# Short Story

## Phonics, Spelling and Vocabulary

<table>
<thead>
<tr>
<th>1</th>
<th>Spell correctly throughout a substantial text including ambitious or complex polysyllabic words.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Continue to be aware of spelling errors and correct them.</td>
</tr>
<tr>
<td>3</td>
<td>Continue to extend range of language and use it appropriately.</td>
</tr>
<tr>
<td>4</td>
<td>Show some appreciation of how the writer's language choices contribute to the overall effect on the reader, e.g. demonstrating the effectiveness of imagery in contrasting texts or arguing that the use of highly emotive language in an advertisement is/is not counter-productive in its effect on an audience.</td>
</tr>
<tr>
<td>5</td>
<td>Shape and affect the reader's response through conscious choices and in planned ways by selecting ambitiously from a wide and varied vocabulary for a range of tasks, purposes and readers.</td>
</tr>
</tbody>
</table>

## Grammar and Punctuation

| Writing | 8 | Demonstrate control of wide variety of sentence types used for intended purpose and desired effect. |

## Writing

### Fiction and poetry

| 28 | Shape and craft language within paragraphs, and structure ideas between them, to achieve particular effects with purpose and audience in mind. |
| 29 | Establish and sustain character, point of view and voice in their fiction writing. |
| 30 | Begin to develop a range of registers and a personal voice. |
| 31 | Add detail, tension and climax to their narratives by shaping the reader's response through conscious choices from a wide and ambitious vocabulary. |
| 34 | Deploy a range of punctuation and grammatical choices to enhance and emphasise meaning, aid cohesion and create a wide range of effects. |

## Speaking and Listening

<p>| 39 | Use speaking and listening as a method of preparing for written assignments, exploring a wide range of subject matter with precision and effect. |</p>
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit Calendars</td>
<td>4</td>
</tr>
<tr>
<td>Tears of Autumn</td>
<td>5-12</td>
</tr>
<tr>
<td>Adjectives and Articles</td>
<td>13</td>
</tr>
<tr>
<td>Why The Waves Have White Caps</td>
<td>14-17</td>
</tr>
<tr>
<td>Word Origins</td>
<td>18</td>
</tr>
<tr>
<td>Verbs: Tense and Mood</td>
<td>19</td>
</tr>
<tr>
<td>Coyote Steals the Sun and Mood</td>
<td>20-24</td>
</tr>
<tr>
<td>Tricky and Difficult Words</td>
<td>25-26</td>
</tr>
<tr>
<td>Direct and Indirect Objects</td>
<td>27-28</td>
</tr>
<tr>
<td>Word Origins</td>
<td>29-30</td>
</tr>
<tr>
<td>Brer Possum’s Dilema</td>
<td>31-34</td>
</tr>
<tr>
<td>Folktale Presentation</td>
<td>35</td>
</tr>
<tr>
<td>Ballads</td>
<td>36</td>
</tr>
<tr>
<td>Paul Revere’s Ride</td>
<td>37-41</td>
</tr>
<tr>
<td>Ickle Me, Pickle Me, Tickle Me</td>
<td>42</td>
</tr>
<tr>
<td>Where the Sidewalk Ends</td>
<td>42</td>
</tr>
<tr>
<td>The Unicorn</td>
<td>43-44</td>
</tr>
<tr>
<td>Puff, the Magic Dragon</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Sun</td>
</tr>
<tr>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td></td>
</tr>
<tr>
<td><strong>26</strong></td>
<td></td>
</tr>
</tbody>
</table>

**March 2012**

<table>
<thead>
<tr>
<th></th>
<th>Sun</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
<th>Sat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td></td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td></td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>19</strong></td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td></td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
</tbody>
</table>

- **EXAM**
- **Folktale Presentation Week**
About Yoshiko Uchida: “Yoshiko Uchida’s life was changed by one crucial event. On December 7, 1941, the Japanese attacked the Pearl Harbor naval base in Hawaii.

Wartime Hardship In the furious reaction that followed, suspicion fell on Japanese Americans—even people who had lived for decades as loyal citizens. Uchida and 120,000 other Japanese Americans were forced to leave their homes and live in resettlement camps under armed guard. For five months, Uchida’s family lived in housing converted from horses’ stables. (Prentice Hall Literature, Penguin Publishing, 2007).

Fast Facts:

- Uchida worked as a teacher at another resettlement camp, then was allowed to leave to study. She became a teacher and then a writer.
- She once described her purpose for writing: “I want to celebrate our common humanity, for I feel the basic elements of humanity are present in all our strivings.”

About *Tears of Autumn*

A young Japanese woman chooses to accept a prearranged marriage that awaits her in America. *Tears of Autumn* reveals a lot about attitudes and lifestyles of the day as it tells the story of Hana’s voyage to and arrival in San Francisco. It describes her feelings of excitement and fear about life in a strange land” (Prentice Hall Literature, Penguin Publishing, 2007).
Vocabulary

Tears of Autumn

For each word, rate your knowledge of the word right now, before you read the story.

3: Know the word, can easily define it
2: Seen/heard the word, but can’t quite define it
1: Never seen the word before

<table>
<thead>
<tr>
<th>Word</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immigrant</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Turbulent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Relentless</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recoiled</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kimono</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affluent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Degrading</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Look at the image on page 237, or above,

1) What emotions do you see on the faces of the newly arrived immigrants pictured here?  
_______________________________________________________________________________________  
_______________________________________________________________________________________

2) What are some reasons you can think of that people would leave their homeland? List them below:
   A) ____________________________________  B) __________________________________________
   C) ____________________________________  D) __________________________________________

**Compare and Contrast**

If you **compare** two things, you are telling how they are alike. If you **contrast** two things, you are telling how they are different. If you **compare and contrast** something, you are telling how they are alike and different.

3) How does Hana feel when she is on board the ship? Provide details.  
_______________________________________________________________________________________  
_______________________________________________________________________________________

4) Provide details that describe Hana’s memories of her village.  
_______________________________________________________________________________________  
_______________________________________________________________________________________

5) Compare and contrast: How do Hana’s memories of home contrast with her feelings on the ship?  
_______________________________________________________________________________________  
_______________________________________________________________________________________  
_______________________________________________________________________________________  
_______________________________________________________________________________________
Setting

Setting includes geographical location and the cultural beliefs and attitudes of the people there.

6) Identify details that give you ideas about the attitudes of Hana and her family toward marriage:

<table>
<thead>
<tr>
<th>Attitude</th>
<th>Detail that supports attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7) What social attitudes toward marriage are part of the setting of this story?

____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________

8) Compare and Contrast: Hana’s living situation with that of her sisters:

<table>
<thead>
<tr>
<th>Hana’s Sisters</th>
<th>Hana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marital status</td>
<td></td>
</tr>
<tr>
<td>Where do they live?</td>
<td></td>
</tr>
<tr>
<td>What community do they live in?</td>
<td></td>
</tr>
</tbody>
</table>

9) Which of the above responses are comparing (the same) and contrasting (different)? Circle the comparisons.

10) What type of business does Taro Takeda own?
Read page 240. Compare and contrast how might Hana’s future in America contrast with her possible future in Japan?

11) San Francisco Only: Provide details from the reading that tell you what Hana’s life might be like if she moves to America.

12) Japan Only: Provide details from the reading that tell you what Hana’s life might be like if she stayed in Japan.
13) List details from the story that tell you how people do things in Hana’s village:

Wealthy Families:
____________________________________________________________________________________
____________________________________________________________________________________

Farmers:
____________________________________________________________________________________
____________________________________________________________________________________

14) In what ways do the customs of village life contribute to Hana’s desire to go to America? ____________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

15) Look at the painting above. What can you infer about life in the village in this painting? ____________________________________________________________
____________________________________________________________________________________

16) How do you think life in this village differs from the life Hana will find when she arrives in San Francisco? ____________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

17) Why might Hana be anxious about moving to a big city in America? ____________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Snapshot on Art:
Endoshima Island at left with cluster of buildings among trees. Fuji in distance at right, c. 1823, by Katusika Hokusai. “Katususika Hokusai was a Japanese wood engraver. The landscape shown on this page can be found in Hokusai’s collection known as Thirty-Six Views of Mount Fuji.”
18) **Setting:** Identify details in the story that give a sense of the time setting.

**Historical period:** ____________________________

How do you know? ____________________________

**Time of year:** ____________________________

19) What details about the time of the setting make Hana’s journey more difficult and uncertain? ____________________________

20) How does Hana feel as she boards the boat to go from Angel Island to San Francisco? ____________________________

21) What details in the setting contribute to an unhappy, uncertain mood? ____________________________

22) What details would the author include if she wanted readers to know that Hana was feeling joyful and confident? ____________________________

23) How do Hana’s feelings at the end of the story contrast with her feelings earlier in the story? Select evidence from the text to support your opinion.

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________
Journal Prompt:
You are Taro Takeda. Write a letter to Hana describing why she should come to America to be your wife. Make sure to discuss the differences between village life in Japan, and life in the big city of San Francisco.

Rules for Good Writing
- Use complete sentences
- Use correct punctuation and capitalization
While You Read

Focus on...

Adjectives and Articles

Adjectives and Articles: An adjective is a word that describes a noun or pronoun. Adjectives are also called modifiers, because they modify, or change, the noun. An adjective adds detail to a noun by answering one of these questions: What kind? Which one? How many? How much? Whose?

Three common adjectives that answer the question Which one? are also called articles: a, an, and the.

Practice: Identify the adjectives in these sentences. Rewrite the sentences without the adjectives. Explain how the meaning of the sentence changes.

1) I woke up and had two pieces of toast. Adjectives: ______________________
   Sentence without adjective: _________________________________________________________

2) I put on black jeans and a striped shirt. Adjectives: ______________________
   Sentence without adjective: _________________________________________________________

3) Two friends met me outside. Adjectives: ______________________
   Sentence without adjective: _________________________________________________________

4) We talked about an exciting movie we had seen at the local theatre. Adjectives: ______________________
   Sentence without adjective: _________________________________________________________

5) We have a French instructor. Adjectives: ______________________
   Sentence without adjective: _________________________________________________________
Before You Read

Why the Waves Have White Caps

By Zora Neale Hurston

Prentice Hall Literature, page 932

About Why the Waves Have White Caps

*Why the Waves Have White Caps* is a myth that explains the natural phenomenon of whitecaps. There is, of course, a scientific explanation for the whitecaps on waves. Waves form when winds blow across the surface of water and transmit their energy to the water. As waves reach shallower water near the shore, the wave height increases until they topple over and break into water droplets. The droplets reflect light and appear as foamy whitecaps,” (Prentice Hall Literature, Penguin Publishing, 2007).

“This myth explains the appearance of whitecaps by comparing them to something else. Write 4 sentences in which you describe waves by comparing them to something else. Use at least three of the following words: approach, dissolve, persist, release, subside, transform:

1) __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

2) __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

3) __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

4) __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________
Before You Read

Why the Waves Have White Caps

By Zora Neale Hurston

Prentice Hall Literature, page 932

About Zora Neale Hurston: “Zora Neale Hurston was one of the first writers to recognize the richness of African American folk tales. Hurston grew up in the community of Eatonville, Florida. After moving north, she began writing with a group of authors in Harlem, New York, that included Langston Hughes.

Belated Recognition Hurston’s talent was recognized by the founder of Barnard College, who arranged for her to study with the anthropologist Franz Boas. Part of Hurston’s research involved traveling around the country and collecting folk tales. Without her research, many of these traditional stories might have been lost. Hurston was criticized during her lifetime for using local dialect in her stories. Only later was her genius recognized and her books widely circulated once again,” (Prentice Hall Literature, Penguin Publishing, 2007).

Fast Facts:

- She wrote a play, *Mule Bone*, with Langston Hughes.
1) Look at the picture on page 932 of the book. In this painting, which force would you say is stronger—the wind or the water? Explain.

___________________________________________________________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________

2) Who are the two characters in the story? ________ ______________________________________________

3) What are they discussing? _____________________________________________________________________
___________________________________________________________________________________________

4) What causes the argument between Mrs. Wind and Mrs. Water? ______________________________________
___________________________________________________________________________________________

5) Does Mrs. Water tell the truth about Mrs. Wind’s children? Why or why not?
___________________________________________________________________________________________

6) What human qualities does Mrs. Wind possess? __________________________________________________
___________________________________________________________________________________________

7) What purpose do myths serve in a society or culture? _______________________________________________
___________________________________________________________________________________________
___________________________________________________________________________________________
Journal Prompt:
Create your own myth to explain a natural phenomenon

- First, choose a natural feature or event—for example, rainbows, the seasons, or certain animal behaviors
- Think of yourself as a storyteller. Entertain your audience with informal elements such as dialect, idioms, and humor. Use words that convey the personality of each character

Rules for Good Writing

- Use complete sentences
- Use correct punctuation and capitalization

While You Read

Weekly Journal
While You Read

Focus on...

Word Origins

The **origin** of a word is its history, and its first meaning.

**Word Origins** The **origin** of *aspect* is the Latin word *aspectus*. In the word *aspect*, the prefix *ad-*, meaning “at”, is joined to the root *–spec–*, meaning “look” or “view”. An *aspect* of a thing is the part of it that you are looking at or considering. Other words whose origins go back to the Latin root *–spec–* are related to looking or seeing.

**Example:** *specimen* an example or sample that lets you **look at** the characteristic of the group

**Example:** *spectacles* eyeglasses that allow you to **look** more clearly.

**Practice** Based on the sentence context and the root *–spec–*, write a definition of each word in italics.

1) The fireworks we saw last summer were really **spectacular**.
   
   **Spectacular** means: ____________________________________________________________________________

2) The **spectators** at the football game were cheering loudly.
   
   **Spectator** means: ____________________________________________________________________________

3) Sam’s calm **perspective** on life makes him fun to be around.
   
   **Perspective** means: ____________________________________________________________________________

4) In **retrospect**, I can now see that I made some bad choices.
   
   **Retrospect** means: ____________________________________________________________________________
While You Read

Focus on...

Verbs: Tense and Mood

Verbs: Tense and Mood

The **tense** of a verb shows the time of an action. The **perfect tense** describes an action that was or will be completed at a certain time.

The **subjunctive mood** is used to express a wish or a condition that is contrary to fact, as in the following example: If he *were* faster, he would have won the race.

<table>
<thead>
<tr>
<th>Verb Tense</th>
<th>Own (owned)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Present Perfect</strong>: action in the past that continues up to the present</td>
<td><em>I have owned</em> this red bike for two years.</td>
</tr>
<tr>
<td>have+ past participle</td>
<td></td>
</tr>
<tr>
<td><strong>Past Perfect</strong>: action in the past that ended in the past.</td>
<td><em>I had owned</em> one like it a few years earlier.</td>
</tr>
<tr>
<td>Had+ past participle</td>
<td></td>
</tr>
<tr>
<td><strong>Future Perfect</strong>: action in the future that will have ended at a certain point in time.</td>
<td>By next year, <em>I will have owned</em> three red bikes.</td>
</tr>
<tr>
<td>Will have + past participle</td>
<td></td>
</tr>
</tbody>
</table>

**Practice:** Add a phrase or clause containing a perfect tense verb or a verb in the subjunctive mood to complete the sentence.

1) By the time you get this letter, ____________________________________________

2) ____________________________________________ for a long time.

3) She _____________________________ to all the CDs we have.

4) The landlord _________________________________ before we saw the apartment.

5) If she _________________________________ on time, we would not have missed the show.
About Coyote Steals the Sun and Moon

Zuni Culture “Coyote Steals the Sun and Moon” is a Zuni myth. The Zuni belong to a group of Native American peoples known as Pueblos. According to Zuni beliefs, the Great Spirit and other sacred beings guided the people to their homelands, showed them how to plant corn, and taught them to live in peace with each other. Zuni myths often involve the sun and the moon, with daylight symbolizing life. Coyote, who is usually full of mischief, is a popular character in Zuni myths,” (Prentice Hall Literature, Penguin Publishing, 2007).

“The Zunis were only one of many Native American cultures to feature the character of Coyote, the Trickster. This character looks like a coyote but shows human qualities. He symbolizes the balance of qualities within every human, including wisdom and foolishness, generosity and greed, and honesty and deception. Native Americans from Alaska to the southwestern deserts and from coast to coast have told tales of Coyote’s exploits. These stories tell of Coyote’s cleverness and foolishness, his ability to cheat his enemies, and his never ending appetite,” (Prentice Hall Literature, Penguin Publishing, 2007).

Meet the Authors: A shared love of Native American culture brought together Richard Erdoes and Alfonso Ortiz—two men who grew up worlds apart. They worked together on several collections of Native American stories, some of which were “jotted down at powwows, around campfires, and even inside a moving car.”

Richard Erdoes was born in Frankfurt, Germany and educated in Vienna, Berlin, and Paris. As a young boy, he became fascinated by American Indian culture. In 1940, he moved to the United States to escape Nazi rule and became a well-known author, photographer, and illustrator. He wrote several books on Native Americans and the American West.

Alfonso Ortiz was a Tewa Pueblo, born in New Mexico. He became a professor of anthropology at the University of New Mexico, and a leading expert on Pueblo culture. (Prentice Hall Literature, Penguin Publishing, 2007).

Vocabulary: Define each word

Comprehend
Conceive
Define
Enable
Illuminate

Meet the Authors: Richard Erdoes and Alfonso Ortiz
Before You Read

Coyote Steals the Sun and Moon

Zuni Myth, retold by Richard Erodes and Alfonso Ortiz

Prentice Hall Literature, page 937

This myth explains that winter came into the world because of Coyote the Trickster. Many myths use animals to explain the origins of natural phenomena.

**Brainstorm** some natural phenomena. What animals might be associated with these phenomena? What personal qualities do the animals have that might put them in control of these phenomena?

<table>
<thead>
<tr>
<th>Phenomena</th>
<th>Animal</th>
<th>Why that animal?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming of spring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Changing colors of leaves in fall</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Coyote Steals the Sun and the Moon* tells of the dark time before the sun and moon were in the sky. Coyote and Eagle team up to search for a light source. They find the Kachinas, who keep the sun and the moon in two boxes. Coyote and Eagel stal the sun and moon, and Eagle flies off, carrying a box containing both the sun and the moon, with Coyote running after him. After Coyote begs to be allowed to carry the box, Eagle finally lets him. Coyote curiously opens the box and allows the sun and moon to escape into the sky, causing fall and winter to come to the land,” (Prentice Hall Literature, Penguin Publishing, 2007).
Coyote Steals the Sun and Moon

Zuni Myth, retold by Richard Erdoes and Alfonso Ortiz

Prentice Hall Literature, page 937

1) What do Coyote and Eagle team up to do? _________________________________________________________

2) Read the Literature in Context, What is a Kachina? ________________________________________________

3) What details in the story show that Kachinas are powerful beings?

4) Why does Coyote pester and beg Eagle for a chance to carry the box?

5) What do you think will happen if Coyote gets to carry the box?

6) Why do you think that Coyote tells Eagle, “You’re the chief and I’m just Coyote”? Do you think he believes he is less important than Eagle?

7) What human trait does Coyote show when he opens the box? _______________________________________

8) What characteristic of a myth does question number 7 address? ______________________________________
Coyote Steals the Sun and Moon
Zuni Myth, retold by Richard Erdoes and Alfonso Ortiz

Prentice Hall Literature, page 937

Vocabulary

Myth
Pestering
Sacred
Enable
Comprehend
Pursuit
Phenomena
Illuminate

Across
1. "The police man was in hot __________ of the thief.
2. Natural __________ are things that happen in the natural world.
3. ___________ a fictional tale that explains the actions of gods or heroes or the origins of elements of nature.
4. "Stop ___________ me! I hate when you poke me with your pencil during the lesson".
5. A mosque or a church is a ___________ place

Down
2. Turn on the light, I need to ___________ the room.
3. I read the story, but I am having a hard time ___________ it.
4. Having a computer will ___________ me to write my paper faster, I can type faster than I can write by hand.
Journal Prompt:

People in every culture have used myths to explain the world around them. Write a paragraph to explain why people might look for a way to understand the natural world through myth. Use at least three of these words: comprehend, conceive, define, enable, illuminate

Rules for Good Writing

- Use complete sentences
- Use correct punctuation and capitalization
Tricky or Difficult Words

Certain words are commonly misspelled because people put too many or too few letters in them. Some words are tricky to spell because they are pronounced incorrectly. Others are not spelled the way they are pronounced.

Did You Use Just Enough Letters? Though pronunciation does not always help with spelling, in some cases it does. If you add extra letter or syllable sounds to words—for example, if you say athlete—you will probably spell this word incorrectly. Use a dictionary to check the pronunciation of the words on the list.

Practice Match the word from the Word List with the clue. Then, in a small group, develop ways to remember the spelling, a mnemonic device. (Example: repetition repeats the e and the i.)

1. again and again
2. higher education
3. grab
4. inflammation of the joints
5. awkward feeling
6. person who plays sports
7. divide
8. playfully disobedient
9. recollection
10. overwhelmed

Word List
- athlete
- arthritis
- seize
- mischievous
- drowned
- remembrance
- separate
- embarrassment
- repetition
- college

404 Short Stories
Monitor Your Progress

A. Directions: Write the letter of the sentence in which the underlined word is spelled correctly.

1. A Maria is a strong athlete.
   B She gets embarassed at attention.
   C She almost drowned when she was a young girl.
   D She is on the collage swim team.

2. A My little brother is very mischievous.
   B He is also a good athleet.
   C Skills take repatition.
   D You have to separate the practice and the game.

3. A Jason developed artheritis.
   B Before that, he was a star athleet.
   C He separated himself from sports.
   D He is still mischievous.

4. A My brother is in college.
   B He is drowned by work.
   C He sjezes every chance to study.
   D He has no time for mischivous pranks.

B. Directions: Write the letter of the word that would be the correct spelling to fill in the blank.

1. They should ______ the opportunity.
   A siez
   B seize
   C seize
   D seeze

2. Many elderly people develop ______.
   A arthritis
   B artheritis
   C artharitis
   D arthritus

3. They sent a ______ card for the Smiths’ anniversary.
   A rememberance
   B remembrance
   C rememberence
   D remembrance

4. The mistake caused ______.
   A embarassment
   B embarrassmen
   C embarrasment
   D embarasment

5. Now he teaches at a local ______.
   A collage
   B college
   C callege
   D colloege

6. ______ will help you remember.
   A Repetition
   B Repeatition
   C Repatition
   D Repaetition

Prentice Hall Literature, 2007
While You Read

Focus on...

Direct and Indirect Objects

What are direct and indirect objects?
A **direct object** is a noun or pronoun that follows an action verb and answers the questions **Whom?** or **What?**

An **indirect object** is a noun or pronoun that comes after an action verb and answers the questions **To whom?**, **For whom?** **To what?**, or **For What?**

<table>
<thead>
<tr>
<th>Direct Object</th>
<th>Indirect Object</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sentence:</strong> Bill baked some cookies.</td>
<td><strong>Sentence:</strong> Bill baked Marissa some cookies.</td>
</tr>
<tr>
<td>Baked what?</td>
<td>Cookies</td>
</tr>
<tr>
<td></td>
<td>Baked for whom? Marissa</td>
</tr>
</tbody>
</table>

Practice: In a three-column chart, list the verb, direct object, and indirect object for each sentence. Some sentences do no include indirect objects. Then, rewrite each sentence, supplying a different direct object.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Verb</th>
<th>Direct Object</th>
<th>Indirect object</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Li found me a job.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) The article gave readers facts about geology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Katie sold Sam her car.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) The guide shows the hikers a scenic view.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Pam delivers pizzas to residents of Los Angeles.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Prentice Hall Literature, p. 634.
Then, rewrite each sentence, supplying a different direct object.

1) _____________________________________________________________________________________________

2) _____________________________________________________________________________________________

3) _____________________________________________________________________________________________

4) _____________________________________________________________________________________________

5) _____________________________________________________________________________________________
The **origin** of a word is its history, and its first meaning.

**Word Origins** The Latin word *similis* means “the same.” It is the **origin** of many English words, including *similar*, which means “alike in some way.” You can recognize *similis* in its other forms that function as other parts of speech, such as *similarity*, and *similarly*.

The Latin word *differre* means “move apart.” It is the origin of many words about differences, including *differentiate*. You can recognize *differre* in its other forms that function as other parts of speech, such as *differentiation*, and *differentiated*.

**Practice** Complete a chart like the one shown. Add another word with the origin *differre* and another word with the origin *similis*. Then use each work on the chart in a sentence.

<table>
<thead>
<tr>
<th>Word</th>
<th>Part of Speech</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Similar</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Different</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Similarity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Difference</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simulation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Differentiation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your word with</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Your word with</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Then, write a sentence using each word

1) ____________________________________________________________________________
   ____________________________________________________________________________

2) ____________________________________________________________________________
   ____________________________________________________________________________

3) ____________________________________________________________________________
   ____________________________________________________________________________

4) ____________________________________________________________________________
   ____________________________________________________________________________

5) ____________________________________________________________________________
   ____________________________________________________________________________

6) ____________________________________________________________________________
   ____________________________________________________________________________

7) ____________________________________________________________________________
   ____________________________________________________________________________

8) ____________________________________________________________________________
   ____________________________________________________________________________
Before You Read

Brer Possum’s Dilema
Jackie Torrence
Prentice Hall Literature, page 959

About *Brer Possum’s Dilema*

**Folk Heroes** “The main characters in many folk tales are folk heroes—larger-than-life characters who are sometimes based on real people. Typically, though, folk tales exaggerate these characters making them bigger, faster, stronger, smarter, or braver. Animal characters with human traits are also common in folk tales,” (Prentice Hall Literature, Penguin Publishing, 2007).

“Meet the Author: Starting in the 1970s, Jackie Torrence became one of America’s best-known and best-loved storytellers. Born in Chicago, she spent her childhood with her grandparents in a North Carolina farming settlement. From them she learned the “Brer Rabbit” fables and other African American tales that have been passed along to the descendants of enslaved Africans in the South,” (Prentice Hall Literature, Penguin Publishing, 2007).

**Fast Facts:**

- Torrence began telling stories in a public library and soon large audiences were coming to hear “The Story Lady”.
- She animated her storytelling with humor, lively language, hisses, shrieks, and facial expressions.
- Torrence told classic ghost stories and her own tales along with traditional folk tales.
- She collected stories in *The Accidental Angel, My Grandmother’s Treasure,* and other books. She also recorded them on compact discs, videos, and DVDs.

Prentice Hall Literature, 2007
Delivery elements:

Sincerity and whole heartedness (Be earnest!),
Enthusiasm (This does not mean artificial or noisy excitement),
- **Animation** (in your gestures, voice, facial expressions)
- Stories are more interesting when there is animation and variety in the voice of the teller.
- **Particular Oral Storytelling Skills:** A Storyteller’s skills include: *emphasis, repetition, transition, pause* and *proportion*.

- **Dialog** should make use of different voices for different characters and using the *Storytelling "V"* - where you will shift your facing (or posture) as the dialog switches from character to character.

- **Use your voice** to create the atmosphere or tension as the story progresses.

- **Use gestures and facial expressions** add much to the visualization of the story. Be sure they are appropriate and natural. Practice them!

- **Pacing** involves both the volume and rate at which you speak, and the progression of the action in the story. Dialog slows a story's pace down, while narrating action speeds it up.

- **Repetition** and **Exaggeration** have always been basic elements of story telling.
- Experience will hone these skills, and when - and how - to use them most effectively.

- **Most importantly --- relax and be yourself. Develop your own style - one you are comfortable with.**

From: http://www.eldrbarry.net/roos/eest.htm
Brer Possum’s Dilema

Jackie Torrence

Prentice Hall Literature, page 959

1) Why does Brer Snake need help? _____________________________________

2) Many folk tales originated as oral tales. Why are there some unusual spellings of words in this story? __________________________________________________________
____________________________________________________________________

3) What examples of dialect here show the story’s origin as an oral tale?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

4) Put your examples of dialect into standard English:

<table>
<thead>
<tr>
<th>Dialect</th>
<th>Standard English</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5) Why do you think that Brer Snake has given Brer Possum the same answer twice? Do you think that he will bite Brer Possum?
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

6) What role does repetition play in building suspense in this story? __________________________________________________________
____________________________________________________________________
____________________________________________________________________
6) What strategies does Brer Possum use to get Brer Snake out of the hole?
______________________________________________________________________________________________
______________________________________________________________________________________________

7) Do you think that Brer Possum is very clever? Why or Why not?
______________________________________________________________________________________________
______________________________________________________________________________________________

8) What are the consequences of Brer Possum’s kindness?
______________________________________________________________________________________________

9) Look back at the Elements of Oral Storytelling. What elements would you pay special attention to if you were telling this story out loud?
______________________________________________________________________________________________
______________________________________________________________________________________________

Vocabulary:
Oral
Dialect
Origin
Clever
Performans Ödev - Tell a story

You will learn a tell a short folk tale using the elements of story telling on page 32. You will be scored based on the following criteria;

- Voice / intonation
- Emphasis (you used your voice and timing to produce a mood and area of emphasis in your story)
- You show the dialogue by using different voices for each character in the story.

**Step 1:** Choose a Tale

**Step 2:** Simplify it so that it is easier to deal with.

**Step 3:** Identify the characters and their traits. This is what you will emphasis while you are telling it. Use the links on the Blogg page to watch how other story tellers emphasize their character.

**Step 4:** Practice, Practice, Practice. This is best done in front of a mirror and then get your family to listen. You need to tell the story at least 5 times so that you become the master of your story.

**Step 5:** Tell it to the class :)

You may: move around and act things our while you tell the story, have a piece of paper with the key events bullet pointed on it.

Your story needs to be at least 2 mins. And no more than 3 mins. In length. If you work with a partner you need to double the times.

**YOU WILL PRESENT YOUR STORY IN THE 26TH WEEK OF SCHOOL. March 26-30.**

Resources for information about Storytelling:

- [http://www.loc.gov/folklife/guide/storytelling.html](http://www.loc.gov/folklife/guide/storytelling.html)
- [http://www.eldrbarry.net/roos/eest.htm](http://www.eldrbarry.net/roos/eest.htm)
What is a Ballad?

Ballads are poems that tell a story. They are considered to be a form of narrative poetry. They are often used in songs and have a very musical quality to them.

The Cremation of Sam McGee

Robert W. Service wrote a lot of poems about the Gold Rush that happened in Alaska and northwestern Canada at the turn of the 19th century. "The Cremation of Sam McGee," however, is probably the most famous of all. It was published in 1907 in a collection called Songs of a Sourdough. Service was born in Scotland, but when he wrote the poem, he had been living in the Yukon (in northwestern Canada) for several years. He based "The Cremation of Sam McGee" on the places he saw, the people he met, and the stories he heard while he lived there. Since it's publication, the poem has been popular with generations of readers, who love its combination of black humor, adventure, and captivating descriptions of the lives of Yukon prospectors.

The Cremation of Sam McGee—Summary

The poem is about a freezing-cold winter trip in the Yukon, back in the days of the Klondike Gold Rush. The poem’s speaker tells us a story about his friend, Sam McGee, who freezes to death on the trail.

Sam hates the cold and doesn’t want to be buried in the frozen ground. So, as his dying wish, he asks our speaker to cremate him (which is a fancy way of saying "burn his corpse"). The speaker promises he will, but it’s tough to find a way to do it in the dead of winter. He ends up having a lousy trip, carrying Sam’s frozen corpse until he finds a spot to burn Sam’s body.

He starts to burn Sam, but is pretty grossed out by the whole thing. Then, when he goes to see if Sam is "cooked," he finds his friend alive and well and cozy! Apparently Sam just needed to defrost a little, and the raging fire did the trick.
Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend, “If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said, “Good night!” and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;¹
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster² of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,³
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,
And startled the pigeons from their perch
On the somber rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

---

Critical Viewing
Why would a ship like the one shown appear threatening to Revere?
[Intertep]

Vocabulary Builder
somber (sām’ bar) adj.
dark; gloomy

Reading Check
At what time in history is this narrative poem set?

Paul Revere’s Ride ■ 667
Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still

45 That he could hear, like a sentinel's tread,\(^4\)
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell

50 Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—

55 A line of black that bends and floats
On the rising tide, like a bridge of boats.

\(^4\) sentinel's (sent' n al) tread (tred) footsteps of a guard.
Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.

Now he patted his horse’s side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle-girth:
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and somber and still.
And lo! as he looks, on the belfry’s height
A glimmer, and then a gleam of light!

He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed in his flight,
Kindled the land into flame with its heat.
He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer’s dog,
And felt the damp of the river fog,
That rises after the sun goes down.

---

5. impetuous (im pech’ o’o as) adj. done suddenly with little thought.
6. saddle-girth (garth) n. band put around the belly of a horse for holding a saddle.
7. Mystic (mis’ tik) river in Massachusetts.
It was one by the village clock,
When he galloped into Lexington.

He saw the gilded weathertock
Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast

At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,

And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,

Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,

Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere:
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!

For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,

And the midnight message of Paul Revere.
Ickle Me, Pickle Me, Tickle Me Too by Shel Silverstein
from the book "Where the Sidewalk Ends" (1974)

Ickle Me, Pickle Me, Tickle Me too
Went for a ride in a flying shoe.
"Hooray!"
"What fun!"
"It's time we flew!"
Said Ickle Me, Pickle Me, Tickle Me too.

Ickle was captain, and Pickle was crew
And Tickle served coffee and mulligan stew
As higher
And higher
And higher they flew,
Ickle Me, Pickle Me, Tickle Me too.

Ickle Me, Pickle Me, Tickle Me too,
Over the sun and beyond the blue.
"Hold on!"
"Stay in!"
"I hope we do!"
Cried Ickle Me, Pickle Me, Tickle Me too.

Ickle Me, Pickle Me, Tickle too
Never returned to the world they knew,
And nobody
Knows what's
Happened to
Dear Ickle Me, Pickle Me, Tickle Me too.

Where the Sidewalk Ends by Shel Silverstein

There is a place where the sidewalk ends
And before the street begins,
And there the grass grows soft and white,
And there the sun burns crimson bright,
And there the moon-bird rests from his flight
To cool in the peppermint wind.

Let us leave this place where the smoke blows black
And the dark street winds and bends.
Past the pits where the asphalt flowers grow
We shall walk with a walk that is measured and slow,
And watch where the chalk-white arrows go
To the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.
The Unicorn by Shel Silversten
from the book "Where the Sidewalk Ends" (1974)

A long time ago, when the earth was green
and there was more kinds of animals than you’ve ever seen,
and they run around free while the world was bein’ born,
and the lovliest of all was the Unicorn.

There was green alligators and long-neck geese.
There was humpy bumpy camels and chimpanzees.
There was cats and rats and elephants, but sure as you’re born
the lovliest of all was the Unicorn.

But the Lord seen some sinnin’, and it caused him pain.
He says, “Stand back, I’m gonna make it rain.”
He says, “Hey Brother Noah, I’ll tell ya whatcha do.
Go and build me a floatin’ zoo.

And you take two alligators and a couple of geese,
two humpy bumpy camels and two chimpanzees.
Take two cats and rats and elephants, but sure as you’re born,
Noah, don’t you forget my Unicorn.”

Now Noah was there, he answered the callin’
and he finished up the ark just as the rain was fallin’.
He marched in the animals two by two,
and he called out as they went through,

“Hey Lord, I got your two alligators and your couple of geese,
your humpy bumpy camels and your chimpanzees.
Got your cats and rats and elephants - but Lord, I’m so forlorn
’cause I just don’t see no Unicorn.”

Ol’ Noah looked out through the drivin’ rain
but the Unicorns were hidin’, playin’ silly games.
They were kickin’ and splashing in the misty morn,
Oh them silly Unicorn.
The goat started goatin', and the snake started snakin',
the elephant started elephantin', and the boat started shaking'.
The mouse started squeakin', and the lion started roarin',
and everyone's aboard but the Unicorn.

I mean the green alligators and the long-neck geese,
the humpy bumpy camels and the chimpanzees.
Noah cried, "Close the door 'cause the rain is pourin' -
and we just can't wait for them Unicorn."

Then the ark started movin', and it drifted with the tide,
and the Unicorns looked up from the rock and cried.
And the water come up and sort of floated them away -
that's why you've never seen a Unicorn to this day.

You'll see a lot of alligators and a whole mess of geese.
You'll see humpy bumpy camels and lots of chimpanzees.
You'll see catsandratsandelephants, but sure as you're born
you're never gonna see no Unicorn.
Puff, the Magic Dragon  
(Peter Yarrow and Lenny Lipton)

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
to behave in a happy and playful way  
In a land called Honah Lee.

Little Jackie Paper loved that rascal Puff  
And brought him strings and sealing wax  
And other fancy stuff. Oh!

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
In a land called Honah Lee.

Little Jackie Paper loved that rascal Puff  
And brought him strings and sealing wax  
And other fancy stuff. Oh!

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
In a land called Honah Lee.

Together they would travel on a boat with billowed sail.  
Jackie kept a lookout perched on Puff's gigantic tail.  
Noble kings and princes would bow whene'er they came.  
Pirate ships would lower their flag when Puff roared out his name. Oh!

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
In a land called Honah Lee.

A dragon lives forever, but not so little boys.  
Painted wings and giant rings make way for other toys.  
One grey night it happened: Jackie Paper came no more,  
And Puff, that mighty dragon, he ceased his fearless roar.

His head was bent in sorrow, green scales fell like rain.  
Puff no longer went to play along the cherry lane.  
Without his life-long friend, Puff could not be brave,  
So Puff, that mighty dragon, sadly slipped into his cave. Oh!

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
In a land called Honah Lee.

Puff, the magic dragon, lived by the sea  
And frolicked in the autumn mist  
In a land called Honah Lee.
Part A. Narrative Poetry

- Narrative poems tell stories in verse. A number of them are very old and were originally intended to be recited to audiences, such as Homer's "The Iliad" and "The Odyssey".

- For children, perhaps the most accessible narrative poems are ballads. Traditionally, a ballad contains four lines, each with eight syllables and with the second and fourth lines rhyming.

- Not all ballads follow this scheme, but all include a setting, character, and events with a climax. The stories are often tragic and plaintive.

Examples: "The Broken-legg'd Man" by John Mackey Shaw, "The Ballad of a Bachelor" by Ellis Parker Butler

Part B. Lyric poetry

- Lyric poetry typically describes the poet's innermost feelings or candid observations and evokes a musical quality in its sounds and rhythms.

- Lyric poems exhibit an endless variety of forms. Below are some popular lyric forms.

1. **Haiku**: a lyric, unrhymed poem of Japanese origin with seventeen syllables divided into three lines. It is usually on the subject of nature and humans' relationship to nature. Successful haiku uses metaphor to give us a fresh and imaginative look at something we may view as quite ordinary.

   The moon is a week old -
   A dandelion to blow
   Scattering star seed.  *(Ruby Lytle)*

2. **Cinquain**: a five-line stanza apparently of medieval origin, often with two, four, six, eight, and two syllables respectively in the five lines.

   Listen...
   With faint dry sound,  
   Like steps of passing ghosts,
   The leaves, frost-crisp’d, break from the trees
   And fall.  *(Adelaide Crapsey’s "November Night")*
And fall.  

(Adelaide Crapsey's "November Night")

2. **Sonnet**: a very old form of poetry, having gained prominence during the Renaissance, but not found much in poetry for children. It contains **fourteen lines**, each line with five iambic feet (or ten syllables).

Example: "The Children of the Night" by Edwin Arlington Robinson

4. **Limerick**: a **five-line humorous poem**, the first, second, and fifth lines rhyming and the third and fourth lines rhyming. It is one of the most popular poetic forms among children, The fun of the limerick lies in its rollicking rhythm and its broad humor.

Imagine a skunk who proposes,
To his true love, surrounded by roses.
It may turn out just fine,
When she falls for his line,
But I wonder if flowers have noses?  

(Sarah Fanny)

5. **Free Verse**: adhering to no predetermined rules, but usually with its own **intricate patterns of rhyme and rhythm**. It requires the same thoughtful choice of words and rhythmical patterns as the more rigid stanza forms.

Example: "My Shadow" from Robert Louis Stevenson's *A Child's Garden of Verses*

"Homework! Oh, Homework!" by Jack Prelutsky

5. **Concrete Poetry**: The words of a poem are arranged to form a pictorial representation of the poem’s subject.

Example: "Easter Wings," by George Herbert (1633), designed to suggest angel wings.
"The Mouse’s Tale" by Lewis Carroll (1865), from *Alice’s Adventures in Wonderland*

http://www2.nkfust.edu.tw/~emchen/CLit/poetry_types.htm