



POETRY

BY: MR. H

POETRY'S RHYTHM

Rhythm gives a poem its sound, and there are many different ways that rhythm is used, and lots of elements in poetry that are related to rhythm.

1. Stress / Accent

A line of poetry is filled with syllables. When a syllable is given emphasis, it is called a stressed syllable.

Stress is the emphasis given to the syllable.

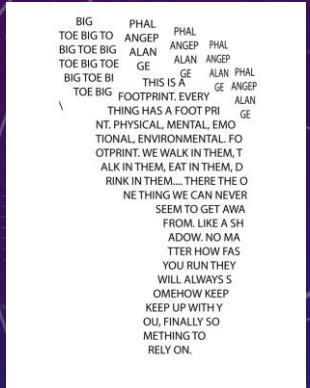
Example: “water” has two syllables: wa – ter

The first syllable (“wa”) is the stressed syllable – it is pronounced with more emphasis than the second syllable (“ter”), which is the unstressed syllable

FOOT

A foot is a combination of stressed and unstressed syllables in a line of poetry. There are many different combinations, but some are more popular than others. An unstressed (or light) syllable is marked with a *˘* and a stressed syllable (or heavy) is marked with a *ˑ* ...

- **iamb**: A foot with two syllables, one that is not stressed and one that is, in that order.
- **Trochee**: A foot with two syllables, this time with one that is stressed and one that is not
- **Spondee**: A foot with two syllables, both of which are stressed.
- **Anapest**: A foot with three syllables, two stressed syllables followed by one unstressed syllable
- **Dactyl**: A foot with three syllables, one stressed syllable followed by two unstressed syllables



BIG PHAL PHAL
TOE BIG TO ANGEP PHAL
BIG TOE BIG ALAN ANGEP PHAL
TOE BIG TOE GE ALAN ANGEP
BIG TOE BI THIS IS A ˘ GE ANGEP
TOE BIG FOOTPRINT. EVERY ALAN
THING HAS A FOOT PRI GE
NT. PHYSICAL. MENTAL. EMO
TIONAL. ENVIRONMENTAL. FO
OTPRINT. WE WALK IN THEM. T
ALK IN THEM. EAT IN THEM. D
RINK IN THEM... THERE THE O
NE THING WE CAN NEVER
SEEM TO GET AWA
FROM. LIKE A SH
ADOW. NO MA
TTER HOW FAS
T YOU RUN THEY
WILL ALWAYS S
OMEHOW KEEP
KEEP UP WITH Y
OU, FINALLY SO
METHING TO
RELY ON.

Pattern	Name	Example
˘ ˘	Iamb/Iambic	compose
˘ ˘	Trochee/Trochaic	Martian
˘ ˘ ˘	Anapest/Anapestic	to the beach
˘ ˘ ˘	Dactyl/Dactylic	underwear
˘ ˘	Spondee/Spondaic	blue-black

Iamb

Whose woods | these are | I think | I know.

Trochee

Irish | poets | learn your | trade.

Anapest

As I came | to the edge | of the woods.

Dactyl

Half a league, | Half a league, | Half a league, | onward.

Spondee

Now, | by | heaven, | My blood begins my safer guides to rule, ...

METER

This is the number of feet that is in a line of poetry. A line of poetry can have any number of feet, and can have more than one type of foot. There are some meters that are used more often than others.

- Monometer: a line with 1 foot
- Dimeter: A line with 2 feet
- Trimeter: A line with 3 feet
- Tetrameter: A line with 4 feet
- Pentameter: A line with 5 feet
- Hexameter: A line with 6 feet
- Heptameter: A line with 7 feet
- Octameter: a line with 8 feet

Put gently up the evening Bars –
And led the flock away –

← TETRAMETER

← TRIMETER

COMBINING METER AND FOOT

POETIC DEVICES

Meter *the stressed/unstressed pattern*
the foot count

Once u | pon a | mid-night | drea-ry, | while i | pond-ered | weak and | wea-ry;
1 2 3 4 5 6 7 8

Trochaic Octameter

 Educator Portal

IAMBIC PENTAMETER

If a line of poetry has 5 feet, and those 5 feet are all iambs, you have a line of poetry that is called iambic pentameter. This is the most common metric pattern in formal poetry.

Example: How do / I love / thee? Let / me count / the ways.

“Sonnet 43” Elizabeth Barrett Browning

This is extremely popular in Shakespeare’s writing

IAMBIC PENTAMETER

U / U / U / U /
So long | as men | can breathe | or eyes | can see,

U / U / U / U /
So long | lives this | and this | gives life | to thee.

(Sonnet 18)

Awáy, and móck the tíme with fáirest shów :

False fáce must híde what the false héart doth knów.

(i. 7. 81, 82.)

SCANSION

When you scan a poem, you are looking for the metrical patterns in a poem. By scanning a poem, you are looking for the patterns of stressed and unstressed syllables, allowing you to figure out the type of feet being used. You will then be able to figure out the meter of the poem, whether it be iambic pentameter, anapestic trimeter or trochaic hexameter.

FREE VERSE

BY: JAMES MERRILL

A Downward Look

Seen from above, the sky
Is deep. Clouds float down there,

Foam on a long, luxurious bath.
Their shadows over limbs submerged in "air,"

Over protuberances, faults,
A delta thicket, glide. On high, the love

That drew the bath and scattered it with salts

Still radiates new projects old as day,
And hardly registers the tug

When, far beneath, a wrinkled, baby hand
Happens upon the plug.

POETRY FORM

There is no one way to write a poem. In fact, there are many ways, and many different forms!

- Sometimes it is the meter of the poem that gives you the form, sometimes it's the content, and sometimes it is the organization of it.

Stanza

- A group of lines in a poem. A stanza is similar to the paragraph.

Quatrain

- A stanza of four lines

Couplet

- A stanza of two lines

Ballad

- A ballad is a poem that usually tells a story that is similar to a folktale. It is often written in quatrains, and usually in lines that are iambic trimeter.

FORMS OF POEM CONT.

Elegy

- A poem that is sad and thoughtful, and often said in lament of a person who has died.

Epic

- A long narrative poem

Lyric

- A poem that express the personal mood, feeling, or meditation of a single speaker.

Narrative

- A poem that tells a story

Sonnet

- In general, sonnets have 14 lines. However, there are many different types of sonnets

Awaiting Spring (Mirror Sestet) (Three Stanzas)

*Spring, many flowers it will bring
bring with it, smells of Spring.
Awaiting Spring, Winter's hesitating
hesitating it is, but I'm awaiting.
Sights and sounds, children's smiles are bright
bright the sky will be, with beauty of sunset sights.*

*Sunsets, will be beautiful, I bet
bet the reds will be brilliant in the sunsets.
Bring in the warm weather, my soul will sing
sing like the birds, peace it will bring.
Awaiting Spring, my mind will be creating
creating with pen and ink, Spring, I'm awaiting.*

*Fairies will be dancing, beneath the berries
berries waiting to be picked by the Fairies.
Butterflies will flutter through the sky
sky will be filled with butterflies.
Awaiting Spring, my mind will be creating
creating with words, Spring, I'm definitely awaiting.*

*Copyright Cynthia Jones
Feb.24/2009*



Stanza

Quatrain

Sonnet 18

W. Shakespeare

Shall I compare thee to a summer's day? **A**
Thou art more lovely and more temperate: **B**
Rough winds do shake the darling buds of May, **A**
And summer's lease hath all too short a date: **B**

COUPLET

A unit of verse consisting of two lines that usually rhyme.

Nature's Shows

Nature puts on little shows
Every time it rains or snows.

BALLAD

A ship was launched in Liverpool
To cross the ocean wide.
Its prow was tall and mean and cruel
And fifteen hundred died.

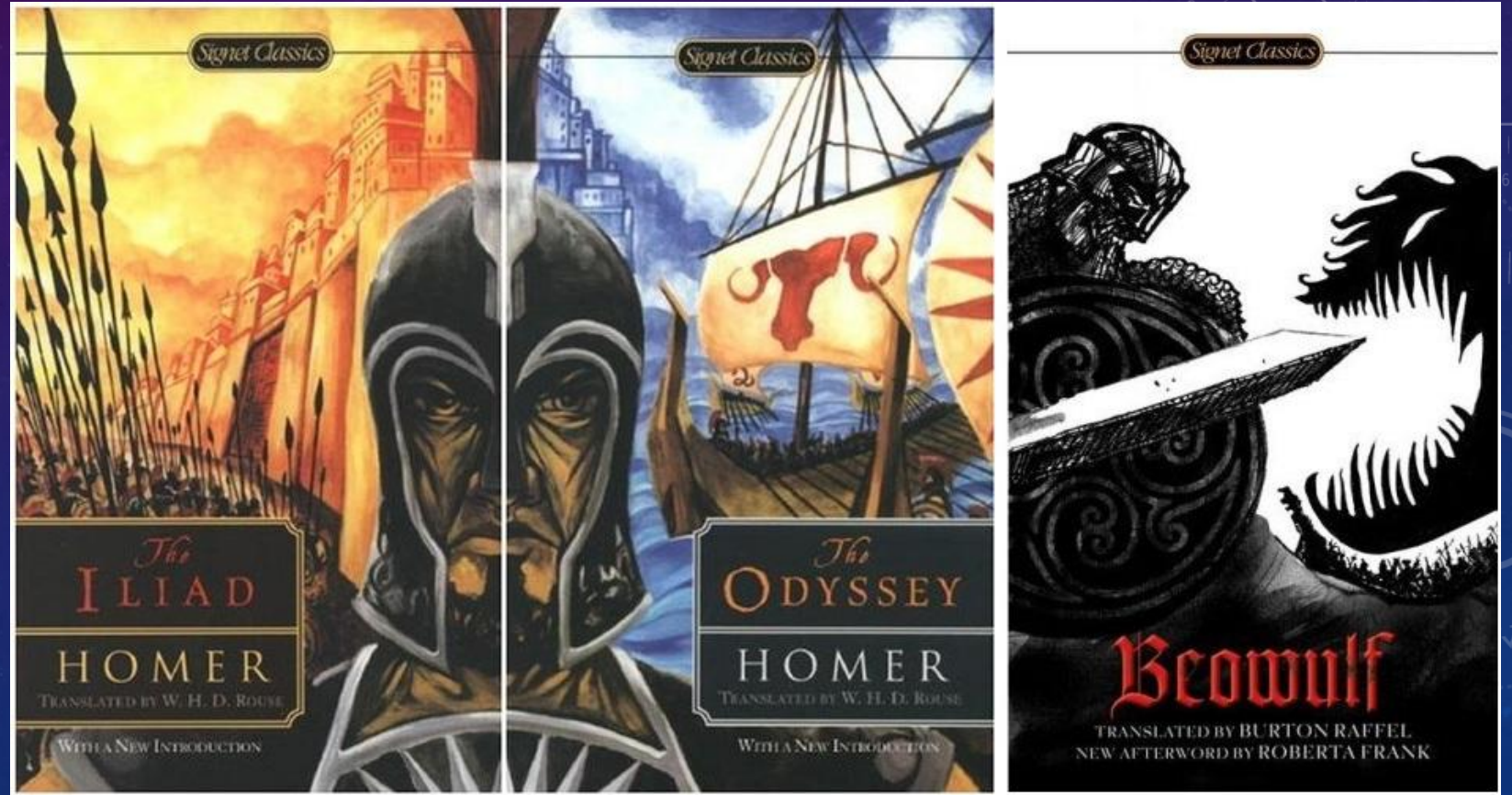
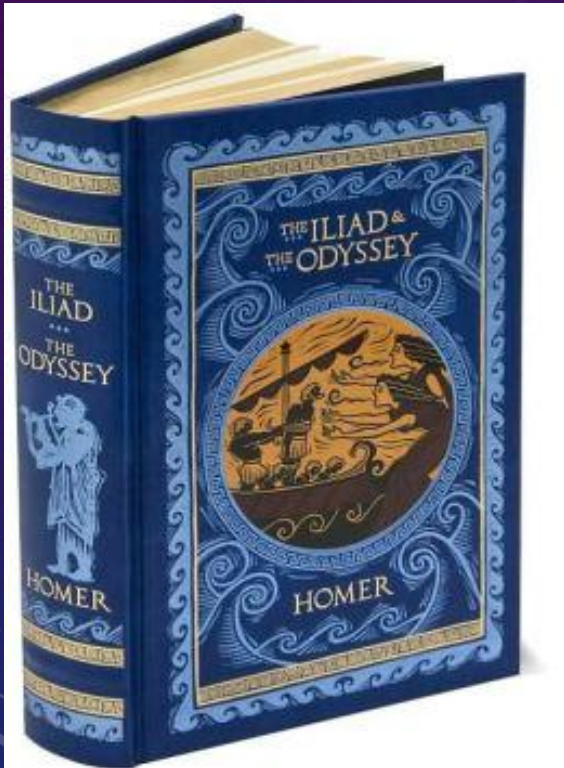
ELEGY

*Too soon is lost the rose's bloom,
Its fragrance from the air,
Now twisted leaves form funeral wreaths,
Sweet violets frame your hair.*

*At rest and stilled your troubling fears,
Those tender trials and fleeting tears,
For all life's pains have been erased,
Death halts the passing years.*



EPICS



ENJAMBMENT

When the idea or phrase in a poem is carried over from one line into the next.

Example: “Black reapers with the sound of steel on stones
are sharpening scythes. I see them place the hones
in their hip-pockets as a thing that’s done,
and start their silent swinging, one by one.”

“Reapers”

Jean Toomer

CAESURA

Most commonly, a caesura is punctuation somewhere else other than at the end of a line of poetry.

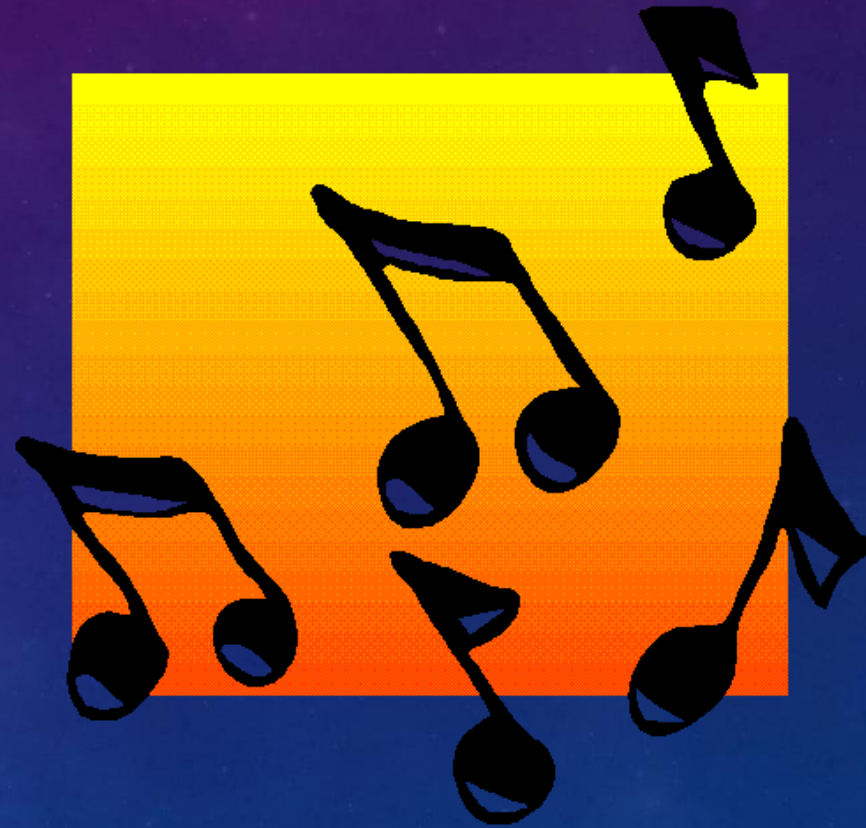
Example: “There are their fragments, all I remember of them,
wanting more knowledge of them. In the mirror and in my kids
I see them in my flesh. Wherever we are
they parade in my brain...”

“Light”

Michael Ondaatjie

RHYTHM

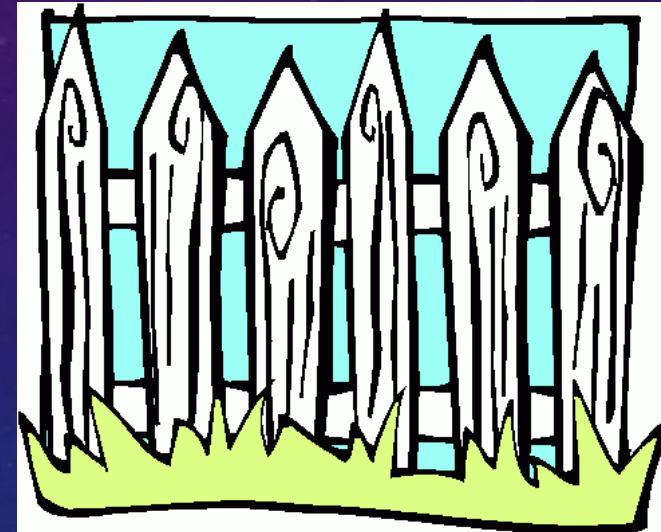
- Rhythm is the flow of the beat in a poem.
- Gives poetry a musical feel.
- Can be fast or slow, depending on mood and subject of poem.
- You can measure rhythm in *meter*, by counting the beats in each line.
- (See next two slides for examples.)



RHYTHM EXAMPLE

The Pickety Fence *by David McCord*

The pickety fence
The pickety fence
Give it a lick it's
The pickety fence
Give it a lick it's
A clickety fence
Give it a lick it's a lickety fence
Give it a lick
Give it a lick
Give it a lick
With a rickety stick
pickety
pickety
pickety
pick.



The rhythm in this poem is fast – to match the speed of the stick striking the fence.

RHYTHM EXAMPLE

Where Are You Now?

When the night begins to fall
And the sky begins to glow
You look up and see the tall
City of lights begin to grow –
In rows and little golden squares
The lights come out. First here, then there
Behind the windowpanes as though
A million billion bees had built
Their golden hives and honeycombs
Above you in the air.

By Mary Britton Miller



The rhythm in this poem is slow – to match the night gently falling and the lights slowly coming on.

RHYME

- Rhymes are words that end with the same sound. (*Hat, cat* and *bat* rhyme.)
- Rhyming sounds don't have to be spelled the same way. (*Cloud* and *allowed* rhyme.)
- Rhyme is the most common sound device in poetry.



RHYMING PATTERNS

- Poets can choose from a variety of different rhyming patterns.
- (See next four slides for examples.)
- **AABB** – lines **1 & 2** rhyme and lines **3 & 4** rhyme
- **ABAB** – lines **1 & 3** rhyme and lines **2 & 4** rhyme
- **ABBA** – lines **1 & 4** rhyme and lines **2 & 3** rhyme
- **ABCB** – lines **2 & 4** rhyme and lines **1 & 3** do not rhyme

AABB RHYMING PATTERN

First Snow

Snow makes whiteness where it **falls**.

The bushes look like popcorn **balls**.

And places where I always **play**,

Look like somewhere else **today**.

By Marie Louise Allen



ABAB RHYMING PATTERN

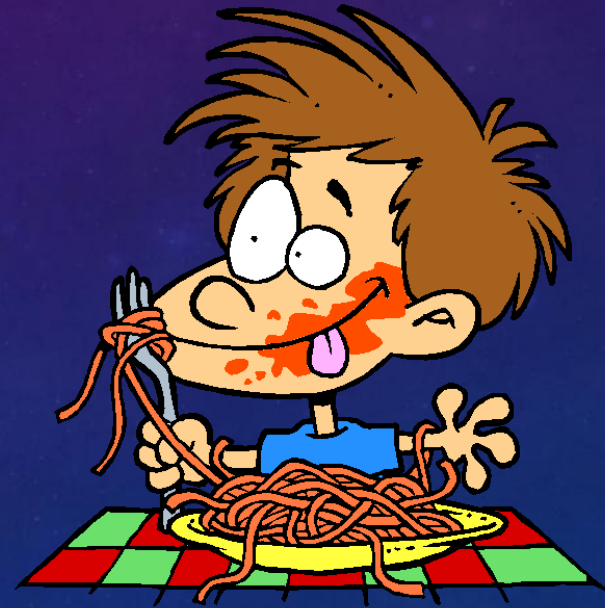
Oodles of Noodles

I love noodles. Give me **oodles**.

Make a mound up to the **sun**.

Noodles are my favorite **foodles**.

I eat noodles by the **ton**.



By Lucia and James L. Hymes, Jr.

ABBA RHYMING PATTERN

From “Bliss”

Let me fetch **sticks**,
Let me fetch **stones**,
Throw me your **bones**,
Teach me your **tricks**.

By Eleanor Farjeon

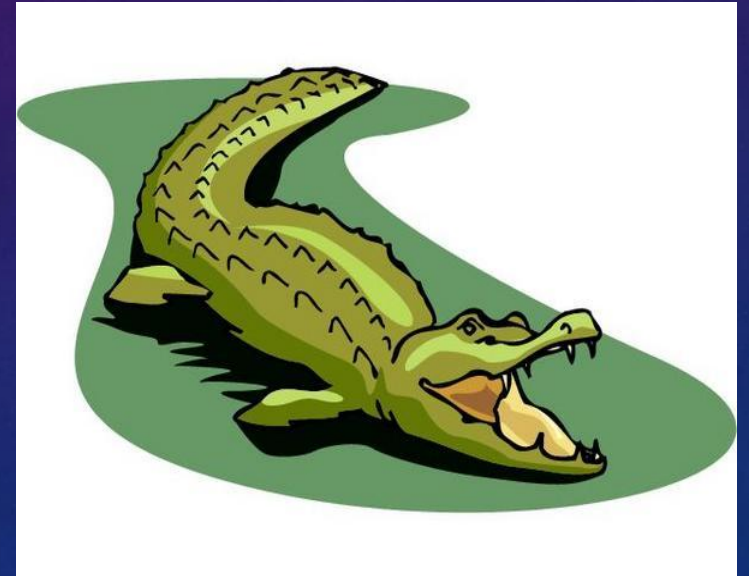


ABCB RHYMING PATTERN

The Alligator

The alligator chased his **tail**
Which hit him in the **snout**;
He nibbled, gobbled, swallowed **it**,
And turned right **inside-out**.

by Mary Macdonald



RHYMING PATTERNS CONTINUATION

There are also a variety of different atypical (or unusual) rhyming patterns such as A,B,C,D where none of the lines rhyme with one another

Or you will sometimes find rhyming words farther away from each other

I do not like green eggs and ham. A

I do not like them Sam I am. A

I do not like them in a boat. B

I do not like them with a goat. B

I do not like them in a house. C

I do not like them with a mouse. C

She then gave a swift demonstration

A

with backflips and butterfly kicks.

B

The wolf looked quite shaken,

C

but hollered, "Yo, Bacon.

C

I'm not at all scared of your tricks."

B

“Beware the dangershine of Moon, A

Do not disturb the bugs of June!” A

The elder mouncelors whisperoon A

A tune that tells Jam what to fear: B

“Danger’s lurking in the lettuce, C

Tween the celery, stalkers get us! C

Open moonlight is a menace. C

Trust in shadows—disappear.” B

Sonnet 42

Edna St. Vincent Millay

What lips | my lips | have kissed, | and where, | and why,

I have | forgot | **ten, and** | what arms | have lain

Under | my head | till mor | ning, but | the rain

Is full | of ghosts | tonight, | that tap | and sigh

Upon | the glass | and lis | ten for | reply,

And in | my heart | there stirs | a qui | et pain

For un | remem | bered lads | that not | again

Will turn | to me | at mid | night with | a cry.

Thus in | the win | ter stands | the lone | ly tree,

Nor knows | what birds | have va | nished one | by one,

Yet knows | its boughs | more si | lent than | before:

I can | not say | what loves | have come | and gone,

I on | ly know | that sum | mer sang | in me

A lit | tle while, | that in | me sings | no more.

A

B

B

A

A

B

B

A

C

D

E

D

C

E

Design

by Robert Frost

Why not call it a spider web?

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid, satin cloth--
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches' broth--
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.

*feeding the moth
quatrain*

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?
If design govern in a thing so small.

FORMS OF POETRY

There are many forms of poetry including the:

- Couplet
- Tercet
- Acrostic
- Cinquain
- Haiku
- Senryu
- Concrete Poem
- Free Verse
- Limerick



LINES AND STANZAS

- Most poems are written in lines.
- A group of lines in a poem is called a stanza.
- Stanzas separate ideas in a poem. They act like paragraphs.
- This poem has two stanzas.

March

A blue day

A blue jay

And a good beginning.

One crow,

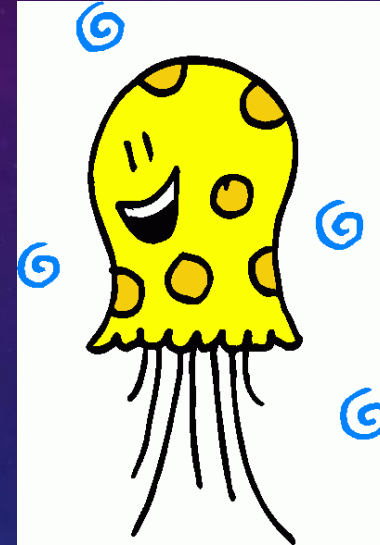
Melting snow –

Spring's winning!

By Eleanor Farjeon

COUPLET

- A couplet is a poem, or stanza in a poem, written in two lines.
- Usually rhymes.



The Jellyfish

Who wants my jellyfish?

I'm not sellyfish!

By Ogden Nash

TERCET

- A tercet is a poem, or stanza, written in three lines.
- Usually rhymes.
- Lines 1 and 2 can rhyme; lines 1 and 3 can rhyme; sometimes all 3 lines rhyme.



Winter Moon

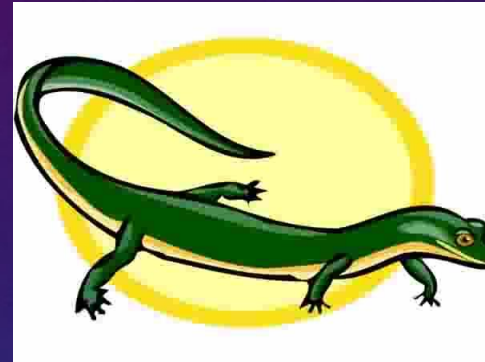
How thin and sharp is the moon tonight!

How thin and sharp and ghostly white

Is the slim curved crook of the moon tonight!

By Langston Hughes

QUATRAIN



- A quatrain is a poem, or stanza, written in four lines.
- The quatrain is the most common form of stanza used in poetry.
- Usually rhymes.
- Can be written in variety of rhyming patterns.
- (See slide 9 entitled “Rhyming Patterns.”)

The Lizard

The lizard is a timid thing
That cannot dance or fly or sing;
He hunts for bugs beneath the floor
And longs to be a dinosaur.

By John Gardner

TRADITIONAL CINQUAIN

- A cinquain is a poem written in five lines that do not rhyme.
- Traditional cinquain has five lines containing 22 syllables in the following pattern:

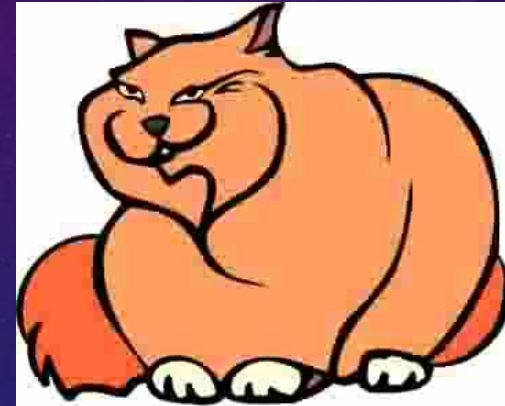
Line 1 – 2 syllables

Line 2 – 4 syllables

Line 3 – 6 syllables

Line 4 – 8 syllables

Line 5 – 2 syllables



Oh, cat
are you grinning
curled in the window seat
as sun warms you this December
morning?

By Paul B. Janezco

WORD-COUNT CINQUAIN

- Word-count cinquain for younger students uses the following pattern:

Line 1: One word (title)

Line 2: Two words (describe the title)

Line 3: Three words (describe an action)

Line 4: Four words (describe a feeling)

Line 5: One word (another word for title)

Owl

Swift, ferocious

Watches for food

Soaring through the night

Hunter



DIAMANTE



Diamante Pattern

- A diamante is a seven-line poem written in the shape of a diamond.
- Does not rhyme.
- Follows pattern.
- Can use synonyms or antonyms.
- (See next two slides for examples.)

Line 1 – Your topic (noun)

Line 2 – Two adjectives about

Line 3 – Three “ing” words about

Line 4 – Four nouns or short phrase linking topic (or topics)

Line 5 – Three “ing” words about

Line 6 – Two adjectives about

Line 7 – Your ending topic (noun)⁴⁴

SYNONYM DIAMANTE

Monsters

Creepy, sinister,

Hiding, lurking, stalking,

Vampires, mummies, werewolves and more –

Chasing, pouncing eating,

Hungry, scary,

Creatures



ANTONYM DIAMANTE

Day

Bright, sunny,

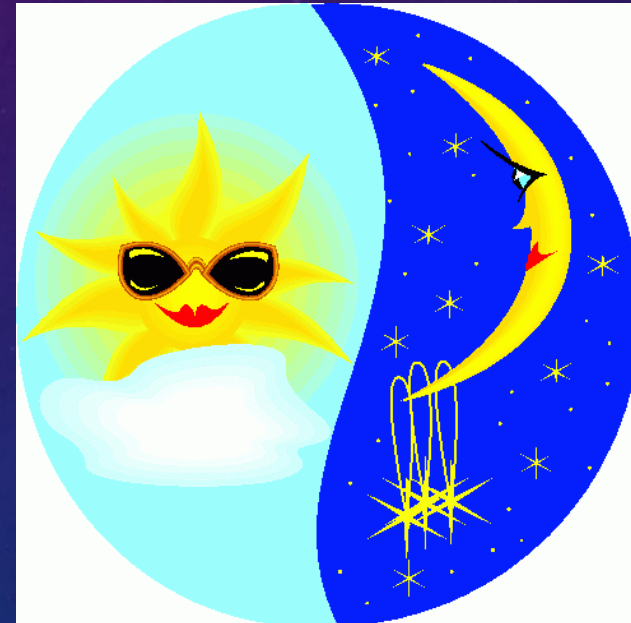
Laughing, playing, doing,

Up in the east, down in the west –

Talking, resting, sleeping,

Quiet, dark,

Night



HAIKU

- A haiku is a Japanese poem with 3 lines of 5, 7, and 5 syllables. (Total of 17 syllables.)
- Does not rhyme.
- Is about an aspect of nature or the seasons.
- Captures a moment in time.



**Little frog among
rain-shaken leaves, are you, too,
splashed with fresh, green paint?**

by Gaki

SENRYU



- A senryu follows same pattern as haiku.
- Written in 3 unrhymed lines of 5, 7, and 5 syllables, with total of 17 syllables.
- Is about human nature, rather than natural world.

**First day, new school year,
backpack harbors a fossil...
last June's cheese sandwich.**

By Cristine O'Connell George

CONCRETE POEM

- A concrete poem (also called shape poem) is written in the shape of its subject.
- The way the words are arranged is as important what they mean.
- Does not have to rhyme.



If we just stopped faking,
 this world would be ours
 of just the start. With a bird in the hand
 with seeding and feeding the
 faces over borders, try to give
 bit safer when we cling to a wafer
 became sane. Poverty gaps,
 with so few rising above the
 disgrace that encases our
 stack of oppression, the
 be an object of the
 ensnared in
 precision
 possible.
 to stop
 a

late entry
 by a gentry who
 longer yearn for
 we raped an entire planet
 further reaches with self-
 world is ours for taking
 mean shaking away
 have taken it too
 a scar to mar
 we share with
 bit as much
 to grace
 have the
 to say
 is our
 home.

for the
 heart but mistake the raking darts for every part – instead
 stand and eye off the grandeur of distant lands rather than spend time
 body that is most needing us. At a loss, we fuss, we cuss at the
 orders and place video recorders to seal fates or feel a
 in a hurricane compared to what we could gain if our collective mind
 so much focus on reality, reality snaps when tyrants ask fealty; and yet
 shove to shove mud down on our faces, we all hold our places, allow
 homes and spaces. When someone rushes back at the flushing
 crowd hushes and shushes, seeing black so as not to
 aggression. There is a whole world out there to share, curled up and
 thin strings formed by the wingless sights of pinprick vision, lacking any
 to provision an incision in the solid curtains that add "im" to
 For all we are all falling, none see that there is a calling
 the appalling rot that is stalling what was once
 hot spot in history's diary. From a fiery
 we have rushed to an expiry caused
 think in elementary terms.
 community or unity
 for an opportunity
 given immunity.
 but taking does
 the makings of what
 far and now we
 the surface of
 brothers
 as the
 the

We no
 of man,
 to span into
 This
 not
 we are. We
 are a little but
 the mother earth that
 who are worth every
 next man or woman
 space that we
 honour

FREE VERSE

- A free verse poem does not use rhyme or patterns.
- Can vary freely in length of lines, stanzas, and subject.

Revenge

When I find out
who took
the last cookie

out of the jar
and left
me a bunch of

stale old messy
crumbs, I'm
going to take

me a handful
and crumb
up *someone's* bed.



ACROSTIC



- In an acrostic poem the first letter of each line, read down the page, spells the subject of the poem.
- Type of free verse poem.
- Does not usually rhyme.

Loose brown parachute

Escaping

And

Floating on puffs of air.

by Paul Paolilli

Super

Cool

Happy

On time

Outdoor play

Learning

ACROSTIC

A rtistically I pen my verse
C rafting as I go
R omancing every line
O rdering the flow
S ystematically perfected,
T he verses are refined
I n every work I labor
C oncerned with what's defined

Lavender Leigh





LIMERICK

- A limerick is a funny poem of 5 lines.
- Lines 1, 2 & 5 rhyme.
- Lines 3 & 4 are shorter and rhyme.
- Line 5 refers to line 1.
- Limericks are a kind of nonsense poem.

There Seems to Be a Problem

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

By John Ciardi

LIMERICK

lines 1 & 2



There once was a frog on a log
The log was sinking in a bog

lines 3 & 4



The bog bubbled
The frog struggled

But alas, there now is no frog



line 5

NONSENSE POEMS

- A nonsense poem is a humorous poem with silly characters and actions. It is meant to be fun.
- Can be written as a limerick or as another form of poetry.



A Princess Laments

I kissed a frog because I'd heard
That it would turn into a prince.
That's not exactly what occurred,
And I've been croaking ever since.

by Jack Prelutsky

VOICE



“Voice” is the speaker in a poem. The speaker can be the poet himself or a character he created in the poem. There can be one speaker or many speakers.

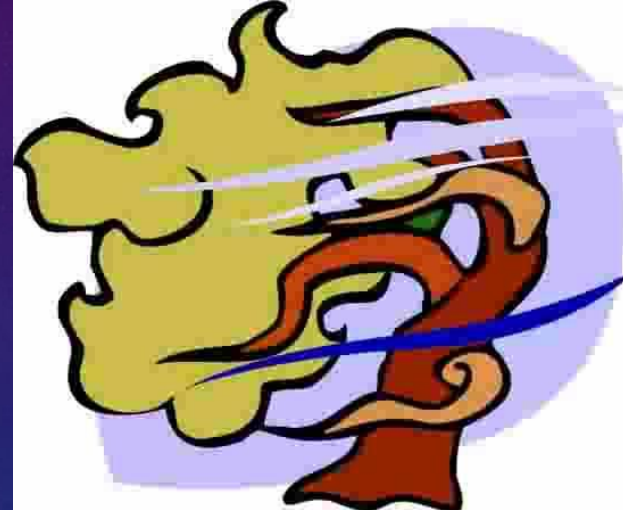
VOICE: POET AS SPEAKER

The Wind

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing thro'.

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads,
The wind is passing by.

by Christina Rossetti



In this poem, the poet speaks of her feelings about the power of the wind.

VOICE: POET AS SPEAKER

The Sugar Lady

There is an old lady who lives down the hall,
Wrinkled and gray and toothless and small.
At seven already she's up,
Going from door to door with a cup.
"Do you have any sugar?" she asks,
Although she's got more than you.
"Do you have any sugar?" she asks,
Hoping you'll talk for a minute or two.

by Frank Asch



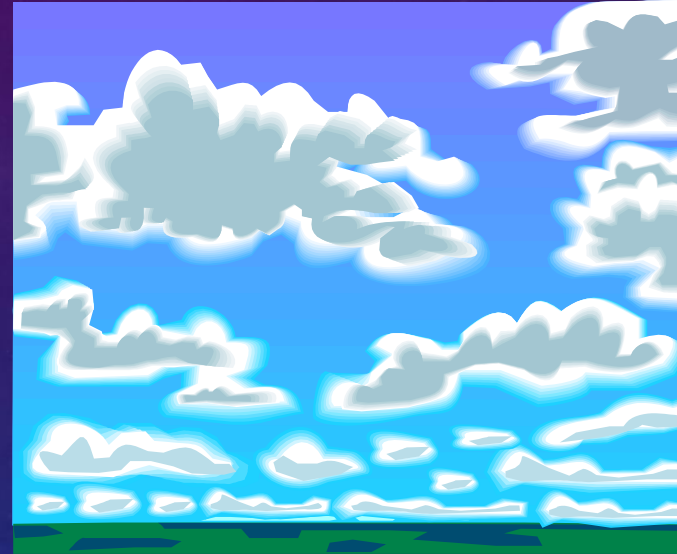
In this poem, the poet tells a story about a lonely old woman hoping to talk.

VOICE: POET AS SPEAKER

Clouds

White sheep, white sheep,
On a blue hill,
When the wind stops
You all stand still.
When the wind blows
You walk away slow.
White sheet, white sheep,
Where do you go?

by Christina Rossetti



In this poem, the poet speaks to clouds - something that cannot answer back. She uses a metaphor when she calls the clouds “white sheep.”

VOICE: HUMAN CHARACTER AS SPEAKER

For Keeps

We had a tug of war today
Old March Wind and I.
He tried to steal my new red kite
That Daddy helped me fly.
He huffed and puffed.
I pulled so hard
And held that string so tight
Old March Wind gave up at last
And let me keep my kite.

by Jean Conder Soule



In this poem, the voice is that of a child flying a kite on a windy day. The child is the character in the poem.

VOICE: OBJECT AS SPEAKER

Crayon Dance

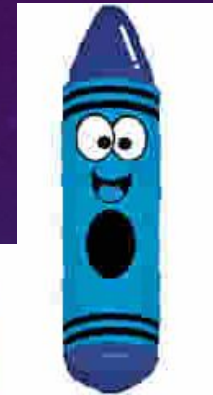
The cardboard ceiling lifts

Pickmepickmepickme, I pray

The fingers do! They choose *me*,
Sky Blue!

Hurrah! Hooray!

by April Halprin Wayland

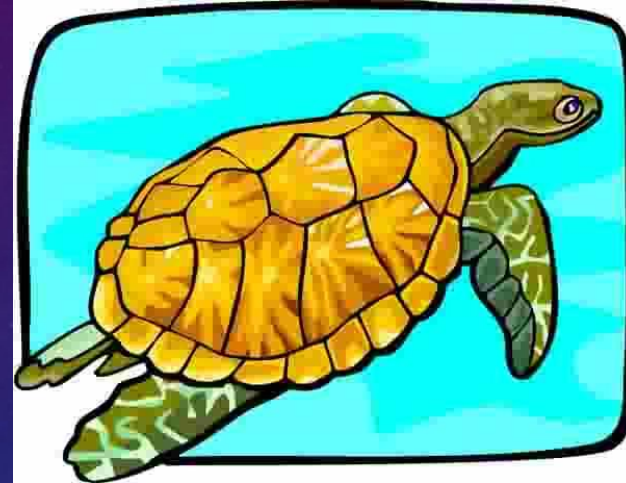


In this poem, the voice is that of a blue crayon, happy to be picked by the artist. The crayon is the character in the poem.

VOICE: ANIMAL AS SPEAKER

Turtle in July

Heavy
Heavy hot
Heavy hot hangs
Thick sticky
Icky
But I lie
Nose high
Cool pool
No fool
A turtle in July



In this poem, the voice is that of a turtle keeping cool on a hot July day. The turtle is the character in the poem.

by Marilyn Singer

VOICE: TWO SPEAKERS

I Talk With the Moon

I talk with the moon, said the owl
While she lingers over my tree
I talk with the moon, said the owl
And the night belongs to me.

I talk with the sun said the wren
As soon as he starts to shine
I talk with the sun, said the wren
And the day is mine.



There are two voices in this poem. In the first stanza the voice is that of the night-time owl. In the second stanza the voice is that of the day-time wren.



VOICE: MULTIPLE SPEAKERS

Monster Mothers

By Florence Parry Heide

When monster mothers get together
They brag about their babies.
The other day I heard one say,
“He’s got his very first fang today!”

“Mine is ugly.”
“Mine is mean.”
“Mine is turning
nice and green.”



“Mine’s as scaly
as a fish.”

“Mine is sort of
yellowish.”

“Mine breathes fire
and smoke and such.”

“Mine has skin
you’d hate to touch.”



In this poem, there are many voices. The speakers are the monster mothers describing their babies.

AUTHOR'S PURPOSE



The poet has an “author’s purpose” when he writes a poem. The purpose can be to:

- **Share feelings** (joy, sadness, anger, fear, loneliness)
- **Tell a story**
- **Send a message** (theme - something to think about)
- **Be humorous**
- **Provide description*** (e.g., person, object, concept)
**Although description is important in all poems, the focus of some poems is the description itself rather than feelings, story-telling, message, or humor.*

AUTHOR'S PURPOSE: SHARE FEELINGS

When I Was Lost

Underneath my belt
My stomach was a stone.
Sinking was the way I felt.
And hollow.
And alone.

By Dorothy Aldis



The author's purpose is to share her feelings about being lost and scared.

AUTHOR'S PURPOSE: TELL STORY

Jimmy Jet *By Shel Silverstein*

I'll tell you the story of Jimmy Jet –
And you know what I tell you is true.
He loved to watch his TV set
Almost as much as you.

He watched all day, he watched all night
Till he grew pale and lean,
From "The Early Show" to "The Late Late Show"
And all the shows between.

He watched till his eyes were frozen wide,
And his bottom grew into his chair.
And his chin turned into a tuning dial,
And antennae grew out of his hair.

And his brains turned into TV tubes,
And his face to a TV screen.
And two knobs saying "VERT." and "HORIZ."
Grew where his ears had been.

And he grew a plug that looked like a tail
So we plugged in little Jim.
And now instead of him watching TV
We all sit around and watch him.

The author's purpose is to tell the story of a boy who watched too much television.



AUTHOR'S PURPOSE: SEND MESSAGE

Share the Adventure

Pages and pages
A seesaw of ideas –
Share the adventure

Fiction, nonfiction:
Door to our past and future
Swinging back and forth

WHAM! The book slams shut,
But we read it together
With our minds open

by Patricia and Frederick McKissack



The author's purpose is to send a serious message.

The message, or theme, is that reading is an adventure that can be shared.

AUTHOR'S PURPOSE: BE HUMOROUS

Insides

I'm very grateful to my skin
For keeping all my insides in –
I do so hate to think about
What I would look like inside-out.

By Colin West



The author's purpose is to write a humorous poem about the purpose of skin.

AUTHOR'S PURPOSE: BE DESCRIPTIVE

Me by *Karla Kuskin*

“My nose is blue,
My teeth are green,
My face is like a soup tureen.
I look just like a lima bean.
I’m very, very lovely.
My feet are far too short
And long.
My hands are left and right
And wrong.
My voice is like the hippo’s song.
I’m very, very,
Very, very,
Very, very
Lovely?”



The author's purpose is to describe a strange-looking person.

AUTHOR'S PURPOSE: BE DESCRIPTIVE

Vacuum Cleaner

Roars over carpet

zig-zag-zips

sucking up fuzz

through metal lips.

By Dee Lillegard



The author's purpose is to describe an object – a vacuum cleaner.

AUTHOR'S PURPOSE: BE DESCRIPTIVE

Beetles

Emerald, ruby, turquoise blue,
Beetles come in every hue:
Beetles that pinch or sting or bite,
Tiger beetles that claw and fight,
Beetles whose burnished armor gleams,
Whirligig beetles that dance on streams,
Antlered beetles in staglike poses,
Beetles that smell – and not like roses,
Others that click like castanets,
That dig or swim or zoom like jets,
Hard as coffee beans, brown as leather,
Or shimmering bright as a peacock feather!



The author's purpose is to describe a variety of beetles.

By Ethel Jacobson

AUTHOR'S PURPOSE: BE DESCRIPTIVE

Understanding

Sun

And rain

And wind

And storms

And thunder go together.

There has to be a bit of each

To make the weather.



The author's purpose is to describe a concept – weather.

By Myra Cohn Livingston

MOOD

- Mood is the atmosphere, or emotion, in the poem created by the poet.
- Can be happy, angry, silly, sad, excited, fearful or thoughtful.
- Poet uses words and images to create mood.
- Author's purpose helps determine mood.



MOOD - *BAREFOOT DAYS*

Barefoot Days *by Rachel Field*

In the morning, very early,
That's the time I love to go
Barefoot where the fern grows curly
And grass is cool between each toe,
On a summer morning-O!
On a summer morning!

That is when the birds go by
Up the sunny slopes of air,
And each rose has a butterfly
Or a golden bee to wear;
And I am glad in every toe –
Such a summer morning-O!
Such a summer morning!



The mood in this poem is happy. What clues in the poem can you use to determine the mood?

MOOD - MAD SONG

Mad Song

I shut my door
To keep you out
Won't do no good
To stand and shout
Won't listen to
A thing you say
Just time you took
Yourself away
I lock my door
To keep me here
Until I'm sure
You disappear.



The mood in this poem is angry. What clues in the poem can you use to determine the mood?

By Myra Cohn Livingston

MOOD - *POEM*

Poem

I loved my friend.
He went away from me.
There's nothing more to say.
The poem ends,
Soft as it began –
I loved my friend:

By Langston Hughes



The mood in this poem is sad. What clues in the poem can you use to determine the mood?

MOOD - *SOMETHING IS THERE*

Something is There

Something is there
there on the stair
coming down
coming down
stepping with care.
Coming down
coming down
slinkety-sly.

Something is coming and wants to get by.

By Lilian Moore



The mood in this poem is fearful. What clues in the poem can you use to determine the mood?

MOOD - *JOYFUL*



Joyful

A summer day is full of ease,
a bank is full of money,
our lilac bush is full of bees,
And I am full of honey.

By Rose Burgunder



The mood in this poem is happy. What clues in the poem can you use to determine the mood?

MOOD - *FOGHORNS*

Foghorns

The foghorns moaned
in the bay last night
so sad
so deep
I thought I heard the city
crying in its sleep.

By Lilian Moore



*The mood in this poem is sad.
What clues in the poem can you
use to determine the mood?*

MOOD - *MAGIC LANDSCAPE*

Magic Landscape

Shall I draw a magic landscape?
In the genius of my fingers
I hold the seeds.
Can I grow a painting like a flower?
Can I sculpture a future without weeds?

By Joyce Carol Thomas



The mood in this poem is thoughtful. What clues in the poem can you use to determine the mood?

READING FOR MEANING



- To find meaning in a poem, readers ask questions as they read. There are many things to pay attention to when reading a poem:

Title – Provides clues about – topic, mood, speaker, author’s purpose?

Rhythm – Fast or slow? Why?

Sound Devices – What effects do they have?

Imagery – What pictures do we make in our minds?

Figures of Speech – What do they tell us about the subject?

Voice – Who is speaking - poet or character; one voice or more?

Author’s Purpose – Sending message, sharing feelings, telling story,
being funny, being descriptive?

Mood – Happy, sad, angry, thoughtful, silly, excited, frightened?

Plot – What is happening in the poem?

Remember, to make meaning, readers must make connections and tap into their background knowledge and prior experiences as they read.