How to Teach Meter and Rhythm in Poetry
Links to the Digital Resources

Google Slides
Lesson Video on YouTube
Lesson Video on Vimeo

‘Twas the night before Christmas when all through the house.
(Number of Syllables - 12)
Not a creature was stirring, not even a mouse.
(Number of Syllables - 12)
Part 3 - Poem Structures

Series Objective

Students will be able to explain significant differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

Essential Questions:

Teaching Standard

RL.4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL.5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Vocabulary

poems: A poem is a type of literary work that uses rhythm, imagery, and figurative language to express emotions, thoughts, or ideas. Poems often have a musical quality and can take many forms, such as sonnets, haikus, or free verse.

verse: A line of words that may or may not rhyme in a poem.

Example: “I have a little shadow that goes in and out with me” (from “My Shadow” by Robert Louis Stevenson)

If a poem is like a story, then a verse is like a single sentence in that story, and a stanza is like a paragraph that groups together several sentences to create a specific section or idea in the poem.

rhythm: Some words sound louder or softer than others in a poem.

Example: “Twinkle, twinkle, little star, how I wonder what you are.”

meter: The number and type of beats in a line of a poem.

Example: “Da DUM da DUM da DUM da DUM” (four beats with a soft sound followed by a loud sound)
This is the third installment in a series of three covering CCSS RL.4.5 and RL.5.5. This lesson covers the terms listed in CCSS RL.4.5 specifically (e.g., verse, rhythm, meter). To fully cover poetic structure, you will need to include lessons on the following skills in your study of poetry.

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Lesson Plan

Hook
Before showing the clip, ask the students if they know the song “Row, Row, Row Your Boat” and if they have ever sung it as a round. Explain that a round is when different singers start the same song at different times and create harmony.

Show this humorous video clip of Carol Burnett and Jim Nabors singing “Row, Row, Row Your Boat” and have the students enjoy the humor and the music.

Here are some links for the video:
https://www.youtube.com/watch?v=ey5HLdAQthU
https://www.youtube.com/watch?v=q02KCS_A7LY
https://www.youtube.com/watch?v=K1TYYH5Rsjk

After showing the clip, ask the students to share their observations and opinions about the flow of the song. [Don’t get into specifics about meter and rhythm of “Row, Row, Row Your Boat” in this hook activity. After students complete the video lesson, they will analyze this song again for specifics.]

Questions to Ask
• Do you notice that some words are stressed and others are not?
• Is the song slow or fast?
• How does the “bouncy” sound make you feel? [Notice the stressed sounds resemble the movement of a boat floating down the stream.]

Transition to the lesson objective by telling the students that they will learn more about meter and rhythm in poems and how they affect the meaning and sound of poetry. Tell them they will read and analyze various poems and identify their meter and rhythm. Tell them they will also write poems using different meter and rhythm patterns.
**Teacher Information:**

**Meter:** The song has a simple and regular meter of iambic tetrameter. This means that each line has four iambs, units of two syllables, with the first syllable unstressed and the second syllable stressed. For example, in the first line, the syllables are - / - / - / - / (row, row, row your boat). The meter creates a steady and consistent beat that matches the action of rowing a boat.

At elementary level, students do not need to know the terminology. Have students count the syllables and notice that lines 1, 2, and 4 all have 5 syllables.

**Rhythm:** The song has a fast and lively rhythm that creates a sense of joy and fun. The rhythm is also smooth and flowing, without any pauses or breaks. The rhythm matches the song's meaning: enjoying a boat ride on a stream. The rhythm makes the song easy to sing as a round, as the singers can join in at different points without disrupting the flow.

**Online Syllable Counter**
https://www.howmanysyllables.com/syllable_counter/

**Fun Vocabulary Builder**
Propellar, propellar, propellar your craft
Placidly down the liquid solution
Ecstatically, ecstatically, ecstatically, ecstatically
Existence is but an illusion
Activity #1 - Organizer [Found in the Student Packet]
Print out the organizer provided in the “Student Packet” section of this handout or online through Google Slides. Students will complete the organizer while watching the video lesson. The pages following the lesson plans illustrate how to fold these organizers for easy storage in an interactive notebook.

Three versions of this organizer are provided depending on the needs of your students.

- Students will write definitions and examples.
- Students will fill in key words in the definitions and write examples which are provided.
- The third copy of the organizer may be used as an answer key, for differentiated instruction, for students who were absent during instruction, or if you wish for the students to have the sentences already completed.

Activity #2 – Analyzing “Row, Row, Row Your Boat”
Discuss the meter and rhythm of “Row, Row, Row Your Boat.” Remind students that meter is the pattern of stressed and unstressed syllables in a line of poetry or music, and rhythm is how the poem or song flows and sounds.

“Row, Row, Row Your Boat” has a simple and regular meter and rhythm, which makes it easy to sing as a round. Ask the students to think of other songs or poems that have a similar or different meter and rhythm.

Sample Answers

<table>
<thead>
<tr>
<th>Similar</th>
<th>Different</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Twinkle, Twinkle, Little Star”</td>
<td>“The Star-Spangled Banner”</td>
</tr>
<tr>
<td>“Baa Baa Black Sheep”</td>
<td>“Amazing Grace”</td>
</tr>
<tr>
<td>“Mary Had a Little Lamb”</td>
<td>“The Raven” by Edgar Allan Poe</td>
</tr>
<tr>
<td>“The Itsy Bitsy Spider”</td>
<td>“Do Not Go Gentle into That Good Night” by Dylan Thomas</td>
</tr>
</tbody>
</table>

Teacher Information:

ROW, row, ROW your BOAT,  
GENTly DOWN the STREAM.  
MERRily, MERRily, MERRily, MERRily,  
LIFE is BUT a DREAM.

**Meter:** The song has a simple and regular meter. The meter creates a steady and consistent beat that matches the action of rowing a boat.

**Rhythm:** The song has a fast and lively rhythm that creates a sense of joy and fun. The rhythm is also smooth and flowing, without any pauses or breaks. The rhythm matches the song’s meaning: enjoying a boat ride on a stream.
Activity #3 – Poetry Jigsaw

Instructions

• The first lines of the following poems have been written across two cards.

  "Stopping by Woods on a Snowy Evening" by Robert Frost
  "The Road Not Taken" by Robert Frost
  "Jabberwocky" by Lewis Carroll
  "If" by Rudyard Kipling
  "The Owl and the Pussycat" by Edward Lear
  "Fire and Ice" by Robert Frost
  "The Tyger" by William Blake
  "Casey at the Bat" by Ernest Lawrence Thayer

• Print these cards and cut them apart.
• Distribute the cards randomly among the students. You may need students to work with a partner as there are 16 cards.
• Instruct students to find a partner(s) with lines with the same meter or rhythm.
• Once students are matched, have them discuss the meter and rhythm of their poem.
"Stopping by Woods on a Snowy Evening" by Robert Frost

Whose **WOODS** these **ARE** I **THINK** I **KNOW**.
His **HOUSE** is **IN** the **VILLage** **THOUGH**.
He **WILL** not **SEE** me **STOP**ping **HERE**
To **WATCH** his **WOODS** fill **UP** with **SNOW**.

My **LITtle** **HORSE** must **THINK** it **QUEER**
To **STOP** with**OUT** a **FARM**house **NEAR**
**BETWEEN** the **WOODS** and **FROZEN** **LAKE**
The **DARK**est **EVENING** of the **YEAR**.

"The Road Not Taken" by Robert Frost

**TWO** roads **DIVERGED** in a **YELLOW** **WOOD**,
And **SORry** I could not **trAVEL** both
And **BE** one **TRAVeler** **LONG** I **STOOD**
And **LOOKED** down **ONE** as **FAR** as I **COULD**
To **WHERE** it **BENT** in the **UNDER**growth;

**THEN** took the **OTHER** as **JUST** as **FAIR**,
And **HAVing** **PERhaps** the **better** claim
Be**CAUSE** it was **grassY** and **WANTed** **WEAR**,
Though **AS** for **THAT** the **PASSing** **THERE**
Had **WORN** them **REALLY** about **THE** same,

"Jabberwocky" by Lewis Carroll

'Twas **BRILLig** and the **SLITHy TOVES**
Did **GYRE** and **GIMble** in the **WABE**:
All **MIMsy** were the **BOroGOVES**;
And the **mome** **RATHS** out **GRABE**.

"BeWare the JABberWOCK my SON!
The **JAWS** that **BITE** the **CLAWS** that **CATCH**!
Be**WARE** the **JUJubBIRD** and **SHUN**
The **FRUMious BANDErSNATCH**!

"If" by Rudyard Kipling

If **YOU** can **KEEP** your **HEAD** when **ALL** **aBOUT** you
Are **LOSING** **THEIRS** and **BLAMing** it **on** **YOU**
If **YOU** can **TRUST** yourself when **ALL** men **DOUBT** you
But **MAKE** all **LOWance** for their **DOUBTIng** **TOO**

If **YOU** can **WAIT** and **NOT** be **TIRED** by **WAITing**,
Or **BEing** **LIED** **aBOUT** don't **DEAL** in **LIES**,
Or **BEing** **HATED**, don't **GIVE** way to **HATING**.
And **YET** don't **LOOK** too **GOOD** nor **TALK** too **WISE**.
<table>
<thead>
<tr>
<th>Poem Title</th>
<th>Author</th>
<th>Text</th>
</tr>
</thead>
</table>
| "The Owl and the Pussycat"   | Edward Lear             | The **OWL** and the **PUSsy-cat** WENT to **SEA**  
In a **BEAUtiful** **PEA-green** **BOAT,**  
They **TOOK** some **HONey,** and **PLEN**ty of **MONey,**  
Wrapped **UP** in a **FIVE-pound** **NOTE.**  
...                                                                 |
|                             |                         | **PUSsy** **SAID** to the **OWL,** "You **ELEgant** **FOWL!**  
How **CHARMingLY** **SWEET** you **SING!**  
**O** **LET** us **BE** **marRIED!** too **LONG** we have **TARried:**  
But **WHAT** shall **WE** do for a **RING?**  
...                                                                 |
| "Fire and Ice"               | Robert Frost            | Some **SAY** the **WORLD** will **END** in **FIRE,**  
Some **SAY** in **ICE.**                                                                 |
|                             |                         | From **WHAT** I’ve **TAST**ed **OF** de**SIRE**  
I **HOLD** with **THOSE** who fa**vor** **FIRE.**                                                                 |
| "The Tyger"                  | William Blake           | **TYger, TYger, BURNing BRIGHT**  
**IN** the **FORests** **OF** the **NIGHT:**  
**WHAT** im**MORtal** **HAND** or **EYE**  
Could **FRAME** thy **FEARful** **SYMmeTRY?**                                                                 |
|                             |                         | **IN** what **DIStant** **DEEPS** or **SKIES.**  
**BURNT** the **Fire** **OF** thine **EYES?**  
On **WHAT** wings **DARE** he **ASpire?**  
What the **HAND,** dare **SEIZE** the **FIRE?**                                                                 |
| "Casey at the Bat"           | Ernest Lawrence Thayer  | The **OUTlook** **WASN’t** **BRILLiant** **FOR** the **MUDville** **NINE** **that** **DAY:**  
The **SCORE** stood **FOUR** **to** **SIX** with **JUST** an **INning** **LEFT** **to** **PLAY:**  
And **SO** when **COOney** **DIED** at **FIRST** and **BURrows** **DID** the **SAME,**  
A **SICKly** **SIence** **FELL** up**ON** the **PATrons** **OF** the **GAME.**                                                                 |
|                             |                         | A **STRAGgling** **FEW** got **UP** to **GO** in **DEEP** dis**PAIR** the **REST**  
Clung **TO** that **HOPE** which **SPRINGS** e**TERnal** **IN** the **HUman** **BREAST**  
They **THOUGHT** if **ONly** **CAsey** **COULD** but **GET** a **WHACK** at **THAT**  
They’d **PUT** up **EVEN** **MONey** **NOW** with **CAsey** **AT** the **BAT**                                                                 |
"Stopping by Woods on a Snowy Evening" by Robert Frost

Whose WOODS these ARE I THINK I KNOW.
His HOUSE is IN the VILLage THOUGH.
He WILL not SEE me STOPping HERE
To WATCH his WOODS fill UP with SNOW.

My LIttle HORse must THINK it QUEER
To STOP withOUT a FARMhouse NEAR
BeTWEEN the WOODS and FROZen LAKE
The DARkest EVEning OF the YEAR.

Each line has 8 syllables in an unstressed/stressed beat.
The meter creates a steady and consistent beat that matches the action of riding a horse through the woods.

"The Road Not Taken" by Robert Frost

TWO roads Diverged IN a YEllow WOOD,
And SORry I could NOT traVEL both
And BE one TRAveler LONG I stood
And LOOKed down ONE as FAR as I COULD
To WHERE it BENT in THE undergrowth;

THEN took THE oTHER as JUST as FAIR,
And HAVing PERhaps THE betTER claim
BeCAUSE it WAS grassY and WANTed wear,
Though AS for THAT the PASSing there
Had WORN them REALly About THE same,

Each line in the first poem contains 9 syllables. Each line in the second stanza varies between 8 and 10 syllables.

The poem has a moderate and steady rhythm that creates a sense of calmness and reflection. The rhythm is also smooth and flowing, without any pauses or breaks. The rhythm matches the poem’s tone, which is contemplative.
"Jabberwocky" by Lewis Carroll

'Twas BRiLiG AND the SLIthy TOVES
Did GYRE and GImlble IN the WABE:
All MImsy WERE the BOrOGOVES;
And THE mome RATHS outGRABE.

"BeWARE the JABberWOCK my SON!
The JAWS that BITE the CLAWS that CATCH!
BeWARE the JUBjub BIRD and SHUN
The FRUMious BANDeRSNATCH!"

Hear the poem read: https://allpoetry.com/poem/8439315-Jabberwocky-by-Lewis-Carroll

Syllable Count: 8, 8, 8, 6 - 8, 8, 8, 7
Although the poem contains many nonsense words, the poem uses the unstressed/stressed [da DUM] meter. The poem has a fast and lively rhythm that creates a sense of excitement and adventure.

"If" by Rudyard Kipling

If YOU can KEEP your HEAD when ALL aBOUT you
Are LOSing THEIRS and BLAming IT on YOU
If YOU can TRUST yourSELF when ALL men DOUBT you
But MAKE aLOWance FOR their DOUBting TOO
If YOU can WAIT and NOT be TIRED by WAITing,,
Or BEing LIED aBOUT don’t DEAL in LIES,
Or BEing HATED, don’t GIVE way to HATing,,
And YET don’t LOOK too GOOD nor TALK too WISE.

Note: For this practice the first stanza is divided into two groups of lines based on the meter and rhythm.

Syllable Count: odd numbered lines 11 and even number lines 10
The poem uses the unstressed/stressed [da DUM] meter with the odd-numbered lines have an extra syllable. The poem has a moderate and steady rhythm that creates a sense of calmness. The rhythm is also smooth and flowing, without any pauses or breaks. The rhythm matches the poem’s tone, which is instructive and inspirational.
"The Owl and the Pussycat" by Edward Lear

The OWL and the PUSsy-cat WENT to SEA
In a BEAUtiful PEA-green BOAT,
They TOOK some HONey, and PLENty of MONey,
Wrapped UP in a FIVE-pound NOTE.

PUSsy SAID to the OWL, "You ELEgant FOWL!
How CHARMingLY SWEET you SING!
O LET us BE marRIED! too LONG we have TARried:
But WHAT shall WE do FOR a RING?"

Syllable Count: 1st Stanza 10, 8, 11, 7 and Second Stanza 11, 7, 12, 8
The poem has a fast and lively rhythm that creates a sense of excitement and adventure. The rhythm matches the tone of the poem, which is humorous.

"Fire and Ice" by Robert Frost

Some SAY the WORLD will END in FIRE,
Some SAY in ICE.
From WHAT I’ve TASTed OF deSIRE
I HOLD with THOSE who FAvor FIRE.

Syllable Count: 8, 4, 8, 8 Most lines have four pairs of unstressed and stressed syllables. The rhythm is fast showing confidence.
"The Tyger" by William Blake

TYger, TYger, BURNing BRIGHT
IN the FORests OF the NIGHT;
WHAT immORtal HAND or EYE
Could FRAME thy FEARful SYMmeTRY

IN what DIStant DEEPS or SKIES.
BURNT the Fire OF thine EYES?
On WHAT wings DARE he ASpire?
What the HAND, dare SEIZE the FIRE?

Syllable Count: 1st Stanza 7, 7, 7, 8 2nd Stanza 7, 6, 7, 7The meter of the poem is mostly four pairs of stressed and unstressed syllables with some variations.

"Casey at the Bat" by Ernest Lawrence Thayer

The OUTlook WASn’t BRILLiant FOR the MUDville NINE that DAY:
The SCORE stood FOUR to SIX with JUST an INning LEFT to PLAY;
And SO when COOney DIED at FIRST and BURrows DID the SAME,
A SICKly SIlence FELL upON the PATrons OF the GAME.

A STRAGgling FEW got UP to GO in DEEP disPAIR the REST
Clung TO that HOPE which SPRINGS eTERnal IN the HUman BREAST
They THOUGHT if ONly CAsy COULD but GET a WHACK at THAT
They’d PUT up EVen MONey NOW with CAsy AT the BAT

Syllable Count: 1st Stanza 13, 14, 15, 14 2nd Stanza 14, 14, 14, 14
Each line has two pairs of unstressed and stressed syllables with some variations. The rhythm is lively showing enthusiasm.
Activity #4

Three sets of cards are provided for this activity found in the “Student Packet.”
Print the cards and cut them apart.
Have students work with one set at a time.
Have the students sort each set of poems into two stacks based on their meter and rhythm.
  - Set 1 – Regular/Irregular
  - Set 2 – Fast/Slow
  - Set 3 – Simple/Complex

Answer Key

<table>
<thead>
<tr>
<th>Regular</th>
<th>Irregular</th>
<th>Fast</th>
<th>Slow</th>
<th>Simple</th>
<th>Complex</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twinkle, Twinkle, Little Star</td>
<td>Jabberwocky</td>
<td>The Tyger [<a href="https://www.youtube.com/watch?v=aHRjw1YexKY">https://www.youtube.com/watch?v=aHRjw1YexKY</a>]</td>
<td>The Road Not Taken [<a href="https://www.youtube.com/watch?v=KUaQgRIJukA">https://www.youtube.com/watch?v=KUaQgRIJukA</a>]</td>
<td>Humpty Dumpty</td>
<td>The Raven</td>
</tr>
<tr>
<td>Hickory Dickory Dock</td>
<td>This Is Just to Say</td>
<td>The Crocodile [<a href="https://www.youtube.com/watch?v=QShAO-zg-q8">https://www.youtube.com/watch?v=QShAO-zg-q8</a>]</td>
<td>Do Not Go Gentle into That Good Night [<a href="https://www.youtube.com/watch?v=1mReC3VbH3w">https://www.youtube.com/watch?v=1mReC3VbH3w</a>]</td>
<td>Baa Baa Black Sheep</td>
<td>Annabel Lee</td>
</tr>
<tr>
<td>The Owl and the Pussycat</td>
<td>Fog</td>
<td>Casey at the Bat [<a href="https://www.youtube.com/watch?v=d5iCg_zJ8lA">https://www.youtube.com/watch?v=d5iCg_zJ8lA</a>]</td>
<td>O Captain! My Captain! [<a href="https://www.youtube.com/watch?v=TcMH10mp88">https://www.youtube.com/watch?v=TcMH10mp88</a>]</td>
<td>Hey Diddle Diddle</td>
<td>How Do I Love Thee?</td>
</tr>
</tbody>
</table>

Gay Miller @ Book Units Teacher
General Instructions for How to Create the Organizers
I love interactive notebooks. I have found students return again and again to their notebooks to find rules and examples. The only problem is foldable organizers take a lot of time to create. Because of this, I played around with paper to come up with a design that is quick and easy for students to make.

Note: The organizers in the photos are for demonstration purposes only. Not all are included in this unit.
PRINTABLE VERSION -- Organizers

Three versions of most organizers are offered: one with blanks where students write definitions and create examples; one with the definitions provided but with blank spaces for students to write in key words; and one with the answers provided. The third copy of the organizer may be used as an answer key, for differentiated instruction, for students who were absent during instruction, or if you wish for the students to have the organizers already completed.

STEP 1 - Print the organizers.

Print the organizers directly from this packet.

STEP 2 - Using the Organizers:

Have students watch the instructional video that goes with the organizer. Pause the video when instructed to do so. Have students complete the organizer. Next, have students watch the remainder of the video to check their answers. Many organizers ask students to give examples. Tell students that just because their examples don’t match the video examples doesn’t necessarily mean their examples are wrong.
STEP 3 - Fold the Organizer.

This organizer requires no cutting or coloring. I recommend telling students that they can color the blackline drawings at home if they wish to, but it is not necessary. The organizer folds like a fan. Make sure the first fold is under, so the definitions are on top and will be visible when flipping through the interactive notebook.

STEP 4 - Gluing the Organizer Flip the organizer over with the text box containing the definition face down. Have students place a single line of white school glue down the back right-hand side of the organizer. Glue the organizers two to a page (four to an open notebook). See photos on the next page.
**Meter and Rhythm**

**Stressed** syllables are the parts of words spoken with more emphasis or force. You may notice that certain syllables sound stronger or louder than others when saying a word. These stronger syllables are stressed syllables.

For example, let’s look at the word “elephant.” When you say the word, you might naturally put more emphasis or stress on the first syllable, “EL.” So, in “elephant,” the stressed syllable is “EL.”

Highlight the stressed syllable in each of these words:

- computer
- important
- historical
- responsible
- explorer
- imagination
- decision
- incredible
- electricity
- international
- photographer
- vegetarian

Just like words, lines of poetry have stressed syllables. This is called meter.

<table>
<thead>
<tr>
<th>Line</th>
<th>Number of Syllables</th>
<th>Meter</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twinkle, twinkle, little star.</td>
<td>11</td>
<td>/ - / - /</td>
<td>fast and fierce</td>
</tr>
<tr>
<td>Jack and Jill went up the hill,</td>
<td>10</td>
<td>/ - / - /</td>
<td>steady and straightforward</td>
</tr>
<tr>
<td>Mary had a little lamb,</td>
<td>11</td>
<td>/ - / - /</td>
<td>strange and unpredictable</td>
</tr>
<tr>
<td>‘Twas the night before Christmas when all through the house.</td>
<td>16</td>
<td>/ - / - /</td>
<td>steady and straightforward</td>
</tr>
<tr>
<td>Not a creature was stirring, not even a mouse.</td>
<td>12</td>
<td>/ - / - /</td>
<td>strange and unpredictable</td>
</tr>
</tbody>
</table>

How does knowing the meter and rhythm of a poem help with understanding its meaning? A regular meter and rhythm poem is about something ________________

For example, in the poem “Mary Had a Little Lamb,” the meter and rhythm are steady and straightforward, which matches the story of a girl and her pet.

A poem with an irregular meter and rhythm might mean ________________

For example, in the poem “Jabberwocky” by Lewis Carroll, the meter and rhythm are strange and unpredictable, which matches the story of a boy fighting a weird monster.

If a poem changes meter and rhythm, it might mean ________________

For example, in the poem “The Road Not Taken” by Robert Frost, the meter and rhythm change in the last line, which shows that the speaker regrets his choice.

Highlight the stressed syllable in each line of poetry:

- Twinkle, twinkle, little star.
- How I wonder want you are?
- Jack and Jill went up the hill,
- To fetch a pail of water;
- Mary had a little lamb,
- Its fleece was white as snow;
- ‘Twas the night before Christmas when all through the house.
- Not a creature was stirring, not even a mouse.
- Not a creature was stirring, not even a mouse.
- Not a creature was stirring, not even a mouse.
- Not a creature was stirring, not even a mouse.

Stressed syllables are the parts of words spoken with more emphasis or force. You may notice that certain syllables sound stronger or louder than others when saying a word. These stronger syllables are stressed syllables.

Example: “The Tyger” by William Blake, the rhythm is fast and fierce, because the words are short and sharp, and there are no pauses. The rhythm matches the poem’s meaning, about a powerful and scary animal.

Meter and rhythm work together to make a poem sound ________________

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Meter and rhythm work together to make a poem sound ________________

Example: “The Tyger” by William Blake, the rhythm is fast and fierce, because the words are short and sharp, and there are no pauses. The rhythm matches the poem’s meaning, about a powerful and scary animal.

Meter and rhythm work together to make a poem sound ________________

Example: “The Tyger” by William Blake, the rhythm is fast and fierce, because the words are short and sharp, and there are no pauses. The rhythm matches the poem’s meaning, about a powerful and scary animal.
**Meter** is the pattern of _______ in a poem, like a drumbeat. It is made up of different kinds of syllables. Some syllables are loud or _______________, and some are soft or __________. Meter tells us how many syllables are in each line of a poem and which are loud and ___________.

For example, in the poem “Twinkle, Twinkle, Little Star,” each line has _______ syllables, and the meter is / - / - / - / -. This means that every other syllable is loud.

Highlight the stressed syllable in each line of poetry.

Twinkle, twinkle, little star.  
(Number of Syllables - _____)  
How I wonder want you are?  
(Number of Syllables - _____)

Jack and Jill went up the hill,  
(Number of Syllables - _____)  
To fetch a pail of water;  
(Number of Syllables - _____)

Mary had a little lamb, (Number of Syllables - _____)  
Its fleece was white as snow;  
(Number of Syllables - _____)

’Twas the night before Christmas  
when all through the house.  
(Number of Syllables - _____)  
Not a creature was stirring,  
not even a mouse.  
(Number of Syllables - _____)

Stressed syllables are the parts of words spoken with more emphasis or force. You may notice that certain syllables sound stronger or louder than others when saying a word. These stronger syllables are stressed syllables.

For example, let’s look at the word “elephant.” When you say the word, you might naturally put more emphasis or stress on the first syllable, “EL.” So, in “elephant,” the stressed syllable is “EL.”

Highlight the stressed syllable in each of these words:

- computer
- important
- historical
- responsible
- explorer
- imagination
- decision
- incredible
- electricity
- international
- photographer
- vegetarian

Just like words, lines of poetry have stressed syllables. This is called meter.

**Rhythm** is like the music of a poem. It is how the poem flows and sounds when we read it out loud.

Rhythm can be affected by many things, such as...

- _________ we choose
- the pauses we make
- the _________ we read

Example: “The Tyger” by William Blake, the rhythm is _____________ and fierce, because the words are _____ and sharp, and there are no pauses. The rhythm matches the poem’s meaning, about a powerful and __________ animal.

Meter and rhythm work together to make a poem sound good and interesting. Sometimes they match each other perfectly, and sometimes they __________.

A poet can use meter and rhythm to create different effects and __________ in a poem.

How does knowing the meter and rhythm of a poem help with understanding its meaning?

A regular meter and rhythm poem is about something _______ or orderly, or the poet wants you to feel relaxed or ______________.

For example, in the poem “Mary Had a Little Lamb,” the meter and rhythm are steady and straightforward, which matches the story of a girl and her pet.

A poem with an irregular meter and rhythm might mean it is about something __________ or chaotic, or the poet wants you to feel __________ or curious.

For example, in the poem “Jabberwocky” by Lewis Carroll, the meter and rhythm are strange and unpredictable, which matches the story of a boy fighting a weird monster.

If a poem changes meter and rhythm, it might mean it is about something that changes or has a ________, or the poet wants you to feel __________ emotions.

For example, in the poem “The Road Not Taken” by Robert Frost, the meter and rhythm change in the last line, which shows that the speaker regrets his choice.
**Meter and Rhythm**

**Stressed syllables** are the parts of words spoken with more emphasis or force. You may notice that certain syllables sound stronger or louder than others when saying a word. These stronger syllables are stressed syllables.

For example, let’s look at the word “elephant.” When you say the word, you might naturally put more emphasis or stress on the first syllable, “EL.” So, in “elephant,” the stressed syllable is “EL.”

Highlight the stressed syllable in each of these words:

- com-PU-ter [kuhm-pyoo-ter]
- im-POR-tant [im-pawr-tnt]
- his-TOR-ical [hi-star-i-kuhl, stor-i-cal]
- re-SPON-sive [ri-spon-suh-buhl]
- ex-PLOR-er [ik-splawr-er]
- im-ag-i-na-tion [ih-maj-uh-ney-shuhn]
- de-CISION [dih-sizh-uhn]
- in-CRED-i-ble [in-kred-uh-buhl]
- e-lec-TRI-ty [ih-lek-tri-ty]
- in-ter-NA-tional [in-ter-nash-uhn]
- pho-TOGRAPH [fuh-tog-ruh-fer]
- veg-e-TARI-an [vej-i-tair-ee-uhn]

Just like words, lines of poetry have stressed syllables. This is called meter.

**Meter** is the pattern of beats in a poem, like a drumbeat. It is made up of different kinds of syllables. Some syllables are loud or stressed, and some are soft or unstressed. Meter tells us how many syllables are in each line of a poem and which are loud and soft.

For example, in the poem “Twinkle, Twinkle, Little Star,” each line has seven syllables, and the meter is / - / - / - / - / - / . This means that every other syllable is loud.

Highlight the stressed syllable in each line of poetry.

**Twinkle, twinkle, little star.**
(Number of Syllables - 7)

**How I wonder want you are?**
(Number of Syllables - 7)

**Jack and Jill went up the hill,**
(Number of Syllables - 7)

**To fetch a pail of water,**
(Number of Syllables - 7)

**Mary had a little lamb,**
(Number of Syllables - 8)

**Its fleece was white as snow;**
(Number of Syllables - 6)

‘Twas the night before Christmas when all through the house.
(Number of Syllables - 12)

Not a creature was stirring, not even a mouse.
(Number of Syllables - 12)

**Rhythm** is like the music of a poem. It is how the poem flows and sounds when we read it out loud.

Rhythm can be affected by many things, such as...

- words we choose
- the pauses we make
- the speed we read

Example: “The Tyger” by William Blake, the rhythm is fast and fierce, because the words are short and sharp, and there are no pauses. The rhythm matches the poem’s meaning, about a powerful and scary animal.

Meter and rhythm work together to make a poem sound good and interesting. Sometimes they match each other perfectly, and sometimes they don’t. A poet can use meter and rhythm to create different effects and feelings in a poem.

How does knowing the meter and rhythm of a poem help with understanding its meaning?

A regular meter and rhythm in a poem is about something calm or orderly, or the poet wants you to feel relaxed or comfortable. For example, in the poem “Mary Had a Little Lamb,” the meter and rhythm are steady and straightforward, which matches the story of a girl and her pet.

A poem with an irregular meter and rhythm might mean it is about something exciting or chaotic, or the poet wants you to feel surprised or curious. For example, in the poem “Jabberwocky” by Lewis Carroll, the meter and rhythm are strange and unpredictable, which matches the story of a boy fighting a weird monster.

If a poem changes meter and rhythm, it might mean it is about something that changes or has a twist, or the poet wants you to feel different emotions. For example, in the poem “The Road Not Taken” by Robert Frost, the meter and rhythm change in the last line, which shows that the speaker regrets his choice.
<table>
<thead>
<tr>
<th>Regular or Irregular</th>
<th>Twinkle, Twinkle, Little Star - Jane Taylor</th>
<th>Jabberwocky - Lewis Carroll</th>
<th>This Is Just to Say - William Carlos Williams</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Twinkle, twinkle, little star,</td>
<td>'Twas brillig, and the slithy toves</td>
<td>I have eaten the plums that were in the icebox</td>
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<td></td>
<td>How I wonder what you are.</td>
<td>Did gyre and gimble in the wabe:</td>
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<td></td>
<td>Up above the world so high,</td>
<td>All mimsy were the borogoves,</td>
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<td></td>
<td>Like a diamond in the sky.</td>
<td>And the mome raths outgrabe.</td>
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<tr>
<td>The Red Wheelbarrow</td>
<td>so much depends upon</td>
<td>Mary Had a Little Lamb - Sarah Josepha Hale</td>
<td>Fog - Carl Sandburg</td>
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<tr>
<td>- William Carlos</td>
<td>a red wheel barrow</td>
<td>Mary had a little lamb,</td>
<td>The fog comes on little cat feet.</td>
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<td>Williams</td>
<td>glazed with rain water</td>
<td>Its fleece was white as snow, yeah.</td>
<td>It sits looking over harbor and city on silent haunches and then moves on.</td>
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<td>beside the white chickens</td>
<td>Everywhere the child went,</td>
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<td>The little lamb was sure to go, yeah.</td>
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<tr>
<td>The Owl and the</td>
<td>The Owl and the Pussy-cat went to sea</td>
<td>Hickory Dickory Dock – Unknown</td>
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<tr>
<td>Pussycat – Edward</td>
<td>In a beautiful pea-green boat,</td>
<td>Hickory dickory dock. The mouse went up the clock</td>
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<tr>
<td>Lear</td>
<td>They took some honey, and plenty of</td>
<td>The clock struck one. The mouse went down</td>
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<td></td>
<td>money,</td>
<td>Hickory dickory dock</td>
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<td></td>
<td>Wrapped up in a five-pound note.</td>
<td>Tick tock, tick tock, tick</td>
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<td>The Owl looked up to the stars above,</td>
<td>tock, tick tock, tick tock,</td>
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<td></td>
<td>And sang to a small guitar,</td>
<td>tick tock</td>
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<td>&quot;O lovely Pussy! O Pussy, my love,</td>
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<td>What a beautiful Pussy you are,</td>
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<td>You are,</td>
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<td>You are!</td>
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<td>What a beautiful Pussy you are!</td>
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<td>Fast or Slow</td>
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<tr>
<td><strong>The Tyger</strong> - William Blake</td>
<td><strong>The Road Not Taken</strong> - Robert Frost</td>
<td><strong>Stopping by Woods on a Snowy Evening</strong> - Robert Frost</td>
<td></td>
</tr>
</tbody>
</table>
| Tyger Tyger, burning bright,  
In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry? | Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth; | Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow. |

**Do Not Go Gentle into That Good Night** - Dylan Thomas

Do not go gentle into that good night,  
Old age should burn and rave at close of day; Rage, rage against the dying of the light.

**The Crocodile** - Lewis Carroll

How doth the little crocodile  
Improve his shining tail,  
And pour the waters of the Nile  
On every golden scale!

**Casey at the Bat** - Ernest Thayer

The outlook wasn’t brilliant for the Mudville nine that day;  
The score stood four to two with but one inning more to play.  
And then when Cooney died at first, and Barrows did the same,  
A sickly silence fell upon the patrons of the game.

**The Spider and the Fly** - Mary Howitt

"Will you walk into my parlour?" said the Spider to the Fly,  
""Tis the prettiest little parlour that ever you did spy;  
The way into my parlour is up a winding stair,  
And I have many curious things to shew when you are there."  
"Oh no, no," said the little Fly, "to ask me is in vain,  
For who goes up your winding stair can ne'er come down again."

**O Captain! My Captain!** - Walt Whitman

O Captain! my Captain! our fearful trip is done,  
The ship has weather’d every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
But O heart! heart! heart!  
O the bleeding drops of red,  
Where on the deck my Captain lies,  
Fallen cold and dead.
<table>
<thead>
<tr>
<th>Simple or Complex</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Humpty Dumpty</strong> - Unknown</td>
</tr>
<tr>
<td>Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall. All the king's horses and all the king's men Couldn't put Humpty together again.</td>
</tr>
</tbody>
</table>

| **Annabel Lee** - Edgar Allan Poe |
| It was many and many a year ago, In a kingdom by the sea, That a maiden there lived whom you may know By the name of Annabel Lee; And this maiden she lived with no other thought Than to love and be loved by me. |

| **Hey Diddle Diddle** – Unknown |
| Hey, diddle, diddle, The cat and the fiddle, The cow jumped over the moon; The little dog laughed To see such sport, And the dish ran away with the spoon. |

| **How Do I Love Thee?** - Elizabeth Barrett Browning |
| How do I love thee? Let me count the ways. I love thee to the depth and breadth and height My soul can reach, when feeling out of sight For the ends of being and ideal grace. |

| **Sonnet 18** - William Shakespeare |
| Shall I compare thee to a summer’s day? Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer’s lease hath all too short a date; |

| **The Raven** - Edgar Allan Poe |
| Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore— While I nodded, nearly napping, suddenly there came a tapping, As of some one gently rapping, rapping at my chamber door. "'Tis some visitor," I muttered, "tapping at my chamber door— Only this and nothing more." |

| **Baa Baa Black Sheep** – Unknown |
| Baa, baa, black sheep, Have you any wool? Yes sir, yes sir, Three bags full. One for the master, One for the dame, And one for the little boy Who lives down the lane |

| **Jack and Jill** – Unknown |
| Jack and Jill went up the hill To fetch a pail of water Jack fell down and broke his crown And Jill came tumbling after |

| **The Raven** - Edgar Allan Poe |
| Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore— While I nodded, nearly napping, suddenly there came a tapping, As of some one gently rapping, rapping at my chamber door. "'Tis some visitor," I muttered, "tapping at my chamber door— Only this and nothing more." |
Comparing Poems, Drama, and Prose

This lesson is one in a series of three. Have students complete this culminating activity after studying the different structures for poems, drama, and prose.

Since different classrooms may study these story types in different orders, I am adding this activity to all three lessons as an add-on for your convenience.
The Case of the Sneaky Janitor

Chapter 1: The Mysterious Disappearance

The sun was shining brightly over the small town of Oakville, and the students of Oakville Elementary School were looking forward to a new day of learning and fun. They hopped off their buses and bikes and ran towards the school building. They were eager to see their friends and favorite teacher, Mrs. Johnson.

But as they approached the classroom, they stopped in their tracks. Something was wrong. The door was locked, and the lights were off. There was no sign of Mrs. Johnson anywhere.

"Where is she?" one of the students asked, puzzled.

"Maybe she's sick," another suggested.

"Or maybe she's stuck in traffic," a third chimed in.

But none of these explanations made sense. Mrs. Johnson never missed a school day. She always arrived early to prepare for her lessons. She was the kindest and most caring teacher in the school and loved her students dearly. She always greeted them with a warm smile and a hug. She made them feel special and important.

The students knocked on the door, hoping to hear her voice. But there was only silence. They looked at each other with worry and confusion.

Where could Mrs. Johnson be?

The school principal, Mr. Harris, noticed the commotion and came over to see what was happening. He tried to open the door with his master key, but it didn’t work. He looked at the students with a serious expression on his face.

"Something’s not right," he said. "I’m going to call the police."

Chapter 2: The Clues

The students of Oakville Elementary were determined to find out what had happened to Mrs. Johnson. They knew she wouldn’t leave them without saying goodbye or giving them a reason.

They decided to form a detective club and investigate the mystery themselves. They split into groups and searched for clues around the school and the town.

They interviewed people who had seen or spoken to Mrs. Johnson on the day she disappeared. They checked her car, house, phone records, and social media accounts. They collected every information they could find to help them solve the case.

As they analyzed the clues, they began to notice some strange patterns. They discovered that Mrs. Johnson had left her house at 7:00 a.m., as usual, but had never arrived at school.

They found out she had received a phone call from an unknown number at 7:15 a.m., but they couldn’t trace who it was or what it was about.
They also learned she had been seen talking to the school janitor, Mr. Smith, in the parking lot before she vanished. The students realized that something was fishy about Mr. Smith. He had been working at the school for only a few months and didn’t seem to like anyone or anything. He was always grumpy and rude and never smiled or said hello. He also had a habit of sneaking around the school after hours as if he was hiding something. The students confronted Mr. Smith and asked him questions about Mrs. Johnson’s disappearance. But when they approached him, he acted nervous and defensive. He refused to answer their questions and told them to mind their business. The students were convinced that Mr. Smith knew something about Mrs. Johnson’s disappearance and were determined to find out what it was.

Chapter 3: The Solution

The students of Oakville Elementary were close to cracking the case of Mrs. Johnson’s disappearance. They had gathered all the clues and were ready to assemble them.

They met in their secret clubhouse after school and reviewed their findings. They drew a map of Mrs. Johnson’s route from her house to the school and marked where she had been seen or heard from last. They also wrote down all the facts about Mr. Smith and his possible motives for taking Mrs. Johnson. They soon realized that there was only one logical explanation for what had happened: Mr. Smith had kidnapped Mrs. Johnson!

They remembered that Mrs. Johnson had caught Mr. Smith stealing school supplies a few weeks ago and had reported him to Mr. Harris. Mr. Smith had been furious and had sworn revenge on Mrs. Johnson.

They figured that Mr. Smith had called Mrs. Johnson from a burner phone and lured her into a trap in the parking lot by pretending to have some critical information for her. They guessed that Mr. Smith had then locked Mrs. Johnson in his van and driven away to an unknown location, where he planned to hold her hostage until he got what he wanted: money, freedom, or both.

The students knew they had to act fast and save Mrs. Johnson before it was too late. They called the police and told them everything they had discovered. They also gave them Mr. Smith’s license plate number and a description of his van.

The police congratulated the students for their detective skills and thanked them for their help. They quickly tracked down Mr. Smith and his van and arrested him.

They also found Mrs. Johnson inside the van, tied up and gagged but alive and well.

The students were overjoyed to see Mrs. Johnson again. They hugged her and told her how much they missed her and how worried they were about her. Grateful, Mrs. Johnson thanked the students for saving her life.

That day, the students learned a valuable lesson: teamwork makes the dream work. They also learned how to use their detective skills to solve a mystery and how to persevere and never give up on their goals. They celebrated their victory by throwing a surprise party for Mrs. Johnson, who was happy to be back with her students. She told them they were the best class she ever had and that she was proud of them.
The Case of the Sneaky Janitor Play

Scene 1: The Mysterious Disappearance (The stage is set as the classroom of Oakville Elementary School. The students are seated, waiting for their teacher, Mrs. Johnson, to arrive. Suddenly, the door opens, and the school principal, Mr. Harris, enters the room.)

Mr. Harris: Good morning, students. I have some bad news. Mrs. Johnson is not here today, and we don’t know where she is.

(The students look at each other in shock and confusion. One student, JASON, stands up.)

Jason: What do you mean she’s not here? Where is she?

Mr. Harris: We’re not sure, Jason. But don’t worry; we’re doing everything possible to find her.

(The students begin to whisper amongst themselves, worry written all over their faces. Suddenly, the sound of a police siren is heard offstage.

Two officers, OFFICER 1 and OFFICER 2, enter the room.)

Officer 1: Good morning, everyone. We’re here to investigate the disappearance of Mrs. Johnson. Can anyone tell us anything that might help us find her?

(The students shake their heads, looking scared and unsure. JASON steps forward again.)

Jason: We want to help find Mrs. Johnson. Can we help with the investigation?

Officer 2: Of course, kids. Any information you have could be helpful.

(The scene ends with the students and the police officers working together to find Mrs. Johnson.)

Scene 2: The Clues (The stage is set as the classroom, with the students gathered in small groups, talking and working together. JASON is in charge of one group and is leading the investigation.)

Jason: OK, guys. We must find as much information as possible about Mrs. Johnson’s disappearance. Did anyone see or talk to her before she disappeared?

(One student, KATIE, raises her hand.)

Katie: I talked to her yesterday before school. She was her usual happy self.

Jason: Good work, Katie. Did she say anything that could help us find her?

Katie: No, not really. She just said she had a lot of grading to do last night.

(Another student, MIKE, steps forward.)

Mike: I found this. (Holds up a clue) I think it’s essential.

Jason: What is it, Mike?

Gay Miller @ Book Units Teacher
Mike: It’s a note in Mrs. Johnson’s handwriting. It says, “I need to talk to you. Meet me at the old oak tree at 10 a.m.” (JASON takes the note and looks at it closely.)

Jason: This is a big clue. We need to go to the old oak tree and see if we can find anything. (The scene ends with the students leaving the classroom to visit the old oak tree.)

Scene 3: The Solution (The stage is set as the old oak tree. The students have gathered around, looking for any signs of Mrs. Johnson. JASON is leading the investigation.)

Jason: OK, guys. We must look for clues that might help us find Mrs. Johnson. (Suddenly, the school janitor, MR. SMITH enters the scene.)

Mr. Smith: What are you kids doing here?

Jason: We’re looking for Mrs. Johnson. She’s disappeared, and we’re trying to find her.

Mr. Smith: (nervously) I don’t know anything about that. I just came here to water the flowers. (JASON steps forward, holding the note they found in Scene 2.)

Jason: Mr. Smith, did you know about this note? Mrs. Johnson wrote it, and it says she wanted to meet someone here at this tree.

Mr. Smith: (pauses) Well, now that you mention it, she came to see me yesterday morning. We disagreed about something, and she left upset. That’s the last time I saw her. (The students look at each other excitedly, realizing they have found crucial evidence.)

Jason: Mr. Smith, we need to call the police and tell them what you told us. They can help find Mrs. Johnson. (MR. SMITH nods in agreement, and JASON turns to the students.)

Jason: Good job, guys. We solved the mystery of Mrs. Johnson’s disappearance. (The scene ends with the students and MR. SMITH is leaving the old oak tree to call the police and tell them what they have found. The stage goes dark as the sound of the police sirens is heard, signaling the end of the drama.)
The Case of the Sneaky Janitor Poem

At the old oak tree,
The students gathered with glee.
A mystery they sought to solve,
Of a teacher lost and involved.

They found a note—oh, what a find!
Written by Mrs. Johnson, in a state of mind.
She wanted to meet someone here;
that much was clear.

Mr. Smith was next, with a tale to tell,
Of a disagreement and a farewell.
The last time he saw her was here,
This old oak tree is now so clear.

Jason stepped forward with the note in hand;
he knew what needed to be planned.
They must call the police; they must unite,
To find Mrs. Johnson and end this fright.

The students cheered; they had done their part;
the mystery was solved with a beating heart.
Police sirens were heard, ringing in the air;
a victory for the students without care.

At the old oak tree, the case was closed,
Mrs. Johnson found a well-deserved repose.
The students smiled, and they solved the crime
with this mystery now just a fading rhyme.
## Comparing Different Versions of the Story

<table>
<thead>
<tr>
<th>Comparison Criteria</th>
<th>Poem Version</th>
<th>Narrative Version</th>
<th>Drama Version</th>
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<td>Characters</td>
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<td>Dialogue</td>
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<tr>
<td>Mood and Tone</td>
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Comparing Different Versions of the Story

1. How is each version of this story structured?

_______________________________________________________________________________________________________________________
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_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________

2. How does the poem version of the story use rhyme and rhythm to tell the story?

_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
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_______________________________________________________________________________________________________________________

3. How do the narrative and drama versions of the story use different elements to tell the story?

_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
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_______________________________________________________________________________________________________________________
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4. How does the poem version of the story condense the events and details of the story into a few lines? How do the narrative and drama versions of the story expand on the events and details of the story?

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_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
_______________________________________________________________________________________________________________________
5. How does each version of the story create mood and tone?
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________

6. How does the poem version of the story convey the emotions and thoughts of the characters? How
do the narrative and drama versions of the story do that differently?
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________

7. Which version of the story do you enjoy most and why?
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
<table>
<thead>
<tr>
<th>Comparison Criteria</th>
<th>Poem Version</th>
<th>Narrative Version</th>
<th>Drama Version</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Structure</strong></td>
<td>four stanzas with four lines and AABB rhyme scheme</td>
<td>three chapters with headings and numbers</td>
<td>three scenes with scene titles and transitions</td>
</tr>
<tr>
<td><strong>Characters</strong></td>
<td>introduced by name and role</td>
<td>introduced by narration and description</td>
<td>introduced by stage directions and character names</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>implied by words and phrases</td>
<td>described by descriptive language and sensory details</td>
<td>suggested by props, costumes, lighting, and sound effects</td>
</tr>
<tr>
<td><strong>Dialogue</strong></td>
<td>minimal and indirect</td>
<td>shown by quotation marks and dialogue tags</td>
<td>shown by colons and line breaks</td>
</tr>
<tr>
<td><strong>Mood and Tone</strong></td>
<td>created by rhyme, rhythm, figurative language, and imagery</td>
<td>created by descriptive language, sensory details, and word choice</td>
<td>created by props, costumes, lighting, sound effects, and facial expressions</td>
</tr>
</tbody>
</table>
Comparing Different Versions of the Story

1. How is each version of this story structured?
   
   Each version of this story is structured differently according to its genre and format.
   
   The poem version of this story is structured into six stanzas, each with four lines and an AABB rhyme scheme.
   
   The narrative version of this story is structured into three chapters, each with a heading and a number.
   
   The drama version of this story is structured into three scenes, each with a scene title and a transition.

   Each version of this story also has a beginning, a middle, and an end, where the problem is introduced, developed, and resolved.

2. How does the poem version of the story use rhyme and rhythm to tell the story?

   The poem version of the story uses rhyme and rhythm to tell the story by creating a musical and catchy effect that helps the reader remember the story’s main points.

3. How do the narrative and drama versions of the story use different elements to tell the story?

   The narrative and drama versions of the story use different elements to tell the story, such as narration, description, dialogue, stage directions, and scene transitions.

4. How does the poem version of the story condense the events and details of the story into a few lines? How do the narrative and drama versions of the story expand on the events and details of the story?

   The poem version of the story condenses the events and details into a few lines by using summary and generalization. The narrative and drama versions of the story expand on the events and details of the story by using specific examples and elaboration.

5. How does each version of the story create mood and tone?

   The poem version of the story uses figurative language and imagery to create a mood and tone for the story by using words and phrases that appeal to the senses and evoke emotions.

   The narrative and drama versions of the story use different techniques to create a mood and tone for the story, such as descriptive language, sensory details, props, costumes, lighting, and sound effects.

6. How does the poem version of the story convey the emotions and thoughts of the characters? How do the narrative and drama versions of the story do that differently?

   The poem version of the story conveys the emotions and thoughts of the characters by using words that express their feelings and attitudes. The narrative and drama versions of the story do that differently by using dialogue tags, facial expressions, body language, and actions.

7. Which version of the story do you enjoy most and why?

   The answer to this question may vary depending on personal preference, but students should provide reasons for their choice based on their understanding of poem, narrative, and drama structures.
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