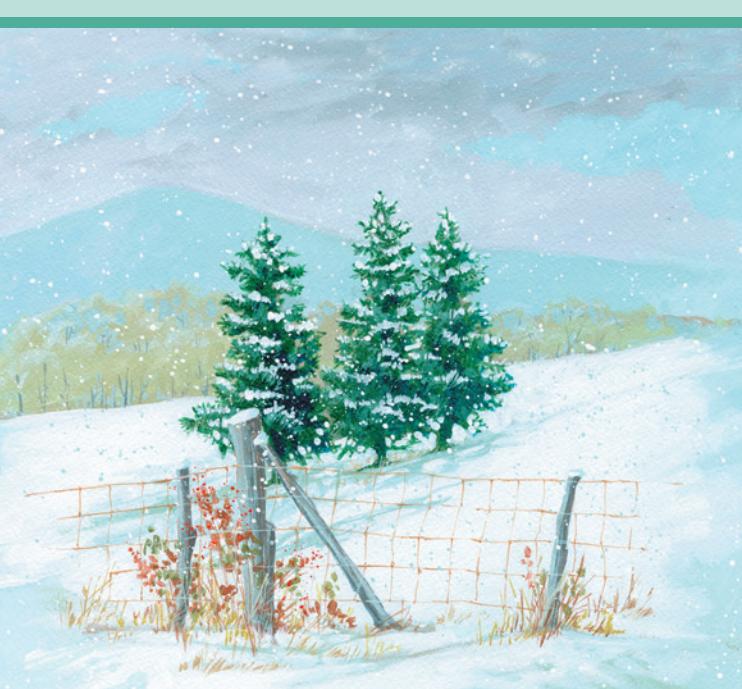
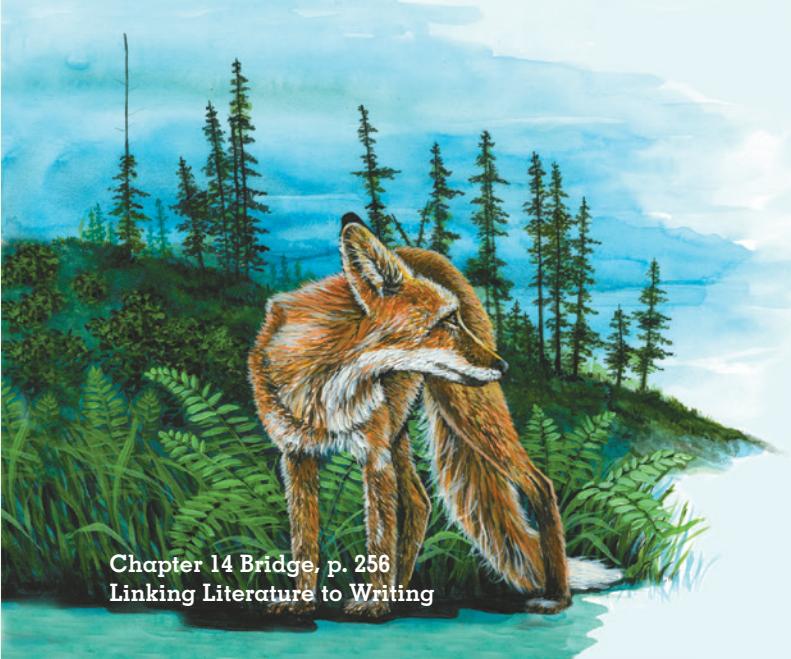


Literature Link



Psalm 148:7–13

Praise the Lord from the earth,
ye dragons, and all deeps:
Fire, and hail; snow, and vapour;
 stormy wind fulfilling his word:
Mountains, and all hills;
 fruitful trees, and all cedars:
Beasts, and all cattle;
 creeping things, and flying fowl:
Kings of the earth, and all people;
 princes, and all judges of the earth:
Both young men, and maidens;
 old men, and children:
Let them praise the name of the Lord:
 for his name alone is excellent;
his glory is above the earth and heaven.



A Young Lady Named Bright

There was a young lady named Bright,
Who traveled much faster than light.
 She started one day
 In the relative way,
 And returned on the previous night.

—Author Unknown

Night of Wind

How lost is the little fox at the borders of night,
Poised in the forest of fern, in the trample of the wind!
Caught by the blowing cold of the mountain darkness,
He shivers and runs under tall trees, whimpering,
Brushing the tangles of dew. Pausing and running,
He searches the warm and shadowy hollow, the deep
Home on the mountain's side where the nuzzling, soft
Bodies of little foxes may hide and sleep.

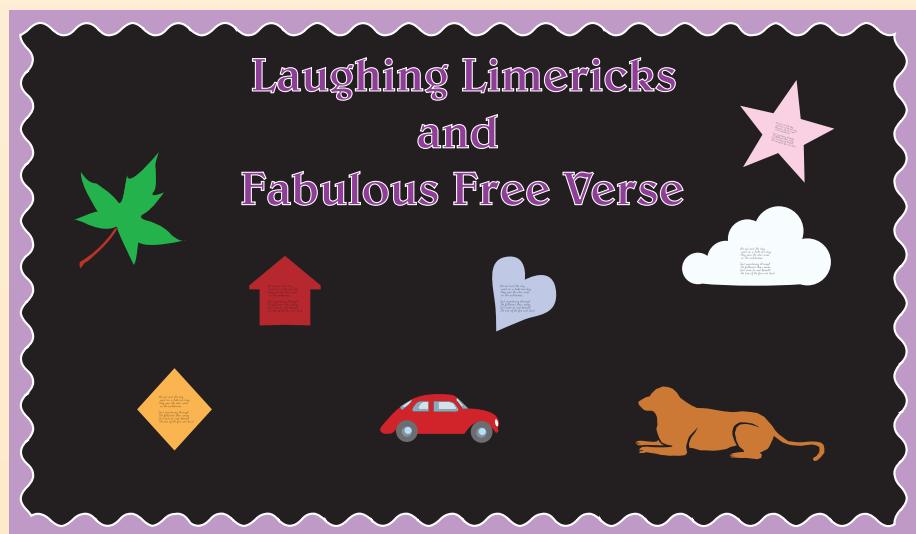
—Frances Frost

“A Young Lady Named Bright” & “Night of Wind”
from *Favorite Poems Old and New* (pp. 361 & 173)

Chapter 14

Writing a Limerick & Free Verse

Lesson	Topic	TE Pages	Worktext	Teacher's Toolkit CD	Materials to Gather	Vocabulary	Objectives
	Bridge: Linking Literature to Writing	303	256			<i>limerick</i> <i>tone</i> <i>form</i> <i>rhyme</i> <i>rhythm</i> <i>free verse</i> <i>figurative language</i> <i>word web</i> <i>image</i> <i>sensory detail</i>	<ul style="list-style-type: none"> Identify characteristics of a limerick Recognize the importance of a thesaurus in poetry writing Write rhymed, metered lines for a limerick Analyze a student model of a limerick Generate rhyming words Plan, draft, revise, proofread, and publish a limerick Participate in a writing conference Analyze a student model of free verse Choose an experience to write about in a free verse poem Draft, revise, proofread, and publish free verse Recognize errors using a <i>Proofreading Checklist</i>
131	Writing a Limerick	306–7	257–58				
132	Limerick: Planning & Drafting	308–9	259–60		• One or two student atlases		
133	Limerick: Revising & Proofreading	310–11	261–62				
134	Free Verse: Planning	312–13	263–64				
135	Free Verse: Drafting	314–15	265–66				
136	Free Verse: Revising	316–17	267–68				
137	Free Verse: Proofreading	318–19	269–70				
138	Free Verse: Publishing	320–21			<ul style="list-style-type: none"> Anthology of children's poems Computer access for each student Small envelope for each student Notepad Pocket for storing the notepad on the bulletin board 	<i>Writing Process</i> <i>planning</i> <i>drafting</i> <i>revising</i> <i>proofreading</i> <i>publishing</i>	
139	Chapter 14 Review	322–23	271–72	83–84			
140	Cumulative Review	324–25	273–74				



Cover the bulletin board with black paper and any type of colorful border. Entitle the board "Laughing Limericks and Fabulous Free Verse." Direct each student to mount the final draft of his poem onto a shape made from colorful construction paper. (**Note:** The shape could be related to the character or theme of each poem.) Since students are writing free verse and limericks, choose one poem per student to display on the board.

Limerick

Writing Process	Points
Planning: wrote a first line and listed rhyming words	
Drafting: wrote the first draft	
Revising: improved the first draft	
Proofreading: marked mistakes and corrected them	
Publishing: prepared the final draft and shared it with others	
Writing Process Total	

Content & Format	Points
Introduces the character in the first line	
Follows the <i>aabba</i> rhyme scheme	
Has the standard number of stressed syllables (3, 3, 2, 2, 3) in each line	
Has an interesting, memorable last line	
Tells a funny story	
Content & Format Total	

Mechanics	Points
Uses punctuation correctly	
Uses capital letters correctly	
Uses correct grammar	
Spells words correctly	
Mechanics Total	
Total Score = Writing Process + Content & Format + Mechanics	

Add the following words to your personal spelling list:

Comments:

Free Verse Poem

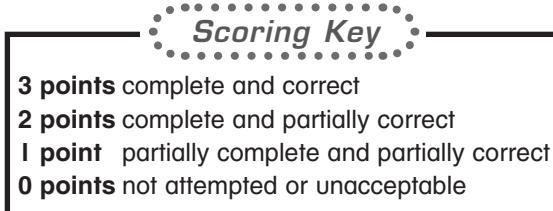
Writing Process	Points
Planning: made a word web to explore personal experience	
Drafting: wrote the first draft	
Revising: improved the first draft	
Proofreading: marked mistakes and corrected them	
Publishing: prepared the final draft and shared it with others	
Writing Process Total	

Content & Format	Points
Has a title	
Draws meaning from an emotional experience	
Captures attention at the beginning	
Includes sensory details	
Uses condensed language	
Has effective line breaks	
Content & Format Total	

Mechanics	Points
Uses punctuation correctly	
Uses capital letters correctly	
Uses correct grammar	
Spells words correctly	
Mechanics Total	
Total Score = Writing Process + Content & Format + Mechanics	

Add the following words to your personal spelling list:

Comments:


Scoring Key

- 3 points complete and correct
- 2 points complete and partially correct
- 1 point partially complete and partially correct
- 0 points not attempted or unacceptable

Objectives

- Identify characteristics of a limerick
- Recognize the importance of a thesaurus in poetry writing
- Write rhymed, metered lines for a limerick

Note

This interactive lesson incorporates Worktext pages 257–58 into the Teach for Understanding section.

Introduction

Discuss various forms and tones of the **Literature Link poems**. Read aloud each poem from Worktext page 256. After reading the passage from Psalm 148, explain that the Psalms are written in Hebrew poetry, which is much like a type of poetry called *free verse* in English. Discuss the following questions:

- Which poem is humorous? (*A Young Lady Named Bright*)
- Which poem has a serious but joyful mood? (*Psalm 148*)
- Which poem has a serious but sad, lonely mood? (*Night of Wind*)

Tell the students that the mood of a poem is called its *tone*. Explain that the poem “A Young Lady Named Bright” is a special form called a *limerick*, which always has a comical tone. The students will be learning more about limericks during this lesson.

Teach for Understanding**A** Discuss characteristics of a limerick.

- Read aloud the first paragraph about limericks on Worktext page 257. Tell the students to read each limerick silently, noticing its rhyme scheme.
- What is the rhyme scheme of a limerick? (*aabb*)
- Read aloud each limerick.
- Which limerick do you like better? Why? (*Answers will vary.*)
- Read aloud the next paragraph on page 257.
- Can you recall the first lines of any other limericks you have heard or read? (*Answers will vary.*)
- Direct the students to count the syllables in each line of the limerick about

Writing a Limerick

Name _____

A **limerick** is a humorous five-line poem that follows a specific **form**, a pattern of rhyme and rhythm. The strength of a limerick is its form. While the topic of the limerick must be funny, the form itself adds even more humor. Limericks

There was once a bright student in Bath
Who was so overworked with his math,
That he finally broke down
And fled straight out of town,
Strewing theorems and proofs in his path.

There is a young lady named Jane
Who screams at a mere drop of rain.
I fear a monsoon
Might cause her to swoon
Nevermore to recover again.

have a set pattern of rhyme and a regular rhythm. Read the following limericks. What is a limerick's rhyme scheme? What other similarities do you notice between the two poems?



Most limericks tell a short story about a funny character. The first line of a limerick usually introduces this character with a brief description such as “a bright student in Bath” or “a young lady named Jane.” The second and fifth lines rhyme with the first line, and the third and fourth lines have a different rhyming sound.

The limerick also has a distinct rhythm. Count the syllables in each line. The first, second, and fifth lines are several syllables longer than the third and fourth lines. There is also a pattern of stresses in the lines. Read the following limerick aloud, emphasizing with your voice the syllables in bold type. The first, second, and fifth lines have three stressed syllables. The third and fourth lines have two.

There was **once** a bright student in **Bath**
Who was **so overworked** with his **math**,
That he **finally** broke **down**
And fled **straight** out of **town**,
Strewing **theorems** and **proofs** in his **path**.

Many people say that this rhythm is like the hoof beats of a galloping horse. Read the limerick again, tapping your fingers to the rhythm of the words. It is easy to feel the light, rollicking motion in the poem, and this sense of movement adds to its humor. If you were to write a serious poem to the same rhythm, you would probably feel that the words and the rhythm did not match.

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- What can you find out by looking up an entry word, such as *afraid*? (*its part of speech, its definition, a sample sentence, synonyms, and sometimes antonyms*)

- Read aloud the information about the thesaurus at the top of Worktext page 316. Explain that the thesaurus will not always have a word that rhymes or fits the rhythm of a specific poem, but it is a good place to look for ideas. The thesaurus can also be a good source to help a poet find colorful or interesting words to use in a poem.

- Guide in writing rhymed, metered lines for a limerick.

- Read aloud the directions for the activity on Worktext page 258. Read aloud each of the first lines, making

A thesaurus can be an important tool to help you write a limerick. Sometimes the thesaurus may have a word that would fit well with the rhythm of your line. It may even suggest a rhyming word that you hadn't thought of. For example, perhaps you want to write about rain, but you need a

two-syllable word to fit the rhythm of the line you have in mind. A thesaurus could lead you to an unusual word like *monsoon*. Think of all the possibilities for rhyme—*moon, prune, loon, racoon, typhoon, or Cameroon!*

- Here are some first lines of limericks. Write a second line for each one, keeping the same rhythm and ending the line with a rhyming word. You may use the thesaurus to help you get ideas.

1. There was an old golfer named Mac

2. A florist who lived in Saipan

3. There was a foot doctor from France

4. I know a young man named Germaine

5. A widow who lived in Shanghai (pronounced Shāng-hī)



English 6, Chapter 14, Lesson 131

ESL

Pair ESL students with English-proficient students for assistance in using the thesaurus and completing the worktext page. ESL students may lack the necessary alphabetizing skills and vocabulary for the assignment.

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- Work with your teacher and the other students to choose and complete one of the limericks together.

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sure that each student knows how to pronounce each ending word so that he can write a rhyme for it.

2. Allow time in class for each student to write second lines for each limerick, using the thesaurus to help him if necessary. You may want the students to work in pairs for this activity, or you may allow them to choose only two or three blanks to fill in for the sake of time.
3. After the students have had time to write, allow each student to read aloud his best "limerick starter."
4. Vote to decide which "limerick starter" the class would like to complete together. Then allow the students to suggest third, fourth, and fifth lines to complete the chosen

limerick. Write the completed class limerick for display and choose a student to read it aloud.



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Lesson 131

- Write whether the sentence is simple, compound, or complex.
1. Until 1954, no one had ever run a recorded four-minute mile.
simple
- Write the sentence. Underline the pronoun and its antecedent. Draw an arrow from the pronoun to its antecedent.
2. Roger Bannister thought he could do it.
Roger Bannister thought he could do it.
- Write the word that the underlined adjective modifies.
3. He was a medical student at Oxford when he ran the first four-minute mile.
student
- Write the correct verb.
4. Both training and knowledge (helps, help) runners achieve faster speeds.
help
- Write the word that makes sense.
5. spoke : wheel page : _____ (title, book, write)
book

Objectives

- Analyze the student model
- Generate rhyming words
- Plan a limerick
- Draft a limerick

Materials

- Class limerick written during Lesson 131
- One or two student atlases

Note

This interactive lesson incorporates Worktext pages 259–60 into the Teach for Understanding section.

Introduction

Review the class limerick. Display the class limerick and choose a student to read it aloud. (**Note:** The following answers are true *only* if the class limerick follows the standard form. If it does not, use the Literature Link limerick for this review.)

- What is the rhyme scheme of our limerick? (**aabb**)
- How many stressed syllables occur in Lines 1, 2, and 5? (**three**)
- How many stressed syllables occur in Lines 3 and 4? (**two**)

Teach for Understanding

A Analyze the student limerick model.

- Explain that each student will be writing his own limerick during this lesson. Read aloud the first paragraph on Worktext page 259; then read aloud Emilia's limerick.

- What makes Emilia's limerick humorous? (*Elicit that the limerick contains exaggeration: the girl's allergic reaction is extreme, and she gets an impossible amount of work done in one day.*)

- Read aloud the next paragraph, directing attention to the three patterns that the first line of a limerick can follow.

- Why do you think Emilia chose *Bombay* for the last word in her line? (*Elicit that the /ā/ sound is one that rhymes with many words.*)

- Direct attention to the list of words that Emilia thought of to rhyme with *Bombay*. Point out that the word *weigh* does not have the same ending spelling as the other words, but it has the same

Limerick: Planning & Drafting

Name _____



With a little planning, a limerick is not very hard to write. Remember that to write a good limerick, you not only need to put your mind to work, but you also need to put your ear to work. Listen for the rhythms of the words you choose and notice

which syllables you stress when you say the words aloud. Listen also for rhyming sounds. A good way to begin planning your limerick is to think of an interesting first line and then list words that rhyme with its ending sound.

Here is Emilia's limerick:

There was a young girl from Bombay
Who was very allergic to hay.
She coughed, and she sneezed;
She choked, and she wheezed,
But she baled three tons in one day!

When you write your first line, remember that the last word in that line will determine which rhyming sound must come at the ends of Lines 2 and 5. Be sure to choose a sound that you can easily find rhymes for.

Many limericks begin with a first line that follows one of these patterns:

There was a _____ from _____
There was a _____ named _____
A _____ who lived in _____



Emilia began by writing her first line this way: *There was a young girl from Bombay*. Then she listed words that rhymed with *Bombay*. Here is Emilia's list of rhyming words:

day, hay, say, way, weigh, May,
lay, anyway, Saturday, hurray

Seeing the word *hay* on her list gave her the idea to write about a girl who lived on a farm. So Emilia continued the limerick by writing about the girl's allergy to hay.

After Emilia had written Line 3, she needed a sound to rhyme with *sneezed*. So she made another list of rhyming words.

pleased, breezed, wheezed, teased

Emilia realized that *wheezed* fit perfectly in a poem about allergies. Her third and fourth lines came easily as she thought about other sounds people make when they have allergies. And Line 5 completed the thought of her limerick—that allergies did not keep the girl from doing a full day's work.

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sound. Remind the students to keep in mind that a rhyming word may have a different spelling.

- Read aloud the rest of the description of Emilia's planning and drafting process on Worktext page 259. Then read aloud the rough draft of her poem on Worktext page 259.

- Does Emilia's rough draft have a perfect limerick rhythm? (**no**)

- Read aloud the paragraph that follows the rough draft, explaining that Emilia adjusted the rhythm of her lines later during the revising stage.

- Guide each student in planning his limerick.

- What was the first thing Emilia did when writing her limerick? (**wrote a first line**)

- Read aloud the directions on Worktext page 260. Direct each student to write his first line, using one of the patterns on Worktext page 259. Make an atlas available to each student who needs to find the name of a place to fit in his first line. Remind him to choose a name with an ending sound that will be easy to rhyme.

- Direct each student to list words that rhyme with the last word in his first line.

- Instruct each student to look over his list of words, directing him to think about these questions:

- How could you use some of these words to communicate a funny thought?

Emilia's rough draft looked like this:

There was a young girl from Bombay
Who was allerjick to hay.
She coughed and sneezed,
Choked and wheezed,
But kept baling hay all day.



When you are ready to draft your limerick, start with the first line and write each of the following lines in order. Try to keep to the limerick rhyme scheme, but do not worry if the rhythm is not just right. At this stage, the important thing is to have a five-line poem that says something funny. You will have a chance to adjust wording later during the revising stage to correct the rhythm.

- Plan the first line for your limerick, using one of the patterns on page 259. Write the line below.
-
-

- Now list words that rhyme with the ending sound in Line 1.
-
-
-

- On your own paper, write the rough draft of your limerick. Remember that Lines 3 and 4 should be shorter and have a different rhyming sound. After you write Line 3, it might help you to stop and make another list of rhyming words.

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- Do any new ideas strike you as you look over your list?

3. Tell each student to save his limerick for Lesson 133.

C Guide each student in drafting his limerick.

1. Tell each student to write his first line on his own paper and to complete the limerick, using the words he has listed to give him ideas for Lines 2 and 5. Point out that he must come up with a different rhyming sound in Lines 3 and 4. Remind him to leave a blank line between each line of the limerick so that he can make changes and corrections later.
2. Encourage him to try to make the lines conform to the limerick rhyme scheme but not to worry a great deal about the rhythm of the poem during the drafting stage.

ESL

ESL students have difficulty with rhyming words because of their limited vocabulary. They will benefit by working in a small group with the teacher or a peer helper to generate lists of rhyming words and to complete the worktext page.

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Lesson 132

► Write the sentence. Replace the underlined words with a possessive pronoun.

1. This is my family's and my first time to see the Iditarod.

This is our first time to see the Iditarod.

► Write the correct abbreviation for the underlined word.

2. a 1,190 mile dog sled race *mi.*

► Write whether the underlined verb is present, past, or future.

3. The race will begin the first Saturday in March and will last about twelve days. *future*

► Use the code to identify the underlined objective.

4. The Alaskan winds and freezing temperatures make the race a challenge. *Prop.*

5. The mushers depend on their dogs. *Art.*

CODE
Pro. = Pronoun
Prop. = Proper Noun
Adv. = Adverb
DA = Demonstrative Adjective
Art. = Article

► Worktext pages 256, 261–62

Objectives

- Participate in a writing conference
- Revise a limerick
- Proofread a limerick

Materials

- Each student's limerick from Lesson 132

Note

This interactive lesson incorporates Worktext pages 261–62 into the Teach for Understanding section.

Introduction

Discuss limerick form. Point out that many poems follow a *form*—an established pattern of some kind. In these poems, the writer is free to use whatever words he wants as long as he follows the form. The limerick is a form poem. The writer of a limerick can choose his own words, but he must follow a set pattern of rhyme and rhythm.

Read aloud the Literature Link poem, “A Young Lady Named Bright” from Worktext page 256. Direct the students to clap the rhythm as you read, clapping louder on the stressed syllables. Point out that the limerick should always have a strong, steady rhythm as this one does.

Explain that during the revising stage, each student will check the rhythm of the limerick he has written.

Teach for Understanding

A Discuss the revision of the student model.

1. Read aloud the first paragraph on Worktext page 261. Point out that the revising stage is the time to think about the rhythm of the limerick.

► **What changes did Emilia make to improve the rhythm of her limerick? (She added words to some of the lines that did not keep to the rhythm.)**

2. Read aloud Lines 1 and 2 of Emilia's limerick without adding the word *very*. Then read the two lines with the word *very* added.

► **Which version of Line 2 sounds better—with or without *very*? (With *very* sounds better.)**

Limerick: Revising & Proofreading

Name _____

Emilia shared her limerick with Bryan. Bryan enjoyed all the different verbs Emilia used to tell how the girl in the poem reacted to the hay: *coughed, sneezed, choked, wheezed*. But he

thought that the rhythm would sound more like the “galloping” beat of a limerick if Emilia added some other words to the lines. Notice the changes Emilia made to adjust the rhythm.

*There was a young girl from Bombay
very
Who was allerjick to hay.
she
She coughed and sneezed;
she she
Choked and wheezed,
But she baled three tons in one day!
But kept baling hay all day.*



Emilia changed the last line of the limerick to make it more interesting. The last line needs to be like the punch line of a joke—the line that makes the reader chuckle. Saying that the farm girl baled “three tons in one day”—an impossible amount of work for one person to do—adds the humor of exaggeration to the poem.

► **Read your limerick aloud to your partner. Then revise your limerick using the *Revising Checklist* as a guide.**

Revising Checklist

- 1. My limerick's first line introduces the character.
- 2. My limerick follows the *abba* rhyme scheme.
- 3. My limerick has the standard number of stressed syllables in each line (3, 3, 2, 2, 3).
- 4. My limerick tells a funny story.

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Explain that with *very*, Line 2 more closely matches the rhythm of Line 1, so it sounds better to our ears.

3. Tell the students to clap the rhythm of Lines 1 and 2 as you read them aloud, clapping louder on the stressed syllables in those lines.

(*There WAS a young GIRL from Bom-BAY / Who was VER-y al-LER-gic to HAY.*) Direct attention to the recurring pattern of two unstressed syllables (soft claps) followed by a stressed syllable (loud clap).

4. Now tell the students to go on and clap the rhythms of Lines 3 and 4 as they were before the revisions were added. (*She COUGHED and SNEEZED; / CHOKED and WHEEZED*)

► **Do you hear the same pattern of two soft claps followed by one loud clap? Explain. (no; The pattern is one soft clap [unstressed syllable] followed by one loud clap [stressed syllable].)**

5. Now direct the students to clap the revised Lines 3 and 4, adding the word *she* each time it occurs.

► **Does the rhythm more closely match Lines 1 and 2 now? (yes)**

6. Read aloud Emilia's new last line, and then read aloud the next paragraph on the page.

► **Could anyone really bale three tons of hay in one day? (no)**

Point out that the last line makes us laugh because it is an impossible feat for anyone, especially someone allergic to hay.

After Emilia had revised and recopied her poem, she proofread it for mistakes in grammar, spelling, and punctuation. Notice that each line of a limerick is usually capitalized, even if it is not the beginning of a new sentence.

Here is a copy of Emilia's limerick showing the corrections that she made.

*There was a young girl from Bombay
allergic
Who was very allergic to hay.
She coughed and she sneezed;
she choked and she wheezed,
But she baled three tons in one day!*



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- Proofread your limerick using the *Proofreading Checklist* as a guide. Use proofreading marks to mark your mistakes.

Proofreading Checklist

- 1. I capitalized the first word in each line.
- 2. I used punctuation correctly.
- 3. I looked for mistakes in grammar.
- 4. I looked for misspelled words.

Proofreading Marks

- Add
- Delete
- Capital letter
- Lowercase
- Move
- New paragraph

English 6, Chapter 14, Lesson 133

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B Conduct writing conferences.

1. Read aloud the *Revising Checklist* on Worktext page 262. Explain that the items on the list are things for each student to think about as he reads his own poem and as he listens to his partner's poem.
2. Encourage the students to use these sentence openers when pointing out problems in someone else's poem:

"I really liked ___, but . . ."

"Do you think . . .?"

"I had a question about . . ."

"It might be more interesting to say . . ."

3. Pair each student with a partner, telling him to read his limerick aloud to his partner twice. During the first reading, he and his partner should

listen for the content and the rhyme. During the second reading, they should listen for the rhythm. Give each set of partners time to discuss changes that need to be made. (**Note:** The conferences can also be with small groups or with the whole class meeting with you. Each student would read his limerick aloud; then you and the group of students would give suggestions for improvement.)

C Guide in revising each limerick.

1. Direct each student to read through his limerick again, keeping in mind his partner's suggestions. Tell him to make revisions using a colored pencil (optional). Remind him to use the thesaurus to find substitute words.

Teach for Understanding—Continued

2. Direct each student to write out his revised limerick on his own paper.

D Guide in proofreading each limerick.

1. Read aloud the information about the proofreading stage of Emilia's limerick, noting the changes that she made.
2. Read aloud the *Proofreading Checklist*. Tell the students to proofread their limericks with a colored pencil (optional), using the proofreading marks. Direct each student to read his limerick four times, looking for one item on the list during each reading.
3. Direct each student to save his proofread copy for use in Lesson 138. (**Note:** If you choose to read each student's limerick and mark the errors that he did not identify, do so before Lesson 138.)

ESL

ESL students will have difficulty hearing the rhythm of the limerick and creating rhythmic patterns for their own poems. Provide assistance in small groups so that these students can *hear* several examples of rhythm. ESL students' listening skills are generally better than their speaking or writing skills. For further assistance with revising and proofreading, see Chapter 2, Lessons 16 and 17.



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Lesson 133

- Write the compound subject or object that correctly completes the sentence.
him and them
- Write the sentence. Put parentheses around the prepositional phrase. Draw an arrow from the prepositional phrase to the word it modifies.
1. I showed my model airplanes to (he and they, him and them).
- Combine the sentences using an opposite phrase.
2. Scientists during World War II improved aircraft designs.
- Write the word that correctly completes the sentence.
3. This craft was lightweight and fast. This craft was a Japanese plane.
This craft, a Japanese plane, was lightweight and fast.
- Write the sentence. Circle the adverb. Underline twice the verb that it modifies. Write whether the adverb tells *how*, *where*, *when*, or *how often*.
5. Dive bombers usually gave little warning before they struck.
Dive bombers usually gave little warning before they struck. how often
- Write the sentence. Circle the adverb. Underline twice the verb that it modifies.
6. Dive bombers usually gave little warning before they struck.

Objectives

- Analyze a student model
- Choose an experience to write about in a free verse poem
- Plan a free verse poem with a word web

Note

This interactive lesson incorporates Worktext pages 263–64 into the Teach for Understanding section.

Introduction

Discuss the lines of a free verse poem. Direct attention to the passage from Psalm 148 and “Night of Wind” from the Literature Link on Worktext page 256.

- **Do these poems look alike? How are they different from each other?** (*Possible answer: Psalm 148 has shorter line length and indented lines; “Night of Wind” has longer lines and is left justified.*)

Explain that poems like these are called *free verse poems*. They often look very different from one another. Some have long lines, and some have short. Some have all the lines justified at the left margin, and some have lines indented at regular intervals, or spread out freely across the page. The freedom allowed in free verse is what makes it unique.

Teach for Understanding

A Analyze the student model.

- Read aloud the paragraph at the top of Worktext page 263.

► **What makes free verse different from other forms of poetry, such as a limerick or a haiku?** (*Free verse does not follow any traditional patterns, such as patterns of rhythm and rhyme.*)

- Read aloud Bryan’s free verse.

► **How would you describe the mood, or tone, of this poem?** (*sad, ashamed*)

- Read aloud the first paragraph beneath the poem on Worktext page 263.

► **What do you think Bryan learned from the experience he is describing?** (*to listen to the Holy Spirit’s voice; to show Christ’s love and compassion to lonely people*) [BATs: 5a Love, 5b Giving, 5d Communication, 5e Friendliness]

- Read aloud the last two paragraphs on the page. Point out some of the shorter lines in the poem, noting that Bryan

Free Verse: Planning

Name _____



The limerick follows a form, a traditional pattern of rhyme and rhythm. However, not every poem follows a form. **Free verse** is a kind of poetry that is written in lines but does not follow a traditional pattern of rhyme and rhythm. Most free verse

poems do not rhyme and do not have a strong, regular rhythm. When read aloud, free verse often sounds like the natural flow of our voices as we speak.

Here is a free verse poem written by Bryan:

A Second Chance

The old man wore a ragged brown coat
and a thin gray shirt,
and his white hair looked like snow.
He waved his hand when I rode by on my bike.
I waved back and wondered if I should stop,
maybe talk for a while—
he seemed sad and lonely.
But I rode on.
When I passed the house today,
it was too silent.
I stopped this time.
I stared at the dark windows
and knew it was empty inside
like him.
“He had a stroke last night,” the neighbor said.
“He’s in the hospital downtown.”
Please, God, give me
a second chance.



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Bryan’s poem came from a personal experience. He did not choose to write about a pleasant experience, but he did write about an experience that had deeply affected his emotions. The lost opportunity to speak with the old man saddened him and taught him to see himself and others in a new way.

A limerick is intended to be funny, but a free verse poem can be funny or serious and thoughtful. Because of its lack of structure, free verse gives a poet freedom to explore. Lines in free

verse can be long or short or a combination of both, as in Bryan’s poem. The points where lines break in free verse are very important. Setting an idea on a line all by itself can emphasize one important thought, as in Bryan’s line “like him.”

Notice that Bryan used some figurative language in his poem. He compared the old man’s hair to snow. He also suggested that the darkness and emptiness of the house represented the man’s spiritual condition. Such comparisons add depth and richness to the poem.

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wanted to direct special attention to those phrases by putting them alone on a line.

- Point out the lines in the poem that compare the old man’s hair to snow and his dark, empty house to his own life.

► **How do Bryan’s comparisons go along with the mood of the poem?** (*They add to the cold, lonely, sad feeling as we think about the man’s spiritual needs.*)

► **B Guide each student in choosing a topic for a free verse poem.**

 - Direct attention to the list of experiences Bryan made on Worktext page 264.

► **What do all these experiences have in common?** (*They all have strong emotion connected with them.*)

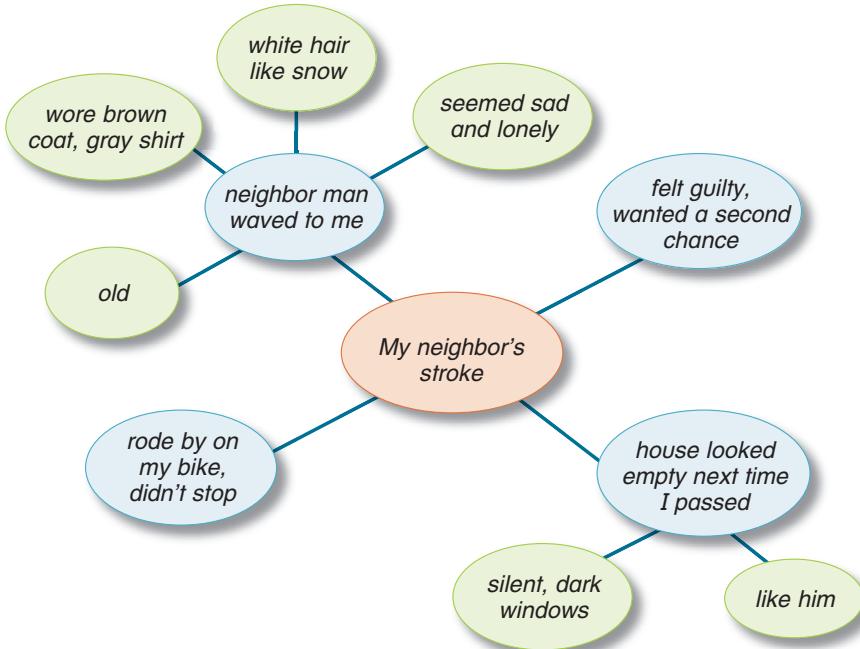
- **Why do you think Bryan chose to write about a sad experience?** (*It was an experience that had taught him something.*)

- Allow time in class for each student to make a list of experiences that have had a strong emotional effect on him. Encourage the students to include both pleasant and unpleasant events on the list.
- Tell each student to choose an event to write about in his free verse poem. Encourage him to ask himself the following questions to help him choose:
 - **Which event can I remember the most details about?**
 - **Which event do I have the strongest feelings about?**

Before Bryan chose the topic for his free verse poem, he made a list of personal experiences—both happy and sad—that had strong emotions connected with them. Here is the list he made:

*my brother's surgery
winning the bike-a-thon
the neighbor man who had a stroke
my uncle getting saved
first time downhill skiing*

Bryan decided to write about the neighbor who had a stroke. Even though the experience was sad to write about, he knew that it had taught him something of great value. Bryan made a word web to explore his memories about the experience.



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- Choose an experience that you remember with strong emotion. On your own paper, write the experience in a center oval. As you recall details about the experience, write them in additional ovals and connect the ovals with lines to form a web.

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- Which event changed the way I think about something?

C Guide each student in planning his free verse poem.

1. Direct attention to Bryan's word web on Worktext page 264. Point out that he wrote the experience topic in the center oval and wrote details in smaller ovals around it. He even added details around some of the outside ovals, spreading his web out.
2. Allow time in class for each student to complete his word web on his own paper.
3. Direct each student to save his word web to use during Lesson 135.

ESL students will need assistance in developing ideas associated with emotions in the English language. You may choose for these students to illustrate the event they have chosen and use the pictures to discuss ways in which the emotion is expressed. Provide assistance generating details for the web.



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Lesson 134

- Write the sentence using the correct plural form of the noun.
1. Cut the paper into (halves, halfs).
Cut the paper into halves.
- Write the word that correctly completes the sentence.
2. Please work quietly by (yourselves, yourselves) on the project.
yourselves
- Write the sentence using the past tense of *ring*.
3. The bell _____ for the class period to end.
The bell rang for the class period to end.
- Write the comparative and superlative forms of the adverb.
4. careful **more careful, most careful**
- Write the sentence. Put parentheses around the prepositional phrase. Draw an arrow from the prepositional phrase to the word it modifies.
5. Please wipe the glue from the craft table.
Please wipe the glue (from the craft table).

Objectives

- Analyze a student model of free verse
- Draft a free verse poem

Materials

- Each student's word web from Lesson 134

Note

This interactive lesson incorporates Worktext pages 265–66 into the Teach for Understanding section.

Introduction

Discuss beginning a free verse poem. Explain that unlike a limerick, which usually begins with a description of a character [e.g., “There was a young lady named Bright”], free verse can begin in a number of ways. Bryan began with an image, a word picture of the old man and how he was dressed. Read aloud the following ideas for beginning a free verse poem:

- Dialogue that you remember from your experience
- Description of the weather that goes along with or contrasts the mood of your experience
- Sound that gets attention, such as an onomatopoeic word (a word that sounds like what it means—pop, snap, screech, etc.)
- Question that hints at what the experience taught you: For example, Bryan might have started his poem, “Why hadn’t I ever noticed him before?”

Teach for Understanding

A Analyze the rough draft of the student model.

- Read aloud the first paragraph on Worktext page 265. Direct attention to the image in Bryan’s opening lines.
- Which questions does Bryan’s opening raise in your mind? (*Possible answers: Who is the old man? How is he related to the speaker? What is going to happen to him?*)
- Read aloud the remaining paragraphs on the page. Emphasize that Bryan included action, speech, and his own thoughts in the poem. Point out that free verse allows you to tell about your experience in the same language you would use to tell a story. Like a story, however, a poem must include plenty of sensory detail and specific language to be lifelike and memorable.

Free Verse: Drafting

Name _____

Beginning a free verse poem can be the hardest part. Bryan began his poem with a specific *image*, or picture.

The old man wore a ragged brown coat and a thin gray shirt, and his white hair looked like snow.

When we read these opening lines, we can picture the central character in our minds. This beginning gets our attention. We want to know who this man is and what he is going to do.

In the next lines, Bryan added action and thoughts, putting his own viewpoint into the poem. He told what happened just as he would tell a

story. He even included an indirect quotation from the old man’s neighbor and his own silent prayer in the last lines of the poem.

Bryan used his word web to help him draft his poem. Compare Bryan’s word web with the rough draft of his poem that follows. Notice that he took some of his lines directly from his word web.

A Second Chance

*The old man wore a brown coat,
and a gray shirt,
and his white hair looked like snow.
He waved his hand when I rode by on my bike.
I waved back. I thought maybe I should stop
and talk to the man for a few minutes or so.
Maybe that would be nice since
he seemed sad and lonely.
But instead of stopping,
I just kept on riding my bike down the street.
When I passed the house today,
it was too silent,
so I knew something had happened.
I stopped this time.
I stared at the dark windows
and knew it was empty inside like him.
The neighbor told me he had a stroke last night
and was in the hospital downtown.
I felt so terrible and guilty.
Please God, give me
a second chance.*



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B Guide each student in drafting his free verse poem.

- Read aloud Bryan’s rough draft of his poem. Remind the students that this is what Bryan wrote *before* making any corrections or changes. Explain that the poem is longer than the final version because Bryan deleted many excess words and phrases during the revising stage.
- Tell each student to take out the word web that he completed during Lesson 134. Encourage him to ask himself the following questions as he looks over his word web:
 - Have I included a mixture of action, speech, and my own thoughts about the experience in my web? If not,

which of these categories could I add to my web?

- Have I included sensory words and phrases in my web? If not, what sensory details can I add to make my description of this experience more lifelike?
- Direct each student to draft his free verse poem on his own paper, using words and phrases from his word web. When all the students have finished, direct them to save their poems for use in Lesson 136.

- ▶ Draft a free verse poem about your experience, using your word web to remind you of details to include.

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Provide assistance in small groups with ESL students. These students will benefit from discussion of the events in their illustrations. Some students may need to dictate their ideas to the teacher.

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Lesson 135

- ▶ Write PA if the underlined word is a predicate adjective.
Write PN if it is a predicate noun.
 1. The animals we saw were elephant. **PN**

 - ▶ Write the indefinite pronoun in the sentence.
Write S if it is singular or P if it is plural.
 2. I enjoyed the trip to the zoo. **All; P**

 - ▶ Write the sentence using the past tense of sing.
 3. We _____ songs on the bus.

We sang songs on the bus.

 - ▶ Write the word that the prepositional phrase in parentheses modifies. Tell whether the word you write is a verb, an adverb, or an adjective.
 4. My camera fell (into the monkey exhibit). **fell; verb**

 - 5. The monkeys were fascinated (with the camera's buttons).
fascinated; adjective

Objectives

- Participate in a writing conference
- Revise a free verse poem

Materials

- Each student's free verse poem from Lesson 135

Note

This interactive lesson incorporates Worktext pages 267–68 into the Teach for Understanding section.

Introduction

Discuss characteristics of effective free verse. Direct each student to take out the rough draft of his poem. Explain that the purpose of a poem is to communicate a message in a fresh, new way—to make readers think. Direct each student to look over his poem and to think about the following questions:

- What message do I want readers to take from my poem?
- Are there any “extra” words or phrases in my poem that are keeping the message from being clear and powerful?
- Are there any comparisons or sensory details that I can add to make my poem’s message fresher?

Teach for Understanding**A Analyze the revision of the student model.**

- Read aloud the first paragraph on Worktext page 267.
- **What does it mean to condense? (to make smaller or shorter)**
- **What are sensory details? (details that appeal to one or more of the five senses)**
- Discuss the changes that Bryan made to the beginning of his poem.
- **What idea do the adjectives *ragged* and *thin* communicate about the old man? (He is poorly dressed, probably not warm enough; he isn’t receiving proper care for his needs.)**
- Point out that revising a poem sometimes means deleting even more than adding. Read aloud Lines 5–10 as they were *before* the revision. Then read the lines again *after* Bryan’s changes. Point out that after the revision Bryan said the same thing in twenty-three words

Free Verse: Revising

Name _____



Bryan shared his poem with his classmate Cameron. Cameron liked the ideas in the poem, but he thought that Bryan should condense some of his lines to make the poem say more with fewer words. He and Bryan went through the poem together, deciding which words they

could delete or change to condense the lines. Occasionally, Bryan added sensory details that made the poem more descriptive. Bryan was happy with the result. His poem was less wordy, and he thought that it expressed his ideas more strongly.

Bryan wanted to be sure that his beginning image was vivid. These adjectives add sensory detail, helping us see the old man more clearly.

Bryan found that he could easily condense the poem by deleting words and phrases that were not necessary for the meaning.

A second Chance*ragged**thin*
and *a* gray shirt,

and his white hair looked like snow.

He waved his hand when I rode by on my bike.

*and wondered if**I thought maybe I should stop
maybe talk for a while—
and talk to the man for a few minutes or so**Maybe that would be nice since*

he seemed sad and lonely.

*I rode on.**But instead of stopping,**I just kept on riding my bike down the street.*

When I passed the house today,

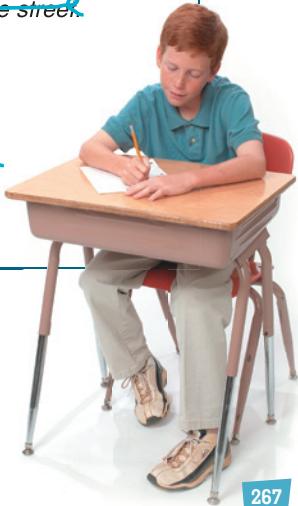
it was too silent,

so I knew something had happened

I stopped this time.

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that he had said previously in forty-six words. Explain that condensed language makes ideas clearer and the emotional effect stronger.

- **Why did Bryan choose to break Line 16 in a different place? (He wanted to call more attention to the comparison expressed in the words like him.)**
- **Why do you think Bryan deleted the line “I felt so terrible and guilty”? (This idea is already suggested in the whole mood of the poem and in the prayer at the end.)**

B Conduct writing conferences.

- Read aloud the *Revising Checklist* on Worktext page 268. Encourage each student to think about the items on the list as he reads his own poem and as he listens to his partner’s poem.

2. Remind the students of the sentence openers to use when pointing out mistakes:

*“I really liked ____ but . . .”**“Do you think it would be better to . . .”**“I had a question about . . .”**“It might be more interesting [clearer] to say . . .”*

3. Pair each student with a partner, instructing him to read his poem aloud to his partner. Allow time for each set of partners to discuss changes that need to be made.

(**Note:** You may choose instead to have small groups of students meet with you. Each student would read his poem aloud, then you and the group of students would give suggestions for improvement.)

I stared at the dark windows

A direct quotation is usually stronger than an indirect one.

*and knew it was empty inside like him
"He had a stroke last night," the neighbor said.
The neighbor told me he had a stroke last night
"He's in the hospice downtown."
and was in the hospice downtown.*

Bryan learned that it is sometimes better to let the poem suggest an idea than to state it directly.

I felt so terrible and guilty

*Please God, give me
a second chance.*

Bryan moved "like him" to a new line. He wanted to especially emphasize the comparison of the man to his empty house.

When you revise your poem, look for places where the wording can be condensed. Make the most of every word in the poem and try not to have any unnecessary words. Also examine the line breaks in your poem and ask yourself whether the meaning would be heightened if lines were broken at different points.

► Read your free verse poem aloud to your partner. Use this *Revising Checklist* to revise your poem.



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Revising Checklist

- 1. My free verse poem captures attention at the beginning.
- 2. My free verse poem draws meaning from my experience.
- 3. My free verse poem includes sensory details.
- 4. My free verse poem uses condensed language.
- 5. My free verse poem has effective line breaks.

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C Guide each student in revising his free verse poem.

1. Direct each student to read through his poem again, keeping in mind his partner's suggestions. Tell him to make revisions using a colored pencil (optional).
2. Direct each student to write out his revised poem on his own paper. If he has not already done so, encourage him to give his poem a title that captures its meaning.

ESL

ESL students will benefit more from individual or small-group conferences with the teacher than from peer conferences. These students may have difficulty providing understandable, useful feedback to other students because they cannot locate the mistakes in English. The goal is to gradually train these students to be involved in peer conferences. Begin by having students locate mistakes in their own papers. ESL students should sit in on conferences between English-proficient students. Provide ESL students with a short checklist of questions to ask when they begin participating in peer conferences. Remember that it will take a lot longer for them to learn and feel comfortable in a peer conference situation. Assist ESL students in using the proofreading marks.



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Lesson 136

- Write the word that correctly completes the sentence.
1. Dad read this story to Tim and (I, me). **me**
- Write the sentence. Label the subject, verb, indirect object, and direct object. Put parentheses around the prepositional phrase.
2. Elijah gave the prophets of Baal a challenge.
Elijah gave the prophets of **Baal** a challenge.
- Write the word that correctly completes the sentence.
3. Elijah told the people to choose (between, among) the true God and Baal. **between**
- Write the word that the underlined adverb modifies. Tell whether the word you wrote is a verb, an adjective, or an adverb.
4. The Israelites soon knew Who the true God was. **knew; verb**
- Write the sentence. Underline the verb. Identify the tense as present perfect, past perfect, or future perfect.
5. God has commanded us to worship Him alone.
God has commanded us to worship Him alone. present perfect

Objectives

- Recognize errors using a *Proofreading Checklist*
- Proofread a free verse poem

Materials

- Each student's revised free verse poem from Lesson 136

Note

This interactive lesson incorporates Worktext pages 269–70 into the Teach for Understanding section.

Introduction

Discuss punctuation at the ends of lines. Direct attention to the poem "Night of Wind" on the Literature Link on Worktext page 256.

- Does every line have punctuation at the end of it? Explain. (*no; Lines 6–7 have no ending punctuation.*)

Point out that the lines without punctuation are meant to be read without a pause at the end. The thought follows right through into the next line. As the students prepare for the proofreading stage, direct them to think about the ideas being communicated in each line to determine whether punctuation at the end of each line is desirable.

Teach for Understanding

A Discuss the student model.

- Read aloud the first paragraph on Worktext page 269.
- Discuss the corrections that Bryan made to his poem.

► Why did Bryan delete the comma after the first line of the poem? (*The comma was not needed because it was not separating two independent clauses.*)

► Why is a period needed after Line 10 ("it was too silent")? (*to correct the run-on ["it was too silent, I stopped this time."]*)

► Why did Bryan add a comma in the second to the last line? (*because the noun God is a direct address and needs to be set off by commas*)

- Point out that Bryan's method of not beginning each line with a capital letter is acceptable in free verse. Encourage the students to be consistent in which-

Free Verse: Proofreading

Name _____

After Bryan revised his poem, he proofread it using the *Proofreading Checklist*. He read his poem several times, looking for different types of mistakes each time. Notice that in Bryan's poem, the first word of each line is not capitalized. Bryan capitalized the first word only when it was the beginning of a new sentence. However, it is not wrong to capitalize the first word in each line of a free verse poem. This choice is part of the "freedom" of free verse.

A second Chance

The old man wore a ragged brown coat,
and a thin gray shirt,
and his white hair looked like snow.
He waved his hand when I rode by on my bike.
I waved back and wondered if I should stop,
maybe talk for a while—
he seemed sad and lonely.
But I rode on.
When I passed the house today,
it was too silent.
I stopped this time.
I stared at the dark windows
and knew it was empty inside
like him.

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ever method they choose. Explain that sometimes poets use capitalization and punctuation differently from the way we would normally use them in prose. Encourage the students to follow the normal rules of capitalization and punctuation unless they have a specific purpose for doing otherwise.

- checking for one or two items on the list each time.
- Direct each student to save his proofread copy for Lesson 138. (**Note:** If you choose to read each student's free verse poem and mark any of the four types of errors that he did not identify, do so before Lesson 138.)

B Guide each student in proofreading his free verse poem.

- Discuss the statements given in the *Proofreading Checklist* on Worktext page 270. Tell each student to proofread his poem with a colored pencil (optional) using the proofreading marks. Direct each student to read his poem several times,

"He had a stroke last night," the neighbor said.

hospital

"He's in the ~~hospi~~^{tal} downtown."

Please God, give me



a second chance.

ESL

Display proofreading marks in the classroom on chart paper or poster board. Remember that ESL students frequently have difficulty spelling words in English. They may require help from the teacher or another student to recognize misspelled words or to look up the correct spellings in a dictionary.

- Proofread your free verse poem using the *Proofreading Checklist*.

Proofreading Checklist

- 1. I used capitalization correctly.
- 2. I used punctuation correctly.
- 3. I looked for mistakes in grammar.
- 4. I looked for misspelled words.

Proofreading Marks

-  Add
-  Delete
-  Capital letter
-  Lowercase
-  Move
-  New paragraph



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Lesson 137

- Write the sentence using the correct interrogative pronoun.
1. (Who, Whom) should I ask for information about giraffes?
Whom should I ask for information about giraffes?
- Rewrite the sentence correctly.
2. I haven't never seen a giraffe.
I haven't ever seen a giraffe, or I have never seen a giraffe.
- Write the direct object from the sentence.
3. A giraffe defends itself with its sharp hooves. ***itself***
- Write the word that correctly completes the sentence.
4. The giraffe is (good, well) at seeing danger a long way off. ***good***
- Write the word that the underlined adverb modifies. Tell whether the word you wrote is a verb, an adjective, or an adverb.
5. In spite of its ungainly appearance, the giraffe runs rather quickly. ***quickly; adverb***

Objectives

- Make a neat final draft of each poem
- Publish the poems

Materials

- Each student's proofread poems from Lessons 133 and 137
- One or two copies of page 305, Chapter 14 Rubric for each student (optional)
- Anthology of children's poems
- Computer access for each student
- Small envelope for each student
- Notepad
- Pocket for storing the notepad on the bulletin board

Introduction

Discuss published poetry. Read aloud some poems of your choice from the children's anthology. After reading each poem, ask the following questions:

- Does this poem follow a pattern, or is it free verse?
- What do you like about this poem?
- Do you think you would like to read more poems by this author?

If possible, offer some information about each author whose work you read.

Teach for Understanding

A Guide each student in making a final draft of his poems.

1. Tell each student to take out the proofread copies of his limerick and his free verse poem. Instruct him to read each poem one more time, making sure that it is ready to be put in final draft form.
2. Direct each student to type both his limerick and his free verse poem on separate pages.

B Publish the poems.

1. Allow each student to read one or both of his poems to the class. Since the limericks are likely to be very different from the free verse poems in content and tone, you might want to separate the limerick reading time from the free verse reading time.
2. Collect the poems.

3. Use the Chapter 14 Rubric to check the poems (optional). (**Note:** It is not expected that each student's poems will be free of errors. The proofreading stage teaches students to look for errors and to correct the ones that they notice.)
4. Display the poems on the Chapter 14 bulletin board. (**Note:** See idea in Chapter 14 Overview.) Beside each student's poem, post a small envelope, flap facing out, with his name on it. At the lower corner of the bulletin board, staple a pocket for holding a small notepad and a pencil.
5. Invite students to come by the bulletin board, read the poems, and write messages to their classmates about their work. Direct them to write only positive comments and to place

their folded slips in the appropriate envelope.

6. When you have finished with the bulletin board, give each student his envelope of comments.

Chapter 14 Rubric

Chapter 14 Rubric (p. 305) is a tool to help you evaluate each student's final draft and his use of the Writing Process. The rubric also provides an alternative place in which to indicate errors. To help students maintain a positive attitude toward writing, avoid displaying papers with the errors marked on them. (**Note:** If you would like the students to use this rubric for a self-evaluation of their work, make a second copy for each student.)



Allow ESL students to practice reading their poems to English-proficient peers prior to sharing their work with the class.

In using the rubric for grading, you should consider ESL student ability levels. For beginners, concentrate on serious errors, such as sentence structure, that would interrupt the flow of the piece or on repetitive errors. As the student's English improves, he should be held more accountable to the standard rubric.



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Lesson 138

- Write the word that correctly completes the sentence.
1. You (can, may) sample our homemade taffy if you like. **may**

- Write **Pro.** if the underlined word is a demonstrative pronoun.
Write **Adj.** if the word is a demonstrative adjective.
2. This chevy treat is made with syrup and butter. **Adj.**

- Add a suffix to the base word to fit the meaning in the sentence.
Write the new word.
3. Thought it is easy to make, the fifteen minutes of pulling it may seem (end)! **endless**

- Write the sentence. Circle four adjectives in the sentence.
Draw a line from each adjective to the word that it modifies.
4. Pulling taffy puts tiny air bubbles in it, making it light and chewy.

- Write the word that makes sense.
5. taffy : chewy pudding : _____ (dessert, chocolate, creamy) **creamy**

Objectives

- Differentiate free verse from a limerick
- Identify elements of free verse
- Identify elements of a limerick

Materials

- Computer access for each student for optional Computer Connection

Note

This lesson reviews concepts to prepare students for the Chapter 14 Test (optional). Extra Practice pages 83–84, located on the Teacher's Toolkit CD, make an excellent study guide.

Check for Understanding

Chapter 14 Review**Play a game to review the Writing Process for poetry writing.**

- Place the students into two teams. Seat the teams on opposite sides of the room. Give each team member a number that corresponds to the number of a member of the opposite team.
- Explain that you will read a question and then call a number. The first student with that number to stand will have an opportunity to answer the question. If he answers correctly, he earns a point for his team. If he answers incorrectly, the person with the corresponding number on the opposing team will get a chance to answer. The team with more points at the end wins. (**Note:** To make the game more competitive, you might want to call out several numbers at one time.)
- Use the following questions and add more as time allows.
 - In which stage of writing a limerick would you make a list of rhyming words? (*planning*)
 - In which stage would you check to see whether the rhythm of your lines is correct? (*revising*)
 - In which stage would you come up with a humorous idea to tell about in a limerick? (*planning*)
 - In which stage should you not be overly concerned about the rhythm of your limerick? (*drafting*)

Chapter 14 Review**A. Write the letter of the correct answer in each blank.**

- | | |
|----------|--|
| B | 1. Has a strong, regular rhythm |
| A | 2. Does not rhyme |
| B | 3. Is always humorous |
| B | 4. Follows a form |
| A | 5. May have many lines of varying lengths |
| B | 6. Always has five lines |
| A | 7. Is a good type of poetry for exploring thoughts |

- A. free verse
B. limerick

B. Fill in the circle next to each correct answer.

- Lines 1, 2, and 5 of a limerick should have ____ stressed syllables.
 two three four
- The rhythm of a limerick is closest to the sound of ____.
 galloping marching tiptoeing
- When planning and drafting a limerick, it is not important to ____.
 listen to the rhythms of the words
 have the rhythm exactly right in each line
 think carefully about the rhyming sounds at the ends of lines
- The movement of free verse often sounds like ____.
 the rhythm of a limerick
 the steady beat of a drum
 the natural flow of the voice
- A good way to start planning a free verse poem is to ____.
 list words that rhyme
 write out random ideas in lines like a poem
 think of an experience that affected your emotions
- Which of the following is not necessary when drafting a free verse poem?
 counting the syllables in each line
 experimenting to find the best place for a line break
 trying to add sensory details and figurative language



On Digital Extremities
by Gelett Burgess

I'd Rather have Fingers than Toes;
I'd Rather have Eyes than a Nose;
And as for my hair,
I'm Glad it's all there;
I'll be Awfully Sad, when it Goes!

- In which stage would you check to see whether the first word in each line was capitalized? (*proofreading*)
- In which stage would you prepare the final draft of your limerick? (*publishing*)
- In which stage of writing a free verse poem would you delete words and phrases to condense the lines? (*revising*)
- In which stage would you make a web to explore your idea for the poem? (*planning*)
- In which stage would you tell about your experience in writing? (*drafting*)
- In which stage would you check for misspelled words? (*proofreading*)
- In which stage would you change a line break to call more attention to a word or phrase? (*revising*)

C. Read the limerick. Fill in the circle next to the better answer for each question.

There was an old cow named Lucille
Who was stronger than steel.
When locked in her stall,
She let out a bawl.
And broke loose with a kick of her heel!

14. The writer probably chose *Lucille* as the name for the cow ____.
 because he had a cow named Lucille
 because it was easy to rhyme with
15. Which line in the limerick does not have the correct rhythm?
 Line 2
 Line 3
16. Which line has an incorrect punctuation mark at the end?
 Line 2
 Line 4

D. Read the free verse poem. Fill in the circle next to the better answer for each question.

Like a lost seagull,
I wander along the water's edge,
thinking of the june day
when I first walked here in the bright sun.
Tomorrow I go home.
An ocean of time must roll by
before summer comes again.

17. Which mood do you think the writer wanted to express in the poem?
 her sadness about leaving a special place
 the peacefulness of the ocean
18. The writer sets the mood for the poem at the beginning by ____.
 directly telling her feelings
 comparing herself to a lonely, wandering bird
19. Which line contains a mistake in capitalization?
 Line 3
 Line 4



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Chapter 14 Review



Materials

- Computer access for each student

Guide the students in exploring the Internet for poetry markets. Explain that the Internet is a valuable resource for writers who want to publish their work. The Internet can provide names and addresses of publishers. Some publishers post their guidelines on a web page to help writers determine whether their work will fit that company's needs. Direct the students to use a search engine to find the names of three or four poetry publishers who might be interested in publishing their work.



The review game is too difficult for ESL students to compete against their English-proficient peers. If possible, pair ESL students together for competition or allow them to keep score.

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Teacher's Toolkit, page 83

extra PRACTICE		Chapter 14 Review		Name _____
A. Write the letter of the correct answer in the blank.		A. free verse B. limerick		
B	1. Always includes rhyme			
A	2. Does not have a traditional pattern of rhythm			
A	3. Can be serious and thoughtful			
B	4. Always has five lines			
B	5. Usually begins with a short description of a character			
A	6. Does not follow a form			
A	7. Can have many lines of various lengths			
B. Fill in the circle next to each correct answer.				
8. Lines 3 and 4 of a limerick should have ____ stressed syllables.		<input checked="" type="radio"/> two <input type="radio"/> three <input type="radio"/> four		
9. Lines 1, 2, and 5 of a limerick should ____.		<input type="radio"/> have four stressed syllables <input type="radio"/> each have a different rhythm <input checked="" type="radio"/> have ending words that rhyme		
10. A good way to start planning a limerick is to ____.		<input type="radio"/> choose a serious truth to communicate <input checked="" type="radio"/> write the first line and list words that rhyme <input type="radio"/> make a word web about an emotional experience		
11. The fifth line of a limerick should ____.		<input type="radio"/> rhyme with the fourth line <input checked="" type="radio"/> make the reader laugh <input type="radio"/> make a pun		
12. The lines of a free verse poem ____.		<input type="radio"/> should have a strong, regular rhythm <input type="radio"/> should be shorter than those of a limerick <input checked="" type="radio"/> may be arranged to call attention to certain words or phrases		
13. Which of the following is true of free verse?		<input type="radio"/> Every line must begin with a capital letter. <input type="radio"/> Every line must end with a punctuation mark. <input checked="" type="radio"/> Every line should be checked for spelling errors.		
14. A free verse poem ____.		<input checked="" type="radio"/> should use condensed, vivid language <input type="radio"/> should not include imagery and sensory details <input type="radio"/> should express its ideas in as many words as possible		



Teacher's Toolkit, page 84

extra PRACTICE		Chapter 14 Review		Name _____
C. Read the limerick. Fill in the circle next to the better answer for each question.				
A funny old man named Malone Used to say when he answered his phone, "There's only one of us, Just a voice in my ear, So you might as well call back tomorrow!"				
15. Which feature of this poem does not follow true limerick form? <input checked="" type="radio"/> the rhyme scheme <input type="radio"/> the subject matter				
16. Which line needs to be revised to fit the limerick form? <input type="radio"/> Line 2 <input checked="" type="radio"/> Line 5				
17. Which line contains a spelling error? <input checked="" type="radio"/> Line 3				
D. Read the free verse poem. Fill in the circle next to the better answer for each question.				
Whoosh! I flew down the mountain slide, hair flying, T-shirt flapping, with whooping-poor-eels. Dove down so fast I screamed, and I realized with sudden fear that climbing to a peak might take hours, but sliding back down takes only moments.				
18. How would you describe the mood at the end of this poem? <input type="radio"/> joyful <input checked="" type="radio"/> sober				
19. Why do you think the writer put the word <i>moments</i> on a line by itself? <input type="radio"/> to make the lines even <input checked="" type="radio"/> to make readers think about the short time in which you can slide <input type="radio"/> Backsliding, or sliding, can happen quickly. <input type="radio"/> God can calm your fears.				



Worktext pages 273–74

Objectives

- Use comparative adjectives correctly in sentences
- Identify sentence patterns as *S V*, *S V DO*, *S V IO DO*, *S LV PA*, or *S LV PN*
- Identify elements of a compare-contrast essay
- Identify words that adverbs modify as either adjectives, adverbs, or verbs
- Differentiate elements of limericks and free verse

Cumulative Review

Name _____

A. Underline the word that correctly completes the sentence. (Chapter 13)

1. Sea turtles can live (like, as long as) seventy-five years.
2. Sea turtles are (good, well) at swimming in the ocean but are clumsy on land.
3. There are (fewer, less) sea turtles now than there were fifty years ago.
4. There is (less, fewer) danger of extinction for sea turtles if their nests are protected.
5. Baby sea turtles live (among, between) seaweeds, which hide them from predators.

**B. Write the correct sentence pattern for each sentence. (Chapter 5)**

6. Sea turtles were once numerous in the Pacific and Atlantic oceans. *S LV PA*

Sentence Patterns

S V	S LV PA
S V DO	S LV PN
S V IO DO	

7. The reptiles were hunted for their meat and shells. *SV*

S LV PA

8. Unfortunately, sea turtles may soon be extinct. *S V DO*
9. This turtle is laying its eggs on the beach. *S V DO*

10. Scientists help turtles by protecting their nests. *S V DO*

C. Fill in the circle next to each correct answer.

11. The two subjects for a compare-contrast essay should be _____.
 as similar as possible
 very different
 similar in some ways and different in others
12. Which word or phrase is *not* used to contrast?
 similarly to unlike on the other hand
13. While doing research about your subjects, you should _____.
 take notes so you can remember details
 copy sentences word for word to use in your essay
14. You should *not* use a method of organization that _____.
 switches back and forth between the subjects
 is hard for you to understand
 tells similarities and differences in the same paragraph
15. Compare-contrast essays that are organized by subject discuss _____.
 only one of the subjects at a time
 only the similarities between the subjects in one paragraph
 only the differences between the subjects in one paragraph

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D. Underline the word that the circled adverb modifies. Write whether the word you underlined is a verb, adjective, or adverb. (Chapter 13)

16. The sea turtle travels very quickly in the ocean. adverb
17. It swims quite well with its streamlined shell and large flippers. adverb
18. The sea turtle must often come to the surface to breathe. verb
19. We should always treat God's creation responsibly. verb
20. Sea turtles are especially playful when they are young. adjective
21. Sea turtles are most numerous in tropical oceans. adjective

E. Fill in the blank next to each correct answer. (Chapter 14)

22. A limerick's rhyme scheme is ____.
 aabba
 ababa
 aaaba
23. Limericks ____.
 tell a funny story
 express a serious thought
24. Free verse gives the writer a chance to ____.
 explore the way he feels about something
 practice finding rhyming words
25. Free verse uses ____.
 rhyme and meter
 several different line lengths



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Cumulative Review

Use the exercises to review the concepts taught at an earlier time. You may choose to omit certain sections or to use them to reteach concepts to students who are having difficulty.



ESL students may need assistance with vocabulary on the worktext pages.