

HaikuQuest — Flashcards

A Spark & Anvil printable flashcard deck. Quiz yourself on the HaikuQuest cast's curriculum — one card at a time.

How to use these cards

Fold each sheet down the middle line so the answers are hidden. Read the **question** on the left, say your answer out loud, then **unfold** to check the right side. Testing yourself — then checking — is one of the most powerful ways to remember. Get one wrong? That's the best kind of practice: try it again tomorrow.

Want real flashcards? Cut along the fold line and the rows into cards — question on one side, answer on the other.

Spark & Anvil is a 501(c)(3) public charity. Every app, story, and book is free, forever — no ads, no in-app purchases, no tracking. Released under Creative Commons BY-NC-SA 4.0 for educational reuse.

HaikuQuest — Flashcards

How to use these cards

1. Syllable Basics
 2. Tricky Syllables
 3. What Is a Haiku
 4. Imagery & the Senses
 5. Kigo: Season Words
 6. Kireji: The Cut
 7. Writing Your Haiku
 8. Tanka
 9. Cinquain
 10. Limerick
 11. Figurative Language
 12. Word Choice & Concision
 13. Sound Devices
 14. Cultural Context & History
 15. Revising Short Poems
 16. Capstone: The Poet's Craft
- Keep going
- Keep exploring online

1. Syllable Basics

⌘ Question (fold →)	Answer
Which word has exactly ONE syllable?	bright — 'Bright' is a single beat — one syllable — even though it has six letters. The others have two.
A quick way to count syllables is to notice each —	vowel sound you hear — Each syllable usually has one vowel SOUND. Counting the vowel sounds you hear is a reliable trick.
How many syllables are in 'a'?	1 — 'A' is a single vowel sound — one syllable.
Which strategy does NOT help you count syllables?	Counting the number of letters — Letter count is unrelated to syllable count. Clapping, chin-drops, and slow speech all track sound.
How many syllables are in 'rain'?	1 — 'Rain' has one vowel sound (the 'ai' blends into one), so it is one syllable.
Which word has TWO syllables?	mountain — 'Mountain' = moun-tain, two syllables. 'Sky', 'cloud', and 'storm' are each one.
What is a syllable?	A single beat or sound-chunk in a word — A syllable is one beat of sound in a word. 'Cat' has one; 'ta-ble' has two.
How many syllables are in 'snow'?	1 — 'Snow' is one beat — one syllable.
How many syllables are in 'wonderful'?	3 — 'Wonderful' = won-der-ful, three syllables.
How many syllables are in 'elephant'?	3 — 'Elephant' = el-e-phant, three syllables.
How many syllables are in 'happily'?	3 — 'Happily' = hap-pi-ly, three syllables.
How many syllables are in 'fire' when spoken slowly?	Can be 1 or 2 depending on how you say it — 'Fire' can be one beat or stretched to two ('fi-er'). Poets pick the count that fits their line.
How many syllables are in 'quiet'?	2 — 'Quiet' = qui-et, two syllables. It is easy to hear it as one, but there are two vowel sounds.
Why does syllable counting matter for a haiku?	Because a haiku is built on a set number of syllables per line — A haiku's form is defined by syllables (5-7-5), so hearing beats accurately is the core skill.
How many syllables are in 'important'?	3 — 'Important' = im-por-tant, three syllables.
How many syllables are in the word 'garden'?	2 — 'Garden' breaks into gar-den — two beats, so two syllables.
How many syllables are in 'orange'?	2 — 'Orange' = or-ange, two syllables.
Two words can have the same number of letters but a different number of —	syllables — 'Bright' and 'polar' each have five or six letters but one vs two syllables — because syllables track sound.
The best final check on a line's syllable count is to —	read the line out loud — Reading aloud lets your ear confirm the beats — the truest test of a line's syllable count.
How many syllables are in 'evening'?	2 (eve-ning) — Everyday speech collapses 'evening' to 'eve-ning' — two

as most people say it?	beats. Poets count how a word is really said.
How many syllables are in the word 'butterfly'?	3 — 'Butterfly' = but-ter-fly, three beats, three syllables.
The word 'chocolate' is often said with how many syllables in everyday speech?	3 (choc-o-late) — Most people say 'choc-o-late' with three beats. Counting by how a word is actually SPOKEN matters for poetry.
How many syllables are in 'library' as most people say it?	3 (li-brar-y) — Most speakers say 'li-brar-y' with three beats (some formal speech uses four).
Which word is TWO syllables?	river — 'River' = riv-er, two syllables. 'Stream', 'brook', and 'pond' are each one.
How many syllables are in 'family' in casual speech?	3 (fam-i-ly) — Spoken casually, 'family' is usually 'fam-i-ly' — three syllables.

2. Tricky Syllables

⌘ Question (fold →)	Answer
How many syllables are in 'violin'?	3 — 'Violin' = vi-o-lin, three syllables.
How many syllables are in 'different' in everyday speech?	2 (dif-frent) — Casually, 'different' collapses to 'dif-frent' — two beats. Formal speech may use three.
How many syllables are in 'poem'?	2 — 'Poem' = po-em, two syllables — even though it is short.
How many syllables are in 'science'?	2 — 'Science' = sci-ence, two syllables.
How many syllables are in 'January'?	4 — 'January' = Jan-u-ar-y, four syllables.
How many syllables are in 'every'?	2 (ev-ry) or 3 depending on speech; usually 2 — 'Every' is usually spoken 'ev-ry' (two beats). Count how it is actually said in your line.
How many syllables are in 'giant'?	2 — 'Giant' = gi-ant, two syllables.
How many syllables are in 'hour'?	1 — 'Hour' sounds like 'our' — one beat, one syllable, despite the four letters.
How many syllables are in 'radio'?	3 — 'Radio' = ra-di-o, three syllables.
How many syllables are in 'animal'?	3 — 'Animal' = an-i-mal, three syllables.
How many syllables are in 'memory'?	3 — 'Memory' = mem-o-ry, three syllables.
How many syllables are in 'strength'?	1 — 'Strength' has one vowel sound — one syllable, despite eight letters.
How many syllables are in 'area'?	3 — 'Area' = a-re-a, three syllables.
When a word could be counted two ways, a poet should —	pick the count that fits the line and read it aloud to check — For flexible words, choose the pronunciation that fits your line's rhythm and confirm it by reading aloud.
How many syllables are in 'ocean'?	2 — 'Ocean' = o-cean, two syllables.
How many syllables are in 'flower'?	2 — 'Flower' = flow-er, two syllables (like 'flour' stretched).
How many syllables are in 'people'?	2 — 'People' = peo-ple, two syllables.
How many syllables are in 'blue'?	1 — 'Blue' is one beat — one syllable.

How many syllables are in 'idea'?	3 — 'Idea' = i-de-a, three syllables.
How many syllables are in 'lion'?	2 — 'Lion' = li-on, two syllables.
How many syllables are in 'through'?	1 — 'Through' sounds like 'throo' — one beat, one syllable, despite seven letters.
How many syllables are in 'beautiful'?	3 — 'Beautiful' = beau-ti-ful, three syllables. 'Beau' looks long but is one beat.
How many syllables are in 'chocolate' (careful speech, 4-syllable style)?	It is usually 3, not 4 — Even carefully, most people land on three beats ('choc-o-late'). Count by real pronunciation, not by guessing extra beats.
How many syllables are in 'window'?	2 — 'Window' = win-dow, two syllables.
How many syllables are in 'camera' in everyday speech?	2 (cam-ra) or 3; usually 2 — 'Camera' is usually 'cam-ra' (two beats) in casual speech, though careful speech uses three.

3. What Is a Haiku

⌂ Question (fold →)	Answer
Which line is a valid 7-syllable middle line?	sunlight warms the quiet stones — 'sunlight warms the quiet stones' = sun-light-warms-the-qui-et-stones, seven syllables.
Which is a correctly counted haiku first line (5 syllables)?	An old silent pond — 'An old silent pond' = An-old-si-lent-pond, five syllables — a valid opening line.
If a haiku's middle line has 8 syllables, the poet should —	trim or reword it to 7 — A traditional haiku's middle line is 7 syllables; an 8-syllable line should be trimmed to fit.
A haiku that is technically 5-7-5 but has no clear image is —	missing the heart of a haiku — Correct counts matter, but the vivid image is the heart of a haiku — form without image falls flat.
Haiku most traditionally capture —	a single moment or image, often in nature — A haiku captures one clear moment — often in nature — like a snapshot in words.
Which is NOT a rule of the traditional English haiku?	It must tell a complete story with a beginning, middle, and end — Haiku are moment-snapshots, not full stories. Three lines, ~17 syllables, and a natural moment ARE typical.
How many syllables should a haiku's THIRD line have (traditional)?	5 — The third line returns to 5 syllables, matching the first.
The haiku form came originally from —	Japan — Haiku originated in Japan and carry a rich cultural tradition worth learning and respecting.
A haiku is a kind of —	short-form poem — A haiku is a short-form poem — one of the shortest poetic forms.
A good haiku usually —	shows an image and lets the reader feel it — Strong haiku present an image and trust the reader to feel it, rather than explaining or moralizing.
If you want more syllables to work with, a poet might choose a longer form like —	a tanka — A tanka extends the haiku with two more 7-syllable lines (5-7-5-7-7) — more room for feeling.
The shape of a haiku (short-long-short) helps create a feeling of —	a pause and a small surprise — The short-long-short shape sets up a brief expansion and then a quiet close, often landing a small surprise.
Which opening keeps a haiku's quiet, image-first spirit best?	Morning frost on grass — 'Morning frost on grass' opens with a clear image — the image-first spirit of haiku. The others announce or argue.
Which best describes a haiku's usual subject?	Nature and the seasons, or a small everyday moment — Haiku traditionally center on nature, the seasons, or a small, real moment of life.
The traditional English haiku has how many syllables per line?	5, 7, 5 — An English haiku is three lines with 5, 7, and 5 syllables — short, long, short.
Counting words instead of syllables when writing a haiku is —	a common mistake — haiku count syllables — Haiku count syllables, not words — a single word can carry several beats.
Traditional haiku often include a hint of —	the season or time of year — Many haiku carry a hint of season — a tradition so important it has its own name (kigo), covered later.

The best way to check a finished haiku's counts is to —	read each line aloud and clap the beats — Reading aloud while clapping confirms each line's syllable count — the reliable final check.
How many lines does a haiku have?	3 — A haiku is three lines.
How many syllables are in a traditional haiku in total?	17 — $5 + 7 + 5 = 17$ syllables in a traditional haiku.
A haiku line with the count 5-7-5 refers to —	syllables per line — 5-7-5 counts syllables (beats) in each line, not words or letters.
Which line of a haiku is the longest?	The middle (second) line — The middle line has 7 syllables — the longest of the three.
Must a haiku rhyme?	No — haiku usually do not rhyme — Haiku are not built on rhyme; they focus on a clear image and a moment in nature or life.
Which of these is closest to the SPIRIT of a haiku?	A quiet snapshot of one moment — Haiku aim for a still, vivid snapshot of a single moment — not a story, joke, or list.
Which is the strongest haiku close (line 3, 5 syllables)?	a single leaf falls — 'a single leaf falls' closes on a clear image (and counts to five). The others tell feelings or announce the ending.

4. Imagery & the Senses

⌕ Question (fold →)	Answer
Which line uses TWO senses at once?	cold rain drums the roof — 'cold rain drums the roof' blends touch ('cold') and sound ('drums') — layered sensory imagery.
Which is the most concrete (specific) image?	a cracked blue teacup — 'A cracked blue teacup' is specific and picturable; the others are vague labels.
Concrete imagery means using —	specific, physical, picturable details — Concrete imagery uses specific physical details a reader can picture, unlike abstract ideas.
The five senses used in imagery are sight, sound, smell, taste, and —	touch — The five senses are sight, sound, smell, taste, and touch.
A haiku about autumn is stronger if it —	shows one clear autumn image — One clear autumn image (a falling leaf, cool wind) is stronger than listing seasons or naming 'autumn' repeatedly.
The opposite of vivid imagery is —	vague, general wording — Vague, general wording is the opposite of vivid imagery — the reader can't form a clear picture.
'The wet grass cooled her bare feet' appeals mostly to which sense?	Touch — 'Wet' and 'cooled' against 'bare feet' are things you feel — touch imagery.
In imagery, a strong noun is usually —	specific (robin, not bird) — Specific nouns ('robin') sharpen the image more than general ones ('bird').
'The kettle hissed and rattled' appeals mostly to which sense?	Sound (hearing) — 'Hissed' and 'rattled' are sounds, so this line appeals to hearing.
Which is an example of sound imagery?	gravel crunches underfoot — 'Gravel crunches underfoot' gives a sound the reader can hear.
'The bread smelled warm and yeasty' appeals mostly to which sense?	Smell — 'Smelled warm and yeasty' appeals to smell.
What is imagery in poetry?	Language that appeals to the senses and paints a picture — Imagery is sensory language — words that let the reader see, hear, smell, taste, or feel the scene.
Replacing 'a pretty flower' with 'a white plum blossom' makes the image more —	specific and vivid — Specific nouns ('white plum blossom') create a sharper picture than vague ones ('pretty flower').
'Snow blankets the still field' uses the word 'blankets' to suggest —	a soft, covering layer (touch + sight) — Using 'blankets' as a verb suggests a soft covering layer — imagery through a well-chosen word.
Why is imagery so important in a haiku?	Because a haiku has few words, so each image must do a lot — With only ~17 syllables, a haiku leans on vivid imagery so each word carries real weight.
Turning 'the food was good' into imagery might give —	steam rose from the warm rice — 'Steam rose from the warm rice' shows the moment with sensory detail instead of rating it.
Which line uses touch imagery?	rough bark scrapes her palm — 'rough bark scrapes her palm' gives texture and feeling the reader can sense — touch imagery.

Which phrase shows rather than tells?	Her hands trembled on the cup — 'Her hands trembled on the cup' SHOWS nervousness through an image, instead of naming the feeling.
The best reason to use imagery is to —	let the reader experience the moment, not just be told about it — Imagery lets readers experience the moment for themselves rather than just being told about it.
Which verb creates the strongest image?	shattered — 'Shattered' brings sight and sound; 'broke', 'was damaged', and 'ended' are flatter.
Which phrase appeals to sight AND smell?	smoke curls from damp pine — 'smoke curls from damp pine' pairs a visual ('curls') with a smell ('damp pine').
Which line best 'shows' cold weather?	her breath clouds the glass — 'Her breath clouds the glass' shows cold through an image, rather than stating the temperature.
'The lemon's sharp, sour tang' appeals mostly to which sense?	Taste — 'Sharp, sour tang' describes flavor — taste imagery.
The main job of imagery in short-form poetry is to —	make one small moment feel real and present — In short-form poetry, imagery makes a single small moment feel real and immediate to the reader.
Which line uses the strongest visual imagery?	Red maple leaves spin down — 'Red maple leaves spin down' gives color and motion the reader can picture; the others just state or label.

5. Kigo: Season Words

⌕ Question (fold →)	Answer
A poem that mixes a spring kigo AND a winter kigo will usually —	confuse the season unless the contrast is intended — Mixing season words usually blurs the moment — unless a deliberate contrast is the point.
Which is a summer kigo?	watermelon — Watermelon is a summer kigo; the others signal winter.
The best test of whether your kigo works is to ask —	does a reader feel the season without being told? — A kigo works when the reader feels the season through the image, without it being announced.
The kigo tradition reflects haiku's deep connection to —	nature and the changing seasons — Kigo reflects haiku's roots in nature poetry and the deep importance of the seasons in the tradition.
Which line uses a spring kigo well?	warm rain wakes the seeds — 'warm rain wakes the seeds' weaves a spring kigo into the image; the others are winter/summer/autumn.
Which word works as a spring kigo?	cherry blossom — Cherry blossoms are a classic spring kigo; snowman = winter, falling leaves/harvest moon = autumn.
A haiku about 'fresh green shoots' most likely signals —	spring — Fresh green shoots suggest new growth — a spring kigo.
Which word works as an autumn kigo?	red maple leaves — Red maple leaves are an autumn kigo; the others point to spring.
What is a kigo?	A season word that signals the time of year in a haiku — A kigo is a season word — a traditional signal of the time of year that grounds a haiku.
Learning about kigo also teaches respect for —	the culture and tradition haiku come from — Studying kigo honors the Japanese tradition haiku grew from — part of writing them respectfully.
'Fireflies blink at dusk' most likely signals —	summer — Fireflies are a summer kigo — they appear on warm summer evenings.
'New year's first light' points to which season?	winter (the new year) — The New Year falls in winter, making 'new year's first light' a winter kigo in the tradition.
The word 'ki' in kigo relates to —	season — Kigo means 'season word' — 'ki' relates to season.
Which pair shows the SAME season?	frost / bare branches (winter) — Frost and bare branches both signal winter; the other pairs mix seasons.
A skilled haiku poet picks a kigo that also —	fits the mood and the moment of the poem — The best kigo signals the season AND matches the poem's mood and moment.
Why do haiku traditionally include a kigo?	It roots the moment in a specific season, adding depth — A kigo anchors the haiku in a season, adding mood and connecting the moment to nature's cycle.
Which word works as a winter kigo?	frost — Frost signals winter. Cherry blossom = spring; firefly and cicada = summer.

A haiku with NO season word —	is still a poem, but breaks the traditional kigo custom — Kigo is a strong tradition; modern haiku sometimes skip it, but honoring it connects the poem to its roots.
A kigo works best when it is —	woven naturally into the image — A kigo lands best woven into the image (e.g., 'first frost') rather than announced flatly.
'Melting snow drips slow' signals the change from —	winter toward spring — Melting snow marks the turn from winter toward spring.
Kigo helps a reader feel —	the mood tied to that time of year — Each season carries mood; a kigo lets the reader feel it (winter's stillness, spring's hope).
Choosing a precise kigo (like 'plum blossom') over a vague one (like 'flower') makes the season —	clearer and the image sharper — A precise kigo names the season and sharpens the image at the same time.
Which line contains a clear kigo?	first snow on the pines — 'first snow' is a season word (early winter) — a kigo. The others give scene but no clear season.
If a poem uses 'harvest moon', the season is —	autumn — 'Harvest moon' is a traditional autumn kigo.
Which word works as a summer kigo?	cicada — Cicadas are a summer kigo; snow, frost, and bare branches suggest winter.

6. Kireji: The Cut

⌂ Question (fold →)	Answer
What is a kireji (the 'cut') in a haiku?	A pause or break that divides the poem into two contrasting parts — The kireji is a cut — a pause that splits the haiku into two parts that speak to each other.
The cut works together with the kigo to give a haiku both —	a season and a shape — The kigo gives the haiku its season and the cut gives it its shape — two core traditional tools.
In English haiku, the cut is often shown with —	a dash or a line break — English haiku often mark the cut with a dash or a strong line break that creates a pause.
The two parts on either side of the cut should —	speak to each other, often by contrast — The two parts should relate — usually by contrast — so together they create meaning the reader completes.
The cut usually creates a feeling of —	contrast or a small surprise between two images — The cut sets two images side by side so they contrast — often landing a quiet surprise.
A haiku where all three lines are one smooth sentence usually —	lacks a cut and feels less like a haiku — One smooth sentence across all three lines usually means no cut — and the haiku loses its characteristic turn.
Good punctuation for a cut includes a dash, an ellipsis, or —	a colon — A dash, an ellipsis, or a colon can all mark the pause of a cut.
A dash at the cut mainly signals —	a pause and a shift to a new image — The dash marks a pause and a shift — the reader breathes, then meets the second image.
Which revision ADDS a cut to 'the quiet garden fills with morning light'?	the quiet garden — / morning light spills in — Splitting into 'the quiet garden — / morning light spills in' inserts a cut, giving the poem a turn.
After the cut, the second image often —	changes or deepens how we see the first — The image after the cut usually reframes or deepens the first, giving the whole poem new meaning.
A poet decides WHERE to cut based on —	where the turn between images feels strongest — The cut goes where the turn between images is strongest — a meaning-driven choice.
The cut helps a short poem feel —	bigger than its few words, by leaving space to imagine — By leaving a meaningful gap, the cut makes a tiny poem feel larger — the reader imagines across it.
In 'evening rain — / the cat curls tighter', the second image responds to the first by showing —	a reaction to the weather — The cat curling tighter responds to the evening rain — the two parts connect across the cut.
The cut invites the reader to —	fill the gap between the two images with feeling — The cut leaves a gap the reader crosses, connecting the two images and feeling their relationship.
Which of these best describes the cut's job?	to create a meaningful pause and pivot between two images — The cut's job is a meaningful pause and pivot between the haiku's two images.

The cut is sometimes called the haiku's —	turning point — The cut is the haiku's turning point — where it pivots from one image to another.
A haiku with NO cut at all often feels —	flat, like a single run-on thought — Without a cut, a haiku can feel like one flat run-on thought; the cut gives it shape and tension.
Placing the cut in the MIDDLE of the second line, instead of at a line end, is —	allowed, and can create a fresh rhythm — The cut can fall mid-line for a fresh rhythm — placement is a craft choice, not a fixed rule.
The best cut feels —	natural and earned, not forced — A strong cut feels natural and earned — it turns the poem meaningfully, not randomly.
Which pairing across a cut creates the strongest contrast?	still winter field — / one red berry — 'still winter field — one red berry' contrasts emptiness with a single vivid spot — strong tension. Repeats create none.
The kigo and the kireji together give a haiku its —	season and its shape — The kigo supplies the season and the kireji supplies the shape — the two traditional tools working together.
A beginner often forgets the cut and writes —	a single run-on description — A common beginner mistake is one run-on description with no cut — so the poem never turns.
Reading a haiku aloud, you can HEAR the cut as —	a natural pause — Read aloud, the cut lands as a natural pause — a small breath between the two images.
Which shows a clear cut?	cold morning air — / a single crow calls — 'cold morning air — a single crow calls' sets two images against each other with a clear pause.
In 'old pond — / a frog jumps in / the sound of water', the cut comes after —	'old pond' — The dash after 'old pond' is the cut — it sets the still pond against the sudden splash that follows.

7. Writing Your Haiku

⌂ Question (fold →)	Answer
Which is the best revision of 'the pretty flowers are very nice today' toward a haiku line?	white plum blossoms open — 'white plum blossoms open' is specific, sensory, seasonal, and fits a haiku line.
To keep the form, a poet chooses words partly by their —	syllable count — Poets choose words partly by syllable count, swapping synonyms to make the lines fit 5-7-5.
Which draft best fits haiku form AND spirit?	quiet morning pond — / a dragonfly skims the glass / ripples fade to still — The first has ~5-7-5, a clear image, a kigo (dragonfly = summer), and a cut — form and spirit together.
It is fine for a modern haiku to bend the strict 5-7-5 if —	the image and moment are strong and the poet chooses to — Modern haiku sometimes vary the strict counts for a strong image — best done knowingly, after learning the form.
A helpful revision habit is to —	draft, then read aloud and trim — Draft, then read aloud and trim — the core revision habit for tight short-form poems.
Before finishing, a poet should read the haiku aloud to check —	the syllable counts and the sound — Reading aloud checks both the syllable counts and how the poem sounds — the final test.
Strong haiku usually AVOID —	explaining the feeling directly — Haiku avoid explaining feelings; they show an image and trust the reader to feel it.
A good first step in writing a haiku is to —	notice one real, small moment — Haiku begin with noticing one small, real moment — the seed of the poem.
A haiku that names its feeling ('I feel so happy') would be stronger if it —	showed the feeling through an image — Replacing the named feeling with an image that shows it makes the haiku stronger.
A haiku about a single leaf is usually stronger than one about 'all of nature' because —	one small, concrete image is easier to feel — One small concrete image is easier to feel than a grand abstract topic — haiku favor the small.
Writing many haiku over time mostly improves a poet's —	eye for small moments and ear for beats — Regular practice sharpens a poet's eye for small moments and ear for syllable rhythm.
Choosing a specific noun like 'sparrow' over 'bird' helps a haiku by —	sharpening the image within few words — Specific nouns sharpen the tiny poem's image without spending extra words.
Which revision improves the cut in 'the garden is calm and the birds are singing softly there'?	the garden — / soft birdsong at dawn — 'the garden — / soft birdsong at dawn' adds a cut and trims to sharpen the two images.
If your middle line is only 5 syllables, you can —	add a small sensory detail to reach 7 — A short middle line can grow to 7 by adding a small sensory detail that strengthens the image.
A poet stuck for a middle line should look for —	one more sensory detail from the same moment — When stuck, return to the moment and add one more sensory detail — it often completes the line.
A haiku's power often comes from —	what it leaves unsaid — Much of a haiku's power lies in what it leaves

	unsaid, letting the reader complete it.
A haiku draft that is 5-7-5 but has two unrelated images and no cut needs —	a clearer connection or a real cut between the images — Two unrelated images need a real cut and a clearer relationship so the poem turns meaningfully.
A haiku about a snowy morning is stronger with the verb —	'blankets' than 'covers' — 'Blankets' suggests a soft covering layer, painting the image better than the plainer 'covers'.
If a line has 6 syllables but needs 5, a poet might —	cut a small filler word — Cutting a small filler word ('the', 'very') can bring a 6-syllable line down to 5.
The ending line of a haiku works best when it —	lands a clear final image — A strong final line lands a clear image rather than explaining or moralizing.
The clearest sign a haiku is finished is that —	every word earns its place — A finished haiku has no wasted words — each one earns its place in the tiny form.
A haiku draft should be judged first by whether it —	captures a real moment clearly — First judge a haiku by whether it captures a real moment clearly — the foundation of the form.
When drafting, it is smart to write the image FIRST and then —	adjust wording to fit the 5-7-5 counts — Capture the image first, then trim and reshape the wording to fit the syllable counts.
When two words could fit a line, a poet often picks the one that is —	more specific and better-sounding — Poets choose the word that is more specific and sounds better, serving both image and music.
The last thing to confirm before sharing a haiku is —	that it reads well aloud and the image is clear — Before sharing, confirm the haiku reads well aloud and its image is clear.

8. Tanka

⌕ Question (fold →)	Answer
Tanka are traditionally about —	nature, love, memory, and the passing of time — Tanka traditionally explore nature, love, memory, and the passing of time — feeling-rich themes.
Tanka, like haiku, come from the poetic tradition of —	Japan — Tanka share the Japanese tradition that gave us haiku — in fact, tanka are the older form.
If a tanka's fourth line has 8 syllables, the poet should —	trim it to 7 — Lines 4 and 5 of a tanka target 7 syllables, so an 8-syllable line should be trimmed.
How many total syllables are in a traditional tanka?	31 — $5+7+5+7+7 = 31$ syllables in a tanka.
Because it is longer, a tanka can move from —	an outer image to an inner feeling — A tanka has room to move from an outer image into an inner feeling — its classic movement.
A poet who wants more space to reflect than a haiku allows might choose a —	tanka — When a haiku feels too small for the reflection, the tanka offers more room.
A strong tanka usually ends by —	landing a feeling that grows out of the opening image — A strong tanka closes with a feeling that grows naturally from the image it opened with.
Which line fits a tanka's 7-syllable slot?	the river holds the gray sky — 'the river holds the gray sky' = seven syllables — fits the 7-slot of a tanka.
Often a tanka has a turn (like a cut) around —	the third line — Tanka often pivot around the third line, turning from image toward feeling or vice versa.
The syllable pattern of a traditional tanka is —	5-7-5-7-7 — A tanka follows 5-7-5-7-7 — a haiku's pattern plus two more 7-syllable lines.
Compared to haiku, tanka can feel more —	personal and emotional — With more space, tanka often feel more personal and emotional than the spare haiku.
Which opening line fits a tanka (5 syllables)?	distant mountain snow — 'distant mountain snow' = dis-tant-moun-tain-snow, five syllables — a valid tanka opener.
Which is the best tanka closing pair (7-7) after an image of falling snow?	I remember your warm voice / across the widening years — The memory of a warm voice turns the snow image into feeling — the classic tanka move — and fits 7-7.
The last two lines (7-7) of a tanka often carry —	the poet's feeling or response to the image — The closing 7-7 lines often hold the poet's feeling or response to the image set up earlier.
The extra length of a tanka should be used to —	deepen the moment, not pad it with filler — The tanka's extra lines should deepen the moment, not fill space with filler.
A tanka differs from a haiku mainly by adding —	two extra 7-syllable lines — A tanka adds two 7-syllable lines to the haiku shape, extending 5-7-5 into 5-7-5-7-7.
Compared with a haiku, a tanka gives a poet more room for —	feeling and reflection — The two extra lines give a tanka more room for feeling and personal reflection than a haiku.
Which correctly lists the tanka	

pattern in order?	5, 7, 5, 7, 7 — The tanka pattern is 5, 7, 5, 7, 7 in order.
Do tanka have to rhyme?	No — like haiku, they rely on image and rhythm, not rhyme — Tanka, like haiku, are built on image and rhythm rather than rhyme.
A tanka is a good choice when a haiku feels —	too short for the reflection — When a haiku feels too short to hold the reflection, a tanka's extra two lines give the needed room.
A tanka's middle line (line 3) can act as a —	hinge between the two halves of the poem — Line 3 often hinges the tanka, linking the opening image to the closing reflection.
Learning tanka after haiku helps a poet —	handle a slightly longer form and deeper reflection — Tanka build on haiku skills, adding length and room for deeper reflection.
A traditional tanka has how many lines?	5 — A tanka has five lines — two more than a haiku.
The best way to check a tanka's five lines is to —	read aloud and count 5-7-5-7-7 — Read the tanka aloud and confirm each line against 5-7-5-7-7.
A tanka and a haiku SHARE which feature?	no required rhyme; focus on image — Both forms skip required rhyme and center on vivid imagery; they differ in length.

9. Cinquain

⌘ Question (fold →)	Answer
Which is NOT a feature of a cinquain?	A required rhyme scheme — A cinquain has five lines and a set structure and is usually unrhymed — rhyme is not required.
In a word cinquain, line 5 is usually —	one word that renames or sums up the subject — Line 5 returns to one word that renames or sums up the subject — echoing line 1.
Building from 2 up to 8 syllables teaches a poet to —	add detail deliberately, line by line — The rising line lengths teach a poet to add detail deliberately, one line at a time.
Cinquains are a good next step after haiku because they —	practice syllable counting in a slightly different shape — Cinquains reinforce syllable counting in a new shape, building on haiku skills.
A word cinquain's line 1 is usually —	one word naming the subject — In a word cinquain, line 1 is a single word naming the subject.
The common syllable cinquain pattern is —	2-4-6-8-2 — The classic syllable cinquain grows 2-4-6-8 and then drops to 2 in the last line.
A cinquain has how many lines?	5 — A cinquain has five lines — 'cinq' means five in French.
In a word cinquain, line 4 usually is —	a short phrase showing feeling — Line 4 is usually a short phrase expressing feeling about the subject.
The cinquain's shape (2-4-6-8-2) creates a feeling of —	building up, then a sudden close — The rising counts build the poem up; the short final line snaps it shut for a small surprise.
Which is a valid cinquain line 1 (2 syllables)?	Ocean — 'Ocean' = O-cean, two syllables — a valid opening line for a syllable cinquain.
Compared with a haiku, a cinquain's rising line lengths teach —	adding detail step by step — A cinquain's growing lines (2-4-6-8) teach a poet to add detail step by step.
A cinquain gains unity when line 5 —	echoes or renames line 1's subject — Echoing or renaming line 1's subject in line 5 gives the cinquain a satisfying frame.
In a word cinquain, line 2 usually has —	two describing words — Line 2 of a word cinquain is usually two adjectives describing the subject.
A cinquain about winter is stronger if its describing words are —	specific and sensory (icy, silent) — Specific sensory adjectives ('icy, silent') make a cinquain vivid, unlike vague ones ('nice, good').
Which is the best line 3 (three -ing action words) for a cinquain about a river?	Flowing, winding, rushing — 'Flowing, winding, rushing' gives three -ing action words — the classic word-cinquain line 3.
A cinquain's longest line is line —	4 (8 syllables) — Line 4, with 8 syllables, is the longest line of a 2-4-6-8-2 cinquain.
A word cinquain and a syllable cinquain differ in that —	one counts words per line, the other counts syllables — A word cinquain counts words per line (1-2-3-4-1); a syllable cinquain counts syllables (2-4-6-8-2).
In a word cinquain, line 3 usually has —	three action words (often -ing) — Line 3 typically has three action words, often ending in -ing (running, jumping, laughing).

The two shortest lines of a syllable cinquain are —	lines 1 and 5 (2 syllables each) — Lines 1 and 5 each have 2 syllables — the shortest, framing the poem.
Which final line best sums up a cinquain about a storm?	Fury — 'Fury' is a single strong word that sums up a storm — the cinquain's closing move.
The middle line of a syllable cinquain (line 3) has —	6 syllables — In a 2-4-6-8-2 cinquain, the middle (third) line has 6 syllables.
Like haiku, cinquains are usually —	unrhymed and built on a set structure — Cinquains are usually unrhymed, built on their syllable or word structure like haiku.
The cinquain form was shaped by American poet —	Adelaide Crapsey — Adelaide Crapsey developed the modern English cinquain in the early 1900s, inspired by Japanese forms.
A finished cinquain should be checked by —	reading aloud and confirming the line structure — Read the cinquain aloud and confirm each line matches the chosen word or syllable pattern.
A cinquain line 4 with 8 syllables that only has 6 needs —	two more syllables of meaningful detail — A short line 4 grows to 8 by adding meaningful detail — not filler.

10. Limerick

⌕ Question (fold →)	Answer
Limericks and haiku BOTH —	are short poems with a clear form — Both are short poems with a clear form; they differ in that limericks rhyme and haiku usually don't.
Which rhyme scheme is WRONG for a limerick?	ABAB A — A limerick is AABBA, so 'ABAB A' is wrong — it would misplace the rhymes.
The final line of a limerick usually delivers —	the punchline or funny twist — The fifth line usually lands the punchline or funny twist, rhyming back to lines 1 and 2.
The rhythm of a limerick is best felt by —	reading it aloud and clapping the beat — Reading aloud and clapping reveals a limerick's bouncy rhythm — the truest test.
Compared to a haiku, a limerick shows that poems can be —	playful and rhyming, not just quiet and spare — Learning both haiku and limerick shows poetry's range — from quiet and spare to playful and rhyming.
A limerick has how many lines?	5 — A limerick has five lines.
In a limerick, which lines rhyme together?	Lines 1, 2, and 5 — Lines 1, 2, and 5 all share the 'A' rhyme in AABBA.
Which line pair could END a limerick's lines 1 and 2 (same rhyme)?	'Kate' / 'plate' — 'Kate' and 'plate' share the '-ate' rhyme, fitting the A rhyme of lines 1 and 2.
Lines 3 and 4 of a limerick are usually shorter than —	lines 1, 2, and 5 — Lines 3 and 4 are shorter than the longer A lines (1, 2, 5) that frame them.
In a limerick, lines 3 and 4 are usually —	shorter and rhyme with each other — Lines 3 and 4 are shorter and rhyme with each other — the 'B' pair.
Unlike haiku, a limerick is built on —	rhyme and a bouncy rhythm — A limerick depends on rhyme and a bouncy rhythm — the opposite of the quiet, unrhymed haiku.
A limerick that tells a tiny story usually introduces —	a character in line 1 — Limericks often open by introducing a character in line 1, then tell a tiny, funny story.
A limerick's humor often comes from —	an unexpected or exaggerated final twist — Limerick humor usually rides an unexpected or exaggerated twist in the last line.
The bouncy rhythm of a limerick comes from its pattern of —	stressed and unstressed beats — The bounce comes from a repeating pattern of stressed and unstressed beats (a lilting meter).
Which is the funniest, most limerick-like closing line?	and now he can't find his own hat! — 'and now he can't find his own hat!' lands a silly twist — the limerick's punchline spirit.
A limerick differs most from a haiku in its —	use of rhyme and humor — A limerick's rhyme and humor are its biggest differences from the quiet, unrhymed haiku.
A classic limerick often opens with —	'There once was...' — Many limericks open with 'There once was...', introducing a character and place.
Writing a limerick teaches a poet about —	rhyme and rhythm working together — Limericks build skill in combining rhyme and rhythm — a different toolkit from haiku.

A good limerick keeps the rhythm steady by —	matching the beat pattern across the A lines — A steady limerick keeps a consistent beat pattern across its long A lines so the bounce holds.
Which shows the limerick rhyme scheme correctly?	A A B B A — The limerick scheme is A A B B A.
Limericks are usually —	funny or silly — Limericks are typically funny or silly — humor is central to the form.
Which word rhymes with 'night' for a limerick A-line?	kite — 'Kite' shares the '-ight' sound with 'night'. 'Nice' is close but different; 'knight's' adds a sound.
To improve a rough limerick, a poet should first fix —	any lines that break the AABBA rhyme — Since the form depends on AABBA, fixing broken rhymes is the first revision priority.
If lines 3 and 4 don't rhyme with each other, the limerick —	breaks its form and loses its bounce — If lines 3 and 4 don't rhyme, the limerick breaks its AABBA form and loses its characteristic bounce.
The rhyme scheme of a limerick is —	AABBA — A limerick rhymes AABBA — lines 1, 2, and 5 share a rhyme; lines 3 and 4 share another.

11. Figurative Language

⌂ Question (fold →)	Answer
Which is a metaphor for a busy city?	the city is a beehive — 'the city is a beehive' is a metaphor (one thing IS another). Adding 'like' would make it a simile.
Which revision adds a fresh simile to 'the snow fell'?	the snow fell like torn paper — 'like torn paper' adds a fresh simile that paints the drifting snow.
'Brave as a lion' is a simile that has become a —	cliché — 'Brave as a lion' is a cliché — so common it has lost its surprise. A fresher comparison would land harder.
A single strong figure of speech in a short poem is usually better than —	several weak ones piled together — In a short poem, one strong figure of speech usually lands better than several weak ones piled together.
'The wind whispered through the reeds' is an example of —	personification — Giving the wind the human action of whispering is personification.
A fresh, surprising comparison is usually stronger than —	a tired cliché — Fresh comparisons surprise the reader; clichés ('busy as a bee') feel worn out.
The difference between simile and metaphor is —	simile uses 'like'/'as'; metaphor says one IS the other — A simile uses 'like' or 'as'; a metaphor states that one thing IS another.
The main risk of a mixed metaphor (two clashing comparisons) is that it —	creates a confusing or funny image by accident — A mixed metaphor jams two clashing comparisons together, creating an accidentally confusing or funny image.
In a haiku, a single well-chosen metaphor should still —	keep the image clear and concrete — Even a metaphor should keep a haiku's image clear and concrete rather than turning it abstract.
Which is a metaphor?	the lake is a mirror — 'the lake is a mirror' states one thing IS another — a metaphor. Adding 'like' would make it a simile.
'The old house groaned in the storm' gives the house a —	human ability (personification) — Groaning is a human-like action given to the house — personification.
Which turns 'the river was fast' into a simile?	the river ran like a racing train — 'ran like a racing train' adds 'like' — a simile. Dropping 'like' ('was a train') makes it a metaphor.
Personification helps a nature poem by —	making the natural world feel alive and present — Personification makes nature feel alive and present — powerful in nature-focused short poems.
The best figurative language in a poem feels —	surprising yet exactly right — The strongest figures surprise the reader while feeling exactly right for the thing described.
Which is the freshest simile?	the moon thin as a fingernail — 'thin as a fingernail' is a fresh, precise image of a crescent moon; the others are flat or circular.
Figurative language is powerful in short poems because it —	packs a big comparison into few words — Figurative language packs a rich comparison into few words — ideal for short forms.
'Leaves danced across the road' is —	personification — Dancing is a human action given to leaves — personification (though 'danced' also paints motion).
'Time is a thief' is a —	metaphor — 'Time is a thief' says one thing IS another — a metaphor.

Which is a simile?	clouds like torn cotton — 'clouds like torn cotton' uses 'like' — a simile. 'clouds are pillows' is a metaphor.
Figurative language should serve —	the poem's meaning and feeling — Figurative language should deepen the poem's meaning and feeling, not just decorate it.
A simile compares two things using —	'like' or 'as' — A simile compares two things using 'like' or 'as' — 'the pond, smooth as glass'.
Which sentence contains BOTH a simile and personification?	the wind sang like a flute, tugging at the door — 'sang like a flute' is a simile; the wind 'singing' and 'tugging' is personification — both together.
A metaphor works best when the two things compared —	share a real, meaningful quality — A strong metaphor links two things that truly share a quality, making the comparison meaningful.
Overusing figurative language in a short poem can —	clutter the image and confuse the reader — Too much figurative language clutters a short poem; one strong figure usually beats several.
A metaphor compares two things by —	saying one thing IS another — A metaphor says one thing IS another — 'the fog is a gray blanket' — without 'like' or 'as'.

12. Word Choice & Concision

⌕ Question (fold →)	Answer
Replacing 'said loudly' with 'shouted' is an example of —	concision through a stronger verb — 'Shouted' captures 'said loudly' in one strong verb — concision.
Which is the strongest, most specific word for a big rain?	downpour — 'Downpour' is one specific, vivid word — tighter and stronger than the wordy alternatives.
'She walked quickly and in a hurry' can be tightened to —	she hurried — 'She hurried' captures the whole phrase in two words — concision through a strong verb.
Which is the tightest way to say 'a small tiny little bird'?	a wren — 'A wren' names a small bird in two words, cutting the piled-up redundant adjectives.
A thesaurus is most useful to a poet for —	finding a word with the right meaning AND syllable count — A thesaurus helps find a synonym with the right meaning, syllable count, and sound — used thoughtfully.
Concision matters most in a haiku because the form gives a poet —	very few syllables to work with — With only about 17 syllables, a haiku leaves no room for waste — concision matters most here.
Which line wastes the fewest words?	gulls wheel over gray waves — 'gulls wheel over gray waves' uses five strong words with no filler; the others pad the same picture.
In short-form poetry, concision means —	using the fewest, strongest words needed — Concision means saying it with the fewest, strongest words — vital when you have only ~17 syllables.
Which line is most concise without losing its image?	frost silvers the field — 'frost silvers the field' says it in four words with a vivid verb — the others pad the same image.
'Very big' is usually weaker than —	'huge' — One strong word ('huge') is tighter and more vivid than 'very big'.
When two words fit a line equally well, a poet may choose by —	which one sounds better aloud — When meaning and count match, the better-sounding word wins — poetry lives in sound.
Concision and imagery work together when a poet —	chooses one specific, sensory word instead of several vague ones — Choosing one specific sensory word ('drizzle' vs 'a little bit of light rain') is both concise and vivid.
Choosing a strong VERB often lets a poet —	drop extra adverbs and adjectives — A strong verb ('darted') carries meaning that would otherwise need extra words ('moved quickly').
Cutting the word 'the' from a line can help a poet —	save a syllable while keeping the meaning — Dropping a small article like 'the' can save a syllable while keeping the image clear.
A concise poem respects the reader's —	attention and imagination — Concision respects the reader — trusting their imagination instead of over-explaining.
Which pair are near-synonyms with DIFFERENT syllable counts a poet might swap between?	'happy' (2) and 'glad' (1) — 'Happy' (2) and 'glad' (1) mean nearly the same but differ in beats — useful for fitting a line.
The danger of cutting TOO much is that a poem can become —	unclear or choppy — Cutting too far can make a poem unclear or choppy — concision should keep meaning clear.
Which word is a filler that could often	very — 'Very' is a filler — 'very cold' is weaker than a single strong word

be cut?	like 'freezing'.
Precise word choice makes a poem's image —	sharper and easier to picture — Precise words sharpen the image, making it easier for the reader to picture.
In a haiku, wasted words are especially costly because —	there are so few syllables to begin with — With only ~17 syllables, every wasted word costs the haiku dearly — concision is essential.
A precise noun helps a poem by —	creating a clear image in fewer words — A precise noun ('oak' over 'tree') creates a clearer image while using words efficiently.
The habit that most improves concision is —	revising to cut any word that isn't needed — Revising to cut every unneeded word is the habit that most improves concision.
A word that adds sound but no meaning (like 'just' or 'really') is called —	a filler word — Words like 'just', 'really', and 'very' are fillers — they add little meaning and can often be cut.
Which revision is MORE concise and vivid: 'the sun went down slowly in the sky'?	the sun sank — 'the sun sank' is concise and vivid; 'sank' implies the slow descent without extra words.
Concision in poetry is a cousin of the idea that —	every word should earn its place — Concision reflects the principle that every word in a poem should earn its place.

13. Sound Devices

⌕ Question (fold →)	Answer
Which sound device best imitates a bee?	onomatopoeia ('buzz') — 'Buzz' imitates the bee's sound — onomatopoeia.
A poet choosing between two words for their SOUND is thinking about —	the poem's music — Choosing a word for its sound means shaping the poem's music.
Sound devices matter in poetry because they —	create music and mood the ear can feel — Sound devices create musicality and mood that readers feel when they hear the poem.
Which combination would make a HARSH, energetic line?	cracked ice snaps and splits — The hard 'k', 'ts', and 'ts' sounds in 'cracked ice snaps and splits' create harsh energy.
A poet should add a sound device only when it —	supports the poem's mood or meaning — Add a sound device only when it supports the poem's mood or meaning — not just to fill space.
Onomatopoeia is a word that —	imitates the sound it names — Onomatopoeia names a sound by imitating it — 'buzz', 'splash', 'crackle'.
Hard, sharp sounds (like 'k', 't', 'ck') can create a mood of —	sharpness or energy — Hard, sharp consonants ('k', 't', 'ck') can add sharpness or energy to a line.
Which line uses onomatopoeia?	rain patters on the tin roof — 'Patters' imitates the sound of light rain — onomatopoeia.
Alliteration is the repetition of —	the same beginning sound in nearby words — Alliteration repeats the same beginning sound in nearby words ('wild wind whirls').
The best use of a sound device is when the reader —	feels the effect without needing it pointed out — Sound devices work best when the reader feels the effect naturally, without it being pointed out.
Which line pairs assonance with a clear image?	slow moss grows on old stone — 'slow moss grows on old stone' repeats the long 'oh' vowel (assonance) while painting a clear image.
Consonance in 'the black rock cracked' comes from the repeated —	'k' sound — The repeated hard 'k' sound in 'black rock cracked' is consonance.
A poet uses sound devices mainly to —	reinforce the poem's meaning and mood — Sound devices work best when they reinforce the poem's meaning and mood, not just decorate.
'Whispering winds wind west' is heavy with —	alliteration (the 'w' sound) — The repeated 'w' beginning sound makes this alliteration.
'Silent silver stream' is an example of —	alliteration — The repeated 's' at the start of 'silent silver stream' is alliteration.
'The light bright kite' repeats which vowel sound (assonance)?	long 'i' — 'Light', 'bright', and 'kite' repeat the long 'i' vowel sound — assonance.
Assonance differs from rhyme because assonance repeats —	a vowel sound anywhere, not a full end-rhyme — Assonance echoes a vowel sound anywhere in the words; rhyme matches the full ending sound.
Sound devices, imagery, and concision together make a short	vivid, musical, and tight — Combined, sound devices, imagery, and

poem —	concision make a short poem vivid, musical, and tight.
In a haiku, a single soft alliteration can —	add quiet music without breaking the calm — A light touch of soft alliteration can add quiet music to a haiku without disturbing its calm.
Reading aloud helps a poet notice sound devices because —	the ear catches repeated sounds the eye may miss — Reading aloud lets the ear catch repeated sounds the eye might skip over.
Assonance is the repetition of —	the same vowel sound in nearby words — Assonance repeats a vowel sound in nearby words ('deep green sea' repeats the long 'ee').
Gentle, soft sounds (like 'm', 'l', 's') can create a mood of —	calm or quiet — Soft, flowing sounds ('m', 'l', 's') tend to create a calm, quiet mood.
Which is alliteration AND fits a winter haiku?	cold crows cross the field — 'cold crows cross' repeats the hard 'c/k' start sound — alliteration suiting a stark winter scene.
Consonance is the repetition of —	consonant sounds, often at the ends of words — Consonance repeats consonant sounds, often at word ends ('blank and think' share 'nk').
Overusing a sound device can make a poem feel —	gimmicky or sing-songy — Too much alliteration or rhyme-like sound can feel gimmicky — sound devices work best with restraint.

14. Cultural Context & History

⌘ Question (fold →)	Answer
The Japanese concept behind kigo (season words) reflects a culture that deeply values —	the changing seasons in nature — Kigo reflects a cultural attention to the changing seasons that runs deep in the haiku tradition.
The 'on' count in Japanese haiku is —	a sound unit that isn't identical to an English syllable — Japanese haiku count 'on' — sound units that aren't identical to English syllables, which is why English 5-7-5 is an adaptation.
A respectful way to learn from another culture's art form is to —	study it, credit it, and avoid stereotypes — Respectful engagement means studying the form, crediting its origins, and avoiding stereotypes.
Studying haiku's roots is part of learning to write it because form and culture are —	connected — A form's rules and its culture are connected; understanding one deepens the other.
When sharing haiku inspired by another culture, it is kind and honest to —	acknowledge the tradition it comes from — Acknowledging the tradition a form comes from is both honest and respectful.
A writer honoring the haiku tradition should focus on —	genuine observation and quiet feeling — Honoring the tradition means genuine observation and quiet feeling — not copying or piling on effects.
Reading translated haiku by masters helps a young poet —	learn what strong images and quiet turns feel like — Reading master haiku teaches what strong images and quiet turns feel like — models to learn from, not copy.
The spirit of haiku values —	attention to small, real moments — At its heart, haiku values careful attention to small, real moments — a cultural as well as poetic value.
A season word carries cultural meaning, so a kigo may feel different in —	a different climate or country — A kigo's meaning is tied to a place's climate and culture, so it can feel different elsewhere.
The best reason to learn haiku's history is that it —	makes your own haiku deeper and more respectful — Learning haiku's history makes your own poems deeper and more respectful of the tradition.
The blend of nature, brevity, and quiet feeling in haiku reflects —	values at the heart of the tradition — Nature, brevity, and quiet feeling aren't random rules — they reflect values at the heart of the haiku tradition.
Besides Bashō, another celebrated haiku poet was —	Kobayashi Issa — Kobayashi Issa is a celebrated haiku poet, loved for his warm, humane haiku about small creatures.
A key lesson from haiku's history is that a very short poem can hold —	a whole moment and a deep feeling — Haiku's history shows that a tiny poem can hold an entire moment and a deep feeling.
Translating a haiku from Japanese to English is hard because —	sounds, word order, and season words don't map exactly — Translating haiku is hard because sound, word order, and cultural season words don't map exactly between languages.
The famous Bashō haiku about a frog is often praised for its —	simple image and quiet surprise — Bashō's frog haiku is praised for a simple image (a still pond) and the quiet surprise of the splash.
Learning the history of haiku helps	appreciate the form's depth and write with more care — Knowing haiku's

a writer —	history deepens appreciation and leads to more careful, respectful writing.
Haiku grew out of an earlier collaborative linked-verse form called —	renga — Haiku grew from renga (linked verse); its opening stanza (hokku) developed into the standalone haiku.
Which shows respect when writing haiku inspired by Japanese tradition?	learning the tradition and writing sincerely — Respect means writing sincerely from genuine understanding, not leaning on stereotypes or false claims.
Issa's haiku are especially known for their —	warmth and compassion toward small creatures — Issa's haiku are known for warmth and compassion, often toward small creatures like insects and frogs.
Haiku developed as a distinct form in —	Japan — Haiku developed as a distinct poetic form in Japan.
Writing haiku respectfully means —	learning about their tradition, not just copying the syllable count — Respectful haiku writing means understanding the tradition and spirit, not just copying the syllable count.
Modern haiku around the world sometimes —	bend the strict counts while keeping the spirit — Modern haiku worldwide sometimes bend the strict 5-7-5 while keeping the form's spirit.
When English writers adopt haiku, they should remember that English and Japanese —	count sound units differently, so counts are an approximation — Japanese counts sound units (on) that differ from English syllables, so 5-7-5 in English is an approximation of the original.
Reading haiku by Bashō and Issa in translation mainly helps a young poet —	see how masters shape image and feeling — Reading master haiku shows how image and feeling are shaped — models to learn from, not to copy.
One of the most famous haiku masters was —	Matsuo Bashō — Matsuo Bashō (1644–1694) is among the most famous haiku masters, known for the old-pond-and-frog haiku.

15. Revising Short Poems

⌕ Question (fold →)	Answer
When revising counts, the trustworthy final test is still to —	read aloud and clap the beats — Reading aloud and clapping remains the trustworthy final check of a revised poem's counts.
The main goal of revising a poem is to —	make it clearer, tighter, and truer to the moment — Revision aims to make a poem clearer, tighter, and truer to the moment — not merely longer.
Taking a break before revising helps because —	fresh eyes catch problems you missed — A short break gives you fresh eyes, so you catch problems you couldn't see while drafting.
Getting feedback from a reader can help a poet see —	where the image is unclear or the count is off — A reader's feedback can reveal where an image is unclear or a count is off — spots the poet may miss.
The best sign a revision worked is that the poem —	feels clearer and truer with fewer words — A successful revision usually leaves the poem clearer and truer while using fewer words.
If a haiku line is a syllable over, a good fix is to —	swap in a shorter synonym or cut a filler — Swapping a shorter synonym or cutting a filler word trims a syllable-over line to fit.
If two lines say the same thing, a reviser should —	cut or combine them — Redundant lines should be cut or combined so the poem says each thing once, well.
If a haiku has no cut, a revision might —	split the images so a turn appears — Revising to split the images (with a dash or line break) can add the missing cut.
Cutting a beloved but unneeded line is sometimes called —	'killing your darlings' — removing what you love but don't need — Removing a line you love but the poem doesn't need is famously called 'killing your darlings.'
A good reviser asks of each word: —	'Does this word earn its place?' — The core revision question is whether each word earns its place; if not, cut or replace it.
A revision that changes the poem's true moment or feeling should be —	reconsidered — revision should serve the poem's heart — If a change loses the poem's true moment or feeling, reconsider it — revision should serve the heart, not erase it.
If revision makes a poem worse, a poet can —	return to an earlier draft — Keeping earlier drafts lets a poet roll back if a revision makes the poem worse.
A poet unsure whether a revision helped should —	compare it aloud with the earlier draft — When unsure a revision helped, read both versions aloud and compare — the ear and the earlier draft guide the choice.
Revising for sound might mean —	choosing a word that adds gentle alliteration or assonance — Revising for sound can mean choosing a word that adds subtle alliteration or assonance.
A poet who revises well treats the first draft as —	a starting point, not the finished poem — Strong poets treat the first draft as a starting point — revision is where the poem is finished.
Which is the best final-polish checklist for a haiku?	counts, clear image, a cut, and reads well aloud — A strong haiku checklist: correct counts, a clear image, a real cut, and it reads well aloud.
	what serves the moment and cuts what doesn't — Good revision keeps what

A strong revision keeps —	serves the poem's moment and cuts the rest.
A reviser balances the form (counts) with —	the poem's meaning and music — Good revision balances hitting the counts with keeping the poem's meaning and music strong.
During revision, a weak verb like 'was' can often be replaced with —	a strong action verb — Replacing weak linking verbs with strong action verbs energizes a line during revision.
A precise revision of 'birds were making noise' could be —	sparrows chattered — 'sparrows chattered' revises the vague phrase into a specific noun and a vivid verb.
Which revision improves 'the sky is very very blue today'?	the noon sky, deep blue — 'the noon sky, deep blue' cuts the fillers and adds specificity — a clear improvement.
A vague image like 'a nice tree' should be revised to —	something specific like 'a bare oak' — Replacing 'a nice tree' with 'a bare oak' sharpens the image — a key revision move.
Ultimately, revision serves —	the reader's experience of the poem — Revision ultimately serves the reader's experience — making the poem clear and moving.
A smart first revision step is to —	read the draft aloud — Reading aloud first reveals awkward rhythm, unclear images, and off counts.
The number of revisions a good poem needs is usually —	more than one — Good poems usually take more than one revision — polishing happens over several passes.

16. Capstone: The Poet's Craft

⌕ Question (fold →)	Answer
The difference between a beginner and a skilled poet is often —	how carefully they revise — Careful revision often separates a skilled poet from a beginner.
The single most important habit for a growing poet is to —	keep noticing and keep writing — The most important habit is simply to keep noticing the world and to keep writing — that is how a poet grows.
A poet's growth never truly ends because —	there are always new moments to notice and new ways to say them — A poet's growth is lifelong — there are always new moments to notice and fresh ways to shape them.
A poem that follows every rule but feels lifeless is missing —	genuine feeling or a real moment — Rules alone don't make a poem live; it needs genuine feeling and a real moment.
Writing across forms (haiku, tanka, cinquain, limerick) teaches a poet that form —	shapes how a feeling comes across — Working across forms shows that the chosen form shapes how a feeling reaches the reader.
Which moment best suits a LIMERICK?	a silly character and a funny twist — A silly character with a funny twist suits a limerick's playful, rhyming form.
A capstone haiku should be checked against —	counts, image, cut, sound, and read aloud — A finished haiku should pass the full check: counts, image, cut, sound, and reading aloud.
A haiku that nails 5-7-5 but has a flat image needs work on —	imagery and word choice — Correct counts but a flat image means the fix is stronger imagery and word choice, not the counts.
Bringing it all together, a great short poem is —	a clear moment, well-shaped and felt — A great short poem is a clear moment, well-shaped by craft and genuinely felt.
When sharing a poem, a confident poet lets the poem —	speak for itself without over-explaining — A finished poem should speak for itself — a confident poet resists over-explaining it.
Which moment best suits a HAIKU?	a single still image in nature — A single still natural image suits a haiku; a funny twist suits a limerick, and so on.
Across all these forms, the one thing that matters most is —	genuine attention to a real moment — Above technique, genuine attention to a real moment is what gives a short poem its life.
Choosing the RIGHT short form for a moment depends on —	how much space the feeling needs — Pick the form by how much room the moment needs — a tight haiku, a fuller tanka, a playful limerick.
A poet who has learned form, imagery, kigo, cut, figures, sound, and revision now has —	a full toolkit to shape any short poem — Mastering these skills gives a poet a full toolkit for shaping any short-form poem.
If a haiku and a tanka describe the same moment, the tanka version can —	add reflection the haiku leaves unsaid — For the same moment, a tanka's extra lines can add reflection that a haiku leaves for the reader to feel.
Which best captures the SPIRIT shared by haiku, tanka, and cinquain?	much said in few words — Haiku, tanka, and cinquain all share the spirit of saying much in few words.

After this course, the reader is ready to —	write short poems with skill and care — The capstone's goal: the reader is ready to write short poems with real skill and care.
A poet's most important tool is —	attention — truly noticing the world — A poet's most important tool is attention — truly noticing the world to be written about.
When form and feeling seem to conflict, a wise poet —	adjusts wording to honor both as much as possible — When form and feeling seem to clash, a skilled poet rewords to honor both as fully as possible.
A poet applying concision AND imagery will —	choose one specific sensory word over several vague ones — Combining concision and imagery means picking one specific sensory word instead of several vague ones.
The clearest sign of a skilled short-form poet is —	making a tiny poem feel large and complete — Skilled short-form poets make a tiny poem feel large and complete — the true mark of craft.
A complete haiku brings together form, image, and —	a meaningful cut between two parts — A complete haiku unites correct form, a vivid image, and a meaningful cut.
The best way to keep growing as a poet is to —	keep noticing moments and keep writing — A poet grows by continuing to notice moments and to write — practice sustains the craft.
The final measure of any poem is whether it —	makes the reader feel and see the moment — The final measure of a poem is whether it makes the reader feel and see the moment — the heart of the craft.
A skilled poet uses figurative language —	when it deepens the moment, not just to show off — Figures should deepen the moment, used purposefully rather than to show off.

Keep going

You practiced **400 cards** from HaikuQuest. Come back to the ones you missed — spaced-out practice makes them stick.

Spark & Anvil is a 501(c)(3) public charity. Every app, story, and book is free, forever — no ads, no in-app purchases, no tracking. Released under Creative Commons BY-NC-SA 4.0 for educational reuse.

Keep exploring online

Play it now	Meet the cast	More free books
		
https://spark-and-anvil.org/play/haikuquest	https://spark-and-anvil.org/cast/haikuquest	https://spark-and-anvil.org/books

Scan a code with any phone camera, or type the address. Every app, story, and book is free, forever — no account, no tracking.