



---

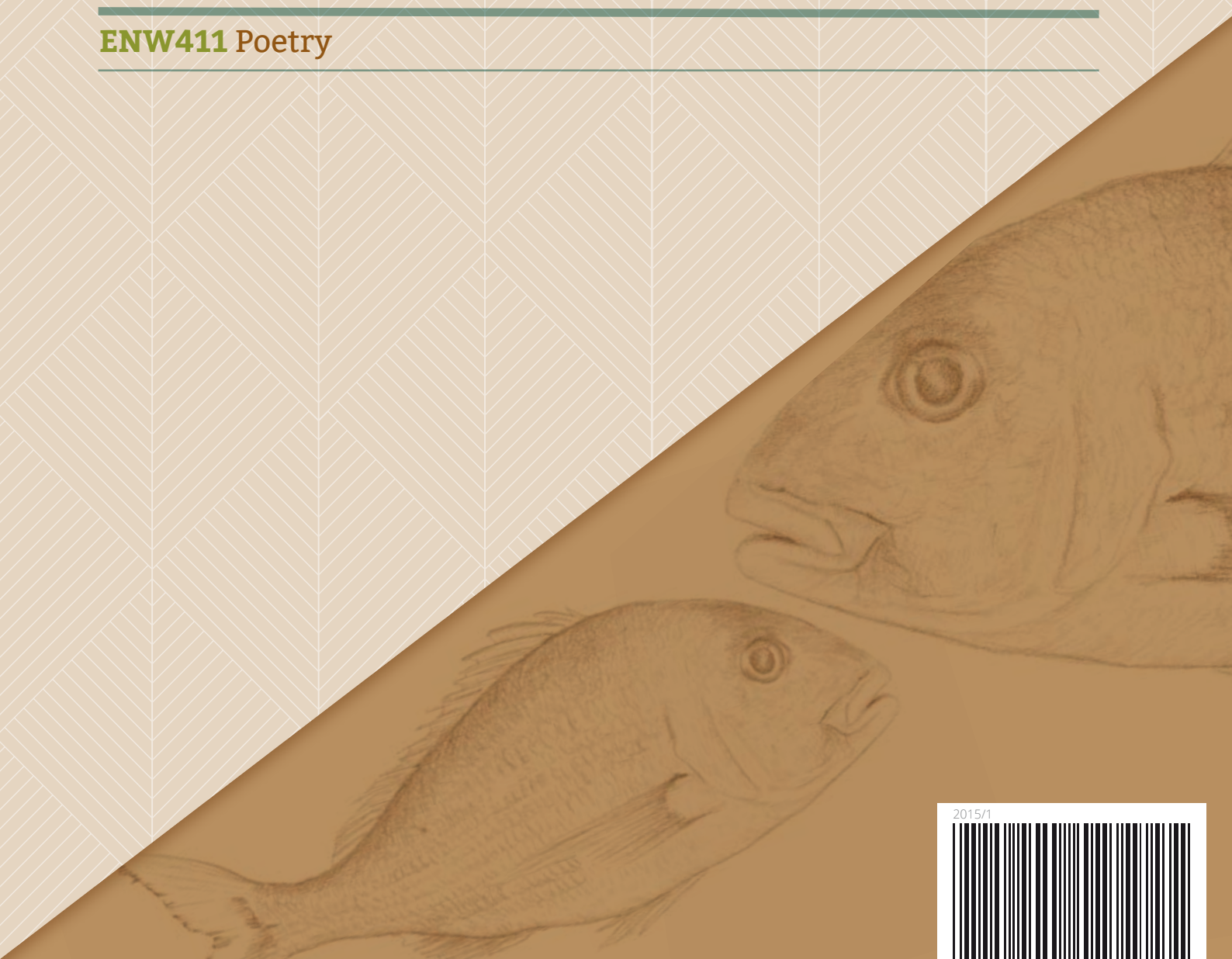
# PLAY

## *with Poetry*

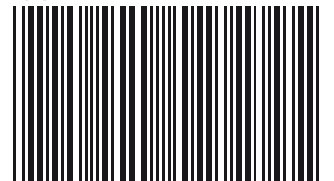
---

ENW411 Poetry

---



2015/1



## Who writes to entertain?



## Why do we write?

- To correspond** *personal letter, formal letter, email, blog*
- To report** *article, formal letter, essay*
- To recount** *news report, personal letter, email, diary*
- To persuade** *speech, advertisement, formal letter*
- To discuss** *essay, article, speech*
- To describe** *story, poem, blog, advertisement, diary*
- To explain** *essay, article, speech*
- To instruct** *recipe, how to make something, blog*
- To entertain** *story, song, poem, play, speech, article*
- To narrate** *story, speech, article, poem*



**In this resource you will learn about writing poetry to ENTERTAIN.**



# CONTENTS

## ENW411 Play with Poetry

Journal insert of exemplar: *In other words*

### How to do the work

When you see:



Contact your teacher.



Read this text.



Send this to your teacher.



Complete this activity.



Check your answers.

### You will need

**Writing material:** paper and pens or computer

**ENW420** My writer's passport

**Research ability:** access to a library, or the internet

### Expected time to complete work

This work will take you about 10 hours to complete.

# ENW411 POETRY

## Play with Poetry *Curriculum Level 4*

### Introduction



**What is poetry?**

It's when you write your ideas without having to use full sentences.



**When would I need to write a poem?**

Whenever you want to entertain yourself or readers with interesting ideas.



*A **poem** is something you shape through playing with words.*

# LEARNING OUTCOME

To write a poem that is organised and detailed and includes a range of ideas.

## Learning Intentions

1. To recognise and use the **deeper features** of writing poetry.
2. To **plan** and **draft** poetry, following the writing cycle.
3. To **edit** your writing by:
  - selecting **vocabulary** and **language features** to suit the audience and purpose
  - proofreading to correctly use **surface features**.
4. To **publish** an accurate and detailed poem and **self-assess** your work.



The **audience** is the people who will read the writing.

The **purpose** is what the author wants the audience to think or do after reading.

## Success Criteria

I will know I have written a successful poem when it has:

- **ideas** that are relevant, detailed and grouped into **paragraphs**
- precise and effective **vocabulary**
- **structure** and **language features** that are effective for the purpose
- **organisation** that is logical
- correct **spelling**
- **punctuation** as appropriate
- evidence of **editing**.



Read the insert: *In other words*

# PART ONE: Deeper Features

## LEARNING INTENTION

I am learning to recognise and use the **deeper features** of poetry.

### Introduction

**Deeper features** are the things we can see in the text when we look closely.

Poets try to paint a picture with words. They choose the language features that will create the effects they want:

- **similes, metaphors and personification** – to make comparisons
- **alliteration, assonance, rhyme and onomatopoeia** – to create interesting sounds and rhythms
- **repetition and listing** – to emphasise ideas or create an interesting rhythm
- **exclamations and imperatives** – to create drama and action.
- **hyperbole and understatement** – to draw attention to an idea
- **pun and irony** – to amuse and make connections
- **rhetorical questions** – to make readers think
- **line length** – short lines stand out, longer lines seem to slow down the ideas
- **font, text shape and punctuation** – to suit the mood or topic of the poem

#### *Poetic licence*

*Poets have complete freedom (licence) from the punctuation and grammar rules that apply to sentences and paragraphs (prose).*

*Poets can choose to use capitals, full stops, commas, line breaks or any other punctuation in any part of the poem they like; or not use them at all if they wish!*

*Poets can lay out their poems against the left margin (like prose writing) or may place the words anywhere on the page, or may even create a shape with the words.*



### Read this poem.

Study this poem about the sea and notice the **deeper features** of writing used in poetry:

- a **title** to catch the reader's interest
- **precise** words and **details** to elaborate main ideas
- **language features** to enhance meaning
- **structure** and **organisation** to suit the purpose
- a pleasing **final line**.





Read this poem, written by Wilson Cowie when he was eight.

### Rising Tide

In a hundred years' time  
in the night  
the tides still rise  
to get romantic with the sand.

In the day  
the tides still lower  
to give the sand a gift.

In the morning  
the clouds still lower  
to rain on water and raise the tide.

In the afternoon  
the fish still swim to the middle  
so they don't get caught by fishermen.

In the night  
the wind still slowly whispers  
across town.



## Rising Tide

a **title** to catch the reader's interest

In a hundred years' time

**in the** night

the tides **still** rise

to get **romantic** with the sand.

**In the** day

the tides **still** lower

to give the sand a gift.

**In the** morning

the clouds **still** lower

to **rain** on water and **raise** the tide.

**In the** afternoon

the fish **still** swim to the middle

so they don't get caught by fishermen.

**In the** night

the wind **still** slowly whispers

**across** town.

### **Structure and organisation:**

- words centred
- first line separated to act as a sub-title
- text broken into topic verses
- capital letter and full stop for each verse.

**Precise** words and **details** to elaborate main ideas:

- details about the tide, clouds, fish and wind.

**language** features to enhance meaning:

- **repetition**
- **metaphor**
- **alliteration**
- **assonance**

**A pleasing final line.**

## SIMILES, METAPHORS AND PERSONIFICATION

Similes, metaphors and personification are examples of figurative language.

They do not have a literal meaning – they do not mean exactly what they say. Instead they are chosen to create a picture and make readers think.

Sim-i-les (sounds like sim-i-les)  
met-a-phors,  
per-son-i-fi-ca-tion.



### HOT TIPS ABOUT SIMILES, METAPHORS AND PERSONIFICATION

**Similes** and **metaphors** are used to describe one thing by comparing it to something else.

In a **simile** the comparison is made by saying one thing is '**like**' or '**as**' something else.

*A poem is **as** sharp **as** light stabbing through a row of trees.*

*A poem is **like** a light stabbing through a row of trees.*

In a **metaphor**, the comparison is made by saying one thing '**is**' something else.

*A poem **is** light stabbing through a row of trees.*

**Personification** is a type of metaphor. In **personification**, the comparison is made by giving a non-human thing the characteristics of a person.

*A poem **stabs** light through a row of trees.*





Read this poem by Rachel Bush

### Early

The darkness wears a quiet sound  
of fires died down and people who stir  
in sleep. Soon they will slip on  
their daily selves, button them up.

A rooster knows the time, says  
it out loud when day is less  
than a light line above the hills.  
A car hitches its shoulders,  
decides to keep going.  
Its lights make holes in the night.

One ruru calls  
its own name.  
Its wings are invisible.  
They make no sound.





## Read this poem by Glenn Colquhoun

### Nana

She is a big slow bus  
on a narrow road.  
There is no room to pass on the right.  
There is no room to pass on the left.  
Children stare from the back window  
like chickens under a hen's wing.  
Their noses press against the glass.  
A bumper collects dents.  
Wrinkles initial the dust.  
Her gears cough.  
She is always smoking.  
It does not matter what hurry you are in.  
You will always have to slow down.





## Your turn

### 1. Seek and Find

Find these things in either of the poems:

**A simile:**

---

---

---

**A metaphor:**

---

---

---

---

**Personification:**

---

---

---

---

**Repetition:**

---

---

---

---

**A separate line that stands out:**

---

---

---

## 2. Be poetic!

Complete these sentences to create your own **fresh** similes, metaphors or personification:

- Nana is as \_\_\_\_\_ as a \_\_\_\_\_. (simile)
- She walks like \_\_\_\_\_. (simile)
- She is \_\_\_\_\_. (metaphor)
- The owl is like a \_\_\_\_\_. (simile)
- It is \_\_\_\_\_. (metaphor)
- It \_\_\_\_\_. (personification)



## SOUND EFFECTS

Writers of poetry always read their words aloud to hear what they sound like. They carefully select words to give the poem a pleasing sound and rhythm.



### HOT TIPS ABOUT SOUND EFFECTS

**Alliteration** is using words close together that **start** with the same sound.

*The road was a ribbon of **m**oonlight over the purple **m**oors.*

**Assonance** is using words close together that have the same **middle** sound; either vowel or consonant sounds.

*With the white **ro**ad **smo**king behind him*

*The moon was a **gho**stly galleon **to**ssed upon cloudy seas*

**Rhyme** is using words that have the same **end** sound. The rhyme is usually at the end of lines, but can also be within lines.

*Down the ribbon of moonlight, over the brow of the **hill**,*

*The highwayman came **riding** –*

*Riding – riding –*

*The red coats looked to their **priming**! She stood up, straight and **still**.*

**Onomatopoeia** is using words that sound like the thing they are describing.

***Tlot-tlot** in the frosty silence! (horse's hooves)*

**Repetition** is using the same words or phrases to emphasise an idea or create a pleasing rhythm.

***He did not come** in the dawning. **He did not come** at noon.*





Read this poem by Rachel Collier

### Midnight Snack

Sniffle snuffle,  
Clickety clack!  
The shifty shuffle  
of a spiny back.

Scuttling along  
The silvery trails  
Left by the slimy  
Slithering snails.

Whack! Crack!  
Slippery slurp.  
Guzzling snails  
With a bustle and BURP!

Sniffle snuffle,  
Clickety clack!  
A hedgehog out  
For a midnight snack.





## Your turn

### 3. Spot the sound effects

Find these things in the poem *Midnight Snack*:

#### Alliteration:

---

---

---

#### Assonance:

---

---

---

---

#### Rhyme:

---

---

---

---

#### Onomatopoeia:

---

---

---

---

**Repetition:**

---

---

---

**4. Make a noise!**

- Think of another animal and make a list of noises it might make when eating. Write some real words, but also make up some onomatopoeic words of your own.

---

---

---

Target: 5 words = good 8 words = very good 12+ words = excellent.

- Look at your list and add some words to make phrases that use alliteration, rhyme, assonance or onomatopoeia.

*e.g. my horse munches ...*

he **munches** and **mashes** (alliteration)

he **munches** and **crunches** (rhyme)

he **munches** and **crunches** my **buttons** (assonance)

he **critches** and **cratches** (onomatopoeia)

---

---

---

---

---



**Check your answers.**



**Pitstop**

I can recognise and use the deeper features of poetry.

(tick box)



## PART TWO: Start your own writing

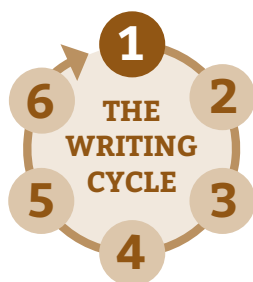
Now that you have read some finished poems and practised some of the deeper features, it's time to start the writing cycle.

### LEARNING INTENTION

I am learning to plan and draft a poem that is organised and detailed and includes a range of ideas.

#### Introduction

#### Step 1: Plan and research



Firstly, you need to choose a topic you would like to write about.

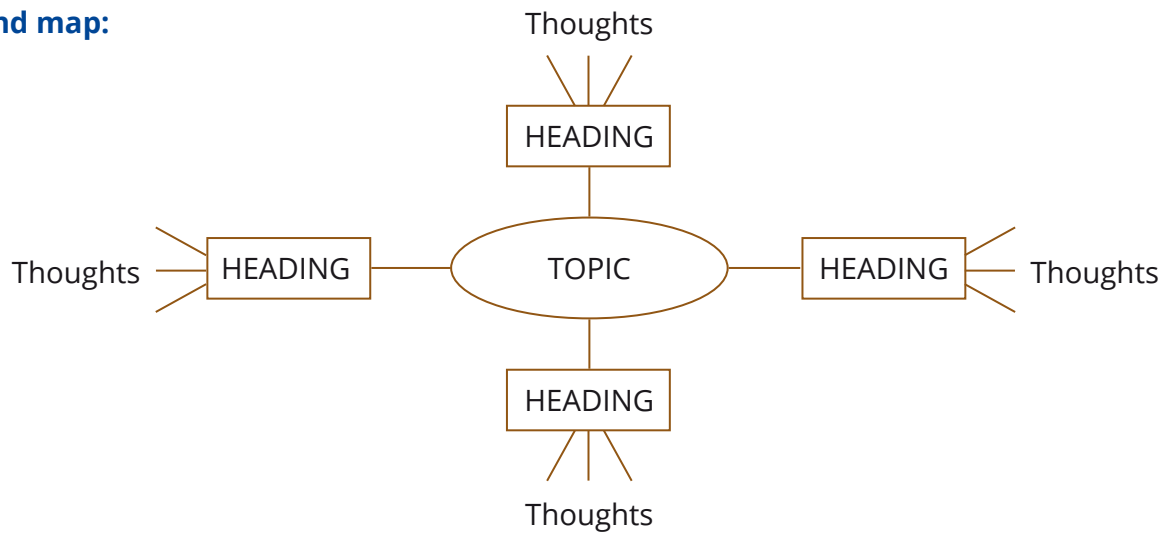
Poems can be about **anything**.

**A mind map or brainstorm may help you choose a topic.**

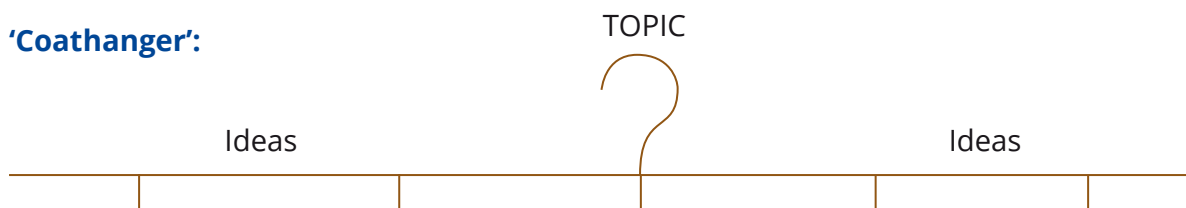


Choose one of these thinking frames, or your own way, to record ideas.

**Mind map:**



**'Coathanger':**



Keep thinking of ideas until you come to a topic that **really interests you**, and you want to write about.

You may like to:

- |    |  |             |
|----|--|-------------|
| a) | describe a scene or an animal          | see page 20 |
| b) | write about yourself or another person | see page 24 |
| c) | experiment with words                  | see page 28 |
| d) | write about another idea of your own   | see page 30 |

Choose one topic to write about.



**When you have chosen your topic, contact your teacher to discuss your ideas.**

**Turn to the page given above for information about the sort of poem you want to write.**

## Step 1 (A): Describe a scene or an animal



Read this poem by Pauline Cartwright.

### Grainfield

I thought I looked on a **field of yellow grain**.

But the wind rose, and I **saw**

it was a huge gold pool with rippling waters

lapping at a **green grass shore**.

In this poem, Pauline gives a **literal** description and then a **figurative** description of the same scene.

She uses:

**metaphor**

**alliteration**

**assonance**

and **rhyme**.



Read this poem by Jan Farr.

### How to be a Dog's Best Friend

Look deep into her eyes

for her true colours,

then run behind her,

**flying like a kite.**

**Don't** be afraid

when she draws back her lips –

she's only smiling.

**Don't** forget to run your hands

along her back and tickle her

behind her floppy ears.

Above **all, always** bark

with vigour at her jokes.

In this poem, Jan describes the **actions** her dog enjoys, using her **senses**.

**sight:** look deep

**touch:** tickle behind

**hearing:** bark with vigour

She uses:

**simile**

**alliteration**

and **repetition**.



Use one of these poems as a **model** for your own ideas.

**My scene:**

**Interesting title:**

literal description

figurative description



**My animal:**

**Interesting title:**

actions we do together:

how we interact using: sight

touch



The image shows three interlocking puzzle-piece boxes stacked vertically. Each box has a light brown top and bottom section and a white middle section. The top section of each box contains a label: 'sound', 'details', and 'more details' respectively. The boxes are designed to be cut out and used as a writing plan.

Now turn to Step 2 on page 34 and use the flow chart to help you sort your ideas and make a writing **plan**.



## Step 1 (B) Write about yourself or another person.



### Read this poem by Jane Buxton

Smells ...

I love ...

The smell of the rain on the warm **footpath**,  
the smell of our baby all clean from her **bath**,  
the smell of clean sheets when Mum makes my **bed**,  
and the smell in the kitchen when Dad's baking **bread**.

I love ...

the smell of the sea, all sharp, fresh and **briny**,  
the smell of our Christmas tree, pungent and **piny**,  
the smell of sweet peas climbing over the **wall**.  
But the warm smell of horses I love best of **all**.

*In this poem, Jane focuses on her sense of smell and uses rhythm and rhyme to make a pleasing list.*

She uses:

**repetition**

**rhyme**

and **rhythm** (each line has 10–12 syllables).

*Syllables are the sound beats in words (sounds like sill-a-bills)*



### Read this poem by Greg O'Connell.

#### My Grandad's Hands

My grandad's hands  
are leathery nailbags;  
his back, a straight **ladder**;  
his legs, solid posts.  
His **laugh** is a **lost** hammer;  
his breath, sawdust in the wind.  
Lying  
peaceful as **silence**,  
my grandad  
is wrapped in wood.

*In this poem, Greg describes his grandad's body in detail.*

He uses:

**metaphors**

**alliteration**

and **assonance**

*The poem has a pleasing final line because it gives the reader something to work out, rather than just telling what happened.*

Use one of these poems as a **model** for your own ideas.

**My sense of:**

a list of things I like

precise details





**My person:**

detail 1

detail 2

detail 4

Now turn to Step 2 on page 34 and use the flow chart to help you sort your ideas and make a writing **plan**.



### HOT TIPS ABOUT HUMOUR

Some ways to include humour in your writing:

**Hyperbole** (sounds like hi-per-bol-ee) is exaggerating something to make it seem larger or more important

*I could eat a horse!*

**Understatement** is minimising something to make it seem smaller or less important

*I've had a little accident with the car. (The car is actually wrecked.)*

**Pun** is using the double meaning of a word to amuse the reader and make connections.

*What do you call a deer with no eyes? – No idea! (No eye deer)*

**Irony** is a difference between the appearance of something and the reality.

*'Come here Tiny', she called to her Great Dane.*

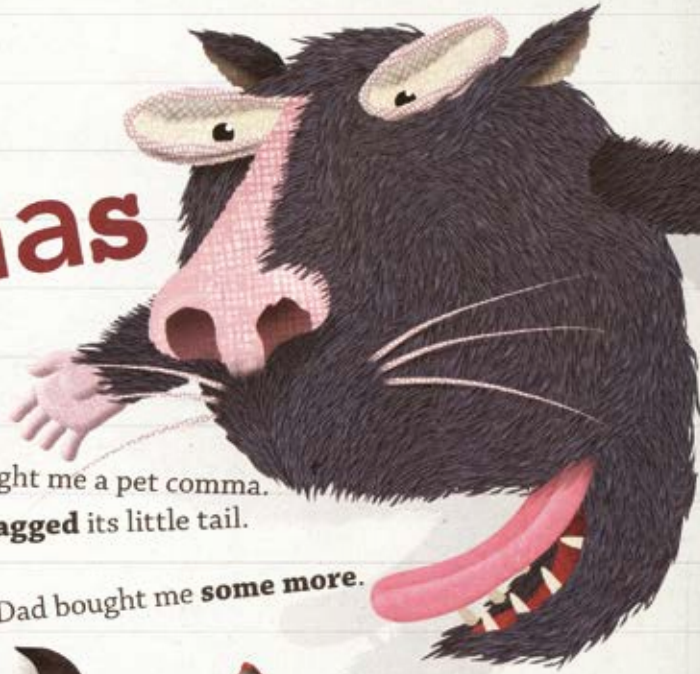


## Step 1 (C) Experiment with words




Read this poem by John Malone.

In this poem, John plays with ideas, using a variety of **fonts**, unusual **word placement** and **punctuation**.



# Pet Commas


For my birthday, Dad bought me a pet comma.  
Whenever it saw me, it **wagged** its little tail.  
But after a while, it got lonely.  
Its tail began to droop, so Dad bought me **some more**.



Small, **black**, *squiggly* things that wriggled in the palm of his hand.  
As soon as they hit the page **trouble** began.  
They pushed my pet comma to the side ,  
and then they went where, **ever** they, wanted to go.  
Sometimes it'd be the **right** place, then other, times it, wouldn't.  
And instead of being one, there'd be,,,,,,, more.

It was, **chaos**.

I tried, talking, sense into them but that, didn't, work.  
Commas, they said, just **wanna, have fun**.



I couldn't argue with that.  
Thank goodness for full stops.  
Then they **started play•ing up too**  
What? next I? won???dered. What? next?

**John Malone**



Read this poem by John Parker.

### Dad's Switched on the Dryer

My dad's switched on the dryer,  
but I'm sorry to **report**  
that he's stuffed in too much clothing  
with very little **thought**.

He should have done another load  
but, feeling rather **lazy**,  
he shoved in yet another towel –  
and drove the dryer **crazy**.

**It's banging** hard against the wall.

**It's bumping** on the **floor**.

**It's bouncing** down the hallway.

**It's bounding** out the **door**!

Dad's grabbed the cord, he's holding tight,  
he's shouting, '**Stop right there!**' –  
but it's dragged him through our vegie plot,  
and now they've disappeared.

They'd better come back soon  
because the temperature's quite **cool** –  
and the dryer's got the uniform  
I need to wear to **school**.

*In this poem, John tells an amusing story.*

*He uses:*

**rhyme**

**repetition**

**alliteration**

**direct speech**

**hyperbole**

**rhythm** (each line has 6–8 syllables).



Use one of these poems as a **model** for your own ideas.

play with ideas using the shape and placement of words to create a pleasing effect or

think of an everyday object such as:

- a shoelace
- grandad's false teeth
- a bicycle pump.

What might happen if it got out of control?

<b>My everyday object</b>	<b>Interesting title</b>
what it looks/feels/sounds like and what it does when it is under control	
what it looks/feels/sounds like and what it does when it is out of control	

Now turn to Step 2 on page 32 and use the flow chart to help you sort your ideas and make a writing **plan**.



## Step 1 (D) Your own idea for a poem

A poem can be about **anything**.

Use the flow chart to help you **gather** and **sort** ideas for your poem.

The flow chart consists of six rectangular boxes arranged in a 3x2 grid, connected by puzzle-piece shapes. Each box has a light beige background with a subtle gradient and a thin brown border. The boxes are labeled as follows:

- Top-left:** My topic:
- Top-right:** Interesting title:
- Middle-left:** Ideas:
- Middle-right:** Synonyms I could use:
- Bottom-left:** Details:
- Bottom-right:** Language features I could use:

The boxes are interconnected as follows: the top-left box connects to the top-right box on its right side; the top-right box connects to the middle-right box on its bottom side; the middle-right box connects to the bottom-right box on its bottom side; the bottom-right box connects to the bottom-left box on its left side; the bottom-left box connects to the middle-left box on its top side; and the middle-left box connects to the top-left box on its top side. Additionally, the middle-left box connects to the middle-right box on its right side, and the bottom-left box connects to the bottom-right box on its right side.

Now turn to Step 2 on page 32 and use the flow chart to help you sort your ideas and make a writing **plan**



## Step 2: Organise and draft



Look at a plan for *In Other Words*.

### Topic

What is a poem?

### Interesting title

*In other words*

### Main ideas - key words

a poem is fresh and daring

### Synonyms

shocking, sharp, bold, simple

### Language features

similes  
metaphor  
alliteration  
repetition

### Options

as sharp as light stabbing  
every life is a full library  
as shocking, as sharp  
every minute, every day, every life

### Special font, punctuation or shape

one sentence verses  
single final line

### Options

A poem is a way of knowing you are alive

### Final line

a poem can be about anything

### Options

every minute, every day, every life is a full library

Now look again at *In Other Words* and see how the plan has been turned into a poem.

Use the flow chart to help you **organise** your ideas into a **writing plan**.

Write notes, not whole sentences, in the flow chart – bullet points and key words are enough.

Add extra boxes if you need them. Draw arrows to plan the order of the main ideas.

*Above all, you should have fun when you play with words to create your poem.*

<b>Topic</b>	<b>Interesting title</b>
<b>Main ideas – key words</b>	<b>Synonyms</b>
<b>Language features</b>	<b>Options</b>
<b>Special font, punctuation or shape</b>	<b>Options</b>
<b>Final line</b>	<b>Options</b>



**Send this to your teacher.**



Now you are nearly ready to start writing.

The **audience** for my writing is *(Who will read it?)* \_\_\_\_\_

The **purpose** of my writing is *(What do I want the audience to think or do after reading?)*



**But first:** check the **Rubric** at the end of the book. These are the features that your teacher will be looking for in your writing.

Write a **draft** by hand or on the computer, keeping in mind the features you need to include.

**Remember** to write on every second line to allow room for editing.

- If you wish, you can leave the title until last.
- The conclusion should leave the reader feeling contented with the ending.



### Pitstop

I can plan and draft a poem.



## PART THREE: Edit your writing

### LEARNING INTENTION

I am learning to edit my writing by:

- selecting **vocabulary** and **language features** to suit the audience and purpose
- proofreading to correctly use **surface features**
- getting outside checking.

### Step 3: Edit – craft



**Editing** means **reviewing** and **revising** and making changes to improve your writing.

Editing includes **crafting** and **proofreading**.

**Crafting** is an essential part of good writing. It means deliberately choosing the best words and language features for the audience and purpose.

### CHOOSING THE BEST WORDS

To explain something clearly, writers need to use **precise** nouns, verbs and adjectives. They **craft** their writing by choosing the word that best describes what they mean.

Notice the improvements made to this text by using more **precise** words.

### Think aloud



*My grandad's hands are old and rough.*

Hmmm ... That's not very interesting. I've heard those words too many times before.

*My grandad's hands are **leathery**.*

That's better – **leathery** describes his hands precisely. But I'd like to link the description with what he did with his hands, so I'll use a metaphor.

*My grandad's hands are **leathery nailbags**.*

That's it!

## CHOOSING LANGUAGE FEATURES

Writers also craft their writing by choosing language features that create the effect they want.

- **similes, metaphors and personification** – to make comparisons
- **alliteration, assonance, rhyme and onomatopoeia** – to create interesting sounds and rhythms
- **repetition and listing** – to emphasise ideas or create an interesting rhythm
- **exclamations and imperatives** – to create drama and action
- **hyperbole and understatement** – to draw attention to an idea
- **pun and irony** – to amuse and make connections
- **rhetorical questions** – to make readers think
- **line length** – short lines stand out, longer lines seem to slow down the ideas
- **font, text shape and punctuation** – to suit the mood or topic of the poem.

## RHYTHM

Rhythm (the beat of the language) is very important in poetry.

For a pleasing rhythm, poets use words with the right number of syllables for the line.

*Syllables: the sound beats in words.*

***but** has one syllable*

***but-ter** has two syllables*

***but-ter-fly** has three syllables]*

Notice how the poets have improved the beat of these lines by changing the number of syllables:

My dad is using the dryer  
(8 syllables)

My dad's switched on the dry-er  
(7 syllables)

but I'm sorry to report

but I'm sorry to report

in the night

in the night

the tides still rise

the tides still rise

to get cud-dly with the sand  
(7 syllables)

to get ro-man-tic with the sand  
(8 syllables)



## Your turn

### 1. Be crafty

Choose a paragraph from your draft poem and **craft** it by choosing more precise words, improving the rhythm, or by adding a language feature.

Write on every second line to leave room for editing.

Use a thesaurus to help you find **synonyms**.

*Synonyms  
are words with  
similar meanings*

Handwriting practice lines consisting of solid top and bottom lines with a dashed midline, repeated 10 times.





Explain some of your changes (the first line is completed as an example):

I changed this	to this	My reason for changing
<i>old and rough</i>	<i>leathery nailbags</i>	<i>a more exact and more interesting description</i>



**Discuss this crafting with your teacher.**





## EDIT IT ALL

Now **review** and **revise** all of your draft writing.

Look for ways you can craft your writing to create the effect you want.

## CHECKLIST

### Have you:

- used the most precise words to describe something?
- included details to aid understanding?
- used language features to emphasise or create interest?
- grouped ideas into a pleasing order?
- started lines in different ways?
- written lines of different lengths?
- started in a way that will make the reader want to read more?
- concluded with a pleasing final line?

If you are writing by hand – make changes to your writing in a different coloured pen.

If you are writing on a computer – use the ‘track changes’ option OR make the changes in a different colour and save the edited copy as ‘version 2’.



### **Important:**

Keep your draft – your ability to craft your writing is part of the assessment.



## Step 4: Edit – proofread



**Proofreading** means to re-read your writing, checking the **surface features**.

**Surface features** such as incorrect spelling and punctuation, or even messy handwriting, can make your writing hard to understand.



### HOT TIPS ABOUT APOSTROPHES

Apostrophes are used:

- to show that a word has been shortened  
(*I'm, you're, wasn't*)
- to show who owns something  
(*Tama's bike, the children's tree hut, my cousin's house*)



### Your turn

#### APOSTROPHES FOR SHORTENED WORDS (ABBREVIATIONS):

- Put the apostrophe in place of the missing letter(s):

*I **am** ... I'm*

*do **not** ... don't*

*you **are** ... you're*

*we **will** ... we'll*

***will not** ... won't*

*(this is the only abbreviation  
where the letters are changed.)*

- The abbreviation for **have** is **'ve**. (sounds like /iv/)

*could have ... could've*

*should have ... should've*

*would have ... would've*

**Note:** Many people incorrectly say and write 'could of', 'should of' or 'would of'.

## ITS OR IT'S ?

- **It's** (with an apostrophe) **always** means 'it is' or 'it has'.

*It's raining. It's been raining all week. (It is raining. It has been raining all week.)*

- **Its** (without an apostrophe) means 'belonging to it'.

*Give the dog its bone. (The bone belongs to the dog.)*

Try 'it is' or 'it has' in the sentence.

If it makes sense, use **it's**.

If it doesn't make sense, use **its**.



### Your turn

#### 2. Be brief

Write the abbreviation for these words:

can not

does not

is not

I will

she will

we are

they are

they had

it had

could not have

#### 3. It's easy!

Complete the sentences with **it's** or **its**:

- My car is here somewhere near but I can't remember where

\_\_\_\_\_ parked.

- It should be easy to find because \_\_\_\_\_ got a red stripe.

- Do you know \_\_\_\_\_ registration number?

- No, \_\_\_\_\_ number plate is new, although

\_\_\_\_\_ not a new car.



### Check your answers.



## PROOFREAD YOUR DRAFT POEM

Reading your writing aloud is a very good way of finding the errors.

### CHECKLIST

Do you need to:

- change a word to create a better sound or rhythm?
- repeat something to emphasise it?
- divide a line in a different place to enhance the sound or meaning?
- make a line shorter (to speed up the rhythm), or longer (to slow down the rhythm)?
- separate a line to make it stand out?
- use a special font or unusual punctuation to suit the mood or topic of the poem?
- place the words in a particular way on the page?
- fix anything that doesn't make sense?



## Step 5: Outside edit



**Ask someone else** to edit and proofread your draft.

Give the outside editor another colour for writing their suggestions so it is clear who made which suggestion. (If you are using 'track changes' ask them to name their comments.)

*You should accept spelling or punctuation corrections, but may choose to reject other suggestions, if you do not think they would improve your writing.*

### You are the author!

Consider the suggestions of your outside editor. The editor may say you need to check your spelling again, or explain something in more detail, but you should try to make the changes yourself.



#### **Important:**

Explain your reasons for accepting or rejecting the editor's suggestion – this is part of the assessment because it shows you are making editing decisions.

Outside editor suggested	I agree/disagree because

When you have made all the editing changes needed, it is time to make a final copy of your poem.



**Send this to your teacher.**

## PART FOUR: Publish and reflect

### LEARNING INTENTION

I am learning to publish an accurate and detailed poem and make a self-assessment of my writing.

#### Step 6: Publish, reflect and self-assess



You can publish by hand or by using technology.

Choose the style and format you prefer for presenting your work.

If it is appropriate, include illustrations.

Remember to add a title and the author's name – you!

Share and talk about your published work with someone else interested in your topic.

#### Time for reflection

Reflection means noticing the things you have done well and thinking about the things you could do better next time.



#### Remember the success criteria?

- **Ideas** that are relevant and detailed.
- Precise and effective **vocabulary**.
- **Structure** and **language features** that are effective for the purpose.
- Correct **spelling**.
- Evidence of **editing**.



## CHECKLIST

### Have you used these deeper features?

- a **title** to catch the reader's interest
- precise** words and **details** to elaborate main ideas
- language features** to enhance meaning
- structure** and **organisation** to suit the purpose
- a pleasing **final line**.

The audience for my writing was:

The purpose of my writing was:

*The **audience** is the people who will read the writing.  
The **purpose** is what the author wants the audience to think or do after reading.*

I have/have not achieved my writing purpose because:



**Send this to your teacher.**



I have done these things well:



I know I have done them well because:



One thing I would like my teacher to comment on is:

Something I am still unsure about is:

Something I would like to improve next time is:



**Send this to your teacher.**



## Self-assessment and teacher assessment

Read the rubric and circle or highlight the boxes that best describe your writing. Your teacher will also use this table to assess your work.

Your teacher will talk to you about your reflection and self-assessment and will help you plan the next step in becoming a confident writer.

### I AM ABLE TO ...


Learning outcome	Not attempted	Not achieved	Achieved	Merit	Excellence
<b>Ideas</b>		<i>write ideas that are related to the topic, and attempt to group them.</i>	<i>write ideas that are relevant, and include some detail.</i>	<i>write ideas that are relevant, and detailed.</i>	<i>write ideas that are relevant, detailed and linked.</i>
<b>Vocabulary</b>		<i>use a range of everyday, personal and topic words.</i>	<i>use some precise and appropriate words that add detail.</i>	<i>use a variety of precise and appropriate words to add detail and interest.</i>	<i>select a variety of precise and appropriate words that are effective in enhancing meaning or mood.</i>
<b>Structure and language features</b>		<i>use the basic features of a poem.</i>	<i>use many of the deeper features of a poem.</i>	<i>independently use the deeper features of a poem.</i>	<i>effectively use the deeper features of a poem.</i>
<b>Spelling</b>		<i>correctly spell high frequency words.</i>	<i>correctly spell high frequency words and attempt to spell unfamiliar words.</i>	<i>correctly spell a wide range of words.</i>	<i>correctly spell a wide range of words, including technical and scientific words.</i>
<b>Editing</b>		<i>proofread and make some improvements.</i>	<i>proofread, revise and make improvements, in response to feedback.</i>	<i>independently proofread and revise to make the meaning clear and add impact.</i>	<i>craft and re-craft text, checking that it meets its purpose and will engage the intended audience.</i>



Send this to your teacher.



**PACK UP AND SEND THIS PAGE TO YOUR TEACHER WITH:**

- your draft writing
- your finished writing
- the pages with the  icon

**Teacher comment**

*In this piece of writing you have*

*Next time you need to*



**Send this to your teacher.**

# ANSWERS

## Part One: Deeper features

### 1. Seek and Find

- a simile – *Children stare from the back window/like chickens under a hen's wing.*
- a metaphor – *Its lights make holes in the night/its wings are invisible/She is a big slow bus.*
- personification – *The darkness wears a quiet sound/slip on their daily selves/a car hitches its shoulders.*
- repetition – *There is no room to pass*
- a separate line that stands out – *She is always smoking./Their noses pressed against the glass.*

### 2. Be poetic!

Individual answers similar to:

- Nana is as tall as a kauri.
- She walks like a long-distance runner.
- She is a blue whale.
- The owl is like a surprise.
- It is a whispered wish.
- It ties ribbons on its tail.

### 3. Spot the sound effects

- alliteration – *sniffle, snaffle/clickety, clack (and others)*
- assonance – *shifty shuffle/slippery slurp*
- rhyme – *clack, back, snack/trails, snails / slurp, burp*
- onomatopoeia – *sniffle, snuffle, clickety, clack, whack, crack, slurp, burp*
- repetition – *Sniffle snuffle, Clickety clack!*

## Part three

### 2. Be brief

can not = can't

does not= doesn't

is not = isn't

I will = I'll

she will = she'll

we are = we're

they are = they're

they had = they'd

it had = it'd

could not have = couldn't've

### 3. It's easy!

- My car is here somewhere but I can't remember where **it's** parked.
- It should be easy to find because **it's** got a red stripe.
- Do you know **its** registration number?
- No, **its** number plate is new, although **it's** not a new car.

## ACKNOWLEDGEMENTS

Extract: How to be a dog's best friend, Jan Farr, from School Journal Part 3 No 3 2006, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Extract only.

Extract: Smells, Jane Buxton, from School Journal Part 2 No 3 1995, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Extract only.

Poem: In Other Words, from An Explanation of Poetry to My Father by Glenn Colquhoun, Steele Roberts Ltd, 2001. Used in any medium for education and its promotion by permission.

Poem: Nana, from The Art of Walking Upright by Glenn Colquhoun, Steele Roberts Ltd, 1999. Used in any medium for education and its promotion by permission.

Extract: Grainfield by Pauline Cartwright, from School Journal, Part 4, Number 1, 1997, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: Early by Rachel Bush, illustration by Peter Campbell, from School Journal, Part 3, Number 1, 2011, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: Rising Tide by Wilson Cowie, from School Journal, Part 2, Number 2, 2007, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: Midnight Snack by Rachel Collier, illustration by Rachel Tomblison, from Junior Journal 44, Level 2, 2012, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: My Grandad's Hands, by Greg O'Connell, from School Journal, Level 3, November 2011, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: Pet Commas, by John Malone, illustrations by Ben Galbraith, from School Journal, Part 2, Number 3, 2010, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

Extract: Dad's Switched on the Dryer, by John Parker, from School Journal, Part 1, Number 2, 2004, published for the Ministry of Education by Learning Media Limited, Wellington, New Zealand. Used by permission.

### Inside front cover photos

Photo: Fleur Beale © Random House New Zealand Ltd. Used by permission.

Photo: Ella and Louis perform at The Vic Unplugged October 2010, Mike Reardon, retrieved [https://commons.wikimedia.org/wiki/File:Ella\\_and\\_Louis\\_TVU\\_2010.JPG](https://commons.wikimedia.org/wiki/File:Ella_and_Louis_TVU_2010.JPG). Public domain.

Photo: Glenn Colquhoun by Jon Bridges, retrieved <https://commons.wikimedia.org/wiki/File:Glenncolquhoun.jpg>. GNU Free Documentation License.

Photo: Te Radar, © Andrew Lumsden. Used by permission.

Photo: Roger Hall by Toaki Okano, from Playmarket. Used by permission.

All illustrations © Te Aho o Te Kura Pounamu, Wellington, New Zealand.

### Photos © iStock International Inc., Canada. Used by permission.

Young man with a smart phone, 65991231

Caucasian boy with a big smile, 10923610

Pensive girl, 15666593

Native American pre-teen girl, 5208424

Hispanic teenager, 14527959

### Photos © Bigstock, USA. Used by permission.

Pushing the limits of thinking, 51529873

Pensive kid, 30009554

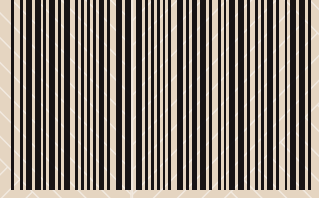
### IN OTHER WORDS INSERT

#### Photo © iStock International Inc., Canada. Used by permission.

Two grey dolphins jumping, 49202774







---

## ENW411 Poetry

---

**Students – place student address label below or write in your details.**

Full Name \_\_\_\_\_

ID No. \_\_\_\_\_

Address \_\_\_\_\_  
(if changed)

\_\_\_\_\_

**For school use only.**

Comment