made movements or gestures that enhanced articulation	Very little movement or descriptive gestures	No movement or descriptive gestures	-----
<b>Eye Contact</b>	Holds attention of entire audience with the use of direct eye contact	Consistent use of direct eye contact with audience	Displayed minimal eye contact with audience	No eye contact with audience	-----
<b>Introduction and Closure</b>	Student delivers open and closing remarks that capture the attention of the audience and set the mood	Student displays clear introductory remarks or closing remarks	Student clearly uses either an introductory or closing remark, but not both	Student does not display clear introductory or closing remarks	-----
<b>Pacing</b>	Good use of drama and student meets apportioned time interval	Delivery is patterned, but does not meet apportioned time interval	Delivery is in bursts and does not meet apportioned time interval	Delivery is either too quick or too slow to meet apportioned time interval	-----
<b>Poise</b>	Student displays relaxed, self-confident nature about self, with no mistakes	Makes minor mistakes, but quickly recovers from them; displays little or no tension	Displays mild tension; has trouble recovering from mistakes	Tension and nervousness is obvious; has trouble recovering from mistakes	-----
<b>Voice</b>	Use of fluid speech and inflection, maintains the interest of the audience	Satisfactory use of inflection, but does not consistently use fluid speech	Displays some level of inflection throughout delivery	Consistently uses a monotone voice	-----
				<b>TOTAL</b>	

**Teacher Comments:**

## Appendix W

Name \_\_\_\_\_

### Poetry Definitions

1. \_\_\_ stanza
  2. \_\_\_ meter
  3. \_\_\_couplet
  4. \_\_\_iambic
  5. \_\_\_free verse
  6. \_\_\_alliteration
  7. \_\_\_similie
  8. \_\_\_haiku
  9. \_\_\_rhyme scheme
  10. \_\_\_atmosphere
  11. \_\_\_acrostic
- A. An arrangement of words in which the first letter in each line spell out a word
  - B. Repetition of the beginning letter/sound in several nearby words
  - C. Regular beat
  - D. Does not have a regular meter or rhyme scheme
  - E. “Paragraph” of poetry, which usually has a set meter, length and rhyme scheme
  - F. most commonly used meter
  - G. general feeling or mood
  - H. comparison of unlike things using the word “like” or “as”
  - I. two successive lines of poetry that are the same length and the end words rhyme
  - J. three-line poem, unrhymed
  - K. aabb

## Appendix X

### Poetry Definitions KEY

- |                           |  |
|---------------------------|--|
| 12. <u>E</u> stanza       | A. An arrangement of words in which the first letter in each line spell out a word |
| 13. <u>C</u> meter        | B. Repetition of the beginning letter/sound in several nearby words                |
| 14. <u>I</u> couplet      | C. Regular beat  |
| 15. <u>F</u> iambic       | D. Does not have a regular meter or rhyme scheme                                   |
| 16. <u>D</u> free verse   | E. "Paragraph" of poetry, which usually has a set meter, length and rhyme scheme   |
| 17. <u>B</u> alliteration | F. Most commonly used meter  |
| 18. <u>H</u> simile       | G. General feeling or mood   |
| 19. <u>J</u> haiku        | H. Comparison of unlike things using the word "like" or "as"                       |
| 20. <u>K</u> rhyme scheme | I. Two successive lines of poetry that are the same length and the end words rhyme |
| 21. <u>G</u> atmosphere   | J. Three-line poem, unrhymed   |
| 22. <u>A</u> acrostic     | K. aabb  |