See You Later
Alligator
After while
Crocodile.

A poetry unit for Intermediate Students

Diana Knight, Co-ordinator: English
Language Arts, Drama, Library
Cathy Fabbro
Darlene Hicks
Jane McCarter
Halton District School Board
POETRY

Poetry offers a different way to explore and represent ideas, feelings, images, and stories. Poetry can take many forms. Poems can be written in a set number of lines and syllables, such as haiku or a cinquain, or written in rhyme, such as quatrains and limericks. Poems are also written in free verse form where writers use line arrangements to create a natural rhythm to the poem. Or poems may have special shapes and patterns, such as list poems and acrostics.

Each type of poetry has its own form and style, but all poems are a wonderful means of entertaining your audience while reflecting on and interpreting the world you see around you, as well as the world within.

Explore the world of poetry and you'll soon find a form that inspires you.

COUPLETS AND QUATRAINS

Rhyme easily finds its way into language. You hear rhyme in lyrics (the written words of songs), in advertisements, and in musical jungles. You read rhymes in greeting cards you get for birthdays and other occasions.

There are many forms of rhyming poems. In this section you can explore rhyming couplets and quatrains. Rhymed poems offer an opportunity to experiment with the sounds of words and with the beats or rhythms created by the combination of those words.

Each type of rhyme offers you a special way to reflect – to be funny, musical, or thoughtful. It can give you a chance to share experiences, to express feelings, or to create images that offer a window on a moment of action, beauty, or fun. Writing couplets and quatrains gives you the chance to give words life.

Writing Goals

As you develop your couplets and quatrains, ensure that you
• identify and model the features of couplets and quatrains
• use webs to develop ideas for poems
• experiment with rhyme and rhythm
• use active verbs and specific nouns

Set one or two additional writing goals (skills you want to work on) for yourself.
FEATURES OF COUPLETS AND QUATRAINS

- The first word of the poem along with the first word of each line is generally capitalized.
- Punctuation may or may not be included.

Couplets

- have two lines
- have rhyming words at the end of each line
- are a complete thought
  
  *The little birds sit in their nest and beg.*
  *All mouth that once had been all egg.* – Anonymous

- have a rhythm pattern determined by the number of beats in a line.

Quatrains

- have four lines
- are a complete thought
- have rhyming words at the ends of the lines to make the rhyming pattern
- have rhyming patterns that can vary

  *The rain is raining all around,*
  *It falls on field and tree.*
  *It rains on the umbrellas here,*
  *And on the ships at sea.*

  - Robert Louis Stevenson

To show the rhyming pattern we use letters – a’s rhyme with a’s and b’s rhyme with b’s. Here are some other patterns.

| LINE 1 | a | a | a | a |
| LINE 2 | a | b | b | b |
| LINE 3 | b | a | b | c |
| LINE 4 | b | b | a | a |

- have a rhythm pattern determined by the number of beats in a line

INFO!! Quatrains or couplets are called “stanzas” when they are linked together to make a longer poem. Stanzas are groups of lines in a poem that have a repeating rhythm and rhyme patterns, and the same number of lines.

CHOOSE AN IDEA

- Write a poem about a change you’ve experienced in your relationships with others, or about other changes you’ve witnessed while growing up.
- From a newspaper or from a magazine, select a shot that shows strong feeling. Take the point of view of one of the people in the photograph and write a couplet or a quatrain to express that person’s feelings.
- Write a poem about an issue or subject that is important to you, such as being given responsibility, being an older or younger sibling, peer pressure, violence on TV, or any topic that sparks your interest.
- Write a couplet or quatrain based on something you like to do. Think of your favourite hobby or the sport you like the best.
- With a partner, choose a theme and try writing a series of poems on this theme.
COUPLET

The baseball player dreams of winning
Seeing himself jumping and grinning.

by Nicholas

couplets have rhyming words

STANZAS

Humpback

In the cold, white water
Down in the darkness below,
He rests, eating his dinner
Of plankton, that grow.

Swimming very slowly
Through the water’s murk,
Not looking around the corner
To see what might lurk.

It could be a fishing net
Or a hunter that would kill.
It may even be pollution
From a nearby mill.

This is what the world is like
After the humans came.
If we don’t clean up soon
They will all be lame.

Singing in his language,
We have just begun to understand
He is called the Humpback,
Known throughout the land.

by Jennifer

couplets have rhyming words
a complete thought
each of these quatrains has the rhyming pattern of

ab
bc
cb

stanzas form a longer poem

a
b
c
b

a
b
c
WRITING A COUPLET OR QUATRAIN

Planning

1. Choose the type of poem you want to write – couplet or quatrain.
2. Decide on a topic for your poem. To get ideas, brainstorm a list of interesting subjects and jot them down.
3. Choose the topic that gives you the most ideas, and web or list the images and words that come to mind. List lots of details? What memories, actions, or emotions come to mind? Think of sounds, smells, tastes, and how the topic makes you feel.
4. Select the words and phrases you like the best and list some rhyming words for them.

Drafting

1. Check the features for your couplet or quatrain. Look at the rhyme scheme. How many rhyming lines do you need?
2. Check that you have a regular number of beats for each line, or a pattern of beats for alternating lines.
3. Indicate action using precise verbs. Use the present tense of verbs to make your poetry feel more immediate and real to your audience.
4. Give clear descriptions using active verbs and specific nouns. Include a title to grab your reader’s attention.

INFO!!

Use active verbs and specific nouns to add meaning and detail to your writing. For example: *I glimpsed the pond through the trees* is much more clear and interesting than *I saw the water through the trees.* Using active verbs and specific nouns helps you avoid unnecessary adjectives and adverbs that can “clutter up” your writing.

Revising

Read your poem aloud to yourself and consider these points as you revise.

- Does your poem match the features of a couplet or quatrain?
- Does your poem make sense? Is it a complete thought?
- Have you written in a natural style? Does your poem sound like you?
- Check the rhyming pattern. Do the rhyming lines work for your topic and express the feeling of your poem?
- Is the beat pattern consistent?
- Have you chosen the best active verbs and specific nouns for your poem?
- Use a thesaurus to look for a variety of descriptive words.
Editing
Check your writing for

• proper punctuation, if included
• correct and consistent use of capitalization
• a line space between each stanza
• correct spelling

Publishing
You may want to:

• Write your poem on an index card or record it on a cassette tape and share it with a partner or small group of students in your class.
• Use a poster format and illustrate your poem. Display completed pieces on a classroom or school bulletin board. Give your poster an eye-catching title.
• Make computer printouts of your poem and give copies to friends and family.
• E-mail your poem to a friend or pen pal.
• With a partner or small group, publish an anthology of rhyming poems on a similar theme.
• Submit your poem for publication in your school paper or to a writing contest.

Reflecting

• What do you like about writing rhyming poems?
• What can poetry tell you about the writer?
• What is it about poetry that makes it different from narrative?
• What suggestions would you offer others for writing a couplet or a quatrain?
FOUND POETRY

Have you ever wondered what makes a poem, a poem? Canadian writer John Robert Colombo, a lover of found poetry, suggests that poems can be found everywhere in the world of print. Sometimes you just don’t recognize them!

A found poem begins as a collection of words, phrases, or sentences that are removed from their context – from a magazine article, an advertisement, a headline, or even a street sign. The text might be chosen because it is thought provoking, creates a vivid image, has poetic appeal, or simply because it catches your eye. The poem is “found” when you rework the line and word arrangement to reveal a new awareness, meaning, or emphasis for these lines of text.

Writing a found poem offers you the opportunity to rearrange and put together words to highlight a specific rhythm, mood, image, or feeling. So go ahead and find the poems that lie hidden at your fingertips.

Writing Goals
As you develop your found poem, ensure that you

- identify and model the features of found poems
- select appropriate text from a range of media
- experiment with the content, structure, and voice of the text
- use capitalization and punctuation to give meaning

Set one or two additional writing goals (skills you want to work on) for yourself.

FEATURES OF FOUND POETRY

- The content can come from any written text, such as a story, an advertisement, or a caption from a magazine article.
- Words and lines are arranged to bring out a special meaning, feeling, rhythm, or emphasis.
- Punctuation may be added, removed, or left as it appears in the original text.
- Capitalization of the first word in a line, or the first word of a stanza, is optional. However, capitalization should be consistent.
- The source of original text is cited if applicable. (For example, the name of the article, The Globe and Mail, July 23, 1993, p. A2.)

CHOOSE AN IDEA
Create a found poem using text found in the world around you.

- Choose interesting photo captions from newspapers or magazine articles.
- Choose an appealing paragraph from a novel you’re reading.
- Select a portion of a newspaper article, an advertisement, or even a comic strip.
- Choose some of the print in your environment, such as in a fast-food restaurant, or a supermarket, or on signs.
**FOUND POEMS**

**Surreal Landscape**
(found poem, words from National Geographic, Jan. 1991. pp.32-33)

Surreal landscape of the Balbo Hills in the Great Sandy Desert reflects sunlight off its rock surface. Polished by wind and water over the millennia.

Vegetation greened by recent rains lines dry creek beds.

Through this desolation roam solitary dingoes and occasional mobs of kangaroos ... herds of feral camels descended from packtrain animals of a century ago.

**Cold Eye**
(found poem, words from National Geographic, Jan. 1991. pp.58)

COLD eye of a saltie* glows above p p r i l e s bloodied by the setting sun.

(* a saltie is a salt water crocodile)

Ellipses points where words have been cut from the original text.

Capitalization and arrangement of letters brings feeling and meaning to the words.

Spacing out or separating words within a line creates emphasis.

Stanzas

Choose words create a vivid image.

Source of the original text is cited.

Capitalization and arrangement of letters brings feeling and meaning to the words.

Created title.

Spacing out or separating words within a line creates emphasis.

Stanzas.

Choose words create a vivid image.

Source of the original text is cited.

Created title.

Choose words create a vivid image.

Spacing out or separating words within a line creates emphasis.

Stanzas.
WRITING A FOUND POEM

Planning

1. Skim the print from your chosen source to find a passage or group of words that appeals to you as a possible choice for your found poem. The words should form a complete thought or unit of meaning. They could
   • stir up strong feelings
   • create a vivid image

SKILL FOCUS

The use of punctuation and capitalization helps your reader to read your poem and to understand the meaning of your wording.

Experiment. Add and remove punctuation to create effect and to illustrate meaning in your found poem. Use capitalization as another way to add emphasis to words you want to stress in your poem.

Drafting

1. Copy the original text, arranging the text into lines and, perhaps, stanzas.
   • Each line is a unit of meaning. A line may be a single word, part of a word, a phrase, or a sentence.
   • Stanzas (the grouping of a number of lines) may be used to show changes in time, place, atmosphere or speaker.

2. Establish yourself in the poem by experimenting with different arrangements for line length, rhythm, and emphasis.
   • Control the way your poem will be read by grouping together certain ideas or images in different line lengths and stanzas.
   • Squeezing together, spacing out, or separating a word within a line creates an emphasis in the arrangement and meaning of the poem.
   • Letters that are spaced out, shoved together, or placed higher or lower than others in the line gets more emphasis. For example, spaced-out letters indicate that readers should stretch out the word as they read it.

3. Add or remove punctuation and capitalization to create the meaning and feeling you want for our poem. Ellipses (...) may be used to show where words have been cut from the original text.

4. Cite the original text source, if applicable, by stating the name of the publication and the date published; or the title of a book, the author’s name, and the page number.

5. Decide if you will use the title of the original text or create your own title.

COMPUTER LINK

Arrange your found poem on a computer to make it easier to experiment with. Move your text and emphasize different words for different effects. You can experiment until you find the perfect arrangement for your poem.
Revising
Read your poem aloud to yourself or with a partner. Consider these suggestions.

- Is your poem a complete thought?
- Does your found poem create a new picture for the original text?
- Do you need to rearrange any words, letters, or lines for a better effect? Are specific words and images emphasized?
- Have you used stanzas?
- Have you brought yourself into the poem? Is it your voice?
- Have you used punctuation and capitalization to help your readers understand your meaning?

Editing
Check your writing for

- punctuation and capitalization
- proper use of ellipsis
- correct spelling

Publishing
You may want to:

- Make a small number of computer printouts of your poem and give them to friends or family members.
- Perform a dramatic reading of your found poem for your classmates.
- Submit your found poem to your school newspaper or newsletter.

Reflecting

- What is the most challenging aspect of creating a found poem?
- How did you solve problems with arranging your poem on the page?
- What advice would you offer to others about writing found poetry?
DESCRIPTIVE POETRY

A descriptive poem often focuses on one particular thing. It might be an ordinary, everyday sort of thing, or it might be something odd, unusual, or dramatic. But whatever the subject may be, poetry can change or intensify the way we see it.

Poets strengthen their descriptions by using techniques such as alliteration, simile, and metaphor. These techniques help the reader gain strong sense impressions of the poet’s subject. So we might not only “see” it; we may hear, touch, smell, and feel it too.

The Shark

He seemed to know the harbour,
So leisurely he swam;
His fin,
Like a piece of sheet iron,
Three-cornered,
And with knife-edge,
Stirred not a bubble
As it moved
With its base-line on the water.

His body was tubular and tapered
And smoke-blue,
And as he passed the wharf
He turned,
And snapped at a flat-fish
That was dead and floating.
And I saw the flash of a white
throat,
And a double row of white teeth,
And eyes of metallic grey,
Hard and narrow and slit.

Then out of the harbour,
With that three-cornered fin
Shearing without a bubble the water
Lithely,
Leisurely,
He swam -
That strange fish,
Tubular, tapered, smoke-blue,
Part vulture, part wolf,
Part neither - for his blood was cold.

- E.J. Pratt
Study E.J. Pratt’s poem, “The Shark”. Note how it meets many of the characteristics of descriptive poetry.

- It often uses techniques such as alliteration, simile, and metaphor to create strong sense impressions or to describe emotions.
- It makes use of many descriptive words called adjectives.
- Each word is chosen with care for its sound, rhythm, and meaning.
- It does not always follow traditional rules of punctuation and capitalization.

**Writing Goals**
As you develop your skills you will learn:
- the characteristics of descriptive poetry
- the function of adjectives
- how punctuation can enhance a poem’s meaning

and you will:
- write a descriptive poem
- identify alliteration and similes.

**WHAT ARE ADJECTIVES?**

Adjectives are words that modify a noun or pronoun. Adjectives are used in sentences to describe (enormous, rainy), to show how many (21), to point out (this, that, these, those), and to show how much (less, some, more, part).

Possessive adjectives (more often called possessive pronouns) tell who owns something. *His, her, their, my, our,* and *your* are possessive adjectives.

The words *the, a, and an* are special adjectives called **articles**.

**The shark had an alarming habit of slicing through water without making a bubble.**

1. Look at the poem “The Shark”. Find the following:
   a) five examples of adjectives that describe
   b) one example of an adjective that shows how many
   c) one example of an adjective that shows how much
   d) one example of a possessive adjective
   e) two examples of an article.

**A CHALLENGE**

Choose one of the adjectives from “The Shark,” and list as many synonyms as possible for that adjective. Why do you think the author chose to use the word he did?
WHAT ARE SIMILES AND WHAT IS ALLITERATION?

Poets paint pictures with words, in the same way painters do with colour and shape. And just as painters use different techniques to create different effects, so poets have at their disposal a number of different types of language techniques. These are known as figurative language. In “The Shark,” two of these methods stand out: alliteration and simile.

**Alliteration** is the repetition of the same initial consonant sound in words close to one another.

Lithely, Leisurely, He swam -

- Alliteration can help create a particular feeling. What feeling or mood do you think E. J. Pratt wanted to create with his repetition of the letter L in the lines above? How else does his choice of words add to that effect?
- Write three descriptive poems (or parts of poems), each just three lines long. At least two of the three lines in each poem should begin with the same letter. Make your descriptions as vivid as you can. Choose each poem’s letter carefully: the sound of it will affect the mood of the poem!

**A simile** compares two things using the words like or as.

His fin, Like a piece of sheet iron,

- This time, write three poems (or parts of poems) that are two lines long. The second line of each poem should begin with like or as. (Even though you have only two lines to work with, make your description as compelling as possible.)
- Find five words, phrases, or lines from the poem “The Shark” that clearly paint pictures in your mind. With a partner, discuss why you think these words, phrases, or lines are so effective.
- Listen to the lyrics of some of your favourite songs, and identify four examples of simile or alliteration that you think are effective. With your teacher’s permission, play the songs, or recite the lyrics for the class, identifying the use of simile or alliteration and explaining what it adds to the song.
- Review the poem you wrote in the Writer’s Workshop, and consider whether you could add any figurative language to your description.
WHAT IS A METAPHOR?

A metaphor is a direct comparison that calls one thing another. Here is a poem called “The Sea”.

THE SEA

The sea is a hungry dog.  
Giant and gray.  
He rolls on the beach all day.  
With his clashing teeth and shaggy jaws.  
Hour upon hour he gnaws.  
The rumbling, tumbling stones,  
And “Bones, bones, bones!”  
The giant sea-dog moans,  
Licking his greasy paws.

- James Reeves

A CHALLENGE  
Make up more metaphors for the sea and one for the shark.

CHOOSE AN IDEA

• Decide on the topic for a descriptive poem. Choose something (or someone) that you know well, or feel strongly about. Or you might want to write about something that has sparked your interest or stirred your imagination.
• Here are a few ideas to get you thinking:
  person: an interesting-looking stranger whom you always see on the bus
  place: a spot you loved or feared as a small child
  thing: an old coat hanging in the closet
• Decide on a poetry form. You could use “The Shark” as your model, or you might wish to read other poems until you find a pattern you prefer: haiku, cinquain, shape poems are good forms for descriptive writing.

Planning

• Write the following words in your notebook: FEEL, HEAR, SMELL, TASTE, and SEE. After each word, write words to describe your person, place, or thing.
• As you write your poem, refer back to the words you wrote.
• Be sure to use lots of adjectives and some metaphors and similes.
• Try some alliteration.
• Revise your poem until you are satisfied with its focus, content and organization.
• Give your poem a title
Drafting

• Use descriptive words that are not the ordinary. Why use “blue” when you can use “azure”?
• Move your words around for the effect you want.

Revising

• Check that the features of your form are correct; for example, does your haiku have the right number of syllables per line.
• Check that your descriptions are precise and interesting.
• Does your poem reflect your emotions and/or thoughts? Does it reflect your personality?
POETRY IN ADVERTISING

• Print Advertisements
• Jingles

We’re surrounded by advertising. Advertisements appear in magazines and newspapers, they’re on TV and radio, they’re on the World Wide Web, and even at the movie theatre. They’re on videotapes, billboards, flyers, and promotions. They’re everywhere! They’re even on the clothes we wear.

If advertisements are so common, why do so many still catch our attention? Why can’t we just tune them all out? We can’t because they are designed and written specifically to grab and hold our attention. Some are so catchy that we find ourselves singing along! Some advertisements have become #1 songs across the continent.

To create a good advertisement, you must know your product, know your audience, and know how to reach that audience in order to convince them to “buy into” your product, service, or idea. A good advertisement, whether we read it, watch it, or listen to it, is difficult to ignore.

PRINT ADVERTISEMENTS

Print advertisements attract our attention with clever designs, bold images, and catchy slogans. Everything in an advertisement has been put there for a purpose. Advertisements are very carefully constructed. Some print advertisements give information in a straightforward way. Other advertisements use art, pictures, or photographs to create an image that appeals to our senses and emotions. Some advertisements use famous people or cartoon characters to sell a product. In any form, advertisements are a powerful, persuasive tool.

Writing Goals
As you develop your couplets and quatrains, ensure that you
• identify and model the features of advertisements
• write an effective slogan to appeal to your target audience
• experiment with sentence styles to establish a specific tone
• experiment with lettering, graphics, colour, and layout

Set one or two additional writing goals (skills you want to work on) for yourself.

Writing a Print Advertisement

Look for interesting print advertisements around your school and your neighbourhood – on billboards, flyers, and posters – and on the Internet, and in magazines and newspapers.
FEATURES OF PRINT ADVERTISEMENTS

- Print advertisements send messages to convince the consumer to buy a product, an idea, or a service.
- Print advertisements use carefully selected words and images that appeal to people’s emotions or reason.
- They are designed to appeal to a specific target audience.
- Print advertisements often promise to make life better in some way if the consumer buys the product or service.
- Slogans (short, catchy phrases) are sometimes used.
- Gimmicky spelling or symbols are often used to attract attention to the advertisement.
- A variety of print sizes and fonts, and colours are used to make important information “pop out.”
- Visual features may be arranged by combining two contrasting images to create a centre of interest: for example, “before” and “after” photographs. This is called juxtaposition, the placement together of opposites.

CHOOSE AN IDEA

- Design a print advertisement to promote a sports product that would appeal to the students in your school; for example, in-line skates, a skateboard, a bike, or a basketball.
- Create a print advertisement for a product of the future. What products or services might be advertised 100 years from now?
- Design an advertisement to advertise a school dance or another event at your school or in your community.

WRITING A PRINT ADVERTISEMENT

Planning
Check this out:

- Decide what you want to advertise. Is there something you feel strongly about? Will you advertise a product, an idea, or a service?
- Determine who your target audience is. This is the group of people your advertisement is aimed at. Jot down some notes about your target audience and refer to those notes as you write your advertisement. What kinds of words and images will catch its attention?
- Different sentence styles can be used to create different tones. For example, short, simple sentences can be exciting and rhythmic and may be used to “punch up” your copy.

Drafting

1. Write the main idea of what you want to present in your advertisement and list four or five reasons or facts to support.
   - Include some words and phrases to describe your product – its features and what makes it a good product to buy.
   - What is there about your product or service that will “hook” your audience?
   - Think about what claims or promises you want to make.
2. Create a slogan for the product or service. A slogan is a short, catchy phrase such as Diet Coke’s “Just For the Taste of It,” which suggests that you drink it because it tastes good, not because it’s low in sugar.
3. Decide on the tone of your advertisement. Will it be straightforward and serious, funny or dramatic?
4. Decide if you’ll use photographs or graphics in the advertisement. If you’re advertising a product, you’ll want to show a photograph or an illustration of the product.
5. Plan the layout of your advertisement. Think about ways to make it appealing to your target audience. Experiment with the layout before putting in a lot of details.
- What size will you make the advertisement?
- What colours and lettering will you use?
- If you’re advertising a product, where will you place an image of the product?
- Where will you put your slogan?
- How will you arrange the words and the art together?

Revising
Once you have decided on your layout, ask yourself these questions:
- Will the advertisement appeal to the target audience?
- Is the message clear? Is it convincing?
- Do you have too little or too much information?
- Is the tone right?
- Are the words balanced with visual information?
- Does the most important information “stand out”?
- Have you used lettering, graphics, and colour effectively?

Editing
Check your writing for
- correct spelling (Make sure that words in “gimmicky” spelling are easily recognizable to the reader.)
- proper punctuation.

COMPUTER LINK Design your print advertisement on a computer. Experiment with various sizes and styles of type. Choose art from clip art files. If they are available, or create your own images using a drawing program.
CULMINATING TASK

As a member of the “Living Poets’ Society”, each student will create, advertise and present a presentation displaying his/her versatility as a poet. The student will present a variety of poems which reflect his/her feelings about an appropriate issue or theme of his/her choice.

OVERALL EXPECTATIONS

Writing
- write to communicate ideas and information for a variety of purposes and audience
- organize information to develop a central idea
- produce pieces of writing using a variety of forms, techniques and resources and materials from other media
- use and spell correctly the vocabulary appropriate for this grade level
- revise and edit work, focusing on content, appropriate diction, and elements of style
- proof-read and correct final drafts, focusing on conventions such as spelling, etc.

Reading
- read a variety of fiction and non-fiction materials for different purposes and with an awareness of audience
- explain their interpretation of a written work, supporting it with evidence from the work and from their own experience and knowledge
- read aloud, showing understanding of the material and awareness of audience

Oral and Visual Communication
- listen and then respond to a range of ideas and opinions concisely, clearly, and appropriately identify, analyse, interpret and create a variety of media works
- express and respond to a range of ideas and opinions concisely, clearly and appropriately

Specific Expectations

W
- use modifiers correctly and with increasing effectiveness
  - give evidence of expanding vocabulary in writing
  - show a growing awareness of the expressiveness of words in their word choice

R
- identify various forms of writing and describe their key features
- use their knowledge of the characteristics of different forms of writing to help them select the appropriate materials for a specific purpose
  - identify some stylistic devices in literary works and explain their use
  - use a thesaurus to expand vocabulary
  - use the special terminology in a particular area of study, as necessary

O/V
- use analogies and comparisons to develop and clarify ideas
  - use repetition for emphasis
  - rehearse and revise their material before making a presentation
  - use eye contact, variations in pace, appropriate gestures in presentations
POETRY QUIZ – Figurative Language

Read the poems listed below and answer the questions for each.

“OCTOBER NIGHTS” by Harriet Cooper

1. What is personification? (1 mark) __________________________________________________________

2. Give an example of personification used in this poem. (1 mark) ____________________________

3. How has the poet’s use of personification enhanced the poem? (2 marks) __________________

4. Write a line of your own using personification, that could be included in this poem. (2 marks) __________________

5. Find the best example of onomatopoeia in this poem. (1 mark) ____________________________

6. If the author says it is “such a lovely time of year”, why is she going to stay in bed? (2 marks) ________________

“THINK OF THE OCEAN” … by Siobhan Swayne

7. What words indicate that a simile is being used? (1 mark) ________________________________

8. Quote an example of a simile from this poem. (1 mark) ________________________________

9. This author also uses metaphor to make a comparison. What does the author describe as “white boots kneading the shore on stormy days.”? (1 mark)

10. Write your own comparison to the ocean, of the object you have identified in question 9. (1 mark)

11. Using your own alliteration, write a line which could be included in this poem. (2 marks)
THE LANGUAGE OF POETRY

Alliteration
• This occurs when the initial sound is repeated in two or more words. e.g., Five, furry, fleet-footed creates ...

Figurative Language
• This is made up of the tricks writers use to create mental pictures in the minds of their readers.

Hyperbole
• This occurs when the author obviously and deliberately uses exaggeration. e.g., Men marched asleep, their limbs scarred from battle.

Idioms
• These phrases are commonly used and understood, but not for their literal meaning. e.g., It’s raining cats and dogs.

Imagery
• This is when the writer creates vivid mental pictures by using words that appeal to the senses.

Metaphor
• This is a direct comparison in which one thing is spoken of as if it were another thing in order to show a connection between the two. e.g., The baby was a purring kitten, curled asleep under a pink blanket.

Onomatopoeia
• This occurs when words sound like the actions they represent. e.g., The bacon sizzled and hissed in the pan.

Personification
• This occurs when non-human things are given human characteristics. e.g., With a smile and a big wink, the bat slammed the ball out of the park.

Rhyme
• Rhyme occurs when there is a repetition and pattern in the poem of words which sound or end alike. In outer rhyme this occurs at the end of each line of poetry. e.g.,
  My favourite furry cat,
  Sits on a big round mat.

  With inner rhyme, this occurs within the lines of poetry. e.g.,
  My favourite furry cat, that sleepy, lazy feline,
  Spends hours on the mat, for rats he makes no bee-line.

Simile
• This is a comparison using “like” or “as”. e.g., The sleeping baby purred like a kitten.

Symbolism
• This occurs when a concrete object is used to represent an idea or an emotion. e.g., A bird in a cage represents imprisonment; a bird on the wing represents freedom.
# TYPES OF POEMS AND DEFINITIONS

<table>
<thead>
<tr>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballad</td>
<td>A ballad is a short narrative poem told in a songlike form. Other ballads often deal with tales of romance, daring feats and/or an element of the supernatural. Many ballads have been passed down as folk songs that tell love stories of tales of historical events.</td>
</tr>
<tr>
<td>Cinquain</td>
<td>A cinquain poem consists of five lines which usually follows this pattern:</td>
</tr>
<tr>
<td></td>
<td>one word (usually a noun)</td>
</tr>
<tr>
<td></td>
<td>two words (verbs ending in “ing”)</td>
</tr>
<tr>
<td></td>
<td>three words (personal reflection)</td>
</tr>
<tr>
<td></td>
<td>two words (verbs ending in “ing” leading to next line)</td>
</tr>
<tr>
<td></td>
<td>one word (the opposite of line one)</td>
</tr>
<tr>
<td>Epitaph</td>
<td>An epitaph is either an inscription on a tomb in memory of a dead person or a short composition in prose or verse written as a tribute to a dead person.</td>
</tr>
<tr>
<td>Free Verse</td>
<td>This is a common form of modern poetry that does not follow a set pattern for rhyme, stanza structure, and line length; it may or may not use the conventions of punctuation and capitalization.</td>
</tr>
<tr>
<td>Haiku</td>
<td>An unrhymed poem of Japanese origin arranged in three lines: the first line has five syllables, the second line has seven syllables, and the third line has five syllables. It often describes a single sound or sight and shows a mood or impression inspired by nature.</td>
</tr>
<tr>
<td>Limerick</td>
<td>This is a short, humorous five-line poem. Its first, second and fifth lines rhyme. The third and fourth lines rhyme.</td>
</tr>
<tr>
<td>Narratives</td>
<td>A narrative poem tells a story. It is usually a long poem with a setting, characters, conflict and dialogue.</td>
</tr>
<tr>
<td>Shape, Concrete or Picture Poetry</td>
<td>These are poems that are written to actually look like the objects they are describing.</td>
</tr>
<tr>
<td>Sonnet</td>
<td>A sonnet is a fourteen-line poem that usually follows a set rhyme and stanza scheme and metrical pattern.</td>
</tr>
<tr>
<td>Tanka</td>
<td>A form of Japanese poetry similar to the haiku, consisting of thirty-one syllable arranged in five lines.</td>
</tr>
</tbody>
</table>
RESOURCES

PRINT

a) See handout titled “Tried and True Poetry Selections”

   - Challenges: Dark Water, Deep Music
   - Friends and Relations: Getting the Message
   - * In Context: It’s a Mystery
   - Journeys: Sports Pages
   - Words and Music

   - Changes: Creativity
   - Heroic Adventures: Imagine Poetry
   - Media and Communication: Mystery and Wonder
   - People Profiles: Play Making
   - Relating: What a Story!
   - What’s Fair?: * Working Together

   - Biography: Families in Transition
   - Futures: Gender Issues
   - Global Issues: Justice
   - Multiculturalism: Music
   - Popular Culture: Values
   - Wellness


VIDEO

A Reading With Dennis Lee 700906
Acid Rain 700391
Call My People Home 703865
Casey at the Bat 600265
Shel Silverstein – Poetry for Fun 603969
The Cremation of Sam McGee 702421
Intermediate Poetry Unit

Table of Contents

RATIONALE 2
EXPECTATIONS 3

• Overall
• Specific

SUBTASKS
Focus: 4
• Activity 1 “Forms of Poetry” 4
• Subtask 2 “Figurative Language” 9
• Subtask 3 “Media Advertisement” 16

RESOURCES 27

ASSESSMENT AND EVALUATION TOOLS
Creative Writing Assessment 28
Media Product Assessment 29
Oral Presentation Assessment 30
RATIONALE

The universal language of poetry crosses many ages and cultural groups. In fact, some forms of poetry are directly associated with specific cultures. Moreover, this medium is a unique way for writers to express an ideas, thoughts or feelings. Students should be exposed to many poems to ensure a good foundation when reading and interpreting other written works. They will also be better prepared to compose their own poems. This may further develop into a life long interest.

Figurative Language is a technique authors use to enhance their writing. The ability to identify and understand these techniques will help the students’ interpretation of an author’s intent. This unit will focus on a variety of forms of poetry, show how figurative language is used in poems and give students the opportunity to write and publish their personal work. In addition, the unit includes a segment on print media advertising which complements the final presentation of their poetry anthologies.

CULMINATING TASK

As a member of the “Living Poets’ Society”, each student will create, advertise and present a display reflecting his/her versatility as a poet. The student will present a variety of poems which reflect his/her feelings about an appropriate issue or theme of his/her choice.
EXPECTATIONS

OVERALL EXPECTATIONS

Writing
• write to communicate ideas and information for a variety of purposes and audience
• organize information to develop a central idea
• produce pieces of writing using a variety of forms, techniques and resources and materials from other media
• use and spell correctly the vocabulary appropriate for this grade level
• revise and edit work, focusing on content, appropriate diction, and elements of style
• proof-read and correct final drafts, focusing on conventions such as spelling, etc.

Reading
• read a variety of fiction and non-fiction materials for different purposes and with an awareness of audience
• read aloud, showing understanding of the material and awareness of audience

Oral and Visual Communication
• listen and then respond to a range of ideas and opinions concisely, clearly, and appropriately identify, analyse, interpret and create a variety of media works
• express and respond to a range of ideas and opinions concisely, clearly and appropriately

Media
• create a variety of media works
• use the conventions of oral language, and of various media, that are appropriate to the grade

SPECIFIC EXPECTATIONS

W
• use modifiers correctly and with increasing effectiveness
  - give evidence of expanding vocabulary in writing
  - show a growing awareness of the expressiveness of words in their word choice

R
• identify various forms of writing and describe their key features
• use their knowledge of the characteristics of different forms of writing to help them select the appropriate materials for a specific purpose
  - identify some stylistic devices in literary works and explain their use
  - use a thesaurus to expand vocabulary
  - use the special terminology in a particular area of study, as necessary

O/V
• use analogies and comparisons to develop and clarify ideas
  - use repetition for emphasis
  - rehearse and revise their material before making a presentation
  - use eye contact, variations in pace, appropriate gestures in presentations
FOCUS

In order to discover the types of poetry to which the students have been exposed, and to discover whether or not they remember the specific characteristics of each type of poetry, they will brainstorm all the types of poems they can remember. This can be done in small groups and shared with the class.

ACTIVITY 1

Forms of Poems (Choose ones that reflect the needs of the class.)

By way of activity centres, students will read examples of a variety of poetry forms and record the unique features of each, using a cross classification chart (included). The students will need to brainstorm a list of ideas for topics/themes about which they can write (included). Then the students will create their poems using the variety of forms. The students should use the writing process to compose their poetry. The following are a list of forms that can be studied:

- cinquain
- diamante
- tanka
- haiku
- limerick
- ballad (narrative, or dialogue)
- epitaph
- ode
- sonnet
- free verse
TYPES OF POEMS AND DEFINITIONS

Ballad • A ballad is a short narrative poem told in a songlike form. Older ballads often deal with tales of romance, daring feats and/or an element of the supernatural. Many ballads have been passed down as folk songs that tell love stories of tales of historical events.

Cinquain • A cinquain poem consists of five lines which usually follow this pattern:
  - one word (usually a noun)
  - two words (verbs ending in “ing”)
  - three words (personal reflection)
  - two words (verbs ending in “ing” leading to next line)
  - one word (the opposite of line one)

Epitaph • An epitaph is either an inscription on a tomb in memory of a dead person or a short composition in prose or verse written as a tribute to a dead person.

Free Verse • This is a common form of modern poetry that does not follow a set pattern for rhyme, stanza structure, and line length; it may or may not use the conventions of punctuation and capitalization.

Haiku • An unrhymed poem of Japanese origin arranged in three lines: the first line has five syllables, the second line has seven syllables, and the third line has five syllables. It often describes a single sound or sight and shows a mood or impression inspired by nature.

Limerick • This is a short, humorous five-line poem. Its first, second and fifth lines rhyme. The third and fourth lines rhyme and are shorter.

Narratives • A narrative poem tells a story. It is usually a long poem with a setting, characters, conflict and dialogue.

Shape, Concrete or Picture Poetry • These are poems that are written to actually look like the objects they are describing.

Sonnet • A sonnet is a fourteen-line poem that usually follows a set rhyme and stanza scheme and metrical pattern.

Tanka • A form of Japanese poetry similar to the haiku, consisting of thirty-one syllable arranged in five lines.
## POEM REFERENCES

<table>
<thead>
<tr>
<th>FORMS OF POETRY</th>
<th>TITLE</th>
<th>REFERENCE</th>
</tr>
</thead>
</table>
| **HAIKU**       | A Snowy Day at School  
                 | Haiku   | *School’s Out, p. 118  
                 |         | *LA Survival Guide, p. 152 |
| **LIMERICK**    | There Seems to be a Problem  
                 | And They Met in the Middle | *John Ciardi, p. 8  
                 |         | *John Ciardi, p. 50 |
| **BALLAD**      | The Cremation of Sam McGee  
                 | Frankie and Johnny | *In Context, p. 136 |
| **FREE VERSE**  | The Shark  
                 | Icicles | *Nelson Language & Writing, p. 78-79  
                 |         | *Once Upon Ice, p. 29  
                 |         | *Look in any of the Issues books |
| **SONNET**      | Sonnet | *LA Survival Guide, p. 153 |
| **SHAPE**       | Point Scored  
                 | November | *In Context, p. 62  
                 |         | *Til All the Stars Have Fallen, p. 24 |

* See also Tried and True Poetry Selections
## FORMS OF POETRY

### Subtask 1

<table>
<thead>
<tr>
<th>Form of Poem</th>
<th>Rhyme Scheme</th>
<th>Pattern with Syllables</th>
<th>Specific Subject or Storyline</th>
<th>Unique Features and Characteristics (length, verses, layout on page, punctuation, type of language)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Subtask 1

TOPIC BRAINSTORM

- Animals
- Family
- Nature
- Vacations
- Special People
- Special Places
- Environment
- Feelings
- Relationships
- Weather
- Special Places
**ACTIVITY 2**

**Figurative Language** (approx. 4 x 40 min)

The teacher introduces each type of figurative language in a mini lesson. Each period (1 x 40), use the poems on an overhead to introduce two types of figurative language. The students will record characteristics of each type. They then identify the author’s example. On the other side of the sheet they create their own examples. At the end, they should have a bank of examples to draw on for their own poetry.

Homework: find other examples from various texts and/or make their own.

- analogy
- similes
- personification
- metaphor
- alliteration
- onomatopoeia
- hyperbole
- idioms

**Assessment:** A quiz has been created to see if they can identify and create their own examples of figurative language.
THE LANGUAGE OF POETRY

Subtask 2

Alliteration
- This occurs when the **initial sound** is repeated in two or more words. e.g., *Five, furry, fleet-footed creates ...*

Figurative Language
- This is made up of the tricks writers use to create mental pictures in the minds of their readers.

Hyperbole
- This occurs when the author obviously and deliberately uses exaggeration. e.g., *Men marched asleep, their limbs scarred from battle.*

Idioms
- These phrases are commonly used and understood, but not for their literal meaning. e.g., *It’s raining cats and dogs.*

Imagery
- Occurs when the writer creates vivid mental pictures by using words that appeal to the senses.

Metaphor
- This is a direct comparison in which one thing is spoken of as if it were another thing in order to show a connection between the two. e.g., *The baby was a purring kitten, curled asleep under a pink blanket.*

Onomatopoeia
- Occurs when words sound like the actions they represent. e.g., *The bacon sizzled and hissed in the pan.*

Personification
- This occurs when non-human things are given human characteristics. e.g., *With a smile and a big wink, the bat slammed the ball out of the park.*

Rhyme
- Rhyme occurs when there is a repetition and pattern in the poem of words which sound or end alike. In **outer rhyme** this occurs at the end of each line of poetry. e.g.,

  - My favourite furry cat,
  - Sits on a big round mat.

  With **inner rhyme**, this occurs within the lines of poetry. e.g.,

  - My favourite furry cat, that sleepy, lazy feline.
  - Spends hours on the mat, for rats he makes no bee-line.

Simile
- This is a comparison using “like” or “as”. e.g., *The sleeping baby purred like a kitten.*

Symbolism
- This occurs when a concrete object is used to represent an idea or an emotion. e.g., *A bird in a cage represents imprisonment; a bird on the wing represents freedom.*
<table>
<thead>
<tr>
<th>PUBLISHED EXAMPLE</th>
<th>CHARACTERISTICS</th>
<th>MY EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>His fin,</td>
<td>simile</td>
<td></td>
</tr>
<tr>
<td>Like a piece of sheet iron</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He watches from his mountain walls, And like a thunderbolt he calls.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ice mothers me</td>
<td>personification</td>
<td></td>
</tr>
<tr>
<td>My bed is rock</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Over sand I move silently</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The engine purrs</td>
<td>metaphor</td>
<td></td>
</tr>
<tr>
<td>Her glance was a needle that left a tattoo on my heart.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lithely, Leisurley, He swam ...</td>
<td>alliteration</td>
<td></td>
</tr>
<tr>
<td>He clasps the crag with crooked hands, Close to the sun in Lonely Lando.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>buzz bang hiss screech</td>
<td>onomatopoeia</td>
<td></td>
</tr>
<tr>
<td>He’s driving me crazy!</td>
<td>hyperbole</td>
<td></td>
</tr>
<tr>
<td>(exaggeration)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The men marched asleep.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It was raining cats and dogs.</td>
<td>idioms</td>
<td></td>
</tr>
<tr>
<td>She’s got cold feet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small is to little as outstanding is to exceptional.</td>
<td>analogy</td>
<td></td>
</tr>
<tr>
<td>Poor is to inferior as good is to reliable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FORMS OF POETRY</td>
<td>TITLE</td>
<td>REFERENCE</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>ALLITERATION</strong></td>
<td>Rush Hour in the Rain</td>
<td><em>LA Survival Guide</em>, p. 152</td>
</tr>
<tr>
<td></td>
<td>Animalia – Graeme Base</td>
<td></td>
</tr>
<tr>
<td><strong>PERSONIFICATION</strong></td>
<td>Ice Can Scream</td>
<td><em>Once Upon Ice</em>, p. 8</td>
</tr>
<tr>
<td></td>
<td>My Father’s Fortune</td>
<td><em>Gender Issues</em>, P. 32</td>
</tr>
<tr>
<td></td>
<td>The Ghost</td>
<td><em>School’s Out</em>, p. 121</td>
</tr>
<tr>
<td></td>
<td>The North Wind</td>
<td><em>Till All the Stars Have Fallen</em>, p. 30</td>
</tr>
<tr>
<td></td>
<td>This is a Law</td>
<td><em>Justice Issues</em>, P. 1</td>
</tr>
<tr>
<td></td>
<td>Dancing Pants</td>
<td><em>Where the Sidewalk Ends</em>, p. 126</td>
</tr>
<tr>
<td></td>
<td>The Hunger</td>
<td><em>Global Issues</em>, P. 89</td>
</tr>
<tr>
<td><strong>ONOMATOPEIA</strong></td>
<td>And Even Now</td>
<td><em>Till All the Stars Have Fallen</em>, p. 67</td>
</tr>
<tr>
<td></td>
<td>The Fourth</td>
<td><em>Where the Sidewalk Ends</em>, p. 15</td>
</tr>
<tr>
<td><strong>SIMILE</strong></td>
<td>The Profile of Africa</td>
<td><em>Multiculturalism</em>, p. 12</td>
</tr>
<tr>
<td></td>
<td>My Long Scarf</td>
<td><em>School’s Out</em>, p. 116</td>
</tr>
<tr>
<td></td>
<td>No Difference</td>
<td><em>Where the Sidewalk Ends</em>, p. 81</td>
</tr>
<tr>
<td><strong>METAPHOR</strong></td>
<td>The North Wind</td>
<td><em>Till All the Stars Have Fallen</em>, p. 36</td>
</tr>
<tr>
<td></td>
<td>From the Sea</td>
<td><em>LA Survival Guide</em>, p. 151</td>
</tr>
<tr>
<td></td>
<td>Some Days</td>
<td><em>School’s Out</em>, p. 16</td>
</tr>
<tr>
<td></td>
<td>Playtime in the Fog</td>
<td><em>School’s Out</em>, p. 44</td>
</tr>
<tr>
<td></td>
<td>Bike Trail</td>
<td><em>In Context</em>, p. 95</td>
</tr>
<tr>
<td></td>
<td>The Paper-Boy</td>
<td><em>Working Together</em>, p. 99</td>
</tr>
<tr>
<td></td>
<td>Forklift Poem / Winter</td>
<td><em>Futures</em>, p. 62-63</td>
</tr>
<tr>
<td><strong>SYMBOLISM</strong></td>
<td>Incredible Edible Pie</td>
<td><em>Global Issues</em>, p. 47</td>
</tr>
<tr>
<td></td>
<td>The Thread</td>
<td><em>Global Issues</em>, p. 5</td>
</tr>
<tr>
<td><strong>HYPERBOLE</strong></td>
<td>Paul Bunyan</td>
<td><em>Till All the Stars Have Fallen</em>, p. 90</td>
</tr>
<tr>
<td></td>
<td>Me and My Giant</td>
<td><em>Where the Sidewalk Ends</em>, p. 38-39</td>
</tr>
<tr>
<td></td>
<td>The Crocodile’s Toothache</td>
<td><em>Where the Sidewalk Ends</em>, P. 66</td>
</tr>
<tr>
<td><strong>IDIOM</strong></td>
<td>Early Bird Does Catch the Fattest Worm</td>
<td><em>School’s Out</em>, p. 14</td>
</tr>
<tr>
<td></td>
<td>The Loser</td>
<td><em>Where the Sidewalk Ends</em>, p. 25</td>
</tr>
</tbody>
</table>
POETRY QUIZ – Figurative Language Subtask 2

Read the poems listed below and answer the questions for each.

“OCTOBER NIGHTS” by Harriet Cooper

12. What is personification? (1 mark) ______________________________
13. Give an example of personification used in this poem. (1 mark) ______________________________
14. How has the poet’s use of personification enhanced the poem? (2 marks) ______________________________
15. Write a line of your own using personification, that could be included in this poem. (2 marks) ______________________________
16. Find the best example of onomatopoeia in this poem. (1 mark) ______________________________
17. If the author says it is “such a lovely time of year”, why is she going to stay in bed? (2 marks) ______________________________

“THINK OF THE OCEAN” … by Siobhan Swayne

18. What words indicate that a simile is being used? (1 mark) ______________________________
19. Quote an example of a simile from this poem. (1 mark) ______________________________
20. This author also uses metaphor to make a comparison. What does the author describe as “white boots kneading the shore on stormy days.”? (1 mark) ______________________________
21. Write your own comparison to the ocean, of the object you have identified in question 9. (1 mark) ______________________________
22. Using your own alliteration, write a line which could be included in this poem. (2 marks) ______________________________
THINK OF THE OCEAN

By Siobhan Swayne

think of the ocean
as a cat
with her grey fur
pushed
high upon her back
white boots
kneading the shore
on stormy days

but
with the sun
shining
in a silk blue sky
she purrs
softly and her fur is
licked smooth and green
like the sand stone
she sleeps upon
OCTOBER NIGHTS

By Harriet Cooper

October means it’s Hallowe’en
When pumpkins don their faces,
And moans and groans and rattling bones
Are heard in haunted places.

When witches in their pointed hats
Go riding on their brooms,
And nighttime wears a velvet cloak
Of mystery and doom.

When graveyards start to come alive
With spirits of the dead,
It’s such a lovely time of year
    I think I’ll stay in bed.
ACTIVITY 3

Media Advertisement

Students will identify and describe the key elements of a visual media advertisement (magazine, newspaper, and poster) by completing a chart which includes purpose, audience, message, and visual techniques. One idea is to try and find the same event advertised in two different media.

Students will fill out the chart as a group, but have an individual chart for recording, e.g., an exhibit, a movie.

Students will critique the items using a PMI chart and share their findings with the class.

Students will then be able to apply to their own poster the techniques they identified and evaluated.

1. Visual Techniques
   - Put “Joshua’s” print advertisement on overhead.
   - In think-pair-share, ask the student what is most appealing in/about his advertisement?
   - In full class discussion share ideas.
   - Focus their attention to the variety of techniques used.

   Students record these in their books.

2. Hand out 3 types of print advertisement (brochure, magazine and newspaper). In small groups, have students fill out the PMI chart.
   - Take up as a whole class.
   - Make a class list of important things to consider in their print own ad.

3. Using several examples:
   - Discuss 4 elements of print advertisements – purpose, audience message, layout.
   - Have students in small group look at elements and complete chart.
POETRY IN ADVERTISING

Subtask 3

• Print Advertisements
• Jingles

We’re surrounded by advertising. Advertisements appear in magazines and newspapers, they’re on TV and radio, they’re on the World Wide Web, and even at the movie theatre. They’re on videotapes, billboards, flyers, and promotions. They’re everywhere! They’re even on the clothes we wear.

If advertisements are so common, why do so many still catch our attention? Why can’t we just tune them all out? We can’t because they are designed and written specifically to grab and hold our attention. Some are so catchy that we find ourselves singing along! Some advertisements have become #1 songs across the continent.

To create a good advertisement, you must know your product, know your audience, and know how to reach that audience in order to convince them to “buy into” your product, service, or idea. A good advertisement, whether we read it, watch it, or listen to it, is difficult to ignore.

PRINT ADVERTISEMENTS

Print advertisements attract our attention with clever designs, bold images, and catchy slogans. Everything in an advertisement has been put there for a purpose. Advertisements are very carefully constructed. Some print advertisements give information in a straightforward way. Other advertisements use art, pictures, or photographs to create an image that appeals to our senses and emotions. Some advertisements use famous people or cartoon characters to sell a product. In any form, advertisements are a powerful, persuasive tool.

Writing Goals

As you develop your couplets and quatrains, ensure that you

• identify and model the features of advertisements
• write an effective slogan to appeal to your target audience
• experiment with sentence styles to establish a specific tone
• experiment with lettering, graphics, colour, and layout

Set one or two additional writing goals (skills you want to work on) for yourself.

Writing a Print Advertisement

Look for interesting print advertisements around your school and your neighbourhood – on billboards, flyers, and posters – and on the Internet, and in magazines and newspapers.
Examine this print advertisement of the future that Joshua wrote.

- interesting lettering and graphics
- product being advertised
- slogan
- claim/promise
- free gift to
- “hook” the reader
FEATURES OF PRINT ADVERTISEMENTS  Subtask 3

- Print advertisements send messages to convince the consumer to buy a product, an idea, or a service.
- Print advertisements use carefully selected words and images that appeal to people’s emotions or reason.
- They are designed to appeal to a specific target audience.
- Print advertisements often promise to make life better in some way if the consumer buys the product or service.
- Slogans (short, catchy phrases) are sometimes used.
- Gimmicky spelling or symbols are often used to attract attention to the advertisement.
- A variety of print sizes and fonts, and colours are used to make important information “pop out.”
- Visual features may be arranged by combining two contrasting images to create a centre of interest: for example, “before” and “after” photographs. This is called juxtaposition, the placement together of opposites.

CHOOSE AN IDEA

- Design a print advertisement to promote a sports product that would appeal to the students in your school; for example, in-line skates, a skateboard, a bike, or a basketball.
- Create a print advertisement for a product of the future. What products or services might be advertised 100 years from now?
- Design an advertisement to advertise a school dance or another event at your school or in your community.

WRITING A PRINT ADVERTISEMENT

Planning

Check this out:

- Decide what you want to advertise. Is there something you feel strongly about? Will you advertise a product, an idea, or a service?
- Determine who your target audience is. This is the group of people your advertisement is aimed at. Jot down some notes about your target audience and refer to those notes as you write your advertisement. What kinds of words and images will catch its attention?
- Different sentence styles can be used to create different tones. For example, short, simple sentences can be exciting and rhythmic and may be used to “punch up” your copy.

Drafting

6. Write the main idea of what you want to present in your advertisement and list four or five reasons or facts to support.
   - Include some words and phrases to describe your product – its features and what makes it a good product to buy.
   - What is there about your product or service that will “hook” your audience?
   - Think about what claims or promises you want to make.

7. Create a slogan for the product or service. A slogan is a short, catchy phrase such as Diet Coke’s “Just For the Taste of It,” which suggests that you drink it because it tastes good, not because it’s low in sugar.

8. Decide on the tone of your advertisement. Will it be straightforward and serious, funny or dramatic?

9. Decide if you’ll use photographs or graphics in the advertisement. If you’re advertising a product, you’ll want to show a photograph or an illustration of the product.
10. Plan the layout of your advertisement. Think about ways to make it appealing to your target audience. Experiment with the layout before putting in a lot of details.
   - What size will you make the advertisement?
   - What colours and lettering will you use?
   - If you're advertising a product, where will you place an image of the product?
   - Where will you put your slogan?
   - How will you arrange the words and the art together?

Revising
Once you have decided on your layout, ask yourself these questions:

- Will the advertisement appeal to the target audience?
- Is the message clear? Is it convincing?
- Do you have too little or too much information?
- Is the tone right?
- Are the words balanced with visual information?
- Does the most important information “stand out”?
- Have you used lettering, graphics, and colour effectively?

Editing
Check your writing for

- correct spelling (Make sure that words in “gimmicky” spelling are easily recognizable to the reader.)
- proper punctuation.

COMPUTER LINK Design your print advertisement on a computer. Experiment with various sizes and styles of type. Choose art from clip art files. If they are available, or create your own images using a drawing program.

Publishing

- Display your advertising campaign on a bulletin board in your classroom.
- Display the advertisements and vote on the most persuasive or the most visually appealing.
- Display your advertisement for a school event in the hallway, resource centre, library, or cafeteria.
- If you created an advertisement on a particular issue, send it to a related organization that may be able to use it in their campaign.

Reflecting

- What new techniques did you learn from creating a print advertisement?
- What is your favourite professional print advertisement? What makes this advertisement work for you? Why do you think print advertisements are an effective way to persuade people to “buy into” a product or service?
### VISUAL TECHNIQUES

Name: _______________________________ Date: _______________________

- Visual Techniques include: lettering, colour, repetition, size, font, icon/logo, balance, space, etc.

<table>
<thead>
<tr>
<th></th>
<th>PLUS</th>
<th>MINUS</th>
<th>INTERESTING IDEAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEWSPAPER</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAGAZINE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POSTER/ BROCHURE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEBSITE</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Elements of a Visual Media Advertisement

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Magazine</th>
<th>Newspaper</th>
<th>Poster</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Message</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘slogan’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>‘tone’</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

# Layout
- Text
- Pictures
- Use of space
Visual Techniques include: lettering, colour, repetition, size, font, icon/logo, balance, space, etc.

<table>
<thead>
<tr>
<th>PLUS</th>
<th>MINUS</th>
<th>INTERESTING IDEAS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
b) See handout titled “Tried and True Poetry Selections”


Challenges
Friends and Relations
* In Context
Journeys
Words and Music

Dark Water, Deep Music
Getting the Message
It’s a Mystery
Sports Pages


Changes
Heroic Adventures
Media and Communication
People Profiles
Relating
What’s Fair?

Creativity
Imagine Poetry
Mystery and Wonder
Play Making
What a Story!
* Working Together


Biography
Futures
Global Issues
Multiculturalism
Popular Culture
Wellness

Families in Transition
Gender Issues
Justice
Music
Values


A Reading With Dennis Lee 700906
Acid Rain 700391
Call My People Home 703865
Casey at the Bat 600265
Shel Silverstein – Poetry for Fun 603969
The Cremation of Sam McGee 702421
**CREATIVE WRITING ASSESSMENT**

<table>
<thead>
<tr>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CREATIVITY</strong></td>
<td><strong>CREATIVITY</strong></td>
<td><strong>CREATIVITY</strong></td>
<td><strong>CREATIVITY</strong></td>
</tr>
<tr>
<td>• ideas are few, simple and lack clarity</td>
<td>• ideas are clear, but simple or borrowed</td>
<td>• ideas are clear, complex and original</td>
<td>• ideas are sophisticated</td>
</tr>
<tr>
<td>• limited development of the ideas</td>
<td>• some development of ideas but development</td>
<td>• consistent development of ideas, e.g.,</td>
<td>• development of ideas is creative and/or</td>
</tr>
<tr>
<td>• insufficient details to engage the reader</td>
<td>is inconsistent</td>
<td>plot/theme in a story or play; idea in a</td>
<td>original</td>
</tr>
<tr>
<td></td>
<td>• includes some details which sometimes</td>
<td>poem</td>
<td>• includes artfully selected details which</td>
</tr>
<tr>
<td></td>
<td>engage the reader</td>
<td></td>
<td>impress the reader</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMMUNICATION</strong></td>
<td><strong>COMMUNICATION</strong></td>
<td><strong>COMMUNICATION</strong></td>
<td><strong>COMMUNICATION</strong></td>
</tr>
<tr>
<td>• intended message is fragmented</td>
<td>• intended message is communicated with</td>
<td>• communicates the intended message</td>
<td>• communicates, artfully, the intended</td>
</tr>
<tr>
<td>• lack personal voice</td>
<td>occasional lapses</td>
<td>• personal voice is evident</td>
<td>message</td>
</tr>
<tr>
<td>• little awareness of need to vary</td>
<td>• personal voice is occasionally evident</td>
<td>• vocabulary is appropriate to purpose and</td>
<td>• personal voice is distinctive</td>
</tr>
<tr>
<td>vocabulary to match purpose and audience</td>
<td>• vocabulary is usually appropriate to</td>
<td>audience</td>
<td>• vocabulary is masterfully selected to</td>
</tr>
<tr>
<td>• no evidence of attention to visual</td>
<td>purpose and audience</td>
<td></td>
<td>suit audience and purpose</td>
</tr>
<tr>
<td>aspects of communication</td>
<td></td>
<td></td>
<td>• visual aspects are creative and/or original</td>
</tr>
<tr>
<td></td>
<td>• some attempt to use visual aspects of</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>text to enhance communication</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ORGANIZATION</strong></td>
<td><strong>ORGANIZATION</strong></td>
<td><strong>ORGANIZATION</strong></td>
<td><strong>ORGANIZATION</strong></td>
</tr>
<tr>
<td>• little evidence of organization of ideas</td>
<td>• organization of ideas is inconsistent</td>
<td>• ideas are organized logically and</td>
<td>• ideas are arranged creatively and</td>
</tr>
<tr>
<td>• few elements of the form are used</td>
<td>and/or formulaic</td>
<td>effectively</td>
<td>effectively</td>
</tr>
<tr>
<td>correctly</td>
<td>• some elements of the form are used</td>
<td>• all elements of the form (e.g., stanzas in</td>
<td>• elements of the form are used artfully</td>
</tr>
<tr>
<td></td>
<td>correctly</td>
<td>poems; paragraphing and dialogue in</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>narratives; scripting in plays) are used</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>correctly</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• the message flows coherently</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• the message flows seamlessly</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CONVENTIONS</strong></td>
<td><strong>CONVENTIONS</strong></td>
<td><strong>CONVENTIONS</strong></td>
<td><strong>CONVENTIONS</strong></td>
</tr>
<tr>
<td>• errors in grammar, spelling and</td>
<td>• errors in grammar, spelling and</td>
<td>• minor errors in grammar, spelling and</td>
<td>• few if any errors in grammar, spelling and</td>
</tr>
<tr>
<td>punctuation frequently interfere with</td>
<td>punctuation may interfere at times with</td>
<td>punctuation do not interfere with overall</td>
<td>punctuation</td>
</tr>
<tr>
<td>overall communication</td>
<td>the overall communication</td>
<td>communication</td>
<td></td>
</tr>
<tr>
<td>• little evidence of figurative language</td>
<td>• some attempt at using figurative</td>
<td>• figurative language is appropriate for the</td>
<td></td>
</tr>
<tr>
<td>• vocabulary is repetitive and imprecise</td>
<td>language</td>
<td>purpose and context</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• familiar vocabulary is used correctly</td>
<td>• vocabulary is used correctly and</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>effectively</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTE:** Use this achievement scale to assess stories, short plays, poetry, media scripts, etc.

**Name:** ____________________________  **Date:** ____________________________

**Anecdotal Comments:** ____________________________________________________________

_______________________________________________________________________________

_______________________________________________________________________________
# MEDIA PRODUCT ASSESSMENT

<table>
<thead>
<tr>
<th></th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>USE OF MEDIUM</strong></td>
<td>• some evidence of organization of images/sounds</td>
<td>• images/sounds organized in a mechanical way</td>
<td>• images/sounds are organized purposefully (e.g., to persuade)</td>
<td>• images/sounds are organized purposefully and creatively</td>
</tr>
<tr>
<td></td>
<td>• few conventions of the form are used correctly</td>
<td>• some conventions of the form are used correctly</td>
<td>• most conventions of the form are used correctly</td>
<td>• all conventions of the form are used correctly</td>
</tr>
<tr>
<td></td>
<td>• technical errors seriously interfere with communication</td>
<td>• technical errors interfere with communication</td>
<td>• minor technical errors do not interfere with communication</td>
<td>• few, if any technical errors</td>
</tr>
<tr>
<td><strong>MESSAGE</strong></td>
<td>• message communicated by images/sounds is unclear</td>
<td>• images/sounds communicate message inconsistently</td>
<td>• images/sounds communicate an intended message</td>
<td>• images/sounds communicate an original message</td>
</tr>
<tr>
<td></td>
<td>• audience is not engaged</td>
<td>• audience is sometimes engaged</td>
<td>• audience is engaged</td>
<td>• audience is engaged</td>
</tr>
<tr>
<td><strong>QUALITY</strong></td>
<td>• appearance of the product is significantly below class standard</td>
<td>• appearance of the product approaches class standard</td>
<td>• appearance of the product meets class standard</td>
<td>• appearance of the product exceeds class standard</td>
</tr>
<tr>
<td></td>
<td>• little evidence of attention to finishing touches</td>
<td>• evidence of attention to some finishing touches</td>
<td>• evidence of attention to finishing touches</td>
<td>• evidence of careful attention to finishing touches</td>
</tr>
<tr>
<td><strong>PROCESS</strong></td>
<td>• with assistance produces initial and final product</td>
<td>• with prompting produces initial and polished product</td>
<td>• produces initial and polished product</td>
<td>• uses feedback on initial product to refine polished product</td>
</tr>
</tbody>
</table>

**NOTE:** Use this achievement scale to assess media products including posters, print and audio-visual advertisements, multi-media presentations, class newspapers, etc.

Name: ___________________________ Date: ___________________________

Anecdotal Comments: __________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________
## ORAL PRESENTATION ASSESSMENT

<table>
<thead>
<tr>
<th></th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COMMUNICATION</strong></td>
<td>• ideas are few, simple and lack clarity</td>
<td>• ideas are clear and simple</td>
<td>• ideas are clear, original, and reflect some complexity</td>
<td>• ideas are clear, original and sophisticated</td>
</tr>
<tr>
<td></td>
<td>• audience is indifferent</td>
<td>• audience is occasionally engaged</td>
<td>• audience is engaged</td>
<td>• audience is moved</td>
</tr>
<tr>
<td></td>
<td>• little evidence of adapting vocabulary to situation and audience</td>
<td>• vocabulary is usually appropriate to the situation</td>
<td>• vocabulary is appropriate to the situation and audience</td>
<td>• vocabulary is skillfully selected to match the situation and audience</td>
</tr>
<tr>
<td></td>
<td>• responses to questions are insufficient</td>
<td>• responses to questions are brief and/or insufficient</td>
<td>• responses to questions are clear and complete</td>
<td>• responses to questions are thorough and insightful</td>
</tr>
<tr>
<td><strong>ORGANIZATION</strong></td>
<td>• there is no discernible beginning and/or middle and/or closing</td>
<td>• opening may be ineffective</td>
<td>• effective opening</td>
<td>• opening grabs audience attention</td>
</tr>
<tr>
<td></td>
<td>• attempts a progression of ideas, but logic is faulty</td>
<td>• lapses in the progression of ideas</td>
<td>• logical progression of ideas</td>
<td>• logical and skillful progression of ideas</td>
</tr>
<tr>
<td><strong>STYLE</strong></td>
<td>• attention to posture and/or gesture and/or eye contact is lacking</td>
<td>• posture and/or gesture and/or eye contact are not consistently controlled</td>
<td>• posture, gesture and eye contact are appropriate to the situation</td>
<td>• posture, gesture and eye contact are used artfully</td>
</tr>
<tr>
<td></td>
<td>• attempts to use words and/or phrases and/or figures of speech for effect are flawed</td>
<td>• words and/or phrases and/or figures of speech may create the intended impact</td>
<td>• words, phrases, figures of speech create the intended impact</td>
<td>• words, phrases, figures of speech create an exceptional intended impact on the audience</td>
</tr>
<tr>
<td></td>
<td>• speaker attends to the content rather than style of presentation</td>
<td>• speaker attempts to vary voice but with little effect</td>
<td>• speaker varies voice (e.g., expression, tone, volume) with some effect</td>
<td>• speaker varies voice (e.g., expression, tone, volume) consciously for effect</td>
</tr>
<tr>
<td><strong>CONVENTIONS</strong></td>
<td>• level of language may be inappropriate to the situation</td>
<td>• level of language is usually appropriate to the situation</td>
<td>• level of language is appropriate to the situation</td>
<td>• level of language is adjusted to achieve the desired effect</td>
</tr>
<tr>
<td></td>
<td>• grammar errors may interfere with communication</td>
<td>• occasional flaws in grammar use do not interfere with communication</td>
<td>• grammar is generally correct</td>
<td>• practically no errors in grammar</td>
</tr>
</tbody>
</table>

**NOTE:** Use this achievement scale to assess formal, rehearsal oral presentations such as short speeches, seminars, debates, etc.

Name: ___________________________ Date: ___________________________

Anecdotal Comments: ______________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
I READ A TIGHT-FISTED POEM ONCE

By Nancy Woods

I touched the nothingness of air once and felt nothing. I touched it again and felt a breeze.
I filled my lungs with air and smelled nothing. I filled my body and soul with it and smelled the violets.
I read a tight-fisted poem once and realized nothing. I read it again and was surprised to see it burst into blossom and reveal its inner palm.

To look once is to be blind. To look again is to see inside.
To run quickly and glance is to realize nothing. To move slowly and become what you look at is to realize that nothing does not exist.

Do you see what it really is or do you see what you want it to be?
Is he saying what is in his heart or is he saying what he thinks is in yours?

To see a person is to know what he is.
To see through a person is to know why he is like that.

To know what a forest is you must walk in that forest and become a part of the green coolness that is the forest.

And when you return they will say, “Where have you been?”

And you will reply, “I have been a forest.” And they will look at you and sigh, and wonder when you will learn that you can’t go around pretending to be what you aren’t.

And you will know what they are thinking and you will say, “Ah! But how will I know how a forest feels unless I feel it, too?” And they will wonder when their problem child is going to change and begin to learn something useful.
BIKE TRAIL
By Myra Stillborn

The path
down the slope
is a zipper,
sand-coloured
in cloth of green.

I on my bike
am the tab,
gleaming in sunlight of May.
Poised at the top
I wait
and then
in a smooth descent
I glide through the soft, spring air
unzipping the coat of green.

WILD PITCH
By Raymond Souster

In that Blue Jays/
Red Sox game
one beautiful
one hysterical moment
to stop all cameras –
batter set in the box,
big bat swinging,
sweat of concentration
beading his face;

the catcher crouched,
signal just given
and the big glove ready,
body taut spring
ready to uncoil anywhere;

umpire bent low,
set squarely behind him,
chest mask moved up
underneath his chin,
his attention focussed on that white
projectile
soon to hurtle in;

then all three frozen
in one glorious second
when the ball’s released
from the pitcher’s fingers;

comes bulleting in to sail high high
higher
over batter
catcher
umpire
six feet above their heads;
with no motion made
so great their disbelief,

all eyes
refusing to look up
to catch,
winging high and wide and far

the screwball
that came unscrewed.

THE WOMEN’S 400 METRES
By Lillian Morrison

Skittish,
they flex knees, drum heels and
shiver at the starting line

waiting the gun
to pour them over the stretch
like a breaking wave.

Bang! they’re off
careening down the lanes,
each chased by her own bright
tiger.
There are strange things in the midnight sun
By the men who moil for gold;
The arctic trains have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

Now Sam McGee was from Tennessee,
where the cotton blooms and blows.
Why he left his home in the South to roam 'round the Pole, God only knows.
He was always cold; but the land of gold seemed to hold him like a spell;
Though he'd often say in his homely way that he'd "sooner live in Hell."
On a Christmas Day we were mushing our way over the Dawson trail.
Talk of your cold! Through the parka's fold it stabbed like a driven nail.
If our eyes we'd close, then the lashes froze till sometimes we couldn't see,
It wasn't much fun, but the only one to whimper was Sam McGee.

And that very night, as we lay packed tight in our robes beneath the snow,
And the dogs were fed, and the stars o'erhead were dancing heel and toe,
He turned to me, and "Cap," says he, "I'll cash in this trip, I guess; And if I do, I'm asking that you won't refuse my last request."
Well, he seemed so low that I couldn't say no;
then he says with a sort of moan, "It's the cursed cold, and it's got right hold till I'm chilled clean through to the bone.
Yet 'taint being dead – it's my awful dread of the icy grave that pains;
So I want you to swear that, foul or fair, you'll cremate these last remains."

Some planks I tore from the cabin floor, and I lit the boiler fire;
Some coal I found that was lying around, and I heaped the fuel higher;
The flames just soared, and the furnace roared – such a blaze you seldom see,
And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear him sizzle so;
And the heavens scowled, and the huskies howled, and the wind began to blow.
It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
And the greasy smoke in an inky cloak went streaking down the sky.

I do not know how long in the snow I wrestled with the grisly fear;
But the stars cam out and they danced about ere again I ventured near;
I was sick with dread, but I bravely said, "I'll just take a peep inside.
I guess he's cooked, and it's time I looked."
Then the door I opened wide.
And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said, "Please close that door.
It's fine in here, but I greatly fear You'll let in the cold and storm – Since I left Plumtree, down in Tennessee, it's the first time I've been warm."

Now a promise made is a debt unpaid, and the trail has its own stern code.
In the days to come, though my lips were dumb, in my heart how I cursed that load!
In the long, long night, by the lone firelight, while the huskies, round in a ring,
Howled out their woes to the homeless snows – Oh God, how I loathed the thing!
And every day that quiet clay seemed to heavy and heavier grow;
And on I went, though the dogs were spent and the grub was getting low.
The trail was bad, and I felt half mad, but I swore I would not give in;
And I'd often sing to the hateful thing, and it hearkened with a grin.
Till I came to the marge of Lake Lebarge, and a derelict there lay;
It was jammed in the ice, but I saw in a trice it was called the Alice May.
And I looked at my frozen chum; Then “Here,” said I, with a sudden cry, “is my cre-ma-tor-eum!”

Other planks I tore from the cabin floor, and I lit the boiler fire;
Other coal I found that was lying around, and I heaped the fuel higher;
The flames just soared, and the furnace roared – such a blaze you seldom see,
And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.

Then I made a hike, for I didn't like to hear him sizzle so;
And the heavens scowled, and the huskies howled, and the wind began to blow.
It was icy cold, but the hot sweat rolled down my cheeks, and I don't know why;
And the greasy smoke in an inky cloak went streaking down the sky.

There are strange things in the midnight sun
By the men who moil for gold;
The arctic trains have their secret tales
That would make your blood run cold;
The Northern Lights have seen queer sights,
But the queerest they ever did see
Was that night on the marge of Lake Lebarge
I cremated Sam McGee.

by Robert Service
POLE VAULT

By Shiro Murano

He is running like a wasp,
Hanging on a long pole.
As a matter of course he floats in the sky,
Chasing the ascending horizon.
Now he has crossed the limit,
And pushed away his support.
For him there is nothing but a descent.
Oh, he falls helplessly.
Now on that runner, awkwardly fallen on the ground,
Once more
The horizon comes down,
Beating hard on his shoulders.

NOVEMBER

By Anne Corkett

snow higher
fly geese
comes down of sky
into ledge the yellow
last

THE NORTH WIND

By Joanne Lysyk

Once, when I was young I knew the wind.
I called, “Wi-ind, North Wi-ind”
And it came,
tramping the grass so that it lay flat,
And whinnied high and shrill like a whistle.
I saddled it with imagination,
and bridled it with dreams.

And I got on and we went, and the trees
bowed down in our passing.
I was exhilarated with the speed
and lay down on his neck to keep balance.
And his snowy mane whipped about my face.
His unshod hoofs made no sound
as he trod on the stars
His breath made icicles on the houses
we passed
And then he bucked.
yawn

By sean o huigan

you know
i think
my favourite
thing in
the world
is
a
YAWN
i mean
everybody
does it
even
lizards
and
crocodiles
and i bet
if we only
knew
how
trees and
dandelions
do it too

as a matter
of fact
i bet
that when
all those
little
dandelion
fluffs blow
away
it's because
the dandelion
parent had
a great
big YAWN

and do you
know what
else is
great
YAWNS
are catching
i mean
when you
YAWN
then everybody
(or just about)
around you
YAWNS
and it
doesn't even
hurt
what a great
thing to give
to the world
a
YAWN

i bet
if all those
soldiers lined up
facing each
other from
all the
countries
everywhere
in the world
and they were
all mad at
each other
i bet that
if just one
of them
YAWNED
the whole
world would be
safe

or
just imagine
if some bully
comes up
to you and
wants to
start a fight
just imagine
after all
the tough
stuff
all the
pushing
and making
faces
just imagine
if
just when he
was going to
pound you
you let out
a great big
YAWN

well
if that
didn't stop
him then
even if
he hit you
his fist
would go
right into
the middle
of your
YAWN
and if you
wanted to
you could bite
it off
of course
you wouldn't
have to
'cause everybody
would be
laughing so
hard
the fight would
be over

now
if you sneezed
at the same
time
imagine what
might happen
THE VISITOR

By sean o huigan

one night
i woke up
when the
rest were
asleep
and felt
something
crawly
that started
to creep
up my arm
‘neath the
covers
i brushed
it away
but it
didn’t go
it wanted
to stay
it creep
crawled
slowly
with long hairy
steps

it tickled
and
whispered
and got to
my neck
it ssssssed
and it hussssshhhhhed
and it sssshhhhhhhhhhed
and it haaaaaaahhhhhed
and creeped ‘cross
my face
and it felt
very odd
it crawled
‘round my shoulders
and crept down
my back
then spidered
away
and hid
in the
black

AND EVEN NOW

By Dorothy Livesay

When I was a child,
Lying in bed on a summer evening,
The wind was a tall sweet woman
Standing beside my window.
She came whenever my mind was quiet.

But on other nights
I was tossed about in fear and agony
Because of goblins poking at the blind,
And fearful faces underneath my bed.
We played a horrible game of hide-and-seek
With Sleep the far-off, treacherous goal.

And even now, stumbling about in the dark,
I wonder, Who was it that touched me? –
What thing laughed?
PAUL BUNYAN
By Arthur S. Bourinot

He came,
striding
over the mountain,
the moon slung on his back,
like a pack,
a great pine
stuck on his shoulder
swayed as he
talked
to his blue ox
Babe;
a huge, looming shadow
of a man,
clad
in a mackinaw coat,
his logger's shirt
open at the throat
and the great mane of hair
matching, meeting
the locks of night,
the smoke from his cauldron
pipe,
a cloud on the moon
and his laugh
rolled through the mountains
like thunder
on a summer night
while the lightning of his smile
split the heavens
assunder.
His blue ox, Babe,
pawed the ground
till the earth
trembled
and shook
and a high cliff
topped and fell;
and Babe's bellow
was fellow
to the echo
of Bunyan's laughter;
and then
with one step
he was in the next valley
dragging the moon after,
the stars
tngled,
spangled
in the branches of the great pine.
And as he left,
he whistled in the dark
like a far off train
blowing for a crossing
and plainly heard
were the plodding grunts
of Babe, the blue ox,
trying
to keep pace
from hill to hill,
and then, the sounds,
fading,
dying,
were lost
in the churn of night,
and all was still.
THE THREAD
By Tom Wayman

A loose thread at my shirt cuff. I pull and it unwinds around my sleeve. As I tug, I glance ahead to guess how far it will unravel. In the distance, I observe the thread leading to the machine of a woman in Seoul who assembled my garment. I hear her voice above the noise of the factory:

*Most people in this district act as if it our destiny to be poor.*

*But is that right? We work from seven in the morning until eleven-thirty in the evening. Our skin turns color because of less chance to be outside.*

*Also my hands have many wounds from the sewing. And sometimes I can’t open my eyes in the strong sunlight. I don’t know the name of that disease.*

From the bobbin she touches the thread unrolls eastward to the cotton plants of a man in Texas. If I kneel where his tractor pulls a plow through the rich soil I can see where the thread starts.

INCREDIBLE INEDIBLE PIE
By Robert Priest

Take a poison boysenberry and an oil slick from the sea and mix it up with mercury sauteed in p.c.b. add in two cups of toxic waste and two tears from each eye blend in some tomato paste INCREDIBLE, INEDIBLE PIE!

Take one valley and fill it up with dusty uranium tailings take radioactive albatross and stuff scraped off of railings mix it in with some acid rain and some smoke from the summer sky blend in two pieces of plutonium INCREDIBLE, INEDIBLE PIE! You can pass my piece right by INCREDIBLE INEDIBLE PIE!

HUNGER
By Laurence Binyon

I come among the peoples like a shadow. I sit down by each man’s side. None sees me, but they look on one another, And know that I am there. My silence is like the silence of the tide That buries the playground of children; Like the deepening of frost in the slow night, When birds are dead in the morning. Armies trample, invade, destroy, With guns roaring from earth and air. Kings and chancellors give commands, I give no command to any; But I am listened to more than kings And more than passionate orators. I unswear words, and undo deeds. Naked things know me. I am the first and last to be felt of the living. I am Hunger
THIS IS A LAW
By F.R. Scott

Who says Go
When the Green says Go
And who says No
When the Red says No?
Asked I.

I, said the Law,
I say Go
When the Green says Go
And don’t you Go
When the Red says No,
Said the Law.

WET PLAYTIME
By Peter Dixon

Wayne has lost his slippers
he left ‘em on his chair
Liza Wilson saw ‘em
at playtime they was there
Martin Doughty touched ‘em
he threw them near the sink
‘cos he said they made a stink
Debbie saw him do it
and the dinner lady knows
she stood him in the corner
right next to Billy Rose.

The dinner lady’s angry
the playground lady’s cross
one’s shouting in the lobby
and the other’s caught Paul Ross
Paul Ross – he had the slipper
John James caused all the noise
and they’re standing by the staffroom
with thirty other boys.

Five have lost their sarnies
five have lost their coats
five have found some sarnies
and five have found five coats
three have lost the hamster
two know where it’s hid
and Emma’s in the dustbin
and Sarah’s thrown the lid.

It’s another wet-time playtime
a day of all ‘being in’
the game’s called ‘catch the culprit’ –
and teachers never win!

MY LONG SCARF
By Ian McMillan
and Martyn Wiley

On the first day back in September
the year stretches out like a scarf.

I wrap it around me
until well after Christmas.

The further through the year I go
the more the scarf unravels,

until the very last day of school
when all that’s left is a pile of wool.
PLAYTIME IN THE FOG
By David Harmer

Fog drifted to school today
in a big grey ship
Empty canvas flapped and sighed
ropes dripped with dew.

I pushed through the sailors,
all of them had goblin faces.
Ghostly hands ran silver fingers
down my spine, I shivered.

Ran towards my best friend
who turned into a Frankenstein
lumbering across the yard
his hands outstretched.

Strangled air let out a gasp,
one pale cloud of breath
whispered in my face.

Swooping back as Dracula
he gurgled round my damp cold neck
then flapped away.

The fog is thick and clammy.
I wish I could carve chunks of it,
I’d take them home to build
small grey igloos.

Two teachers pass,
they talk and dream of bells
booming out loud warnings
to ships stuck in a shifting sea.

SQUARES
By Stanley Cook

Schooldays come in squares, four in the morning,
Three in the afternoon, five times over
Every week, most weeks of the year,
For years. Schools and classrooms come in squares:
You sit in your desks knitted in rows.
But holidays unwind wherever you like;
You can tangle your time or tie it in knots,
Like a cat unravelling wool;
Use your toe, not a thermometer,
to take the water’s temperature;
See the fish you saw in a diagram
Swimming in the stream;
And show how bicycles work
While sitting in the saddle:
All until another term
Knits it into squares again.
THE SCHOOL CARETAKER

By Brian Patten

In the corner of the playground
Down dark and slimy stairs,
Lived a monster with a big nose
Full of curly hairs.

He had a bunch of keyrings
Carved out of little boys,
He confiscated comics
and all our favourite toys.

He wore a greasy uniform,
Looked like an undertaker,
More scary than a horror film,
He was the school caretaker.

I left the school some years ago;
Saw him again the other day.
He looked rather sad and old
Shuffling on his way.

It’s funny when you grow up
How grown-ups start growing down,
And the snarls upon their faces
Are no more than a frown.

In the corner of the playground
Down dark and slimy stairs,
Sits a lonely little man
With a nose full of curly hairs.

THE DAY OF THE GREAT FROST

(when everything froze at school)

By David Jackson

Bossy words became spiked icicles,
checked in mid-flow.
Open-mouthed teachers, fingers pointing,
- rock-crystal statues.
Pupils snoozed on the back row
for twenty four hours without twitching.
In the Sports Centre, glued to the mat,
the petrified forward roll
was the only perfect example that year.
The Cook’s arm joined her to the glacial,
custard waterfall.
Mr. Metalwork shone brassily,
in the Wintry’s sunlight,
soldered to his lathe.

While a new Headmaster was caught practising,
cane stilled in downward thwack,
struck solid, in mid-swing.

A SNOWY DAY AT SCHOOL

Five Haiku

By James Kirkup

Overnight, the snow
has turned into one long slope
our five schoolyard steps.

No one can sit on
the playground swings, buried deep
under drifts of snow.

In still-falling snow
perching crows shake trees of
flakes
in still-falling snow.

Classroom radiant
with snowlight. Your face reflects
each slow-turning page.

The whole classroom seems
to start silently rising
in still-falling snow.

THE DAY OF THE GREAT FROST

(when everything froze at school)

By David Jackson

Bossy words became spiked icicles,
checked in mid-flow.
Open-mouthed teachers, fingers pointing,
- rock-crystal statues.
Pupils snoozed on the back row
for twenty four hours without twitching.
In the Sports Centre, glued to the mat,
the petrified forward roll
was the only perfect example that year.
The Cook’s arm joined her to the glacial,
custard waterfall.
Mr. Metalwork shone brassily,
in the Wintry’s sunlight,
soldered to his lathe.

While a new Headmaster was caught practising,
cane stilled in downward thwack,
struck solid, in mid-swing.
THE GHOST

By Jean Kenward

I am the Ghost of School.
I lie
in secret places,
silently.
A mist of chalk dust
films my eye,
and every surface
of my skin
welcomes the mute, sad
ink stain in.

Each stark initial here
is mine:
carved crookedly
on cupboard door
and desk and chair ...
scratched on the slim
long panels
of the echoing gym
and on the Art room’s
painted floor.

I am the past
of boys who come
and go, but no one
calls my name:
each year, I have
a different one -
am in a different
image cast -
yet stay eternally
the same.

SOME DAYS

By David Harmer

Some days this school
is a huge concrete sandwich
squeezing me out like jam.

It weighs so much
breathing hurts, my legs freeze
my body is heavy.

On days like that
I carry whole buildings
high on my back.

Other days
the school is a rocket
thrusting right into the sun.

It’s yellow and green
freshly painted,
the cabin windows
gleam with laughter.

On days like that
whole buildings support me,
my ladder is pushing
over their rooftops.

Amongst the clouds
I’d need a computer
to count all the bubbles
bursting aloud in my head.

MONDAY

By Eric Finney

Monday; not only that but it’s pouring;
My friend’s away and that’ll be boring;
Games are off, in Maths there’s a test –
It’s a day when I never do my best.
No one thinks it’s a bumper-fun day –
So why don’t we simply cancel Monday?

It’s a day when teachers speak a faceful:
‘This work is really quite disgraceful’!
And Monday lunch just breaks your heart:
It’s green grub salad and concrete tart.
It’s Monday again, a proper blues day:
Couldn’t we just begin on Tuesday?
EARLY BIRD DOES CATCH THE FATTEST WORM
By John Agard

Late again
going to be late again
for school again
and I can’t say
I overslept
can’t blame it
on the bus
can’t blame it
on the rain
and Granny words
buzzing in my brain
‘Early bird does catch the worm,’
and I thinking
Teacher going tell me off
and I wishing
I was a bird
and teacher was a juicy worm.

FORKLIFT POEM
By Nick Muska

When I drive lift
I am saddled to a peeled-paint rhino
who would charge concrete and crumble block
If I did not hold it tightly by the ears.

When I drive lift
I raise three ton with my right hand
and can tilt, spin, drop it
like a plumed lead hat.

When I drive lift
I am the slave of capital, bleeding hydraulic sweat
and oil in airless semi-trailers, blue-toed
froze to the gas pedal, gritty.

When I drive lift
I have a handle on the nuts and bolts of things
pirouetting with iron castings in my jaws
lost without thought.

When I drive lift
From my rhino perch I am lord of all I survey:
An iron-dark, echo-empty warehouse
Ben’s junkyard next door, its soil gone oil
sun glinting hard from stacks of rear-view mirrors.

When I drive lift
I am the last snorting thing left out on the dock
breath and exhaust lost in the snowstorm
blowing under the edge of the overhead doors.

THE PAPER-BOY
By Walter Bauer
Translated by Henry Beissel

In the first morning light
the paper-boy threw
the news of the world
Against closed doors.
The early light accompanied him
Like a silent, obedient dog
But he did not see it, he was
working
Distributing world.
Only after the last bundle
Made up of the waste of yesterday
was thrown away with a
practised but indifferent hand,
Did he become aware of his loyal
companion.
Whistling, the boy rode his cycle
home.
The morning ran alongside,
A golden, barking dog.
DISCIPLINES
By Bob Arnold

I had been working two days
Laying up this stone wall for
Them, walking home to eat a
Sandwich, when they invited
Me inside to share their dinner.
Sat with the father and two sons.
His wife had spread out the
Plastic tablecloth and it was
On that we ate macaroni,
Folded white bread, stirred
Tang into spring water. I was
The only one to use a napkin,
the only one to wash my hands
Before sitting down to eat, and
When we went back to work
The only one to use my
Hands laying the rock. One
Climbed up into the backhoe,
The other drove the pickup,
And the youngest son came up
To me, thin as a rake handle,
Hair in his eyes and bored asked,
“What d’yah want me to do?”

THE PROFILE OF AFRICA
By Maxine Tynes

We wear our skin like a fine fabric
we people of colour
brown black tan coffee coffee cream ebony
beautiful, strong, exotic in profile
flowering lips
silhouette obsidian planes, curves, structure
like a many-shaded mosaic
we wear our skin like a flag
we share our colour like a blanket
we cast our skin like a shadow
we wear our skin like a map
chart my beginning by my colour
chart my beginning by my profile
read the map of my heritage in
my face
my skin
the dark flash of eye
the profile of Africa.

MY FATHER’S FORTUNE
By Herbert Scott

Silence was my father’s fortune,
carried with him everywhere for safekeeping,
houses and cars and offices crowded with silence.
And trailing my father.

four fair-skinned children of different sizes,
a matched set of luggage,
silence folded inside like Sunday clothes.
Everything my father owned transporting silence.

But not a silence of anger or isolation.
Instead, one of yearning, inarticulate
and fumbling. A silence that learned
its own language, its own stubborn love.
I MUST REMEMBER
By Shel Silverstein

I must remember ...
Turkey on Thanksgiving,
Pudding on Christmas,
Eggs on Easter,
Chicken on Sunday,
Fish on Friday,
Leftovers, Monday.
But ah, me – I’m such a dunce.
I went and ate them all at once.

COLORS
By Shel Silverstein

My skin is kind of short of brownish
Pinkish yellowish white.
My eyes are greyish blueish green,
But I’m told they look orange in the night.
My hair is reddish blondish brown,
But it’s silver when it’s wet.
And all the colors I am inside
Have not been invented yet.

THE CROCODILE’S TOOTHACHE
By Shel Silverstein

The Crocodile
Went to the dentist
And sat down in the chair,
And the dentist said, “Now tell me, sir,
Why does it hurt and where?”
And the Crocodile said, “I’ll tell you the truth,
I have a terrible ache in my tooth,"
And he opened his jaws so wide, so wide,
That the dentist, he climbed right inside,
And the dentist laughed, “Oh isn’t this fun?”
As he pulled the teeth out, one by one.
And the Crocodile cried, “You’re hurting me so!
Please put down your pliers and let me go.”
But the dentist just laughed with a Ho Ho Ho,
And he said, “I still have twelve to go
Oops, that’s the wrong one, I confess,
But what’s one crocodile’s tooth, more or less?”
Then suddenly, the jaws went SNAP,
And the dentist was gone, right off the map,
And where he went one could only guess ...
To North or South or East or West ...
He left no forwarding address.
But what’s one dentist, more or less?

NO DIFFERENCE
By Shel Silverstein

Small as a peanut,
Big as a giant,
We’re all the same size
When we turn off the light.

Rich as a sultan,
Poor as a mite,
We’re all worth the same
When we turn off the light.

Red, black or orange,
Yellow or white,
We all look the same
When we turn off the light.

So maybe the way
To make everything right
Is for God to just reach out
And turn off the light!
ME AND MY GIANT

By Shel Silverstein

I have a friend who is a giant,
And he lives where the tall weeds grow.
He’s high as a mountain and wide as a barn,
And I only come up to his toe, you know,
I only come up to his toe.

When the daylight grows dim I talk with him
Way down in the marshy sands,
And his ear is too far away to hear,
But still he understands, he ’stands,
I know he understands.

For we have a code called the “scratch-tap code,”
And here is what we do –
I scratch his toe ... Once means, “Hello”
And twice means, “How are you?”
Three means, “Does it look like rain?”
Four times means, “I’ll scratch you a joke.”
And six times means, “Goodbye,” “Goodbye,”
Six times means, “Goodbye.”

And he answers me by tapping his toe –
Once means, “Hello, friend.”
Two taps means, “It’s very nice to feel your scratch again.”
Three taps means, “It’s lonely here
With my head in the top of the sky.”
Four taps means, “Today an eagle smiled as she flew by.”
Five taps means, “Oops, I just bumped
my head against the moon.”
Six means, “Sigh” and seven means, “Bye”
And eight means, “Come back soon, soon, soon,”
Eight means, “Come back soon.”

And then I scratch a thousand times,
And he taps with a bappity-bimm,
And he laughs so hard he shakes the sky –
That means I’m tickling him!
**ICE CAN SCREAM**
By Jane Yolen

Ice can scream,
Ice can shout:
Winter in
And autumn out.

Ice can shout,
Ice can call,
Signaling
The end of the fall.

Ice can call,
Ice can yell
Secrets no one
Else can tell.

Ice can yell,
Ice can howl,
Naming winter's
Weather foul.

Ice can howl,
Ice can wail,
Counting up
Each storm and gale.

Ice can wail,
Ice can shriek
Till the land
Is winter-bleak.

Ice can shriek,
Ice can scream
Straight across
The autumn dream.

Ice can scream,
Ice can shout:
Winter in
And autumn out.

---

**ICICLES**
By Lee Bennett Hopkins

Swell
and
grow,

put on
your
mighty show;

this bitter-bold,
brutal-cold,
howling,
windy-wintry
day —

‘cause
you
cannot
know

tomorrow’s
tad
of
sunshine-prey

will
stalk

to
take

your
breath
away.

---

Image attachment: Illustration of a sun face with rays and a child's drawing of an icicle.
AND THEY MET IN THE MIDDLE
By John Ciardi

There was a young fellow named Pete
Who wasn’t what I would call neat.
   One rumple worked down
   From the top of his crown,
   And another worked up from his feet.

DO YOU KNOW ANYONE LIKE HIM?
By John Ciardi

There was a young fellow named Paul
Who didn’t like most things at all.
   What he liked was to take
   Whatever would break
And break it – and then sit and bawl!

THERE SEEMS TO BE A PROBLEM
By John Ciardi

I really don’t know about Jim.
   When he comes to our farm for a swim,
   The fish, as a rule,
   Jump out of the pool.
   Is there something the matter with him?

BE KIND TO DUMB ANIMALS
By John Ciardi

There once was an ape in a zoo
   Who looked out through the bars and saw – YOU!
   Do you think it’s fair
   To give poor apes a scare?
   I think it’s a mean thing to do!
BIBLIOGRAPHY


