

③ Japanese
form

Haiku

(HI-coo)

Lesson 19

Haiku is a poetic form and a type of poetry from the Japanese culture. Haiku combines form, content, and language in a meaningful, yet compact form. Haiku poets, which you will soon be, write about everyday things. Many themes include nature, feelings, or experiences. Usually they use simple words and grammar. The most common form for Haiku is three short lines. The first line usually contains five (5) syllables, the second line seven (7) syllables, and the third line contains five (5) syllables. Haiku doesn't rhyme. A Haiku must "paint" a mental image in the reader's mind. This is the challenge of Haiku - to put the poem's meaning and imagery in the reader's mind in ONLY 17 syllables over just three (3) lines of poetry! Check out some Haiku at Haiku Salon (see Lesson 2 for the link).

HAIKU EXAMPLES

The Rose

Donna Brock

The red blossom bends

and drips its dew to the ground.

Like a tear it falls

A Rainbow

Donna Brock

Curving up, then down.

Meeting blue sky and green earth

Melding sun and rain.

Have your teacher show you how to copy and paste this into your word processing program by toggling between the Internet and your word processing program. Now print out a copy of one, or both of the Haiku's above and mark the syllables with your pencil. If you are having trouble figuring out how many syllables, try clapping out the words, or putting your hand under your chin and counting how many times your chin goes down. If all else fails, get a dictionary! :)

Now its your turn. Pick your favorite sport. That sport will be your theme. Decide: 1) For what purpose will you write?

2) What mood do you want to convey?

Think of the images, descriptive words, and figurative language that best describe that sport (remember sounds, smells, sights). Jot them down in web form or as you think of them. Then the final step is to experiment by putting your ideas on the Haiku "skeleton" - 5, 7, 5 (syllables) and 3 lines.

Look at your poem, check it for correct syllables and lines. Now, for the real test, read it ALOUD. Does it really paint a clear picture? Share your Haiku with someone else. Listen to his or her critique of your poem. A critique is when someone tells you the strengths and weaknesses of your work. DON'T GET MAD, LISTEN to the suggestions. Revise your work. Remember, the BEST writers are REWRITERS!

Fill in the seven syllable line.

Green elms in the woods

Standing tall and proud

Fill in the two five syllable lines.

The petals bend to the earth

You are ready to look at your theme from Lesson 15 and try it in Haiku form

Write an original Haiku. Type and choose a font that adds to the look of your Haiku. Revise. Finish by illustrating your poem. If you are computer talented, you might want to draw it on the computer.

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Sonnet 4



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SAMPLE

How to write a Shakespearean Sonnet

Patrick McNease
 0 Comments

End Rhyme, How To Guide, Poetic Techniques, Poetry, Rhyme Scheme



Shakespearean sonnets consist of three quatrains, or groups of 4 lines, and a final couplet, or pair of rhymed lines (Reference eHow). The rhyme structure is A-B-A-B C-D-C-D E-F-E-F G-G (Reference eHow). The key to Shakespeare's sonnets revolve around the use of iambic pentameter (for the purpose of this tutorial I did not follow the rules 100 percent, I just wanted to present the structure).

The rhyme structure for a Shakespearean Sonnet consists of utilizing end rhymes. End rhymes are words that rhyme at the end of a line.

I love hip-hop I have the **heart to do it**
 I grind everyday like Martha **Stewart**

In order to craft a particular sonnet the sonnet must have a topic. The topic I will use revolves around getting a speeding ticket.

Please forgive me, officer for driving a little fast A
 The odometer was broken and I was in a rush B
 To top it off, I guess that I am losing cash A
 It's snowing outside and I'm driving in slush B

The end rhymes that I used for the first quatrain are fast and cash and rush and slush. This is a simple example to highlight the actual structure of the sonnet.

Officer states that he has to run my plates C
 Expired tags, so he takes my ID D

Type Here and Hit Enter!

FEATURED FACEBOOK PAGE

**This Connection is
 Untrusted**

You have asked Firefox to connect securely to **shadow1.duvalschools.org:8081**, but we can't confirm that your connection is secure.

Normally, when you try to connect securely, sites will present trusted identification to prove that you are going to the right place. However, this site's identity can't be verified.

What Should I Do?



FEATURED EBOOK

Have to park my car, work, I'll be late C
I'm screaming inside, saying why me D

For the second quatrain I utilized plates and late and ID and why me.

I walk back home, then I forget I left my phone E
In the car, so I walk back and try to find my keys F
I open the door thinking I need a loan E
Got bills stacking and I'm trying to stay at ease F

For the third quatrain I utilized phone and loan and keys and ease. The next two lines will be rhyming couplets and it will conclude this Shakespearean Sonnet.

I think to myself, I really need to visit my dad G
I learned, for everything that is good comes the bad G

And the completed sonnet is available below. This is a simple example of how to write a Shakespearean Sonnet. Share this tutorial if you find it informative.

Please forgive me, officer for driving a little fast A
The odometer was broken and I was in a rush B
To top it off, I guess that I am losing cash A
It's snowing outside and I'm driving in slush B

Officer states that he has to run my plates C
Expired tags, so he takes my ID D
Have to park my car, work, I'll be late C
I'm screaming inside, saying why me D

I walk back home, then I forget I left my phone E
In the car, so I walk back and try to find my keys F
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I think to myself, I really need to visit my dad G
I learned, for everything that is good comes the bad G

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PATRICK MCNEASE



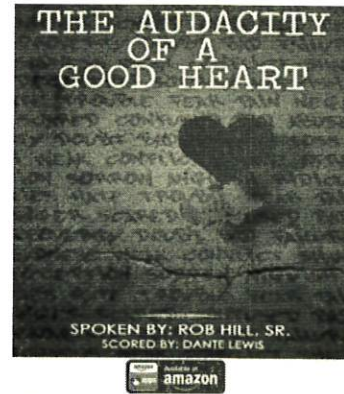
Rapping Dad who is focused on motivating others. I am interested in Hip-Hop, Music, Music Marketing, Social Media, Blogging, Fan Engagement and more.

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POPULAR POSTS

1 **The Ultimate Hip-Hop Blog Directory (Search Hip-Hop Blogs That Accept Music Submissions)**

This post was inspired by the 6 Must Read International Hip-Hop Blogs post that I put together earlier this month. Originally I put together...

2 **6 Must Read International Hip-Hop Blogs**

What defines the popularity of hip-hop? The popularity of hip-hop is based on the global impact. Hip-Hop is definitely worldwide and defi...

3 **100 Marketing Masterminds That Every Musician Should Follow On Twitter**

Musicians nowadays have to understand the power of marketing in regards to sharing their music. The industry is constantly changing. Arti...

4 **65 Online Radio Stations/Podcasts That Are Guaranteed to Play Your Music**

Image was retrieved from Ghazanfar786 . This post was inspired by The Ultimate Hip-Hop Blog Directory (Search Hip-Hop Blogs That Accept Mu...

5 **Over 100 International Beatmakers That Will Make You Pull Out The Pad And Pen**

Image retrieved from WentToGetProvisions . I decided to put together another post that highlights international production. This time I ...

6 **The Ultimate Graphic Designer Directory (Find Graphic Artists for Your Next CD Cover)**

I decided to write this post after fielding questions about graphic design. A lot of artists (rappers, emcees, singers, beatmakers) contac...

7 **Tip 1: Record the music > Organize the Press Release**

The first tip for getting blog coverage is to have music, recorded music preferably. If you have the music then you can work on the press r...

5 Facebook Pages Every Hip Hop Fan Should Follow

Since saucy jacks so happy are in this,
Give them [thy] fingers, me thy lips to kiss.

129

Th' expense of spirit in a waste of shame
Is lust in action, and till action, lust
Is perjur'd, murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust,
Enjoy'd no sooner but despised straight,
Past reason hunted, and no sooner had,
Past reason hated as a swallowed bait
On purpose laid to make the taker mad:
[Mad] in pursuit and in possession so,
Had, having, and in quest to have, extreme,
A bliss in proof, and prov'd, [a] very woe,
Before, a joy propos'd, behind, a dream.
All this the world well knows, yet none knows well
To shun the heaven that leads men to this hell.

130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go,
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

131

Thou art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st to my dear doting heart
Thou art the fairest and most precious jewel.
Yet in good faith some say that thee behold,
Thy face hath not the power to make love groan;
To say they err I dare not be so bold,
Although I swear it to myself alone.
And to be sure that is not false I swear,
A thousand groans, but thinking on thy face,

13. saucy jacks. With a quibble on the sense "impertinent fellows."

129.1. expense: expenditure, dissipation. spirit: vital energy.
waste of shame: shameful waste.
4. extreme: violent, rude: brutal, trust: be trusted.
11. in proof: while being experienced.

130.1. nothing: not at all. 3. dun: dark, swarthy.
5. damask'd: mingled red and white.
8. reeks: is exhaled (without pejorative connotation).
11. go: walk. 13. rare: admirable, extraordinary.
14. she: woman. belied: misrepresented, compare: comparison.

131.1. tyrannous: cruel, pitiless. so...art: i.e. being black and
not fair. 2. proudly: with justified pride.
3. dear: fond, loving. 7. say: i.e. say publicly.
9. to be sure: as proof.
10. but thinking on: when I do no more than think of.

One on another's neck, do witness bear
Thy black is fairest in my judgment's place.
In nothing art thou black save in thy deeds,
And thence this slander as I think proceeds.

Sonnets

132

Thine eyes I love, and they as pitying me,
Knowing thy heart torment me with disdain,
Have put on black, and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of th' east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two [mourning] eyes become thy face.
O, let it then as well beseech thy heart
To mourn for me, since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
And all they foul that thy complexion lack.

133

Beshrew that heart that makes my heart to groan
For that deep wound it gives my friend and me;
Is't not enough to torture me alone,
But slave to slavery my sweet'st friend must be?
Me from myself thy cruel eye hath taken,
And my next self thou harder hast engrossed:
Of him, myself, and thee I am forsaken,
A torment thrice threefold thus to be crossed.
Prison my heart in thy steel bosom's ward,
But then my friend's heart let my poor heart bail;
Whoe'er keeps me, let my heart be his guard,
Thou canst not then use rigor in my jail:
And yet thou wilt, for I being pent in thee,
Perforce am thine, and all that is in me.

134

So now I have confess'd that he is thine,
And I myself am mortgag'd to thy will,
Myself I'll forfeit, so that other mine
Thou wilt restore to be my comfort still:
But thou wilt not, nor he will nor be free,

11. One...neck: in rapid succession.
12. black: dark complexion. 13. black: i.e. not fair, ugly.
14. this slander: i.e. in line 6. proceeds: originates.

132.2. torment: i.e. to torment (infinitive construction). Many
editors emend to *torments*. 4. ruth: pity. 6. becomes: graces.
8. Doth: gives, lends (so also in line 11). sober: subdued in color.
10. beseech: become. 11. grace: beauty.
12. suit: (1) dress; (2) fit. every part: i.e. your heart (line 2) as
well as your eyes. 14. foul: ugly.

133.1. Beshrew: a plague on (a very mild imprecation).
6. next: nearest, second. harder: more securely. engrossed:
monopolized. 8. crossed: afflicted. 9. ward: prison cell.
10. bail: liberate by suffering in its place.
11. keeps me: is my jailer. his guard: my friend's guardhouse.
12. rigor: harsh extreme of the law. 13. pent: imprisoned.

134.1. confess'd: acknowledged.
2. will: (1) wishes; (2) pleasure, particularly sexual.
3. so: provided that. that other mine: my other self.
5. will not: does not will to.

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⑤ Catalog - list
of images

~~WILLSON~~

The Rules For Being Human

1. **You will receive a body.**
You may like it or hate it, but it will be yours for the entire period of this time around.
2. **You will learn lessons.**
You are enrolled in a full-time informal school called Life. Each day in this school you will have the opportunity to learn lessons. You may like the lessons or think them irrelevant and stupid.
3. **There are no mistakes, only lessons.**
Growth is a process of trial and error: Experimentation. The "failed" experiments are as much a part of the process as the experiment that ultimately "works."
4. **A lesson is repeated until learned.**
A lesson will be presented to you in various forms until you have learned it. When you have learned it, you can then go on to the next lesson.
5. **Learning lessons does not end.**
There is no part of life that does not contain its lessons. If you are alive, there are lessons to be learned.
6. **"There" is no better than "here."**
When your "there" has become a "here," you will simply obtain another "there" that will again look better than "here."
7. **Others are merely mirrors of you.**
You cannot love or hate something about another person unless it reflects something you love or hate about yourself.
8. **What you make of your life is up to you.**
You have all the tools and resources you need. What you do with them is up to you. The choice is yours.
9. **Your answers lie inside you.**
The answers to Life's questions lie inside you. All you need to do is look, listen and trust.
10. **You will forget all this.**
11. **You can remember it whenever you want.**

Anonymous

Wreck Of The Edmund Fitzgerald

Music and lyrics ©1976 by Gordon Lightfoot

The legend lives on from the Chippewa on down
of the big lake they called "Gitche Gumee."
The lake, it is said, never gives up her dead
when the skies of November turn gloomy.
With a load of iron ore twenty-six thousand tons more
than the Edmund Fitzgerald weighed empty,
that good ship and true was a bone to be chewed
when the "Gales of November" came early.

The ship was the pride of the American side
coming back from some mill in Wisconsin.
As the big freighters go, it was bigger than most
with a crew and good captain well seasoned,
concluding some terms with a couple of steel firms
when they left fully loaded for Cleveland.
And later that night when the ship's bell rang,
could it be the north wind they'd been feelin'?

The wind in the wires made a tattle-tale sound
and a wave broke over the railing.
And ev'ry man knew, as the captain did too
'twas the witch of November come stealin'.
The dawn came late and the breakfast had to wait
when the Gales of November came slashin'.
When afternoon came it was freezin' rain
in the face of a hurricane west wind.

When suppertime came the old cook came on deck sayin'.
"Fellas, it's too rough t'feed ya."
At seven P.M. a main hatchway caved in; he said,
(*2010 lyric change: At 7 p.m., it grew dark, it was then he said,)
"Fellas, it's bin good t'know ya!"
The captain wired in he had water comin' in
and the good ship and crew was in peril.
And later that night when 'is lights went outta sight
came the wreck of the Edmund Fitzgerald.

Does any one know where the love of God goes
when the waves turn the minutes to hours?
The searchers all say they'd have made Whitefish Bay
if they'd put fifteen more miles behind 'er.
They might have split up or they might have capsized;
they may have broke deep and took water.
And all that remains is the faces and the names
of the wives and the sons and the daughters.

Lake Huron rolls, Superior sings
in the rooms of her ice-water mansion.
Old Michigan steams like a young man's dreams;
the islands and bays are for sportsmen.

And farther below Lake Ontario
takes in what Lake Erie can send her,
And the iron boats go as the mariners all know
with the Gales of November remembered.

In a musty old hall in Detroit they prayed,
in the "Maritime Sailors' Cathedral."
The church bell chimed 'til it rang twenty-nine times
for each man on the Edmund Fitzgerald.
The legend lives on from the Chippewa on down
of the big lake they call "Gitche Gumee."
"Superior," they said, "never gives up her dead
when the gales of November come early!"

Truth

GWENDOLYN BROOKS

⑦ Personification

And if sun comes
How shall we greet him?
Shall we not dread him,
Shall we not fear him
After so lengthy a
Session with shade?

5

Though we have wept for him,
Though we have prayed
All through the night-years—
What if we wake one shimmering morning to
Hear the fierce hammering
Of his firm knuckles
Hard on the door?

10

Shall we not shudder?—
Shall we not flee
Into the shelter, the dear thick shelter
Of the familiar
Propitious haze?

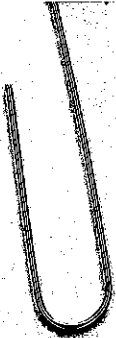
15

Sweet is it, sweet is it
To sleep in the coolness
Of snug unawareness.

20

The dark hangs heavily
Over the eyes.

A Television



A Television
it smiles and tickles,
and it makes you giggles.
It up rises your spirits,
to bring forth good lyrics.
It's dead at times,
When it tries to be bad.
But when it acts upon its light of day,
With his human might,
It is popular in the United States.
He gets more and more mates,
To make us laugh and giggle at more times his weight.

Lawarren Ashley

Personification

THE MEEHOO WITH AN EXACTLYWAIT

Knock knock!
 Who's there?
 Me!
 Me who?
 That's right!
 What's right?
 Meehool!
 That's what I want to know!
 What's what you want to know?
 Me who?
 Yes, exactly!
 Exactly what?
 Yes, I have an Exactlywait on a chain!
 Exactly what on a chain?
 Yes!
 Yes what?
 No, Exactlywait!
 That's what I want to know!
 I told you—Exactlywait!
 Exactly what?
 Yes!
 Yes what?
 Yes, it's with me!
 What's with you?
 Exactlywait—that's what's with me.
 Me who?
 Yes!
 Go away!
 Knock knock...

