

## Lesson 6



# COLUMBUS

Behind him lay the gray Azores,  
Behind the Gates of Hercules;  
Before him not the ghost of shores,  
Before him only shoreless seas.  
The good mate said: "Now we must pray,  
For lo! the very stars are gone.  
Brave Admiral, speak, what shall I say?"  
"Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;  
My men grow ghastly wan and weak."  
The stout mate thought of home; a spray  
Of salt wave washed his swarthy cheek.  
"What shall I say, brave Admiral, say,  
If we sight naught but seas at dawn?"  
"Why, you shall say at break of day,  
'Sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,  
Until at last the blanched mate said:  
"Why, now not even God would know  
Should I and all my men fall dead.  
These very winds forget their way,  
For God from these dead seas is gone.  
Now speak, brave Admiral, speak and say" --  
He said, "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:  
 "This mad sea shows his teeth tonight.  
 He curls his lip, he lies in wait,  
 With lifted teeth, as if to bite!  
 Brave Admiral, say but one good word:  
 What shall we do when hope is gone?"  
 The words leapt like a leaping sword:  
 "Sail on! sail on! sail on! and on!"

Then pale and worn, he kept his deck,  
 And peered through darkness. Ah, that night  
 Of all dark nights! And then a speck --  
 A light! a light! at last a light!  
 It grew, a starlit flag unfurled!  
 It grew to be Time's burst of dawn.  
 He gained a world; he gave that world  
 Its grandest lesson: "On! sail on!"

— JOAQUIN MILLER



## Lesson 6.1

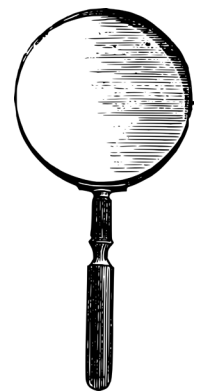
# Prose & Poetry

A LOOK AT LITERARY ELEMENTS IN THE POEM

1

**Read**

- ♦ Follow along and listen carefully as the poem is read aloud, OR read it aloud yourself. Read it at least two or three times. **Delight** in the meter, the rhyme, and the images.



## 2 Inquire

- ♦ Does the **title** give any hint as to the content or message of the poem?
- ♦ Are there any other unfamiliar persons, places, or things mentioned in the poem?  
Discuss these with your teacher.
- ♦ Discuss the meaning of these words in the context of the story: *mutinous, ghastly, wan, naught, blanched*, and any unfamiliar words.
- ♦ Was there any part of the poem you did not understand? If so, discuss this with your teacher and classmates.

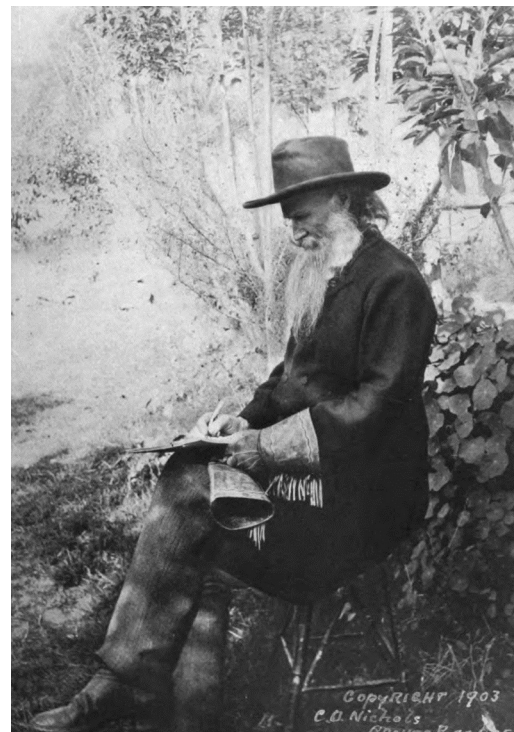
## 3 Observe the Content

- ♦ **Lyrical Elements**
  - What does the poet describe?
  - Does the poet make you see, hear, smell, taste, or touch anything?
  - Does the poet compare something in the poem to some other thing?
- ♦ **Narrative Elements** Does this poem tell a story? If so, observe the
  - **Setting** When and where does this story take place?
  - **Characters** Who is (are) the main character(s) in this story?
  - **Conflict** What is the main problem or crisis for the character(s)?
  - **Resolution** Is the problem solved? If so, how? If not, why not?

## 4 Investigate the Context

Joaquin Miller (1841-1913), born Cincinnatus Heine, joined the California Gold Rush of the mid-nineteenth century as a boy. He saw first hand the colorful life of the miners and the cowboy culture of the Old West. As a young man, he owned both a Pony Express route and a newspaper.

Somewhere about this time, Cincinnatus made the acquaintance of a famous Mexican bandit named Joaquin (Walkeen) Murietta. This boy he regarded with pity as a brave and ill-used young fellow who had been driven to desperation by wrongs inflicted in his own country too brutal to be told. His sympathy was aroused, his love of daring and romance,



and he cast away his burdensome appellation of Cincinnatus, replacing it forever with the far more picturesque name of Joaquin.

It was in a little cabin which he had built with his own hands on land given him by the Shasta Chief, that Joaquin first began serious writing. By and by he had saved enough money to cross the ocean to London . . . Presently he caused to be printed with his own hard-earned dollars a thin little volume of poems which fortunately attracted the attention of the famous Rossetti family and their literary friends. They were struck by the breezy freedom of the poet from the west and with their help he brought out a book called *Songs of the Sierras*. Suddenly Miller awakened to find himself famous...So it was England which first recognized Joaquin Miller's genius and he returned to America in the full noontide of his glory, to remain the most unique and picturesque figure in all the field of American letters—tall, broad-shouldered, long-haired and bearded like a pard, always in his big sombrero, his high-top boots, and coat to match. — *My Book House: Halls of Fame*, ed. Olive Beaupré Miller

Joaquin Miller has given to the world some of the best-known and best-loved poetry of the American West. "Columbus" has been a perennial favorite, and has been a staple in poetry anthologies for generations of children.

## 5 Connect the Thoughts

- ♦ Does this poem remind you of other poems, or of stories with similar plots, messages, or characters?
- ♦ Does this poem remind you of any proverbs or other well-known quotations? If so, enter these in your Commonplace Book.



## 6 Profit and Delight

- ♦ **Delight** What are the sources of delight in this poem?
- ♦ **Wisdom** What wisdom does this poem furnish?
- ♦ **Read** the poem aloud to your teacher with expression and with proper pauses.
- ♦ **Record** in your Book of Centuries: Joaquin Miller, Columbus.
- ♦ **Memorize** this poem and **recite** it before an audience.


# Language Logic



## GRAMMAR TERMS & DEFINITIONS

 Review all flashcards according to tabs.

### GRAMMAR PRACTICE AND REVIEW

 In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write D.O. over the direct object, if there is one in the sentence. Then diagram the sentence. Refer to *Sentence Sense* as needed. When you diagram, you may just ignore any additional words in the sentence which are not the simple subject, the verb, or the direct object.<sup>1</sup>

1. We must pray.
2. A spray washed his swarthy cheek.
3. These very winds forget their way.
4. He curls his lip.
5. A starlit flag unfurled.



# Eloquent Expression

## COPIA OF WORDS: VOCABULARY STUDY

 Conduct a vocabulary study for "Columbus."

- A. Choose at least two unfamiliar words to study. If you need suggestions, see the list under **Inquire** in Literary Elements above. Work in your Writer's Journal.
- B. Complete Vocabulary Study steps A-G for each word (see Appendix).

1. Students who have completed *Fable & Song* may diagram all the words in the sentence if they prefer.



# Classical Composition

## EDITOR'S PEN – THE BIG PICTURE

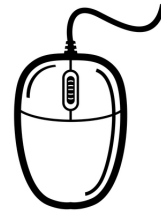
Remember to save the grammar and spelling errors for later.

 Edit your retelling from Lesson 5:

### Editor's Pen – The Big Picture

- ✓ All important plot elements included
- ✓ All characters represented correctly
- ✓ Sequence: *same as the original*
- ✓ Length: *similar to the original*


- A. Read aloud exactly what you have written—not what you THINK you have written! Mark any corrections on your first draft.
- B. Next, work through the Big Picture checklist above with your writing mentor.
- C. Transfer all additions and corrections from your print copy of the retelling to your file on the computer. Print and file this edited version in your binder along with your marked-up editing copy of the first draft.



## Commonplace

### POETRY

Session one of three commonplace sessions for this lesson. Literary selection: "Columbus."

 Set your timer and begin copying. When finished, check your work carefully against the original for accuracy.



## Lesson 6.2

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# Prose & Poetry

## RHYME SCHEME



Mark the end rhyme in the stanzas below. You will find at least one imperfect rhyming pair where the endings look the same, but sound slightly different.

Behind him lay the gray Azores,  
Behind the Gates of Hercules;  
Before him not the ghost of shores,  
Before him only shoreless seas.  
The good mate said: "Now we must pray,  
For lo! the very stars are gone.  
Brave Admiral, speak, what shall I say?"  
"Why, say, 'Sail on! sail on! and on!' "

"My men grow mutinous day by day;  
My men grow ghastly wan and weak."  
The stout mate thought of home; a spray  
Of salt wave washed his swarthy cheek.  
"What shall I say, brave Admiral, say,  
If we sight naught but seas at dawn?"  
"Why, you shall say at break of day,  
'Sail on! sail on! and on!' "

They sailed and sailed, as winds might blow,  
Until at last the blanched mate said:  
"Why, now not even God would know  
Should I and all my men fall dead.  
These very winds forget their way,  
For God from these dead seas is gone.

Now speak, brave Admiral, speak and say" --

He said, "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:

"This mad sea shows his teeth tonight.

He curls his lip, he lies in wait,

With lifted teeth, as if to bite!

Brave Admiral, say but one good word:

What shall we do when hope is gone?"

The words leapt like a leaping sword:

"Sail on! sail on! sail on! and on!"

Then pale and worn, he kept his deck,

And peered through darkness. Ah, that night

Of all dark nights! And then a speck --

A light! a light! at last a light!

It grew, a starlit flag unfurled!

It grew to be Time's burst of dawn.

He gained a world; he gave that world

Its grandest lesson: "On! sail on!"

## STANZA FORM

A poet chooses both the words and the form of a poem to communicate the message. A **stanza** is a grouping of verses (lines) in a pattern, which is often repeated throughout the poem. The word **verse** correctly refers to a single line of the poem. Although many people commonly use **stanza** and **verse** interchangeably, this is not technically correct when you are analyzing a poem.

**Stanza Forms** are named according to the number of lines that are grouped together. For example, if the stanza has two lines, it is called a **couplet**.<sup>2</sup> Most of these are named using Latin derivatives for numbers:



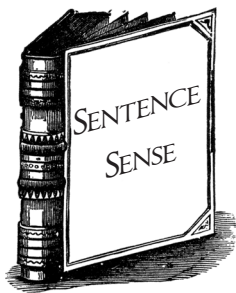
# OF LINES	STANZA FORM
2	Couplet
3	Tercet
4	Quatrain
5	Quintain (also called cinquain or quintet)
6	Sextet (also called sextain, sixain, sexain, sestet, or my favorite—hexastich!)
7	Septet
8	Octave (also called octet)

🌿 What is the stanza name for "Columbus"? Review the other poems we have studied thus far. Identify the stanza name of each one.

## Language Logic

### THE PRONOUN

🌿 Read and discuss these lessons in *Sentence Sense* with your teacher as indicated below.



#### I. Etymology: The Pronoun

- ♦ 2.0A Oral Lesson
- ♦ 2.0B Oral Lesson
- ♦ 2.1 Pronoun Definition
- ♦ 2.2 Antecedent #1 *Study the definition only.*

#### V. Exercises

- ♦ Oral exercise: Identify the pronouns in *Harvey's* 65. Tell which noun the pronoun is standing in for (the antecedent).

🌿 Move the flashcards that you have mastered backwards in your file system. Leave any that you have not mastered behind the **Daily** tab. Add these flashcards to your box behind the Daily tab, and begin to memorize them:



- ♦ Pronoun
- ♦ Antecedent

 Review all flashcards according to tabs.

## Classical Composition

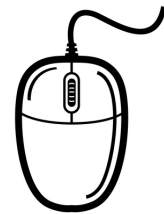
### EDITOR'S PEN – ZOOM 5X: PARAGRAPHS

 Now that the Big Picture is set, begin to zoom in for a close look at the paragraph(s) in your retelling with your writing mentor.

#### Editor's Pen – Zoom 5x: Paragraphs

- ✓ Formatting: *proper indentation*
- ✓ Length: *neither too wordy nor too short*
- ✓ Sentence class by use: *effective use*
- ✓ Dialogue: *effective use*

- A. Read aloud your most recently edited version. Check each item in the Editor's Pen checklist to identify possible changes. Mark these on your print copy.
- B. Transfer all additions and corrections from your print copy to the computer file. Print this version and file it in your binder along with your other versions.



### Lesson 6.3

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## Prose & Poetry

### POETIC METER – IAMBIC

In Lesson 4.3, we learned that meter in English poems is usually produced by a pattern of stressed and unstressed syllables. Read the lines below, and pay attention to the stressed syllables that are indicated by the italic type.

Be *hind* him lay the *gray* A *zores*,

Be *hind* the *Gates* of *Her* cu *les*

Recall that we **scan** poetry by analyzing the stressed and unstressed syllables and naming the patterns these form. Here are the same lines, scanned.

U / U / U / U /

Be hind him lay the gray A zores

U / U / U / U /

Be hind the Gates of Her cu les

"Columbus" keeps this pattern of unstressed-stressed syllables pretty consistently throughout. This pattern (unstressed-stressed, unstressed-stressed, . . .) is called **iambic meter**.

🌿 Scan these lines by marking each syllable as either stressed (/) or unstressed (U). Read each line several times until you get a feel for the rhythm. In the second to last line, pronounce and mark the word Admiral with only two syllables: *Ad m'ral*, to keep the iambic meter.

Before him not the ghost of shores,

Before him only shoreless seas.

The good mate said: "Now we must pray,

For lo! the very stars are gone.

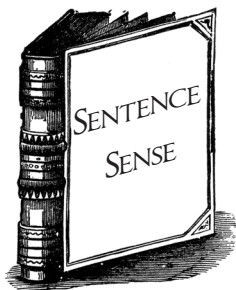
Brave Admiral, speak, what shall I say?"

"Why, say, 'Sail on! sail on! and on!'"

## Language Logic

### SENTENCE DIAGRAMMING: LINKING VERBS

🌿 Read and discuss the following sections in *Sentence Sense* with your teacher.



#### I. Etymology: The Verb

- ♦ 3.0C Oral Lesson
- ♦ 3.2C Verb Classes by Use: Linking Verbs

#### III. Sentence Diagramming: Sentence Patterns

- ♦ 12.4 Pattern: Subject-Verb-Subject Complement

☉ In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write DO over a direct object, LV over a linking verb, PA over a predicate adjective, and PN over a predicate nominative. Then diagram the sentence. Refer to *Sentence Sense* as needed. You should be able to diagram each word in the sentence now.

1. The Admiral was brave.
2. My men grow mutinous.
3. The seas seem dead.
4. A speck became a light.
5. The answer was a lesson.



☉ Add the indicated flashcard behind the Daily tab. Review all flashcards according to tabs.



♦ Linking Verb

## Eloquent Expression

### FIGURES OF SPEECH

The great Roman orator and teacher Quintilian defined a **figure of speech** as "a form of speech artfully varied" from our usual way of speaking or talking. Virtually all authors and poets use figures of speech. There are hundreds of figures of speech that teachers of rhetoric have classified in dozens of ways. In *Bards & Poets I*, we will study quite a few figures, and you will begin to experiment with these in your writing. Some of these were introduced in *Fable & Song*, and even *Primer One* and *Primer Two*, so they may be familiar to you.

## FIGURE OF SPEECH: SIMILE

A **simile** is a figure of speech that directly compares two things of unlike nature using the words *like*, *as*, or *than*. Choosing an appropriate and engaging comparison is the "artful" part; expressing that comparison with the words *like*, *as*, or *than* is the "variation" part.

His cheeks were like cherries.

His cheeks were as ruddy as cherries.

His cheeks were brighter than cherries.

What kind of picture do you see in your mind? In these examples, *his cheek* are compared to *cherries*. These comparisons meet the requirements of a simile:

1. Compares two things of unlike nature (*his cheeks* are made up of flesh and located on his face; *cherries* are a fruit found on a tree).
2. Expresses a direct comparison using the words *like*, *as*, or *than*.

When you see the words *like*, *as*, or *than*, they may be clues that the author or poet is using a simile. Pay attention to the context, though. Not every use of *like*, *as*, or *than* indicates a simile.

Consider these non-similes:

The dog likes his bone. (*Like* is used to express action, not a comparison.)

The girl is as pretty as her mother. (*Girl* and *mother* have a like nature—they both are people.)

Israel loved Joseph more than any of his children. (*Joseph* and *children* have a like nature—they both are humans.)

Here are a few examples of simile from literature. Discuss the comparison made by each with your teacher.

The sagacious animal . . . uttered a deep growl, which sounded from his chest like distant thunder. — Sir Walter Scott, *The Talisman*

All flesh is as grass. — I Peter 1:24

Saul and Jonathan . . . were swifter than eagles, they were stronger than lions. — II Samuel 1:23

Look for similes in these selections and list them in your Writer's Journal. Discuss them with your teacher.

- ♦ "Columbus"
- ♦ "The Real Princess"
- ♦ "The Bundle of Sticks"



## Classical Composition

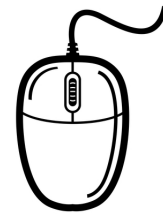
### EDITOR'S PEN – ZOOM 10X: SENTENCES

Now it is time to zoom in even closer as you check the sentences in your retelling. Work with your writing mentor.

#### Editor's Pen – Zoom 10x: Sentences

- ✓ Complete thought expressed
- ✓ Subject and predicate agree in number
- ✓ Correct capitalization and punctuation

- A. Read aloud your most recent version. Identify changes you need to make with the Editor's Pen checklist. Mark these on your print copy.
- B. Transfer all additions and corrections from your print copy to the computer file. Print this final version and file it in your binder along with your other versions.



## Commonplace

### POETRY

Session two of three commonplace sessions for this lesson. Literary selection: "Columbus."

Set your timer. Begin where you stopped in the last session. When you finish, check your work carefully against the original for accuracy.



## Lesson 6.4

## Prose &amp; Poetry

## POETIC METER – IAMBIC

☉ Scan these lines by marking each syllable as either stressed (/) or unstressed (U). Read each line several times until you get a feel for the rhythm. In the first line, pronounce and mark the word *mutinous* with only two syllables: *mu t'nous*, in order to keep the iambic meter.

"My men grow mutinous day by day;

My men grow ghastly wan and weak."

The stout mate thought of home; a spray

Of salt wave washed his swarthy cheek.

"What shall I say, brave Admiral, say,

If we sight naught but seas at dawn?"

"Why, you shall say at break of day,

'Sail on! sail on! and on!' "

## Language Logic

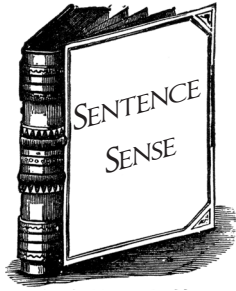


## GRAMMAR TERMS &amp; DEFINITIONS

☉ Review all flashcards according to tabs.

## VERBS – PERSON, NUMBER, AND TENSE

☉ Read and discuss the following sections in *Sentence Sense* with your teacher.



## I. Etymology: The Verb

- ♦ 3.6A Verb Properties – Person and Number
- ♦ 3.7A Verb Property – Tense

## V. Exercises

- ♦ Oral exercise: Identify the verbs in *Harvey's* 132, #1, 5, 7, 9, 14, 15, 16, 17, 18. For each verb, name the person, number, and tense.

## SENTENCE DIAGRAMMING

☉ In your Writer's Journal, copy these sentences. Analyze each sentence by marking the simple subject (who or what the sentence is about) with a single underline, and the verb or verb phrase with a double underline. Write D.O. over the direct object, or L.V. over the linking verb; write PA over a predicate adjective and PN over a predicate nominative. Then diagram the sentence. Refer to *Sentence Sense* as needed.

1. You should be diligent.
2. Men may be imprudent.
3. I had seen the stars.
4. You are the people.
5. Brave Columbus discovered the New World.



☉ Tell your teacher the person and number of each verb or verb phrase in the sentences which you just diagrammed. Tell the tense for sentences #3-5.

## Eloquent Expression

## SENTENCE STYLE REVIEW

☉ Copy this sentence into your Writer's Journal, and then paraphrase it as each of the other classifications. Replace at least three words with synonyms and/or negated antonyms.

This answer pleased the rich man so well that he bought Aesop at once, and took him to his home on the island of Samos.





- 🌿 Copy this sentence into your Writer's Journal, and then rewrite it two times, varying the dialogue tags and placement in each one. Replace at least two words with synonyms and/or negated antonyms.

"Since these other slaves do everything, there is nothing left for me to perform," said Aesop.

## Classical Composition

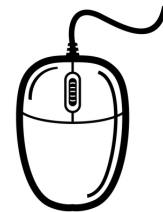
### EDITOR'S PEN – FINE FOCUS: WORDS

The final checks dwell on the details of your word usage. Continue to compile your personal editing checklist to use in editing all of your work across the curriculum.

#### Editor's Pen – Fine Focus: Words

- ✓ Word choices varied; word meanings clear
  - ♦ Verbs: *strong, fitting*
  - ♦ Nouns: *clear, descriptive; appropriate adjectives if needed*
  - ♦ Dialogue: *dialogue tags varied if appropriate*
- ✓ Correct spelling
- ✓ Final read-through

- A. Read aloud your most recent version. Identify changes you need to make with the Editor's Pen checklist. Mark these on your print copy.
- B. Transfer all additions and corrections from your print copy to the computer file. Print this final version and file it in your binder along with your other versions.



## Commonplace

### POETRY

Session three of three commonplace sessions for this lesson. Literary selection: "Columbus."

- 🌿 Set your timer and begin copying. When you finish, check your work carefully against the original for accuracy.



## Lesson 6.5

## Prose &amp; Poetry

## POETRY APPRECIATION

🌿 Read and enjoy a few poems in your poetry anthology. Try to find one of each kind of stanza. See if you can find another poem with iambic meter. Read one or two poems aloud with expression and proper pauses. Pause at punctuation, but not necessarily at the ends of lines. Look for similes in the poems you read, and make note of any you find for a future Commonplace Book entry. Finally, choose a rhyming poem in your anthology. Determine its rhyme scheme.

- ♦ In your Writer's Journal, write the title of the poem and the author. Make note of its rhyme scheme and stanza form.
- ♦ Write the rhyming words from the poem in two lists: one list for those spelled the same, and one list for those spelled differently.
- ♦ Choose one of the rhyming words from the spelled differently list, and try to come up with several additional rhymes. Look especially for varied spellings.



## Language Logic

## GRAMMAR TERMS &amp; DEFINITIONS



- 🌿 Ask your teacher to quiz you with the grammar flashcards. Alternately, use the test feature in the Cottage Press *Bards & Poets I* Quizlet Classroom for an online or printed quiz for Lesson 6.

## DICTATION: POETRY

🌿 Work in your Writer's Journal. Write as your teacher dictates a passage to you from your Commonplace Book. When you are done, check your work carefully, word by word, against the original. Check for accurate spelling, capitalization, and punctuation.



# Eloquent Expression

## RHYMING WORDS



Do these exercises in your Writer's Journal.

- A. Read "Columbus" aloud once more.
- B. List pairs of rhyming words in the poem spelled the same.
- C. List pairs of rhyming words in the poem spelled differently.
- D. Write several other words that rhyme with *dawn*. At least one of them should have an ending that is spelled differently.



# Classical Composition

## POETRY



In your Writer's Journal, write two to four rhyming lines that summarize the action of "The Clever Slave." If you wish, include a poetic **moral** at the end. Consider including them at the end of your retelling as a brief summary of the story. You may find it easiest to imitate the rhyme and meter of a few lines of the poetic selection for this lesson or a previous lesson.



## NARRATIVE RETELLING – FINAL DRAFT



Read over the final version of your retelling one last time and make any needed changes. Save it on your computer; print and file with all the other drafts in your writing binder.

# Commonplace

## FROM YOUR READING

Find selections in a book or poem to add to your Commonplace Book. Include the name of the book or poem, properly formatted. Label the entry with the grammar or poetry feature, the figure of speech, or as a favorite passage. Aim for a minimum of three entries, with at least one from each category.



 Grammar Features (choose any)


- ♦ A sentence that has an interesting or descriptive noun
- ♦ A sentence that has a strong and fitting verb
- ♦ A sentence that has a well-chosen adjective
- ♦ A sentence that has a vivid adverb
- ♦ An interesting dialogue tag (add to your Dialogue Tags list)
- ♦ An interrogative, exclamatory, or imperative sentence

 Figure of Speech (choose any)

- ♦ A simile

 Poetry Features (choose any)

- ♦ Rhyme (note name of the rhyme scheme)
- ♦ Iambic meter (note name of the meter)
- ♦ Stanza (note name of stanza form)

 Favorite Passage: Add at least one passage of one to three sentences or several lines of poetry that captured your attention in your reading this week. It may be something you found beautiful, thought-provoking, funny, or interesting.