

FPES

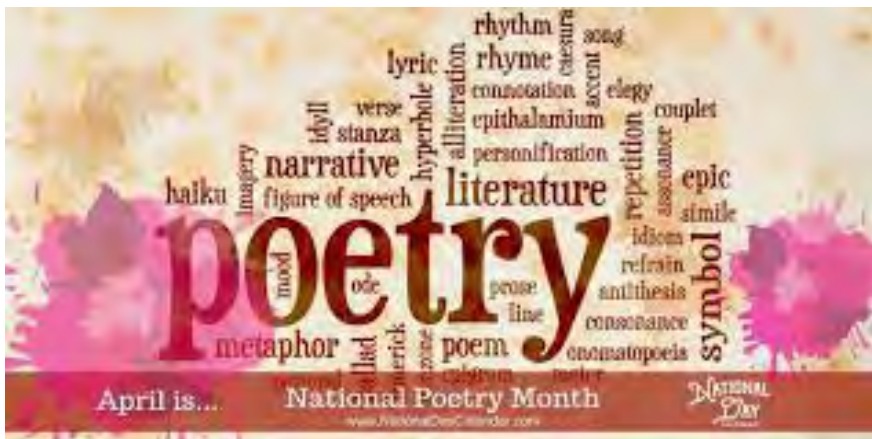


FLORIDA PRESS
EDUCATIONAL SERVICES INC.

FPESNIE.ORG

2020

National Poetry Month



Celebrating Newspaper in Education Week

By Jodi Pushkin, *President Florida Press Educational Services*

Florida Press Educational Services (FPES) is proud to commemorate Newspaper in Education Week 2018 and encourages teachers, parents and students to read the newspaper daily in school and at home to enrich their lives. FPES and its member Newspaper in Education programs join the American Press Institute in commemorating and celebrating Newspaper in Education Week the first full school week in March.

This annual event is a fantastic opportunity for publishers and marketing, news, circulation and advertising directors to learn the importance of Newspaper in Education (NIE) programs, too.

Reading every day is imperative for all people, especially children. Reading increases vocabulary, writing skills and knowledge of the world around us. What better way to increase knowledge about the world than by reading the local newspaper?

Did you know that more than 60 percent of people with high exposure to newspapers in childhood are regular readers of newspapers as adults, according to a study conducted for the News Media Alliance, former Newspaper Association of America Foundation? That percentage is significant because statistically people who read the newspaper daily are more engaged citizens. Engaged citizens participate in their communities by voting and practicing good citizenship.

The goal of NIE programs is to create a generation of critical readers, engaged citizens and consumers. John F. Kennedy said, "Our progress as a nation can be no swifter than our progress in education. The human mind is our fundamental resource." The goal of NIE is to engage and develop that resource.

The No. 1 reason to use newspapers in education at school and at home is the newspaper provides readers with a living textbook. The newspaper is an opportunity and a resource for students to practice higher-order comprehension skills. It is the job of NIE programs across the Florida to not only provide that resource, but also to encourage active teacher and student engagement of resource.

Using newspapers as a teaching tool can improve reading skills and student performance on standardized tests. In addition, reading the newspaper at school and home helps young people learn about the world around them.

Teachers utilize newspaper activities to promote learning, support Florida Standard benchmarks and expectations, plus have fun interpreting photos, advertisements, cartoons and headlines. Newspapers add dynamic dimensions to all subjects, from Language Arts to business to science and everything in between.

NIE programs around Florida partner local businesses and government organizations to promote community engagement, awareness and encourage real-world education lessons that combine educational marketing goals of the businesses with the needs of the schools.

To learn more about Florida's NIE programs, visit the Florida Press Educational Services (FPES) Web site at **fpesnie.org**.

Jodi Pushkin, the President of Florida Press Educational Services, is the manager for the Tampa Bay Times Newspaper in Education program. Pushkin holds an M.A. in English Education and a B.A. in writing and literature. She has worked in NIE since 2000. Pushkin is a former high school teacher. In addition to her work with NIE, Pushkin is an adjunct instructor at Saint Leo University and Hillsborough Community College. Contact Pushkin via e-mail at **jpushkin@tampabay.com**.

Florida Standards

The Florida Department of Education defines that the Florida Standards provide a robust set of goals for every grade. Emphasizing analytical thinking rather than rote memorization, the Florida Standards will prepare our students for success in college, career and life. The Florida Standards will reflect the knowledge and skills that our young people need for success in college and careers.

Building on the foundation of success that has made Florida a national model, The Florida Standards provide a clear set of goals for every student, parent, and teacher.

For more information on Florida Standards, go to the CPALMS website. CPALMS is the State of Florida's official source for standards information and course descriptions: cpalms.org.

The activities in this packet applies to the following Florida Standards for grades four through twelve.

Language Arts: LAFS.412.RI.1.1; LAFS.412.RI.1.2; LAFS.412.RI.1.3; LAFS.412.RI.2.4; LAFS.412.RI.2.5; LAFS.412.RI.2.6; LAFS.412.RI.3.7; LAFS.412.L.1.1; LAFS.412.L.2.3; LAFS.412.L.3.4; LAFS.412.L.3.5; LAFS.412.L.3.6; LAFS.412.RF.3.3; LAFS.412.RF.4.4; LAFS.412.RL.2.5; LAFS.412.SL.1.1; LAFS.412.SL.1.2; LAFS.412.SL.1.3; LAFS.412.SL.2.4; LAFS.412.SL.2.5; LAFS.412.SL.2.6; LAFS.412.W.1.1; LAFS.412.W.1.2; LAFS.412.W.1.3; LAFS.412.W.2.4; LAFS.412.W.2.5; LAFS.412.W.2.6; LAFS.412.W.3.7; LAFS.412.W.3.8

Newspaper in Education

The Newspaper in Education (NIE) program is a cooperative effort between schools and local newspapers to promote the use of newspapers in print and electronic form as educational resources. Our educational resources fall into the category of informational text.

Informational text is a type of nonfiction text. The primary purpose of informational text is to convey information about the natural or social world. Florida NIE programs provide schools with class sets of informational text in the form of the daily newspaper and original curriculum. NIE teaching materials cover a variety of subjects and are consistent with Florida's education standards.

Florida Press Educational Services, Inc. (FPES) is a non-profit 501(c)(3) organization of newspaper professionals that promotes literacy, particularly for young people. FPES members consist of daily and weekly newspapers throughout the state of Florida. Through its member newspapers, FPES serves educators, students and families in all 67 Florida counties. For more information about FPES, visit fpesnie.org, or email ktower@flpress.com or jpushkin@tampabay.com. Follow us on Twitter at [Twitter.com/nie_fpes](https://twitter.com/nie_fpes).

Read “Oh, Florida: Celebrating Florida poets with a little haiku action”

Vocabulary – write a brief definition of the following words:

muse _____

haven _____

gracious _____

maneuvers _____

vent _____

haiku _____

1. What is the main point of the article? _____

2. What does Florida produce so much poetry? _____

3. What are the inspirations for Pittman’s poetry? _____

4. Find a specific image in the article to share with your class. _____

5. Based on this article, what is the purpose of civics education? _____

Newspaper Connection:

- Take Craig Pittman’s challenge. Look through the newspaper to find an article or photograph about something happening in your area. Then “give poetry and whirl” and write a haiku about what you have read.

Read “St. Petersburg's Peter Meinke named poet laureate of Florida”

Vocabulary – write a brief definition for the following words and phrases:

laureate _____

emeritus _____

illustrated _____

accessible _____

honorary _____

nominees _____

1. What is the main point of the article? _____

2. Where does Peter Meinke live? _____

3. In your own words, why was Meinke chosen for this honor? _____

4. Who were the previous poets holding this position in the state? _____

5. What is the role of a poet laureate? _____

Newspaper Connection:

- Read Peter Meinke’s poem “The Artist,” <https://www.poetryfoundation.org/poetrymagazine/browse?contentId=34103>. Write down your thoughts about the poem. What do you think the poem is about? What are the main ideas? What visual images do you picture? Who is the artist? Next look for an article about a person in the newspaper. Write down the characteristics you have read. Now compose a poem about the person to share.

Read “Poetry illuminates Florida’s diversity

Vocabulary – write a brief definition for the following words and phrases:

diversity _____

extolling _____

eulogy _____

splendid _____

juxtaposition _____

elegy _____

1. Identify the who, what, why, where points of the article. _____
2. Identify the main points the author is making in this article. _____

3. In his article, the author discusses many Florida poets, which poet is the most influential and why? _____

4. What does the statement – “The contrast of unique natural beauty and man-made mediocrity is embodied in several poems” mean. Provide an example. _____

5. In your opinion, based on the article, how do the poets represent the diversity of Florida?

Newspaper Connection:

- What does Florida mean to you? Make a list of words that represent Florida. Look for examples of these ideas in the newspaper. Find examples of words, photos, cartoons and advertisements to support your impression of Florida. Create a collage or infographic representing your ideas using the items you have found in the newspaper. Share the graphic with your class and family.

Going Beyond the Text

- ❖ Newspaper articles, cartoons, photos and advertisements are a consistent source of informational text. Reading the newspaper at home and at school is a great way to increase critical thinking skills and prepare for the Florida Standards. Just like poems have a specific structure, so does a newspaper. Are you familiar with the structure of a newspaper? The best way to acquaint yourself with a newspaper is by looking at the index, which is like a table of contents. According to the index, what pages are the following found on: classified ads, sports, editorials, local news, weather and the crossword puzzle? Where would you most likely find articles focused on health or politics? Would these articles be in more than one section of the newspaper? Why?
- ❖ The newspaper is broken up into sections. Write down each section of the newspaper on a piece of paper. Select a photo from each section of the newspaper that you think is interesting. Study the photo carefully and create sensory images that describe some of the ideas you are reminded of by looking at the photo. It may help you to imagine being on the scene when the photo was taken. Describe the images you see. If you were on the scene what would you hear? What would you smell? Describe as many points as you can. Compare what you wrote to what your classmates described. Did everyone see, hear and smell the same things?
- ❖ Stories about sports or entertainment events in newspapers usually recap the most important events that occurred during the game, or at the concert, play or festival. For the reader who wants a good review, the newspaper relates the main idea in a descriptive manner. A reader can usually find the main idea of the story in the lead sentence or paragraph. The remaining paragraphs usually provide other details or highlights of the event. Choose a story about an event recap from your newspaper and identify the main elements of the story. These elements should be answers to the 5 W's (who, what, when, where, why).
- ❖ Using the newspapers, skim for headlines that interest you. Look for several headlines that could be developed into a theme or topic, for example politics, crime, romance, natural disaster, the environment, etc. Decide on a theme or topic and write down or cut out approximately 10 to 15 headlines for that topic. These headlines will be phrasal, not single words or letters, but they do not need to be complete sentences. You will be re-purposing authentic materials into a poetic framework. Arrange the headlines in an order that makes sense or states a message and put them or write them on a piece of unlined paper provided. You can use all the headlines or only some, but your poem should be a minimum of 6 lines. Put a title on your creation. You also can add a photo or illustration.

- ❖ The comic strips in the newspaper often reflect real life. We can be pleased with this because there is much honesty that can be found among the characters in various comic strips. Read through the comic strips in the newspaper. As you read, look for examples of honesty or truthfulness in each character's speech and actions. Write a haiku about the comic strip and the qualities you have discovered in the character or characters. Share your thoughts with your classmates.

- ❖ *Writer's Digest* defines a blackout poem the following way: "A blackout poem is when a poet takes a marker (usually black marker) to already established text—like in a newspaper—and starts redacting words until a poem is formed. The key thing with a blackout poem is that the text AND redacted text form a sort of visual poem." Using the newspaper, create a blackout poem for each section of the newspaper. Be sure you title the poem something relating to the section of the newspaper. For examples of blackout poems, go to newspaperblackout.com.

- ❖ "An erasure poem is any poem that sculpts itself out of another larger text," according to *Writer's Digest*. "Some erasure poems work with or against the original text; some erasure poems look for completely new and unrelated meanings than the original text; and some erasure poems are just complete nonsense." Using Letters to the Editor and editorials, create an erasure poem.

- ❖ Create a found poem. Use any article you like from any edition of the newspaper, past or present, to create verse simply by rearranging the words. Using the digital edition of the newspaper allows students to use archives as well as current newspapers.

❖ Newspaper Scavenger Hunt

Go through the newspaper and find each of the following items.

1. Color photograph
2. Black and white photograph
3. Full page advertisement
4. Advertorial
5. Proper noun
6. Common noun
7. Number with double digits
8. Symbol
9. Hyphenated word
10. Verb
11. Adjective
12. Adverb
13. Cartoon
14. Map
15. Index
16. Page number
17. Date line
18. Classified advertisement
19. Continued article
20. Obituary
21. Name of a county
22. Sports team
23. Punctuation mark
24. Name of a business
25. Statistic

After you find all of these elements, write a poem using as many of these words and ideas as possible. Share your poem with your class.

Activities written by Jodi Pushkin, Tampa Bay Times Newspaper in Education For more information, contact ordernie@tampabay.com.

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Oh, Florida: Celebrating Florida poets with a little haiku action

By [Craig Pittman](#)

Tampa Bay Times, April 26, 2019

April is National Poetry Month, which is pretty meaningful for Florida. We've had quite a few Rhymin' Simons use Florida as either a muse or a haven or both.

The visiting poets included Sidney Lanier, who in 1875 wrote a tourism-promoting guidebook to the state while on the payroll of the state's major railroad; Robert Frost, who named his winter home here "Pencil Pines" and wrote a poem by that name; and Wallace Stevens, who loved Key West even after Ernest Hemingway cleaned his clock in a fight. (I am partial to Stevens because one of his poems is titled *O Florida, Venereal Soil*.)

Florida has a gracious plenty of poets living and working here now, including Campbell McGrath, who won a MacArthur "genius grant" for his work; Yolanda Franklin, whose book *Blood Vinyls* includes an imagined dialogue with Zora Neale Hurston; and Richard Blanco, who not only read one of his poems at President Obama's inaugural but is also a licensed civil engineer. I guess constructing a stanza is not unlike constructing a bridge.

I can see why Florida produces so much poetry. I often turn to poetry when trying to express my feelings toward my native state — and, in particular, the form known as "haiku." For instance:

Sunrise: humid, hot
Road rage incident gone wrong
Ran over myself
Getting stuck in a snarl of cars and trucks gives me plenty of time to compose a Florida poem, as well as a good subject:
Traffic on I-4
Backed up like a bad toilet
Where's Disney's FastPass?

The latest legal maneuvers from the case involving the owner of the New England Patriots and efforts to suppress the video of his visits to the Orchids of Asia Day Spa inspired this one:

Some Kraft-y lawyers
Cry foul over Sunshine Law
Exposing dark deeds

I encourage everyone in Florida to give poetry a whirl. Read the news out of Tallahassee about how lawmakers want to change the rules to make it harder to get a citizen petition on the ballot and see how inspiring it can be:

Here in Florida
Legislators squeal in fright
When voters take charge

Or you can just give vent to the range of feelings that Florida gives us on a regular basis:

Glorious sunset
Roseate spoonbill soars high
Need my machete

Why haiku, you ask? Hey, have you ever tried to find a rhyme for "Sopchoppy"?

St. Petersburg's Peter Meinke named poet laureate of Florida

By Colette Bancroft

Tampa Bay Times, June 16, 2015

On Monday, St. Petersburg poet laureate Peter Meinke enlarged his domain when he was named poet laureate of Florida by Gov. Rick Scott.

"I guess I really am a Floridian now," Meinke said. "All these decades I've been thinking of myself as a guy from Brooklyn."

Meinke, 82, has lived in St. Petersburg since 1966 and is a professor emeritus of Eckerd College. For 27 years, he was the director of its creative writing program, which he founded when the school was still known as Florida Presbyterian College. "They brought me down here to get it started," Meinke said, noting that the program was one of the first undergraduate creative writing majors in the country.

He has held writer-in-residence and other appointments at several dozen colleges and universities in the United States and abroad. He was appointed poet laureate of St. Petersburg in 2009; he will be stepping down from that post.

Meinke has published 18 books and chapbooks of poems, many of them illustrated by his wife, Jeanne Meinke.

Eight of his poetry collections, including the most recent, *Lucky Bones* (2014), have been published by the prestigious Pitt Poetry series. His poetry has been praised both for its elegant craft and for its concrete, accessible style. Meinke has also written fiction and nonfiction; his first collection of short stories, *The Piano Tuner*, received the 1986 Flannery O'Connor Award for Short Fiction. For several years, he has written a biweekly column, *Poet's Notebook*, for *Creative Loafing*.

Of hearing the news of his appointment from the governor's office, Meinke said, "I feel good, although I was surprised. I'll do the best job that I can."

Florida has had three previous poets laureate, all appointed by governors. The last laureate, Edmund Skellings, died in 2012. The Florida Legislature officially created the honorary post of poet laureate in 2014, and arts and cultural organizations helped create lists of candidates. The governor chose Meinke from those nominees.

Meinke's tenure will be announced officially June 26 at a reception during the national convention of the Federation of State Poetry Societies in St. Petersburg. He will also be the convention's keynote speaker.

According to the website of the state's Division of Cultural Affairs, the laureate serves one four-year term, with broadly defined duties: "Florida's Poet Laureate promotes reading, writing and the appreciation of poetry throughout the state and encourages students to express themselves through poetry and reading out loud."

Meinke says he genuinely enjoys giving readings, he says, and hopes to do so all around Florida. "I've been around so long that I know a lot of schools and a lot of people. I have good friends all over Florida, in Tallahassee, in Miami, in Orlando, in Gainesville. I know poets all over the state."

POETRY ILLUMINATES FLORIDA'S DIVERSITY

By Nancy Pate, Sentinel Book Critic

The Orlando Sentinel, January 28, 1996

Imagine that you're living in foggy old England 400 years ago when some poet comes along extolling the virtues of "Floryda," with its exotic, lush landscape and warm climate.

Or - and this isn't much of a stretch - imagine yourself in the blizzard-bound Northeast of recent weeks when a poem arrives like a postcard, reminding you that in sunny Florida the azaleas have started to flower. Their "petals lie like butterflies . . .," writes poet Peter Meinke.

And so it has been for more than four centuries as poets have celebrated Florida's natural beauty and tropical charms. The word "Florida" even sounds alluring. "The state with the prettiest name," wrote poet Elizabeth Bishop.

But as two new anthologies - *Florida in Poetry: A History of the Imagination* (Pineapple Press, \$24.95, 320 pages) and *Isle of Flowers: Poems by Florida's Individual Artist Fellows* (Anhinga Press, \$14 paperback, 221 pages) - amply demonstrate, poets are also well aware of Florida's diversity and history. From Walt Whitman's eulogy of Seminole chieftain Osceola to A.R. Ammons' vision of a Miami landfill, Florida has been the wellspring for numerous poems.

The splendid *Florida in Poetry*, edited by Maurice O'Sullivan, professor of English at Rollins College, and Jane Anderson Jones, professor of English and humanities at Manatee Community College, brings together almost 300 poems inspired by images of Florida. The annotated entries are arranged in sections that proceed somewhat chronologically - not by the date the poems were written but rather by the time frame of the subject.

"The European Contact," for example, documenting the earliest phase of Florida's history, encompasses poems by 16th-century Spanish explorer Juan de Castellanos, the 19th century's Oliver Wendell Holmes and contemporary poets Van K. Brock and Cynthia Cahn. Here, too, is Rosemary and Stephen Vincent Benet's rollicking 1941 portrait of Hernando De Soto, "like most of his lot,/ he'd be off like a shot/ wherever he heard there was gold."

This juxtaposition of the humorous with the serious occurs in the other sections as well, reflecting the myriad styles and themes of Florida poetry. There are period camp songs and folk ballads, songs sung by the Seminoles, by slaves, by cracker cowboys, by wreckers, by chain gangs. Most of these were written by that most famous of poets, Anonymous. A number were collected in the 1930s by WPA folklorists, including Zora Neale Hurston and Stetson Kennedy.

The state's history also has inspired contemporary poets. In one elegy, Suzanne Keyworth assumes the voice of her grandmother, whose daughter died during a turn-of-the-century killing freeze while her husband tended the bonfires in their grove:

I wrap her in stars, a pattern

from my mother's milk, grandmother's quilt,

then walk the dazed air,

the long rows of green fruit glistening,

blue smoke rising.

In "Patsy: Cleaning Cotton, at Night," Lola Haskins re-creates the life of a young slave girl whose mother has been sold to a Louisiana plantation. "Are there bayous where they sold you, Mama?/ Has your new hair turned gold? . . . / When will you send for me? No. Enough lies."

But the main source of inspiration for poets of the past and present remains Florida - its landscape, its wildlife, its state of mind as illusion melds with reality. Here is paradise - ". . . the startled flame/ Of great flamingoes rushing toward the sun," as Vivian Yeiser Laramore Rader wrote in 1932. And here is the darker side of paradise: crime and concrete, suburban blandness, overcrowding. And, yes, there are actual serpents in Eden, like the copperhead described by David Bottoms, "dark and patterned,/ large on years of frogs and rats."

Still, every winter brings flocks of snowbirds and tourists, yet another subject for poets. Don Blanding's funny 1941 poem "Chorus of Welcome" heralds the seasonal advent:

The tourists . . . the TOURISTS . . . THE TOURISTS are coming!

Their motors are roaring, their tires are humming.

They're coming in limousines, busses or flivvers,

In battered old junk-heaps that jiggle their livers . . . "

The contrast of unique natural beauty and man-made mediocrity is embodied in several poems, including Eugenie Nable's meditative 1989 "Flight 318 to Orlando," in which the narrator returns to her hometown to bury her grandmother. From the air, she sees and remembers "the groves of orange blossoms/ the purple and raspberry crape myrtles/ the oak trees hung with scarves of moss." But later, having eyed the ways in which shopping centers and asphalt have stifled "the low breath of the swamp," she thinks, "Soon even this cemetery will be real estate."

Nable is one of the 34 poets who has received an individual artist fellowship from the Florida Division of Cultural Affairs since 1976 and who is represented in *Isle of Flowers*. Although there is a natural overlap of poets between it and *Florida in Poetry*, few poems are duplicated in both volumes, testament again to the diversity and vitality of Florida poetry.

The same themes, however, course through both books, as writers find inspiration in their home state, whether adopted or native, and in their own lives, past and present. Some of these poems have nothing to do with Florida but refer rather to personal emotions and experiences, or to what the poet has left behind. In the villanelle "Hard Love," Rick Campbell writes of an old steel town where dreams come home to die: "Close the bus terminal. Shut the train depot down./ Barricade all roads leading home./ Too many of us come back to this town."

Often, though, it is some aspect of Florida that catches a poet's eye or memory. In "This Reminder," Joanne Childers connects picking kumquats with childhood memories of her mother, now dead, and in "Heartwood," Edmund Skellings remembers a long-ago summer and his father chopping down his treehouse to make way for a volleyball court.

Donald Justice pens an ode to the old men of Miami, while Yvonne Sapia dedicates her eight-sonnet series "The Exile Tree" to the balseros, the Cuban rafters who risk their lives to reach freedom in Florida. Her poems chart one such voyage:

Beneath a sabal palm the raft appears,

lodged in sand and debris forming a vein

along the shoreline near the South Beach pier.

Asleep, the little refugee remains

in the dead woman's arms. . . .

Peter Schmitt writes of a happier rescue in "A Day at the Beach" as an absent-minded father "gazing out to where the freighters crawled along" spots a struggling swimmer.

Elsewhere, W. C. Morton spies "a lime-green iguana/ living under the bridge on Bonita Drive," Lola Haskins notes "the Suwannee is in no hurry,/ has rocked all the humming afternoon" and Enid Shomer's lovers swim in the sea, "two shy camellias/ in a shallow blue bowl." Then there are those "Azaleas" of Peter Meinke's, "loving the shadows of old oaks/ whose broken leaves flutter down to feed/ their flowering fantasies."

Isle of Flowers is appropriately named. Florida, from the Spanish out of Latin, literally means "abounding in flowers." And it's still "the state with the prettiest name."

ACROSTIC

An acrostic poem is one in which the lines are organised by the initial letters of a key word, either at the beginning of the lines, in the middle or at the end.

Here is an example of a single acrostic poem with the key word providing the third letter in each line:

We were tossed about,
Whipped scarf, whipped leaves
Sent with a shout
And a laugh, dancing over eaves
Skywards.

More difficult is creating a double acrostic poem in which the initial and middle letters of the lines make words.

Running Down panes
And then Round damp stones,
I pool in Ordinary drains and
Now form Pale ocean waves.

Write an acrostic poem to reflect the forecast for tomorrow's weather. Read the forecast on the weather page in today's digital edition of newspaper. Choose a word (or words) from the forecast to incorporate into your poem. Write the word(s) vertically in the space below. Write your poem incorporating the word(s) in the appropriate places.



BALLADS

Ballads originated as poems said, or even sung, aloud by travelling minstrels. Traditional ballads are made up of quatrains (four-line verses) with a clear rhythm (iambic tetrameter, trimeter) and alternate lines rhyming.

Ballads are often about important events, usually heroic deeds or tragic events like shipwrecks and mine disasters. Another common theme is love gone wrong.

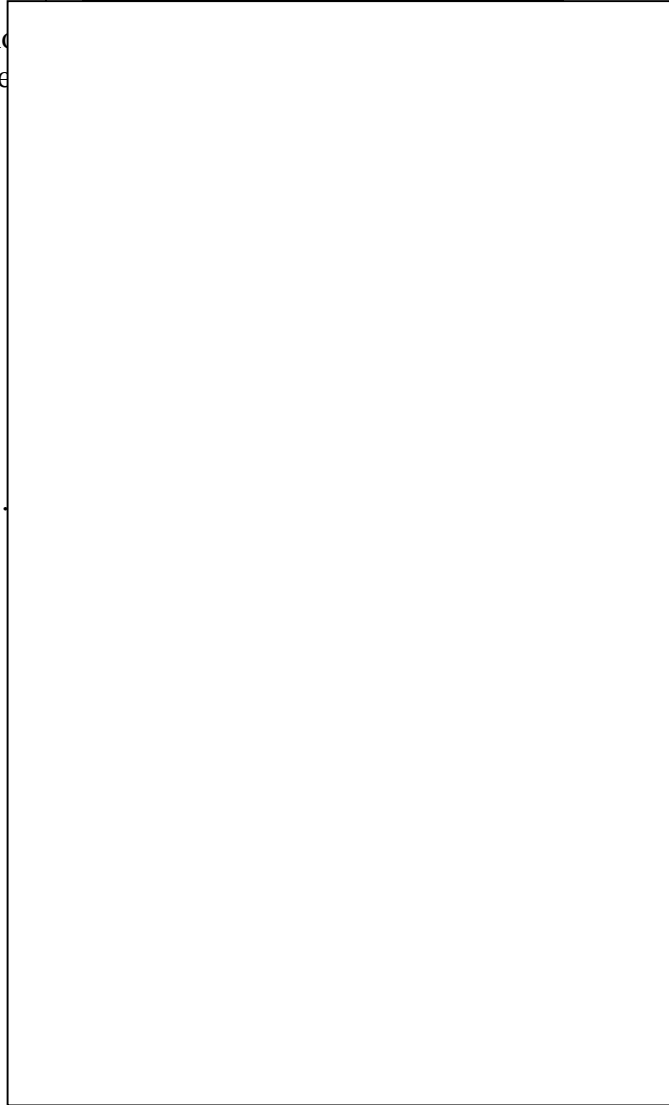
Here is the beginning of a ballad based on the sinking of the fishing boat *New Nuts* on 7 January, 2003.

The Ballad of Bobby Lambe

It was the year two thousand, three,
Jan. seventh, to be exact,
That Bobby Lambe, adrift at sea,
Was victim of a sad mishap.

His fishing boat, *New Nuts* by name,
In search of the *Altair*,
Was swamped – with none aboard to
blame –
By waves that filled the air.

Use stories printed in the digital edition of the newspaper as inspiration for a ballad. Clip out the article and paste it in the space below and write the ballad next to it. Your ballad may be about a tragic event, or perhaps the career of a sports hero, like English Premier Division striker, Shaun Goater.



THE CLERIHEW

Edmund Clerihew Bentley (1875-1950) created a particular poetic form: a comic quatrain (four-line verse) with a rhyme scheme of aabb (two couplets). The poems contain anecdotes about well-known persons, and are usually humorous and sometimes satirical. He published his first collection of Clerihew poems *Biography for Beginners* in 1905.

The following poem was Bentley's first, written while in secondary school. He was so tired of chemistry classes, that he wrote the poem to vent his frustration. Sir Humphrey Davy discovered potassium, calcium and sodium.

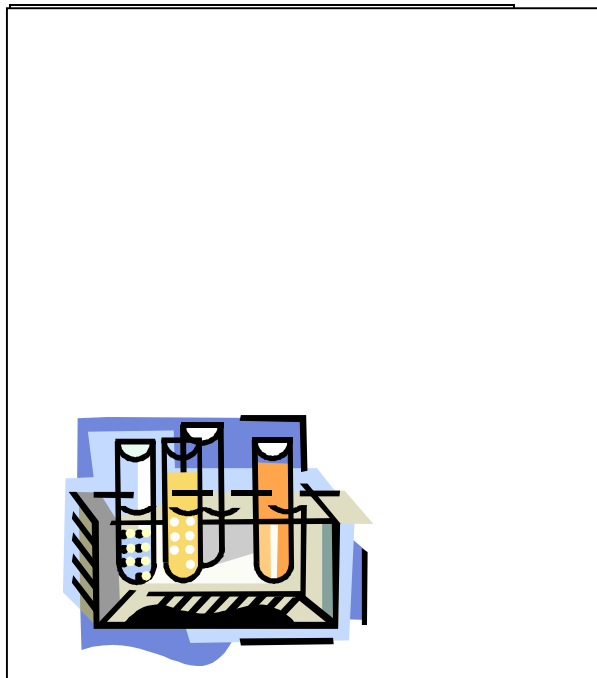
Sir Humphrey Davy
Abominated gravy.
He lived in the odium
Of having discovered sodium.

Here's another:
Sir Christopher wren
Said, "I am going to dine with some
men."
If anyone calls,
say I am designing St. Paul's.

Who's news today? Scan the headlines in the digital edition of the newspaper for names of contemporary news makers. What quirks or foibles do they have? In the space below, list news makers and facts about them.

News maker	Information

Use the information you have gathered to create clerihews. Use photos from the newspaper to illustrate your poem.



HAIKU

A haiku is a particular form of poem which originated in Japan. Its charm is that it captures the essence of a topic very concisely.

The three-line poem is made up of words which total 17 syllables: 5 syllables on line 1; 7 syllables on line 2; 5 syllables on line 3.

It's a contemplative poetry that values nature, colour, seasons, contrasts and surprises. It must record a moment, sensation, impression or dramatic element of a specific fact of nature.

Here are two poems by Japanese poet Basho (aka Matsuo Munefusa) 1644-1694.

The banana tree
blown by winds pours raindrops
into the bucket.

All along this road
not a single soul – only
autumn evening comes.

Turn to the weather page in today's edition of the newspaper. Clip out the synopsis of today's weather and paste it in the space below.

Write a haiku to describe the weather.



RHYME

Rhyme is very important in poetry – it can reinforce the rhythm pattern, and if it is very obvious, can create a song-like feel to the poem. In fact, when reading some poems aloud, you have to be careful not to fall into a sing-song pattern.

Every lady in the land
Has twenty nails upon each hand
Five and twenty on hands and feet
All this is true without deceit.*

Rhyme can create intricate patterns in a poem, like a pattern on an oriental rug, and because of this, can link ideas together, or suggest a new thought.

And here we see the invisible boy
In his lovely invisible house,
Feeding a piece of invisible cheese
To a little invisible mouse.
Oh, what a beautiful picture to see!
Will you draw an invisible picture for me?
Shel Silverstein

Because of this, some poets use rhyme sparingly, so that serious poems don't end up sounding like nursery rhymes.

Rhyme usually depends on the sound of the words rather than their spelling, so that drought, doubt and spout all rhyme even though they are spelled differently.

Beware of *heard*, a dreadful word
That looks like *beard* and sounds like *bird*,
And *dead*: It's said like *bed* not *bead* -
For goodness sake, don't call it *deed*!

Create banks of rhyming words. Over several days, choose newspaper headline words that rhyme and write them in the appropriate boxes below. You may find them a useful reference as you write your own poetry.

-ight	-ear	-oo	-ough	-ie	-our
right	pear	book	bough	lie	colour

In the spaces below, paste words that are written in a similar fashion, but are pronounced differently.

freight	rear	spook	cough	Nellie	flour

* Punctuation is important to this poem – add a colon, comma and semi-colon

RHYTHM

In English we speak with a natural rhythm, accenting certain words or syllables of words. We can change the meaning of a word by changing which syllable we stress:

For the record, I only record original music.

Poets arrange the words in the lines of their poetry to create patterns of rhythm, which enhances the flow of their poems. The most common pattern echoes natural speech and is alternating stressed and unstressed syllables:

Charlie, Charlie, in the tub
Charlie, Charlie pulled the plug
Oh my goodness, oh my soul,
There's goes Charlie down the hole

A line with more unstressed syllables usually gives a sense of a faster pace. Can you hear the horses' hooves and the boom of the cannon in this verse from Tennyson's "The Charge of the Light Brigade"?

Half a league, half a league,
Half a league onward
All in the valley of Death
Rode the six hundred:
'Forward the Light Brigade.
Charge for the guns,' he said.
Into the valley of Death
Rode the six hundred.

'People are going to die'

Shooting victim warns of violence

Scan through the headlines in today's digital edition of the newspaper for words of two or more syllables. Cut them out and paste them in the appropriate spaces below. Indicate which syllable is stressed by writing / over the stressed syllable.

Two syllables	Three syllables	More than three syllables

As a bonus, write out one whole headline and paste it in the space below. See if you can work out which syllables would be stressed if the headline were read aloud. Can you find any headlines with a regular rhythm?

RIDDLES

There are riddles in Old English poetry dating back to the seventh and eighth centuries C.E. The subject matter of the riddles is drawn from everyday life. A number of the riddles are written in the first person, the speaker personifying the subject of the riddle. Sometimes the clues are paradoxes, statements that appear to be self-contradictory, yet actually are true.

The wave, over the wave, a weird thing I saw,
through-wrought, and wonderfully ornate;
a wonder on the wave – water became bone.

Anglo-Saxon poetry does not rhyme, but has very strong rhythms, suitable for chanting. There are four accented syllables or beats in each line, with a pause (caesura) after the second beat. Alliteration is used to link the two halves of the line. One or more accented syllables in the first half of a line almost always alliterate with the first accented syllable in the second half.

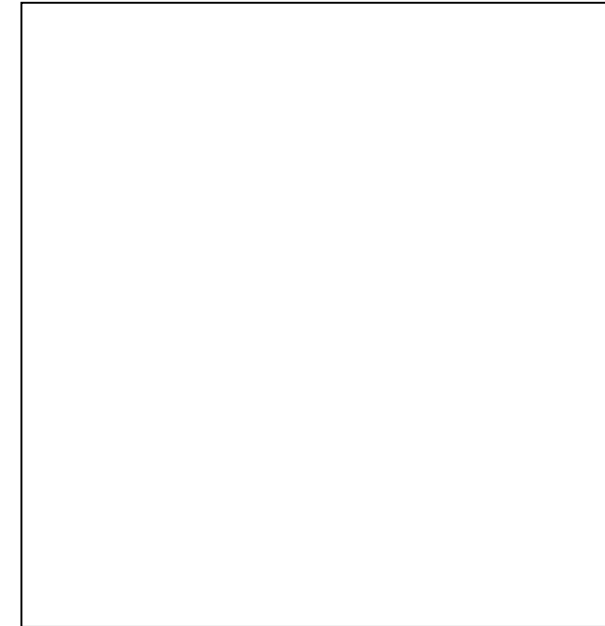
Here is an example of a modern riddle:

The land was white
The seed was black
It'll take a good scholar
To riddle me that.

(Hint: It's black and white and red all over.)

Scan the display ads in today's digital edition of the newspaper and print a picture of an item that appeals to you. Paste the picture in the space below, and write a modern riddle to describe it. Make sure you put in enough clues to make it solveable.

Use metaphors and puns to make your riddle interesting. In the modern riddle at left, there is a pun: the white background of the paper – ground – land, and a metaphor: words are seeds of ideas. In the second *red* is a pun of *read*.



Now try re-writing your riddle in the Anglo-Saxon style.

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