

Learning Guides 4 and 5: Poetry, Sound and Sense

Activities:

- Review terms and complete crossword
- In class close reading of "Stopping by the Woods"
- Close reading of "Warren Pryor" by Alden Nowland
- Ballads information and worksheet
- Read poems and answer questions
- Poetry analysis paragraph
- Write a ballad
- Complete a test (Learning Guides 3 – 5)

Activity 1: Poetry Terms

Organize the terms into the following five categories. The easiest way is to highlight the words in different colours.

Forms of poetry: the form is the structure of the poem, and the way it is presented. How does it look physically? Does it follow a set of rules for a particular type of poem?

Classification of Poetry: the type of poem, based on content and style

Figurative Language and Imagery: enhancing poetry with words used in a way that is different from the literal meaning of the words.

Sound devices: effects created with the sounds of words, with rhythm, and with breaks and pauses.

Other poetry terms: terms not in another category

alliteration	Image	quatrains
allusion	Imagery	rhetorical question
assonance	internal rhyme	rhyme
ballad	lyric	rhyme scheme
cliché	metaphor	simile
consonance	mood	sonnet
descriptive	narrative	speaker
figurative language	onomatopoeia	stanza
free verse	oxymoron	symbol
hyperbole	personification	understatement

Next, complete the crossword puzzle at the end of this learning guide. If you are in class, you will have the chance to complete it while doing a quiz.

Activity 2: Close Reading of a Poem

Look at the poem "Stopping by the Woods on a Snowy Evening" by Robert Frost, found at the end of this guide.

All poetry is meant to be heard, at least in the mind. Read through the poem and mark your answers to the following directly on the paper. This is called a close reading.

1. The most important part of any poem is its meaning. What is the theme of this poem?
2. What is the rhyme scheme of the poem? Does it form an overall pattern?
3. How many beats are there per line? Is this a regular or irregular pattern?
4. Find at least two examples of alliteration.
5. Find an example of each of assonance and consonance.
6. Find an example of repetition.
7. Which lines are end-stopped? Which show enjambment?

Now it is your turn. On the copy of "Warren Pryor" by Alden Nowland, find the following:

1. What is the rhyme scheme of the poem? Does it form an overall pattern?
2. How many beats are there per line? Is this a regular or irregular pattern?
3. Find at least two examples of alliteration.
4. Find an example of each of assonance and consonance.
5. Find an example of repetition.
6. Which lines are end-stopped? Which show enjambment?

Activity 3: Learn about ballads

In class you will be given a ballad to look at and analyze. When you have looked at the ballads and listened to what other groups have to say, fill out the information on the ballad worksheet.

Waltzing Matilda

Once a jolly swagman camped by a billabong,
 Under the shade of a coolibah tree,
 And he sang as he watched and waited 'til his billy
 boiled
 "Who'll come a-Waltzing Matilda, with me?"

Waltzing Matilda, Waltzing Matilda
 "You'll come a-Waltzing Matilda, with me"
 And he sang as he watched and waited 'til his billy
 boiled,
 "You'll come a-Waltzing Matilda, with me".

Down came a jumbuck to drink at the billabong,
 Up got the swagman and grabbed him with glee,
 And he sang as he stowed that jumbuck in his tucker
 bag,
 "You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda
 "You'll come a-Waltzing Matilda, with me"
 And he sang as he stowed that jumbuck in his tucker
 bag,
 "You'll come a-Waltzing Matilda, with me".

Down came the squatter, mounted on his
 thoroughbred,
 Up came the troopers, one, two, three,
 "Who's that jolly jumbuck you've got in your tucker
 bag?"
 "You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda
 "You'll come a-Waltzing Matilda, with me"
 "Who's that jolly jumbuck you've got in your tucker
 bag?",
 "You'll come a-Waltzing Matilda, with me".

Up got the swagman and jumped into the billabong,
 "You'll never catch me alive", said he,
 And his ghost may be heard as you pass by that
 billabong,
 "Who'll come a-Waltzing Matilda, with me?"

Waltzing Matilda, Waltzing Matilda
 Who'll come a-Waltzing Matilda, with me
 And his ghost may be heard as you pass by that
 billabong,

"Who'll come a-Waltzing Matilda, with me?"

Oh My Darling Clementine

In a cavern, in a canyon,
 Excavating for a mine
 Dwelt a miner forty niner,
 And his daughter Clementine

Oh my darling, oh my darling,
 Oh my darling, Clementine!
 Thou art lost and gone forever
 Dreadful sorry, Clementine

Light she was and like a fairy,
 And her shoes were number nine,
 Herring boxes, without topses,
 Sandals were for Clementine.

Oh my darling, oh my darling,
 Oh my darling, Clementine!
 Thou art lost and gone forever
 Dreadful sorry, Clementine

Drove she ducklings to the water
 Ev'ry morning just at nine,
 Hit her foot against a splinter,
 Fell into the foaming brine.

Oh my darling, oh my darling,
 Oh my darling, Clementine!
 Thou art lost and gone forever
 Dreadful sorry, Clementine

Ruby lips above the water,
 Blowing bubbles, soft and fine,
 But, alas, I was no swimmer,
 So I lost my Clementine.

Oh my darling, oh my darling,
 Oh my darling, Clementine!
 Thou art lost and gone forever
 Dreadful sorry, Clementine

How I missed her! How I missed her,
 How I missed my Clementine,
 But I kissed her little sister,
 I forgot my Clementine.

Oh my darling, oh my darling,
 Oh my darling, Clementine!

The Ballad of Peter Pumpkinhead**Kilgary Mountain**

As I was a-walkin' 'round Kilgary Mountain
 I met with Captain Pepper as his money he was
 countin'
 I rattled my pistols and I drew forth my sabre
 Sayin', "Stand and deliver, for I am the bold deceiver"

Musha rig um du rum da
 Whack fol the daddy o
 Whack fol the daddy o
 There's whiskey in the jar

The shinin' golden coins did look so bright and jolly
 I took 'em with me home and I gave 'em to my Molly
 She promised and she vowed that she never would
 deceive me
 But the devil's in the women and they never can be
 easy

(Chorus)

When I was awakened between six and seven
 The guards were all around me in numbers odd and
 even
 I flew to my pistols, but alas I was mistaken
 For Molly's drawn my pistols and a prisoner I was
 taken

(Chorus)

They put me into jail without judge or writin'
 For robbing Colonel Pepper on Kilgary Mountain
 But they didn't take my fists so I knocked the sentry
 down
 And bid a fond farewell to the jail in Sligo town

(Chorus)

Now some take delight in fishin' and in bowlin'
 And others take delight in carriages a-rollin'
 But I take delight in the juice of the barley
 And courtin' pretty girls in the morning so early

(Chorus)

Peter Pumpkinhead came to town
 Spreading wisdom and cash around
 Fed the starving and housed the poor
 Showed the Vatican what gold's for

But he made too many enemies
 Of the people who would keep us on our knees
 Hooray for Peter Pumpkin
 Who'll pray for Peter Pumpkinhead?

Peter Pumpkinhead brought to shame
 Governments who would slur his name
 Lusts and sex scandals failed outright
 Peter merely said, "Any kind of love is all right"

But he made too many enemies
 Of the people who would keep us on our knees
 Hooray for Peter Pumpkin
 Who'll pray for Peter Pumpkinhead?

Peter Pumpkinhead was too good
 Had him nailed to a chunk of wood
 He died grinning on live TV
 Hanging there he looked a lot like you, and an awful
 lot like me!

But he made too many enemies
 Of the people who would keep us on our knees
 Hooray for Peter Pumpkin
 Who'll pray for Peter Pumpkinhead?

Hooray for Peter Pumpkin
 Who'll pray for Peter Pumpkin?
 Hooray for Peter Pumpkinhead
 Oh my, oh my, don't it make you want to cry, oh

Ballad Worksheet

1. Find the ballad for your group. Most traditional ballads are a type of folk music, and were originally intended to be sung. What do we call a poem that is deliberately written to be like this type of folk song?
2. Ballads are
 - a) Descriptive poems
 - b) Lyric poems
 - c) Narrative poems
3. How many lines per stanza does a ballad usually have?
4. Is the rhythm regular, or irregular?
5. Choose two stanzas per ballad – they don't have to be the first two. What is its rhyme scheme? Is this regular or irregular?
6. Does a ballad have unusual or difficult words that you would need to have an education to understand (formal diction), or do they use easy to understand language (informal diction)?
7. Does a ballad tend to have deep, meaningful thematic messages about life, or is it intended mainly for enjoyment? How do you know?
8. Do you notice any repeated words or stanzas? Any nonsense words?

Now fill in the blanks in the following paragraph:

A ballad is a (ques. 2) _____ poem, often of folk origin and intended to be sung.

Sometimes poets write literary ballads, which are poems designed to resemble a traditional ballad. A ballad usually consists of (3) _____ line stanzas, or quatrains. A ballad often has a refrain or chorus, and sometimes nonsense words are included, so that everyone can join in the singing, whether they know the words or not. Ballads usually use (6) _____ diction, and focus on the most dramatic part of a story. They are usually intended mainly for (7) _____, rather than to communicate a deep message. A ballad usually has a (5) _____ rhyme scheme , often 'abcb', and a (4) _____ rhythm.

Activity 4: Read Poetry, Responses and Group Discussions

Read the following poems. (Note that all of these poems are on the unit test)

- "Warren Pryor" by Alden Nowland (*Sightlines* page 70)
- "I am a Rock" by Paul Simon (*Sightlines* page 3)
- "Cooks Brook" by Al Pitman (*Sightlines* page 134)
- "Nonconformist", Angela Shelf Medearis (*Sightlines* page 31)

Activity 5: Poetry Questions and Responses

"Warren Pryor" by Alden Nowland (*Sightlines* page 70)

1. What is the "sacrifice" Warren Pryor's parents are making? What figure of speech is used to show the sacrifice?
2. What is the "slender scroll"? What does it symbolize?
3. What figure of speech is the phrase "cups ran over"? What does this phrase mean?
4. What sound device is shown in the phrase, "thistle-strewn farm and its red dirt?
5. Why did the parents marvel at the "milk white shirts"? What do they symbolize in the poem?
6. Identify the simile in stanza 4. Why is it effective?
7. How do we know that Warren Pryor is not living the life he wants? Find a quote to support your answer.
8. Explain the irony in this poem.

"I am a Rock" by Paul Simon (*Sightlines* page 3)

1. The speaker says, "I am a rock. I am an island." What figure of speech is he using, and what does he mean?
2. What is the mood of this poem? Be specific and use at least two quotes to support your answer.
3. What do you think has happened to the speaker? What evidence can you find to support your opinion.

"Cooks Brook" by Al Pitman (*Sightlines* page 134)

1. What does the narrator pray for just before a dive?
2. What poetic device is used in the line, "as the water parts like a wound"?
3. What did the divers fear would happen to them? Why did they dive anyway? Use quotes to support your answers.
4. Find two examples of alliteration in the poem.
5. What is a good theme for this poem?

"Nonconformist", Angela Shelf Medearis (Sightlines page 31)

1. What literary devise is used in "You know what I mean?"
2. What words are emphasized in this poem? How and why?
3. DO you think the speaker in the poem is or is not a nonconformist? Why or why not? You must use evidence to support your view.

Activity 6: Poetry Analysis Paragraph

Choose **ONE** of the poems to use for your poetry analysis paragraph, and respond to the question or prompt given. Whichever poem you choose, your finished paragraph should have F.A.T.T. in the opening, and include at least one quote. Of course, you may use more, and you should use evidence from the poem to support each of your ideas. Your paragraph should be at least 150 words long.

You may use information from the seminars and any notes you have made in your answer.

"Warren Pryor" by Alden Nowland (Sightlines page 70)

- What is the tragic irony in the poem?

"I am a Rock" by Paul Simon (Sightlines page 3)

- How does the poem create a sense of the loneliness and desperation of the speaker?

"Cooks Brook" by Al Pitman (Sightlines page 134)

- What universal experience is shown in the specific incident in the poem?

"Nonconformist", Angela Shelf Medearis (Sightlines page 31)

- What conflicting feelings does the speaker in the poem show.

Activity 7: Write two poems

You are going to write two poems of your own. Your first poem must be a ballad.

Your second poem MUST BE FREE VERSE. This does not mean that your poem has no rules!

A ballad:

- has a regular rhythm (could be set to music)
- has four line stanzas
- has a regular rhyme scheme
- uses simple diction
- tells a simple story. In order to have room for this, your poem needs to be at least five stanzas long, not counting the chorus.
- should have a chorus, refrain, or repetition – or all three!



Poem Two:

- must be free verse
- must use line breaks effectively
- must be at least 8 lines long – longer if your lines are very short.
- must have something in common with the first poem – and this has to be more than just a word or two in common (unless the word is truly unusual!)

Activity 8: Assessment Task

When you have completed all of the activities in this Learning Guide, take the Learning Guide 4 test in the Testing Centre. Be sure to ask for the test for Mrs. Carmichael's class.

The test will cover the following:

- terms from Learning Guide 3 and Learning Guide 4
- Short stories and poems discussed in this unit, including "My Body", "My Left Foot", "Lather and Nothing Else", "I am a Rock", "Nonconformist", "Cooks Brook" and "Warren Pryor".
- Rules for integrating quotations
- A poem to read then to respond to in multiple choice questions, and a written answer in literary paragraph form.

Stopping by the Woods on a Snowy Evening by Robert Frost

Whose woods these are I think I know
His house is in the village though.
He would not mind me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The coldest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of snowy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep.
And miles to go before I sleep.
And miles to go before I sleep.

“Warren Pryor” –Alden Nowlan

When every pencil meant a sacrifice
his parents boarded him at school in town,
slaving to free him from the stony fields,
the meagre acreage that bore them down.

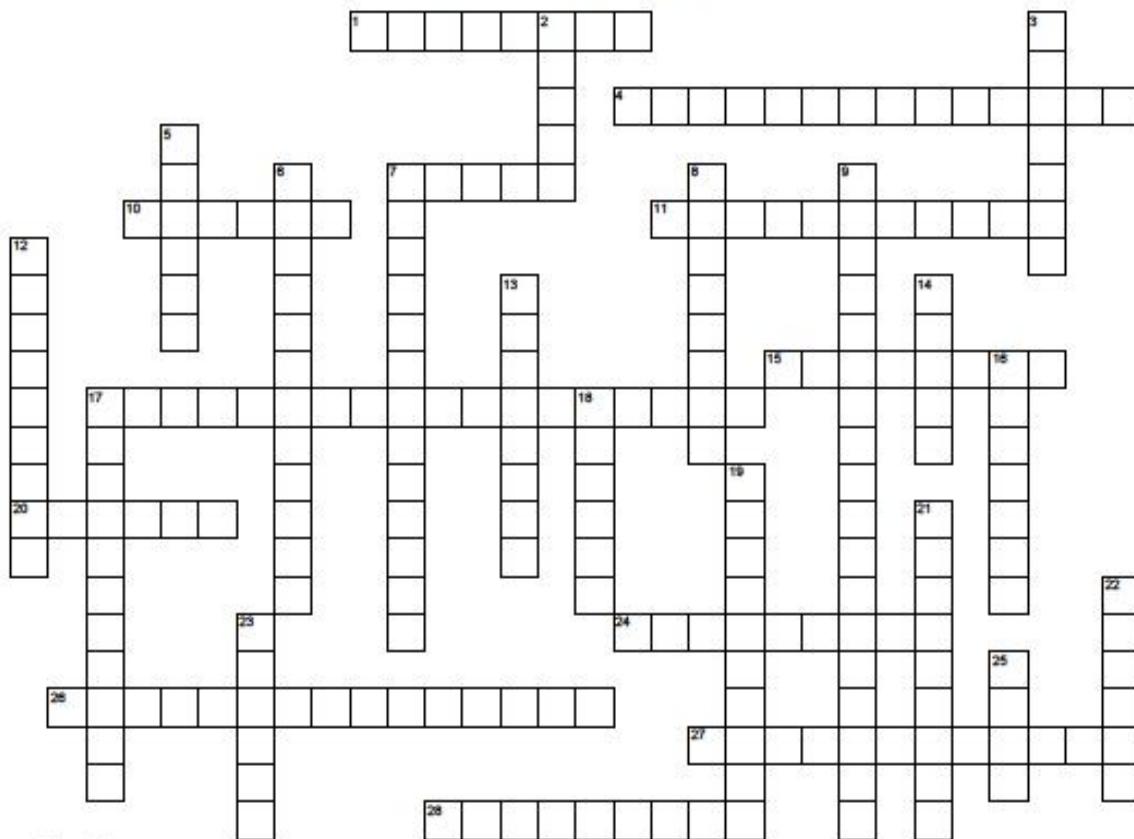
They blushed with pride when, at his graduation,
they watched him picking up the slender scroll,
his passport from the years of brutal toil
and lonely patience in a barren hole.

When he went in the Bank their cups ran over.
They marvelled how he wore a milk-white shirt
work days and jeans on Sundays. He was saved
from their thistle-strewn farm and its red dirt.

And he said nothing. Hard and serious
like a young bear inside his teller's cage,
his axe-hewn hands upon the paper bills
aching with empty strength and throttled rage.

Poetry Terms

Learning Guide 4, English 10


ACROSS

- 1 two words placed close together which are contradictory yet have truth in them
- 4 saying less than what you mean, to create an effect
- 7 a vivid mental image created by both sensory details and figures of speech
- 10 a comparison between two things which are dissimilar. The comparison is directly stated through words such as 'like,' & 'as'
- 11 a poem, story or essay that describes something
- 15 a four line stanza or entire poem, usually with a regular rhythm and rhyme
- 17 (two words) a question asked solely to produce an effect but not to elicit a reply

20 something that has two levels of meaning: a literal level and a figurative level

24 the close repetition of similar vowel sounds

26 giving the attributes of a human being to an animal, an object, or an idea

27 Words that imitate the sounds they represent, such as "crunch" or "buzz"

28 a poem, story, or essay that tells a story.

DOWN

- 2 words with different beginning sounds but the same end sounds
- 3 the "voice" in a poem that is not narrative
- 5 a tired and overused expression
- 6 the repetition of sounds in

nearby words, usually involving the first consonant sounds

7 (two words) Where a word within a line of poetry rhymes with the word at the end of the line

8 a comparison between two things which are dissimilar, and which does not use like or as

9 (2 words) language using "figures of speech" such as similes, metaphors, and personification

12 (two words) a poem that does not have regular rhyme or rhythm

13 a reference to a historical, mythic, or literary person, place, event, etc.

14 brief poems that express personal thoughts and feelings

16 the representation through language of sensory experience

17 (two words) the pattern of rhyme within a stanza or poem

18 a group of two or more lines in a poem linked on the basis of length, meter, rhyme scheme, or thought. A poetry "paragraph"

19 The close repetition of identical consonant sounds

21 an exaggeration

22 a narrative poem with regular rhyme and rhythm, originally written to be sung

23 a lyric poem of fourteen lines using a formal rhyme scheme, and having ten syllables per line

25 the feeling (emotion) created in the reader by the poem

English 10 Writing Poems: Ballad and Free Verse

Givens:

- Poem is long enough to develop a mature and insightful theme, image, impression or story
- Poetic devices and imagery have been used in the poem

MEANING

	NOT YET WITHIN EXPECTATIONS	MEETS EXPECTATIONS	FULLY MEETS EXPECTATIONS	EXCEEDS EXPECTATIONS	B	F
<input type="checkbox"/> controlling idea <input type="checkbox"/> insight <input type="checkbox"/> detail and support <input type="checkbox"/> connection to reader	<input type="checkbox"/> no controlling idea; little sense of purpose <input type="checkbox"/> undeveloped <input type="checkbox"/> detail seems chosen to fit rhyme scheme <input type="checkbox"/> no sense of audience; may leave reader confused	<input type="checkbox"/> relatively simple controlling idea; often loses focus <input type="checkbox"/> relatively narrow or superficial; predictable and obvious <input type="checkbox"/> some relevant detail; may seem forced to fit chosen form or rhyme <input type="checkbox"/> does not engage reader	<input type="checkbox"/> focused on an explicit controlling idea <input type="checkbox"/> thoughtful; tries to deal with topic maturely <input type="checkbox"/> carefully chosen details <input type="checkbox"/> tries to make a connection or have an impact on reader—sense of audience	<input type="checkbox"/> focused on an implicit controlling idea; some subtlety <input type="checkbox"/> interesting insights or perspectives <input type="checkbox"/> efficient, powerful use of detail <input type="checkbox"/> some ambiguity that engages reader; achieves intended effect		

STYLE

<input type="checkbox"/> poetic devices <input type="checkbox"/> vocabulary <input type="checkbox"/> voice	<input type="checkbox"/> few, if any, examples of poetic devices and imagery <input type="checkbox"/> basic vocabulary; often repetitive, incorrect, or inappropriate <input type="checkbox"/> no sense of voice	<input type="checkbox"/> poetic devices and imagery seem contrived or there are few poetic devices <input type="checkbox"/> conversational language; some visual description (tends to tell, not "show") <input type="checkbox"/> limited or inconsistent sense of voice	<input type="checkbox"/> some effective poetic devices and imagery; others may be ineffective <input type="checkbox"/> some vitality and variety in language, with strong visual description <input type="checkbox"/> sense of voice	<input type="checkbox"/> some original and inventive poetic devices and imagery (often includes sound devices) <input type="checkbox"/> effective and powerful word choices; may take risks, be playful <input type="checkbox"/> engaging voice		
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FORM

BALLAD		FREE VERSE		
<input type="checkbox"/> poetic form <input type="checkbox"/> sequence, transitions <input type="checkbox"/> ending	<input type="checkbox"/> narrative poem <input type="checkbox"/> regular rhythm <input type="checkbox"/> regular rhyme <input type="checkbox"/> written in quatrains <input type="checkbox"/> other elements of a ballad, including repetition, refrain, simple diction <input type="checkbox"/> at least 4 stanzas and a chorus	<input type="checkbox"/> poem does not have regular rhythm or rhyme <input type="checkbox"/> poem is condensed and compact <input type="checkbox"/> line breaks are used effectively		

CONVENTIONS

<input type="checkbox"/> punctuation <input type="checkbox"/> spelling	<input type="checkbox"/> first words of new lines are not capitalized <input type="checkbox"/> serious problems with punctuation and spelling <input type="checkbox"/> frequent noticeable spelling errors in basic words	<input type="checkbox"/> first words of new lines are capitalized <input type="checkbox"/> some errors in punctuation <input type="checkbox"/> may include noticeable spelling errors	<input type="checkbox"/> first words of new lines are capitalized <input type="checkbox"/> punctuation is logical <input type="checkbox"/> may include occasional minor spelling errors	<input type="checkbox"/> first words of new lines are capitalized <input type="checkbox"/> punctuation is used to create effects. <input type="checkbox"/> few, if any, spelling errors		
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