

Dialectic Writing // TOG // Year 3 // Homework Due Co-op #10

1. Vocabulary: disparage, dubious, egregious, empirical (Sentence, definition, etc.)
2. GramSum: What curriculum are you using? What topics and pages did you cover?
3. Topic: Haiku Poetry

From Writing Aids:

“Haiku are...short poems in syllabic verse that don’t have to be rhymed (in fact, they usually are not rhymed). In their typical Japanese form, they involve 17 syllables, arranged in 3 lines with the first and last lines having 5 syllables each and the middle line having exactly 7.”

Here is an example:

*White snow- falling fast
Raging, blowing, moaning, cold
Crackling fire inside!*

Matsuo Basho

Here are three examples of haiku poems from [Matsuo Basho](#) (1644-1694), considered the greatest haiku poet:

An old silent pond...

A frog jumps into the pond,

splash! Silence again.

Autumn moonlight-

a worm digs silently

into the chestnut.

In the twilight rain

these brilliant-hued hibiscus -

A lovely sunset.

1. Your Assignment: **Please write two Haiku poems.**

One can be just the 3 lines, in the correct Haiku form, and **the next Haiku needs to be 3 stanzas (for a total of 9 lines)**. The examples I gave show both :)

In keeping with the original purposes of Haiku, **the topic of your poems should be picked from the following lists. Please pick one topic from each list** to write about:

Nature

Winter

Summer

Spring

Autumn

The Beach

The Mountains

The Woods

A Garden

Experiences

A Trip

A Vacation

A Pivotal Moment

A Reward Earned

A Sibling Born

A Dream Come True

1) Vocab: endow, enumerate, exacerbate, foment

2) GramSum

3) Topic: Cinquain Poetry

Originally, the word “cinquain” was used to describe any poem, no matter the [rhyme scheme](#) or metrical pattern, that had five lines. It is often still used in that way but is also connected to specific patterns of [rhyme](#) and [meter](#). The word “cinquain” is also used to refer to a [stanza](#) of five lines. Therefore, a poem made of multiple five-line stanzas could be labelled as a cinquain poem. The American cinquain is similar to works done by the writers of the [Imagist](#) movement. Imagism was a literary movement of the early 20th century. The proponents and participants were interested in the use of precise [imagery](#) and clear language.

Imagists rejected the sentimental themes and traditional styles of Romantic and Georgian poets. Instead, they made use of [free verse](#). This is a kind of poetic writing that does not utilize a pattern of rhyme or [rhythm](#). But, that doesn’t mean the poems are without the use of [figurative language](#). This can be seen through the simplicity of cinquain poems. Their images are to the point and devoid of extraneous language and description.

The above paragraphs describe what all cinquains have in common. The following describes the different types of cinquains based on syllables per line.

Several types of Cinquains:

1) One syllable in the first line, two in the second, three in the third, four in the fourth, and one single syllable in the fifth line.

2) Two syllables in the first line, four in the second, six in the third, eight in the fourth, and two syllables in the fifth line. *'Release'* by Adelaide Crapsey is an example of the second pattern.

With swift

Great sweep of her

Magnificent arm my pain

Clanged back the doors that shut my soul

From life.

3) Reverse Cinquain: this form follows a syllable pattern of: two, eight, six, four, and two.

4) Crown Cinquain: this form is an example of a poem that is made up of several cinquains, in this case five, to create one longer poem.

5) Butterfly Cinquain: an extended form on a cinquain that is made up of nine lines following a pattern of two, four, six, eight, two, eight, six, four, and two.

6) Didactic Cinquain: this form is similar to Crapsey's and is most widely used within education environments. It is taught to young students as a way to explore language and the different figurative ways that words connect. The first line is a single word that is considered the title/ [subject of the poem](#). The following lines contain a pair of adjectives, followed by a three-word phrase describing the subject, then a four-word phrase. The last line is another single word that could also be used to describe the subject.

4) Assignment: Write 2 Cinquains. Pick your own topics and use at least 2 different types of cinquains. Each cinquain, obviously, should be 5 lines, or you may write multiple stanzas of 5 lines each. Have fun!

Dialectic Writing//TOG//Year 3//Homework due Co-op #12

- 1) Vocab: galvanizing, ignominious, imposition, indiscriminately
- 2) GramSum
- 3) Topic: Concrete/Visual Poetry

Concrete poetry, also known as shape poetry, is defined as a type of poetry that uses some sort of visual presentation to enhance the effect of the poem. While the words, writing style and literary devices all impact the meaning of the poem, the physical shape the poem takes is also significant. All of this led to the creation of concrete poems. And these types of poems come in two different forms: outline and line poems.

- Outline poems used the words to create an outline of the shape. For example, "Easter Wings" by George Herbert is an outline poem. Look for more examples on line, there are some good ones of a snowman, a shoe, etc.
- Line poems use the words to actually draw an image on the page. An example of a line-type concrete poem is "[White Rose](#)" by Mary Ellen Solt. You can find a picture of it at: https://ubu.com/historical/solt/flowers/Solt_White-Rose_1963.jpg

"Easter Wings" by George Herbert. This is a lovely example of how the shape of a poem can work well with the overall content and theme.

"Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most poore:
With thee
O let me rise
As larks, harmoniously,

And sing this day thy victories:
Then shall the fall further the flight in me."

4) Assignment: Write an Outline Poem

Steps to Writing an Outline Poem: (copied from chisd.net)

Choose an object to be the subject for your poem. Good suggestions for beginners could be favorite animals or favorite foods.

Draw a simple outline of its shape on paper or on the computer. If you're using paper, draw with a pencil not a pen.

Write your poem normally. Try to describe how the subject makes you feel. The words will be fitted into your drawing, so don't make it too long – between 6-12 lines is probably a good length!

IT DOESN'T HAVE TO RHYME!

Lightly in pencil, or on the computer, write your poem into the shape. It's ok if it doesn't fit properly yet, because this is where you find out if you need to make the writing larger or smaller.

Decide if you need to make your writing bigger or smaller in certain parts of the drawing, then erase your first draft and write out the poem again. You can keep doing this until you are happy.

Finally, erase the outline of your shape, so that it is just the words from your poem left creating the image! If you were writing in pencil, you can now go over the words in pen!

Dialectic Writing//TOG//Year 3//Homework due Co-op #13

- 1) Vocab: infer, malleable, novel, petulant
- 2) GramSum
- 3) Assignment: A 5 Paragraph Interview Report

We did an interview report last semester and we are doing one again to catch some things we missed last time. You may still have the handout from that week. If not, there is enough information given here to take care of everything!

You, of course, may NOT use the same interviewee as you used in your assignment in the fall. But you *do get to pick your own* interviewee/subject either from your life or your semi-current history work. :) Enjoy, and let me know if anything isn't clear in this assignment, as always.

Here are the main things I am looking for in this interview report.

Please use this as a checklist.

- a) Prewrite a list of **questions** and turn in with final draft
- b) **Interview** your subject (whether live or in your imagination as you read or watch about them). If it is someone who has passed away already, still make it appear as though you were able to talk to them. It is not just a research paper about someone.
- c) Be looking for what your larger point is going to be as you listen and learn about your subject. You may not know going into the interview, but as you learn, what is a special theme of this person's life story? What **greater lesson** can be gleaned than just the actual events and quotes? (Quotes are great though, don't get me wrong! Use them, too!)
- d) Introduction Paragraph: You must have an introduction paragraph that covers these bases in a creative way—The subject of the paper, who was interviewed, why they were interviewed/why you chose them, and the topics that will be discussed in more detail inside the 3 paragraph body. **Your intro paragraph always must briefly mention what you will later unfold.**

- e) Body Paragraphs: There are 3 paragraphs in the body. **Each paragraph should have a main idea that is described in the topic sentence of that paragraph and then explored in more detail.** On the whole, the 3 paragraphs will be like 3 branches of the same tree. In these paragraphs, you will describe the information gleaned from the interview pertaining to that paragraph's main idea and also any interpretation you would like to add regarding that info.
- f) Conclusion Paragraph: In at least 3 sentences, **you need to sum up the theme of the interview and guide the reader's thoughts**, especially regarding an overall greater lesson to be learned from this subject's life.

- 1) Vocab: postulate, predecessor, promulgate, qualitative
- 2) Gram Sum
- 3) **Assignment: Historical Fiction Story (Research and Outline only).** This is a two co-op assignment. **You will turn in a 5 W's (or similar) Chart and a Sequencing (or similar) Chart on Co-op #14.**

This has been an exciting year in History, hasn't it? **Using any part of the timeline we have covered or will cover in Year 3 of TOG, begin to think creatively about how to write a story of historical fiction.** In a way, you are using non-fiction to write your work of fiction. Because it is historical fiction, you will need to do research in order to have your characters and your story make sense in the setting you choose.

- a) As you begin to **research**, make sure you seek out the following information regarding the setting and characters. Consider this a loose checklist for good pre-writing!

*When--in what era, what years/segment of history-- is your story taking place?

*Who were some of the key historical characters of that time? What characters might you want to make up? A best friend of a Queen? A pastor or pastor's child during a evangelistic movement? Someone who survived a plague or a war?

*Where--What country or town are they in? What was their relation to the rest of the world, for example, were they in a war with anyone? Were they secluded? Were they friendly? What were they known for?

*What was the food, the dress, the social customs, the government? What were the problems? (Every good story has a problem!!)

*Why would you choose this era? What interests you about it? What grander points could be made or even lessons or morals taught through your historical fiction piece?

**In your research, remember this is NOT a research paper. This info you are gleaming is to help you envision and explore that setting and its characters to help you form a whole new idea, a story that will help the reader go to this place in time! You should use the 5 W's chart (or something similar). Do a really good thorough job on this first part of the assignment. Take your TIME. Write clearly. You can even do a whole page about "who", "what", etc. instead of making the 5 W's all fit on one chart.

b) As you begin to **outline**, you can use the Story Map or Sequencing Chart.

I am giving you the Sequencing Chart because it is smaller, allowing you to simply jot down a couple of sentences IN ORDER to help you get started. Remember, this is NOT A 5 paragraph essay or a research paper. This is creative writing! Your first part of the Sequencing Chart might introduce the setting, then a few characters, and as you go, the plot, the climax, and then the ending. This week your goal is simply to get these main parts of the story in a short outline after you have learned a lot about the time period of which you are writing. It's a chance to study and then let your imagination take over! The Sequencing Chart is not meant to be perfect or a finished draft of your idea, but to help you get your creative juices flowing and then your thoughts in order. *Trust the process* that as you learn about the setting of the era you choose, you will get ideas to explore and develop to make a great story!

- 1) Vocab: ramify, renounce, repudiate, satiated
- 2) GramSum
- 3) Assignment: Final Draft of your Historical Fiction Piece

As you write your story, remember that your setting (time and place) can be described in many ways throughout the piece. Your characters need to be consistent; look for ways to describe them through how they act, how they talk, or how they are talked about. The plot doesn't have to be complicated; in fact, it needs to be clear. It needs to be explained in a way that presents the problem and then resolves the problem. There should be a climax, which means the part of the story that is the most exciting and important—the decision or act that solves the problem, for example. The ending is up to you, but you have to ask yourself if it makes sense and if it stays true to the characters and setting you started with. This is just a basic overview for ALL students. The following is specific as to what I expect from each age group in our class.

First or Second Year Dialectic Students Checklist:

*Typed, double-spaced Final Draft

*A strong effort at spelling and punctuation; please indent at the appropriate places

*Correct use of quotations in dialogue

*1-3 pages

*A clear setting (use your research!)

*Character(s) with characteristics that help us imagine them with you

*A plot/problem/issue that has a beginning and end (use your outline!)

Third/Last Year Dialectic Students Checklist:

All of the above PLUS:

*Setting: Can you show, not tell? Are you using sense words and bringing in the 5 W's in a creative way?

*Characters: Can you develop a character who is consistent and feels real to readers?

*Plot: Can you keep the plot from getting too confusing or contradicting? Does the story flow easily? Is there a twist or is it very predictable?

*1-5 pages, no more, please. This is not just a chapter of a story, this is a whole complete piece, so make sure it covers the plot, climax, and ending, at least in this version of it. You can always rewind and change things later to make it a book if you want (on your own)!

*POV: Can you challenge yourself to write from a new point of view? 1st, 2nd, or 3rd? Can you stay consistent throughout? Will your characters be in past tense or present?

- 1) Vocab: scrupulous, scrutinize, solidarity, squalid
- 2) GramSum
- 3) Assignment: Biography Report

This assignment will be a 1-3 page report. There are 5 different kinds of biographies: Popular, historical, literary, reference, and fictional. For your report, you may pick which kind you would like to write. The following info is from Writing Aids, page 5-7.

Popular- Tell about the lives of such currently famous people as movie stars and sports figures.

Historical- Deal with a wide variety of individuals and describe how they influenced past events. These works also tell what life was like during certain periods of history.

Literary- Tell of the life and personality of an author, painter, or other kind of artist. They try to describe the talent and inspiration that enabled the subject to create great works.

Reference- These are short accounts that mention only the major events of a person's life.

Fictional- Combines features of a biography and a novel. They are bios because they are based on real people and events; they are novels because the author created conversations, background info, and other elements.

Checklist:

*typed, double spaced, 3-8 pages (older kids should lean toward the 8, younger toward the 3)

*pre-writing of some kind to turn in; this pre-writing should show what research you did, what you learned about your subject, what questions you wanted to have answered, and how you grouped and organized the information

*Beyond having a main subject you are clearly reporting on, pick out what characteristic or lesson you want to focus on mostly about this person and use that as a main theme throughout your paper

*Have a clear order. Is this piece of writing describing their life chronologically (in order of dates and times—where they were born, their childhood, their education years, their early career and/or marriage and family, their high points and low points of middle age, their aging years, the end of their life, etc) or is this piece organizing information about the person into categories— such as career, relationships, struggles, family life, high points, low points, what they are known for, etc? You can choose, but make sure it makes sense and isn't confusing to the reader. As you go from paragraph to paragraph, try to use transition words and make it flow.

*Older students: Your work should include an analytical aspect. As you share the facts about this person's life, you help readers tie those facts to greater meaning hopefully. Think back to whatever made you choose this person to write about; this can help you to draw out important points, to lead the readers to more than just facts about someone! Did they have an effect on society? For better or for worse? What would the world have been like without them? What led them to do the things they did? What do you think they truly believed was their greatest achievement and was it the same thing that the world in general would think? (You don't have to answer those exact questions, but they are here to help you think.) What is the message you want to get across in writing this piece?