



**DISTRICT 75: HIGH SCHOOL UNITS OF
STUDY**



**HOW DO POETS
RAISE THEIR VOICE?**

A SIX WEEK READING AND WRITING UNIT IN
POETRY AND POETRY SLAMS

Acknowledgments

The ***District 75 Units of Study for Grades K-12*** were created as a guideline for teachers implementing the Reader's and Writer's Workshop within their classrooms.

The mission of the District 75 Literacy Team is to enhance literacy programs in all District 75 schools so that students may become lifelong readers and writers. The District Literacy Team supports the implementation of the New York City Performance Standards in English Language Arts, the Department of Education's Scope and Sequence K-8 as well as the Balanced Literacy Initiative.

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POEM IN YOUR POCKET DAY: APRIL

Poem in Your Pocket Day has become a tradition in New York City over the last few years. The premise of *Poem in Your Pocket Day* is that students, teachers, administrators, and all other personnel in the school should carry a copy of their favorite poem in their pocket for the duration of the day. Everyone then has the opportunity to ask to see and to hear each other's poetry. When poetry is presented in this way, students realize that everyone has a relationship with poetry.



STANDARDS AND ASSESSMENT

Through a variety of assessments, teachers will continually assess their students and plan meaningfully to meet the identified needs of their students. Assessments are incorporated throughout the unit to help establish a reflective and continuous assessment cycle. Suggested assessments include, but are not limited to, writing portfolios, Readers' and Writers' Notebooks, graphic organizers, rubrics, and the *Poetry Slam*.

The following High School Standards for English Language Arts are addressed throughout this Unit of Study:

- Standard 1:** Students will read, write, listen, and speak for information and understanding.
- Standard 2:** Students will read, write, listen and speak for literary response and expression.
- Standard 3:** Students will read, write, listen, and speak for critical analysis and evaluation.
- Standard 4:** Students will read, write, listen, and speak for social interaction.

Though the presentation of skills for ninth, tenth, eleventh, and twelfth grade students with disabilities may be similar, the actual choice of poetry remains up to the teacher. Suggested adaptations including booklists assure that this unit can be incorporated into a high school credit-bearing course in American Literature, World Literature or British Literature.

POETRY SLAM!

HOW DO POETS RAISE THEIR VOICE?

The District 75 Office of Literacy has developed a Unit of Study in Poetry to address the needs of a variety of high school student levels, interests and needs. Using *Understanding by Design* as a framework and organizing structure, we first identified an enduring understanding: *How Do Poets Raise Their Voice?* Then by developing that understanding over time, students will be able to answer – individually, in poetry partnerships and in a *Poetry Slam* – how poets use voice to communicate. Students will exhibit their understanding by performing in a *Poetry Slam*. Furthermore, students will understand how form and author’s message affects voice.

POETRY PARTNERS TO *POETRY SLAM*

Poetry, more so than other genres of writing, directly relates to the audience through performance. Poetry requires a personal sounding board to ensure that the author’s message, which is often difficult to discover, is communicated clearly. Therefore, throughout the Unit of Study on Poetry, the teaching points and lesson plans are directed to the use of poetry partners. These pairings exist in order to better prepare students to perform in front of their peers during the *Poetry Slam*, which is intended as the final performance. Students, in partnerships, will be able to provide critical feedback about delivery, tone, voice and content in a supportive and collaborative environment.

To set up partnerships in a classroom, teachers should consider creating partnerships based on student interest rather than on independent writing levels. Using interest levels as criteria for grouping will allow the teacher to focus on the content of the meetings instead of behavior management. Partnerships also build support for the intended performance: the *Poetry Slam*.

As students progress into the third week of the unit, teachers should direct students to begin focusing their partnerships into presentations for the whole class. The format of the *Poetry Slam* should involve all students, and the teacher should be able to coordinate the performance of the students. Using some of the simple tips provided below, teachers may elect to have their students perform for their class, other classes, the school or other schools.

SETTING UP A *POETRY SLAM*

As Hip Hop and youth cultures have converged with traditional writing, community *Poetry Slams* have gained favor throughout our culture. From the Nuyorican Café to Def Poetry and the now international Powerhouses of Slam, poetry in the form of Slam has not only garnered popular acclaim, but academic respect. For more information on the history, rules and slams in the New York area log on to:

- www.epoets.net
- www.poetryslam.com
- www.juneteenth.com/poetry
- www.louderarts.com
- www.netpoets.com
- www.nuyorican.org

POETRY ECHOES

This year during National Poetry Month, District 75 is sponsoring an on-line poetry celebration. Poetry Echoes showcases the writing and performance of poetry by District 75 students. Through its presence on the web and the widespread promotion of the site during National Poetry Month and beyond, the project offers an authentic audience for original work as well as the excitement that comes from knowing the world is paying attention to what our students say and share. Students will record their poems in their own voice either by calling a special toll-free telephone number or by using a computer. Select poems will be posted on the *Poetry Echoes* website, which has been created by Learning Times: www.district75.net/poetry. Visitors to the site will hear the poems on the web page from their computer. The *Poetry Echoes* project is listed on Apple's iTunes site, allowing each new poem posted to be easily downloaded to anyone's iPod or portable audio device. The listing of the *Poetry Echoes* project on iTunes provides greater visibility for student work, and a reason for learners to focus on the quality of their poems and on the performance (recording) of their pieces. After all, the world is listening. The recorded poems are previewed as they are submitted to ensure their appropriateness and audibility, and the works are then posted by Learning Times to the site. Once published online, anyone visiting the site can hear

the poems in the students' own voices. Visitors can also post comments and replies to any posted poem. Students will then be able to visit the site to see what people around the city and across the globe have to say about their submission. This checking-in to see what comments their works are attracting will hopefully create a sense of community among the students, across the city, and with others elsewhere in the world.

The *Poetry Echoes* project will be most meaningful and successful, and attract the largest number of audience members, if all District 75 schools participate. The more students who record poems, the greater the depth and range of the works, the more attention the site will garner, and the more engaged and excited the students will be to see their work recognized. The poems will be listed by category, theme or type so that site listeners can focus in on works of interest.

Instructional Questions:

- Is there a new theme each week? (e.g. happiness, landscape or sense of place, fiction, conflict, objects, sounds, love, friendship) or . . .
Is there a different style of poetry each week?
- Can each class have at least a few students record a new poem at least once per week? If we can get a few schools to do this, it will provide an anchor to the project.
- How will you teach or model the performance aspect of poetry? We want to encourage our learners, where possible, to do more than just read their written poems aloud. We want them to experience what it is like to perform them.

Keep the Dialogue Building:

- Encourage the students to visit the site and listen to poems posted on the site by other students. Then write and record new poems that respond to what they've heard. This helps the students understand the use of poetry as a form of dialogue. Teachers can also work with the students to post text-based replies to any poem on the site. This also forms a sense of community, and the more comments and reply-poems that are posted, the more exciting it will be to visit the site.

Practical Tips:

- Record in a quiet place. If the classroom is not quiet enough, cycle the students through the main office or another quiet room in the school when it is time to record their poem. If there is too much background noise, online listeners will be distracted and may not be able to appreciate the poem.
- Alternatively, record from a (cell) phone right in the classroom and ask the students to perform their poem live to their (quietly listening) peers while they are also recording it into the phone. Make the activity into a *Poetry Slam*, with each student calling in separately; taking his or her turn on the phone, while performing it live in the classroom for peers to hear and applaud.
- In addition to recording from school, some teachers might like to invite students to record their poems from home. This can be assigned as homework, extra credit, or simply offered as an option for students. If this option is chosen, the teacher should first demonstrate and model the practice of recording at least once in the classroom. The teacher might also want to approve the poems the students will be recording. The recording instructions (see separate page) can be duplicated and sent home with select students.
- A script is provided on the recording instructions page. Please have students start their recording with the script. It will give a sense of consistency to the project's postings and also help the staff reviewing the poem to identify to whom it should be attributed when posted online.
- Recording duration is limited to 10 minutes, but it should be a rare case when a poem will take that long to record. Most will likely be a minute or two. Just be aware that the recording will cut off after 10 minutes. It will also stop if five or more seconds of silence are detected. Practicing the performance is a good idea before calling in to record.

Strong Recommendations:

- Before or after your students record poems, if you can, please email the text of the poems to poetry@learningtimes.net. If we receive the poems in writing, we will post them on the site along with the recorded audio; this not only helps the audience follow along, but it provides access to those with hearing disabilities to appreciate the poem. You can send the poems one at a time or attach several in a single e-mail. Please identify your school when you e-mail us.
- As a staff member, please call in and record a poem of your own. There is no better way to understand how this all works than by trying it yourself first. It's very easy and a lot of fun. And we want this project to include a sense of community fostered among both students and teachers.

Need help? Please write to help@learningtimes.net if you need any assistance.

How to Record and Submit Poems to the Poetry Echoes Website:

1. From a quiet location, call 800-609-9006 from any phone. Enter 7508 when asked for the extension.
2. Listen to the instructions, and then at the tone, record your poem. (See script below.)
3. When you have finished performing your poem, leave a few seconds of silence OR press 1 on your phone. Then, you will be asked to save your message. Press 1 again to save your poem. (If you want to re-record, you will be told how to do that.) That's it!
4. After you record your poem, we encourage you to e-mail it to poetry@learningtimes.net so that we can post it with your audio recording to the *Poetry Echoes* site at www.district75.net/poetry.

Script:

Please start your recording with the following sentences. It will help us properly credit you when we post the poem online.

My name is [First name] and I am from [School site] in Borough__.

The title of my poem is: [Title].

For example: *My name is John and I am from 53K in Brooklyn__.*

The title of my poem is: The Rumble of the R Train.

Continue immediately with the performance of your poem. When you are done, press 1 on your phone to stop and then press 1 again to save your message.

If you prefer to record your poems using a computer and microphone, you can save them in mp3 format (preferred) or wav format and then e-mail them to poetry@learningtimes.net. One free tool for recording audio on your computer is called *Audacity*, and it can be found at: audacity.sourceforge.net.

CURRICULUM MAP

Reading the Curriculum Map

Much work has been done to create curriculum maps, but little time is spent on how to look at them. Each week of the curriculum map is divided into sections as follows:

WEEK ONE:	Readers begin to approach elements of character by recording character traits from familiar video or visual aides	Readers experience characterization through music with lyrics. Record character traits on Graphic Organizer	Readers read and record notes about their character on a graphic organizer while reading	<i>Readers practice protocols, roles and responsibilities for book clubs</i>	Readers in book clubs preview the book to examine text features
WHAT TOOLS CAN WE USE TO GATHER INFORMATION ON CHARACTERS?	Writers formalize a schedule for writing, review their writing portfolio checklist and read their rubrics		Writers illustrate and personalize their portfolio		Writers setup and organize their book clubs while reviewing their criteria

- The first line lets you know which week this chart is referencing. In addition, the Unit is presented in a specific order, but should not be seen as prescriptive.
- Following the week number is the week title phrased in the form of an essential question. Each teacher should adapt the lessons to meet the needs of their students.
- The first row of the table highlights the Reader’s Workshop teaching points for the week.
- The second row shows the Writer’s Workshop teaching points for the week. The second row is shaded to differentiate it from the first.
- The teaching points in italics are developed more fully in the lessons to support the unit of study.

POETRY: WEEK ONE

WEEK ONE: WHAT DO WE KNOW ABOUT POETRY AND HOW CAN WE USE WHAT WE KNOW?	Readers examine activities that will be included in the poetry unit <ul style="list-style-type: none"> • The Poetry Slam • Poetry Partners 	Readers listen to and discuss audio/video clips of poetry readings. Readers formulate a list of rap/poetry to be presented orally.	Readers choose a poem or song in which the element of voice is clear and identifiable. Readers highlight words/lines that convey the voice.	Students work with Poetry Partners and rehearse their poems/raps. Students offer feedback in partnerships in verbal and/or written format.	Readers illustrate and orally present their short poems for the class. Students practice using rubric to give feedback and suggestions after each reading.
	Writers set up Poetry Portfolio and personalize Portfolio cover.	Writers author a rubric for a successful poetry reading.	Writers examine the elements of voice in the chosen poem/song. Writers note these elements in writer's notebook.	Writers write a short poem designed to highlight the element of voice.	Writers display poems on chart paper and conduct a silent gallery walk giving feedback on post-its.

The goals of the first week of this unit include:

- Watching a video or performance of a poetry slam
- Authoring a rubric for a poetry reading
- Setting up a poetry portfolio
- Writing a poem in a form of their choice

POETRY: WEEK TWO

WEEK TWO: HOW DO URBAN POETS USE VOICE TO EXPRESS SOCIAL COMMENTARY?	Readers read “between the lines” to discover how social commentary is inserted into poetry. Readers answer the question, What is Social Commentary? (brainstorm)	Readers identify and discuss the element of onomatopoeia. Students examine and highlight onomatopoeia in an urban poem.	Readers identify rhythm and rhyme using pre-selected poems.	Readers identify figurative language: simile metaphor	Readers/Writers work in pairs to read and give feedback to one another to further develop their poetry.
	Writers choose a topic of interest to brainstorm and create original lines which express social commentary.	Writers identify and list “city noises” with which they are familiar. Students select one noise and write several lines using onomatopoeia.	Writers compose a poem demonstrating their understanding of rhythm and rhyme including onomatopoeia.	Writers compose a poem that reflects their own personal social commentary using rhythm and/or rhyme and one figure of speech (simile, metaphor, onomatopoeia).	Writers use fishbowl technique to read and celebrate poems on social commentary.

The goals of the second week of this unit include:

- Understanding the nature of social commentary in poetry
- Introducing figurative language and onomatopoeia
- Introducing rhythm and rhyme
- Reading for deeper meaning in a text
- Writing a poem using figurative language

POETRY: WEEK THREE

WEEK THREE: HOW DOES A POET'S CHOICE OF FORM AFFECT VOICE?	Readers examine the technique of using line breaks/white space in pre-selected poems.	Readers listen to the work of urban poets and discuss how the use of line breaks affects the voice in a poetry reading.	Readers familiarize themselves with different styles of poetry: Cinquain Haiku (see 30 days of poetry attachment)	Readers continue to examine different poetry styles. (see 30 days of poetry attachment)	Readers examine the poems they have written so far and choose one to further develop for the Poetry Slam.
	Writers note how the techniques of line breaks and white space are used to construct meaning/emphasis/Significance.	Writers record the moods/themes that are expressed through different line breaks and voice inflection.	Writers write a poem using a specific poetry style.	Writers choose another poetry style and compose a poem.	Writers conduct silent gallery walk of all poetry written by students so far and give feedback using post-its.

The goals of the third week of this unit include:

- Understanding how form affects meaning: line breaks and white space
- Examining mood and voice inflection
- Recognizing different forms of poetry
- Reflecting on the poetry written by the class so far

POETRY: WEEK FOUR

WEEK FOUR: HOW DO POETS USE VOICE TO EXPRESS THE NEED FOR FREEDOM, EQUALITY AND PEACE?	Readers choose a war/struggle/civil rights issue that will become a prompt and begin research using books and the internet.	Readers examine select songs/poems written and published with themes of peace and equality.	Readers work in pairs to identify words/phrases that strongly express the theme.	Readers review criteria for Poetry Slam. Readers take on clear roles in pairs: <ul style="list-style-type: none"> • Emcee • Publisher
	Writers will use timelines to trace the important events in the subject they have chosen.	Writers will list all of the important events on a T-chart and highlight those they wish to capture in poetry.	Writers select points from their T-chart to begin creating verse. All prior elements, ie. form, voice, figurative language should be included	Writers create rubric for Poetry Slam that can include criteria for graphic design. Writers share work with Poetry Partner and offer feedback.

The goals of the fourth week of this unit include:

- Celebrating non-fiction through poetry
- Selecting a social issue and researching it
- Preparing for the poetry slam
- Focusing on each student’s individual presentation at the poetry slam

POETRY: WEEK FIVE

WEEK FIVE: HOW DOES STUDYING AN AUTHOR REVEAL VOICE AND THEME?	Readers are exposed to a pre-selected list of author poets. Teachers/students do oral readings from the various poets on list.	Readers select a poet to analyze and choose three poems by this author.	Readers use books and the internet to research poet's background.	Readers continue to plan oral presentation of material.	Readers continue to elaborate on original poem to be presented in final slam. Students may decide to perform more than one poem.
	Writers choose a poem and highlight text in poem to examine: <ul style="list-style-type: none"> • Voice • Figurative elements • Line breaks 	Poetry partners record the three selected poems in their portfolios.	Writers use graphic organizer to record information about author. Writers plan their oral readings of portfolio poems.	Writers present to class. Class uses rubric to give feedback.	Writers rehearse poetry being mindful of figurative language, inflection and voice, as well as, line breaks.

The goals of the fifth week of this unit include:

- Using a poetry partner to help us revise our poetry
- Investigating themes present across an author's poetry
- Exploring an author's poetic style
- Planning the oral readings for the poetry slam and rehearsing performances

POETRY: WEEK SIX

WEEK SIX: HOW DO WE AS POETS CELEBRATE AND EXPRESS OUR VOICE IN POETRY?	Students prepare for the Poetry Slam and conduct a needs assessment for the presentation.	Readers spend time typing and mounting poetry to create “set” for Poetry Slam.	Students use rubrics to evaluate each other’s participation and presentation in the Poetry Slam. (See rubric attached after the lesson plans)	Readers explore the poetry presented at the Poetry Slam
	Writers can complete graphic designs to complement poetry.	Readers and writers practice rehearsing their poems for final performance at Poetry Slam.		Writers reflect on their learning in this unit.

The goals of the sixth week of this unit include:

- Performing a poetry slam for your class, school, etc.
- Reviewing assessment rubric used during the slam
- Preparing for the poetry slam
- Reflecting on the writing/performance process

Unit of Study: Poetry (9 - 12)

Date: _____

Title of Mini-lesson: Management

Intention: This lesson is designed to help structure the Poetry Slam and teach the students how to self-manage the assignments leading up to the Poetry Slam.

Materials: Chart paper
Markers
Writers' Notebooks

Connection:

A poetry slam is an opportunity for poets to perform an original poem in front of an audience. It involves students defining, composing, practicing, performing and judging poetry. It will help you to view poetry as a living art, not just words on a page. Maybe some of you have seen this on TV or have been in a poetry slam.

Teaching:

There are different roles/responsibilities that are necessary to create a poetry slam. Here are some of the components that we will be teaching in this unit:

ORAL PRESENTATION

Throughout the unit in poetry each of you will work on an original poem to read orally. Throughout the unit, you will be introduced to these elements of poetry and then you can incorporate them in your original poems.

POETRY PARTNERS

I suggest that you work in pairs as poetry partners. This will give you the ability to share ideas and poems with one another and give feedback. Poetry partners will provide support for one another to rehearse for the poetry slam.

- ROLES/RESPONSIBILITIES
 - Who will emcee?
 - Who will read?
 - Who will be program Designer?
 - Do we want to include music?

- CREATE PROTOCOLS
 - Snap fingers to show appreciation- no clapping
 - Time limits for individual poets?
 - Limited number of poems read by each student
- RUBRIC ASSESSMENT
- You will design your own poetry slam rubrics and you will be assessed on those criteria.

Active Engagement:

On chart paper teacher will model an organization sheet to plan the necessary activities/roles. Teacher states the important aspects of planning an oral presentation with an emphasis being placed on clarity, delivery, pace and message/theme.

Link:

In their poetry partnerships, students will outline what they would like to see happen during the poetry slam. They need to state who they think should play each role and what the expectations for that role are.

Debrief:

As students begin to finish up their charts they are encouraged to place them at the front of the room. Briefly the teacher highlights important aspects of each chart and explains how these charts will be used to guide our progress toward the goals of the unit.

Unit of Study: Poetry (9 - 12)

Date: _____

Title of Mini-lesson: Writing

Intention: The focus of this lesson is to teach students about onomatopoeia by discussing some of the sounds that we hear in the city.

Materials: Onomatopoeia Worksheet
Markers
Chart paper

Connection:

Living in the city means that we hear a lot of noises. I want you to think about the noises that you heard today on your way to school. Close your eyes. Imagine your walk to school or getting on the bus. What sounds did you hear when you woke up? (Pause) What sounds did you hear when you were walking down the street? (Pause) What sounds did you hear from the bus? (Pause) What sounds did you hear in the auditorium? the cafeteria? the classroom? Open your eyes.

Teaching:

When we write out sounds using letters we call it onomatopoeia. Onomatopoeia is when a word sounds like what it is. Onomatopoeia is a very unusual word itself. The word is a combination of two Greek words which mean "name" and "I make" or "I do". So onomatopoeia means "name creation", meaning it is named (spelled) as it does (sounds) or it's a grouping of words that imitates the sound it is describing. Lets practice saying it aloud as a class, as well as, writing it in our notebooks. Some examples of onomatopoeia are "woof" and "buzz." "Woof" and "buzz" are examples of (students say the word onomatopoeia).

Active Engagement:

Can you think of any words that are like this? (Chart words on board or chart paper.) I can think of some more words. Teacher puts the following words on the board, saying them as he/she writes them: ring, meow, tap.

Link:

Now I would like you to work with your Poetry partner and list the sounds that you hear on the streets of the city. You might want to differentiate between night and day. Make sure the words you list sound like the sound they make.

Debrief:

As the students finish making their lists, the teacher goes around the room and collects some of the best examples of onomatopoeia. The teacher encourages students to share out with one another. Teacher suggests that students incorporate this technique into their poetry today.

Organizing Our Onomatopoeia!

Put examples of onomatopoeia in the columns below based on whether they are sounds you hear during the day or at night.

Onomatopoeia we hear during the day	Onomatopoeia we hear at night
	

Unit of Study: Poetry (9 - 12)

Date: _____

Title of Mini-lesson: Writing Haiku or Cinquain

Intention: By the end of this lesson students will be familiar with Haiku and Cinquain. Students will be writing in one of these poetics forms.

Materials: Chart paper
Markers
Student notebooks

Connection:

When poets write poetry using special forms like haiku and cinquain, they are very carefully selecting words with the correct number of syllables.

- *Haiku is a three line poem (5/7/5 syllables in each)*
- *Cinquain is a five line poem (2/4/6/8/2 syllables)*

Writing this kind of poetry is kind of like Math: at the end of the line, the amount of syllables must add up to a certain number.

Teaching:

Here is an example of a Haiku and a Cinquain.

- Teacher uses prewritten forms of Haiku and Cinquain as models.
- Teacher should have syllable numbers noted at the end of each line.
- Make sure the distinction between the two forms is emphasized.

Active Engagement:

The teacher does two read alouds: one Haiku and one Cinquain emphasizing the different formats and use of syllables. Students are asked to clap out syllables along with each reading. Syllable numbers are noted on the board.

Link:

Now it is your turn. Teacher distributes copies of unlabeled Haiku and Cinquain poetry.

- Students work in pairs identifying the forms and numbering syllables at the end of each line. Students are asked to identify each poem with the appropriate label.
- Students choose either a Haiku or a Cinquain and begin to compose an original verse.
- Students can work individually or in pairs.

Debrief:

- Each student reads original lines of poetry aloud as the remainder of the class claps out syllables to check form.
- Students may need to complete poems for homework.

SUPPORTS FOR STRUGGLING WRITERS

Poets use a variety of tools to foster success in their independent writing. Below we have attached a list of dead, tired words that students may replace. This worksheet is intended to be used much like a thesaurus to refine their writing and to avoid using clichéd language. The word on the left is the dead word and some replacements for that word are in the column to the right.

Dead Tired Words 	The Replacements 
A lot	sufficiency, adequacy, enough, sufficient, plenty, abundance, amplitude, galore, profusion, affluence, outpouring, flood, great quantity, considerable, fair, above par, huge, Herculean, cyclopean, ample, abundant, full, intense, plenary, vast, immense, enormous, extreme, inordinate, excessive, extravagant, exorbitant, stupendous
Also	too, moreover, besides, as well as, in addition to
Awesome, cool, sweet, tight	fine, wonderful, marvelous, fantastic
Awful	dreadful, alarming, frightful, terrible, horrid, shocking
Big	towering, huge, large, giant, great, gigantic, mammoth, enormous, tremendous, massive, giant, colossal, immense
But	however, moreover, yet, still, nevertheless, though, although, on the other hand
Fun	pleasant, pleasurable, amusing, entertaining, jolly
Funny	amusing, comical, laughable, jovial, farcical, jocular, humorous, witty, hysterical, sidesplitting, hilarious, silly, non-sensical
Good	excellent, exceptional, fine, marvelous, splendid, superb, wonderful, great pleasant, delightful, superior, grand, terrific, amazing
Got, Get	received, obtained, attained, succeed in
Great	wonderful, marvelous, fantastic
Guy	man, person, fellow, boy
Happy	glad, jovial, jubilant, joyful, thrilled, cheerful, merry, contented, pleased, delighted, jolly, elated
Have to	need to, must
Kid	child, boy, girl, youngster, youth

Kind of	variance, variation, variety, diversity, distinction, contradistinction, alteration, shade of difference
Laughed	snickered, giggled, roared, chuckled, chortled, crowed, guffawed, cackled, howled, tittered, hee-hawed, bellowed
Like	such as, similar to, similarly, love, admire, appreciate, fancy, adore, idolize, prefer, cherish, care for, favor, enjoy, treasure
Little	teeny, diminutive, compact, microscopic, petite, wee, small, tiny, minuscule, miniature, slight, minute
Lots	numerous, heaps, many, scores, innumerable
Mad	angry, frustrated, furious, incensed, enraged
Nice	pleasant, charming, fascinating, captivating, delightful, pleasurable, pleasing, kind, benevolent, thoughtful, gracious, considerate, decent, congenial, agreeable, courteous, warm, cordial, humane
Pretty	beautiful, lovely, glamorous, attractive, elegant, exquisite, gorgeous, stunning, handsome, striking, fair
Ran	hurried, raced, scurried, dashed, galloped, trotted, bolted, darted, sped, jogged, sprinted, rushed
Sad	downcast, depressed, woeful, gloomy, miserable, sorrowful, unhappy, dejected, forlorn, melancholy, crestfallen, mournful
Said	declared, exclaimed, questioned, replied, repeated, bellowed, shouted, responded, whispered, asked, mentioned, remarked, commented, uttered, announced, called, cried, responded, demanded, asked, stated
Saw	glimpsed, noticed, observed, sighted, spotted, stared at, glanced at, eyed, gazed at, spied, examined, watched
Scared	afraid, fearful, terrified, frightened
Smart	witty, bright, quick-witted, knowledgeable, intelligent, clever, ingenious, sharp, brainy, brilliant, gifted, wise
So	thus, accordingly, therefore
Then	first, second, next, later, finally, afterward, meanwhile, soon
Things, Stuff	object, article, materials, matter, element, substance
Very	extremely, exceedingly, incredibly, intensely, truly, infinitely, surely, especially, shockingly, immeasurably, severely, powerfully, chiefly, bitterly, mightily
Walked	staggered, traveled, trudged, strutted, marched, hiked, shuffled, sauntered, lumbered, paraded, ambled, strolled

SUPPORTS FOR STRUGGLING READERS

Reading a poem involves determining the message behind the text, sometimes referred to as the author's purpose. To address this interpretive component of reading poetry, this unit includes a variety of approaches to the reading of poetry and some graphic organizers to help scaffold student's interpretation of poetry.

Here are some general suggestions:

- Begin each class with a poem by a different poet.
- Ask students to memorize poems and then write them out or recite them from memory.
- Read poems aloud to your students.
- Ask each student to create his or her own anthology of favorite poems.
- Organize a poetry contest for teachers and administrators and select students to act as judges.
- Introduce a new poetic form each week and give examples of poems that use -- or reinvent -- the form. (Academy of American Poets, 2007)
- Use poetry slam DVDs to familiarize students with that poetry style

Here is a sample graphic organizer for students to fill out while reading and rereading a poem:

Question	Text Citation	Explanation
Who is speaking?		
What is being described?		
How are things described in the poem?		
Why did the author write this poem?		
What do you relate to in this poem?		
What do you not understand in this poem?		

GUIDELINES FOR USING THE 30 DAYS OF POETRY UNIT

Due to the popularity of the attached document, a brief explanation of how it should be used and modified for the high school curriculum is necessary. First, as teachers we must realize that the *30 Days of Poetry* provides exposure to different forms of poetry and not an exhaustive genre study. As teachers of literature we must realize the importance of getting beyond just the format of poetry and into more critical thinking about poetry.

Poetry communicates a unique message in a unique way. Poetry teaches us to look beyond the descriptions of objects, events, people, places, and things by emphasizing how all of these various components interact. Moreover, few poets write in a myriad of styles: most decide to hone in on one style that speaks to them. Studying poetic form is primarily aimed at understanding how that form relates to the function of poetry and allows the author and the reader to experience a diversity of expression within the genre of poetry. The following attached lessons are intended to supplement this unit and familiarize teachers with other possible writing mini-lessons.

Oral Presentation Rubric: Poetry Reading -- Oral Presentation

CATEGORY	4	3	2	1
Volume	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members most of the time.	Volume is loud enough to be heard by all audience members some of the time.	Volume often too soft to be heard by all audience members.
Speaks Clearly	Speaks clearly and distinctly almost all the time, with no mispronunciations.	Speaks clearly and distinctly almost all the time, with minimal mispronunciation.	Speaks clearly and distinctly most of the time, with some mispronunciation.	Often mumbles or cannot be understood and many mispronunciations.
Preparedness	Student is completely prepared and has obviously rehearsed.	Student seems prepared but might have needed more rehearsals.	Student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
Enthusiasm	Facial expressions and body language generate a strong audience interest and enthusiasm.	Facial expressions and body language mostly generate a strong audience interest and enthusiasm.	Facial expressions and body language sometimes generate strong audience interest and enthusiasm.	Very little use of facial expressions or body language. Did not generate much audience interest or enthusiasm.
Rate of Speech	Read with appropriate speed. Rate of speech was slowed or sped up to match tone of poem.	Read with appropriate speed most of the time.	Read with appropriate speed some of the time.	Rate of speech interfered with most of the audience's understanding.
Comprehension	Student is able to accurately answer almost all questions posed by classmates about the topic.	Student is able to accurately answer most questions posed by classmates about the topic.	Student is able to accurately answer some questions posed by classmates about the topic.	Student is unable to accurately answer questions posed by classmates about the topic.

(Rubistar, 2007)

DIFFERENTIATED INSTRUCTION AND ADAPTATIONS

At least three aspects of instruction can be differentiated: content, process, and product. Included in this section are suggestions on how you can differentiate content by selecting different texts for individual readers and how you can differentiate the processes in this unit on poetry for struggling readers and writers. The following lists contain some poetry you may consider integrating into your unit based on the interests and needs of your students.

SOME SUGGESTED WORLD LITERATURE: NINTH AND TENTH GRADES

POET	POEMS	LINK
William Blake	<i>The Tyger</i>	http://www.poets.org/viewmedia.php/prmMID/15523
William Shakespeare	<i>Sonnets</i>	http://www.shakespeares-sonnets.com
Wisława Szymborska	<i>Cat in an Empty Apartment</i>	http://www.pan.net/trzeciak/
Anna Akhmatova	<i>They Didn't Meet Me</i>	www.poetryloverspage.com/poets/akhmatova/akhmatova_ind.html
Pablo Neruda	<i>If You Forget Me</i>	http://www.poemhunter.com/poem/if-you-forget-me/
Federico Garcia Lorca	<i>City That Does Not Sleep</i>	http://www.poets.org/viewmedia.php/prmMID/15869
Jose Martí	<i>No. 5</i>	http://library.thinkquest.org/18355/poetry_by_jose_marti.html
Vergil	<i>Aeneid</i>	http://classics.mit.edu/Virgil/aeneid.html
Li Bai	<i>About Du Fu</i>	http://www.chinapage.org/libai2e.html
Rosario Ferré	<i>Duelo de Lenguaje</i>	http://rosarioferre.net/
Jorge Luis Borges	<i>The Art of Poetry</i>	http://www.poemhunter.com/poem/art-of-poetry-the/

SOME SUGGESTED AMERICAN LITERATURE: ELEVENTH GRADE

POET	POEMS	LINK
Emily Dickinson	<i><u>Because I could not stop for death: I heard a fly buzz when I died</u></i>	http://www.online-literature.com/dickinson/443/ http://www.poets.org/viewmedia.php/prmMID/15393
Bob Dylan	<i><u>Tambourine Man</u></i>	http://www.bobdylan.com/songs/tambourine.html
Tupac Shakur	<i><u>I Cry; The Rose that Grew from Concrete</u></i>	http://www.2pac2k.de/poems.html
Wallace Stevens	<i><u>The Emperor of Ice Cream</u></i>	http://www.poets.org/viewmedia.php/prmMID/15744
Walt Whitman	<i><u>I Hear America Singing</u></i>	http://www.poets.org/viewmedia.php/prmMID/15752
Carl Sandburg	<i><u>Fog</u></i>	http://www.poets.org/viewmedia.php/prmMID/15263
Nikki Giovanni	<i><u>My First Memory of Librarians; Quilts</u></i>	http://www.poets.org/viewmedia.php/prmMID/19505 http://www.poets.org/viewmedia.php/prmMID/16891
Gary Soto	<i><u>A Red Palm</u></i>	http://www.poets.org/viewmedia.php/prmMID/19704
Robert Frost	<i><u>Road Not Taken</u></i>	http://www.poets.org/viewmedia.php/prmMID/15717
E.E. cummings	<i><u>anyone lived in a pretty how town; Chansons Innocentes: I</u></i>	http://www.poets.org/viewmedia.php/prmMID/15403 http://www.poets.org/viewmedia.php/prmMID/15398
William Carlos Williams	<i><u>The Red Wheelbarrow; The Great Figure</u></i>	http://www.poets.org/viewmedia.php/prmMID/15537 http://www.poets.org/viewmedia.php/prmMID/19475
Elizabeth Bishop	<i><u>At the Fishhouses</u></i>	http://www.poets.org/viewmedia.php/prmMID/15209
Sylvia Plath	<i><u>Daddy</u></i>	http://www.poets.org/viewmedia.php/prmMID/15291
Langston Hughes	<i><u>I, Too, Sing America</u></i>	http://www.poets.org/viewmedia.php/prmMID/15615
Edgar Allen Poe	<i><u>Annabel Lee; The Bells</u></i>	http://www.poets.org/viewmedia.php/prmMID/16055 http://www.poets.org/viewmedia.php/prmMID/16056
Billy Collins	<i><u>Fishing on the Susquehanna in July</u></i>	http://www.poets.org/viewmedia.php/prmMID/16497

30 Days of Poetry

Student Activity:

You **can** write poetry! Students just like you in high school have used these lessons for several years. They have had poems published in national anthologies and several were invited to read the works they created from these lessons at the 1997 Great Basin Book Festival in Reno, Nevada.

The Day number is your link to the lessons. Each lesson gives you a format to follow and student examples. In many cases your teacher will direct you to write more than one poem in a lesson. This gives you an opportunity to use the form and, most often, create an even better poem in doing so.

Enjoy your lessons! When you have finished, I would like to know how you did and how you liked the lessons. You can write to me at msrogers@mchsi.com.

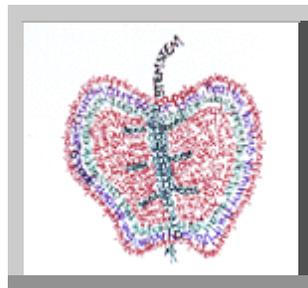
30 Days of Poetry - Day 1

Concrete Poetry

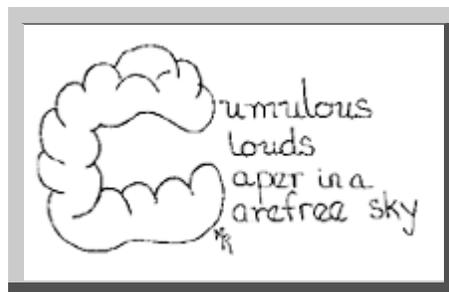
Concrete Poetry is the use of words and their physical formation to convey meaning. This may be done with color, the shape of the letters, and/or the arrangement of words. Samples below show some of the many variations available. To view various forms of concrete poetry on the Internet, go to <http://jdc-concrete.com/>.

Directions: Graphically create a scene using only words. From a distance this will look like a picture, but up close it will consist only of words and phrases.

No extra lines or shapes should be used. A light pencil line might be drawn first as a guide. Use colors, shapes, and sizes that will enhance the meaning of words.



An alternative is to use a letter of the alphabet and create a phrase in which most of the words begin with that letter. The major letter should be drawn so that it suggests the object you are describing.



30 Days of Poetry - Day 2

Synonym Poetry*:

Choose any word. Write that word in capital letters on the first line. Brainstorm three to five synonyms for the chosen word. Another option might be to use a thesaurus (you can use the link [WWWebster \(TM\) Dictionary](http://www.m-w.com/) - <http://www.m-w.com/> based on Merriam-Webster's Collegiate(R) Dictionary, Tenth Edition). Write the synonyms on the second line. On the third line, write a descriptive phrase about the word. The last two lines of the poem should rhyme.

Student Examples:

LOVE

Attachment, adoration, warmth, adore
Love is so pure, right down to the core.
---Kimiko Brantley (Grade 10)

NOISE

Clamor, uproar, hullabaloo.
These things can really annoy you.
---Shasta Inman (Grade 9)

*The Synonyms were suggested by Paul Janeczko in workshops sponsored by NNWP.

30 Days of Poetry - Day 3

Opposites*:

Choose two things that are opposites. It could be the opposite sides of a question. Humor is good. The poem should be two or four lines long. The first two and the last two lines should rhyme. Slight rhymes are acceptable.

The opposite of honest
What a lot of people do on a hard test.
---Benjamin Swanson (Grade 9)

OPPOSITES

What is the opposite of love?
Maybe it is as beautiful as a white dove,
Because love is so fine,
This is something that I know is mine.

What is the opposite of a smile?
Maybe it is a frown that hasn't been seen in a while,
Because a great smile brightens up the day,
This has made my day better in every way.

What is the opposite of true?
It could be purple, or even blue.
Because truth is better than a lie,
I want the truth even from my special guy.
---Kimiko Brantley (Grade 10)

*The Opposites were suggested by Paul Janezco in workshops sponsored by NNWP.

30 Days of Poetry - Day 4

List Poems*:

There are so many things that can be written about in lists that sometimes we cannot think of a thing to write. To help, some ideas for lists are below.

Lists can be either rhyming or not. It is up to the writer to decide which style s/he uses. In at least one of the poems you write, make the list humorous or far-fetched. Then, in the final line, give the poem a serious turn.

Ideas for List Poems

The Sources of:

grayness
stiffness
softness
redness
squeaks
cold
sights

Things That:

ring
light
you find in the grocery
hear in your house
smell in the school
are round/square
are
red/blue/green/black

Things:

to do waiting for the bus
to do trying to fall asleep
you should have done
you should not have done
that make you feel tall
that make you feel small
that you tell your mother

Student Examples: THINGS KIDS SAY WHEN THEY WANT TO GET OUT TO PLAY

- I did all my homework.
- I picked up my toys.
- I emptied the trash.
- My bed is made. No, there are no lumps.
- I ate all my vegetables.
- But everyone else is.
- Bobby's mom doesn't make him.
- But, Mom.
- No, my dirty clothes aren't under the bed.
- Yes, Mom, I'm sure.
- Yeah, I'll be careful.. No, I won't poke an eye out.
- Oh, please!
- Steve Schlatter (Grade 10)

CAN YOU IMAGINE...

**A city without violence
This classroom in silence**

**Basketball without a ball
Reno without a mall**

**Ducks wearing lipstick
No barbecue at a picnic**

**Sky without stars
Jail with no bars**

**Thursdays without New York Undercover
Being born without having a mother**

**The Lakers after Shaq
Harlem without crack**

**Pepsi without caffeine
Every night having the same dream?
---Tierra Jones (Grade 10)**

*The Lists were suggested by Paul Janeczko in workshops sponsored by NNWP.

30 Days of Poetry - Day 5

Three Word Forms:

Each line of this form is made up of three words. The last two words become the first two words in the next line. In the poem, there will be a progress of images and a story will be told.

Student Examples:

MORNINGS

sleep, alarm, awake
alarm, awake, shower
awake, shower, clothes
shower, clothes, shoes
clothes, shoes, dog
shoes, dog, run
dog, run, breakfast
run, breakfast, sunrise
breakfast, sunrise, car
sunrise, car, work.

---Alex Buffington (Grade 10)

ball, snap, run
snap, run, tackle
run, tackle, sack
tackle, sack, pass
sack, pass, catch
pass, catch, 1st down
catch, 1st down, touchdown.

---Josh Jones (Grade 10)

30 Days of Poetry - Day 6

I Don't Understand...:

Begin the poem with "I don't understand..." List three things you do not understand about the world or people. Name the thing you do not understand most of all. End the poem with an example of something you DO understand.

Student Example:

I DON'T UNDERSTAND...

I don't understand
why people dislike me
why people can't get along
why dogs are colorblind and cats aren't

But most of all
why people are prejudiced
why people must move away
why people argue over stupid stuff
why there are wars

What I understand most is
why trees grow
why birds chirp
why the sun shines
why the car goes.

---Anita Pepper (Grade 10)

Day 7 - Just Because...

Just Because... poems ask you to describe yourself in the first line of the poem. The next three lines in each stanza tell what you are NOT. The final line restates the first line and adds a tag directing the reader to do something.

Student Examples:

Just because I'm scared

Don't laugh and giggle behind my head

Don't kid and play when I'm not there

Still ask me because I might play

Just because I'm scared

It doesn't mean I can't do it

It doesn't give you the right to talk about me

It doesn't stop me from having fun

Just because I'm scared

Still tell me everything you did

Can't wait until I get big

Just because I'm scared -- please try to be my friend

---Brandon Womack (Grade 10)

Just because I'm an only child

I'm not a freak

I'm not shy

Just because I'm an only child

I'm not lonely

I'm not selfish

I'm not spoiled

Just because I'm an only child

I know I'm not perfect

I can't always be the best friend

I'm not a nerd

Just because I'm an only child -- let me be me.

---Liz Webster (Grade 9)

Day 8 - I Am (Version 1)

Below are line-by-line directions for writing this kind of poem:

Line

#1. I am

#2. Three nouns about which you have strong feelings. Begin each with a capital letter.

#3. A complete sentence about two things that you like.

#4. Three nouns that describe what you like to see in other people; end with "are important to me."

Capitalize each noun.

#5. A sentence containing a positive thought or feeling. It can tell what you find acceptable in yourself.

#6. -#7. Sentence in which you show something negative in yourself or others, however the sentence must end by showing that out of something BAD can come GOOD. Use the word "but" to link the bad and good.

#8. -#9. -#10. Each line is a short sentence relating something about which you have strong feelings--likes or dislikes. They do not have to relate to each other or to the previous lines you have written.

#11. End with "This is me" or "I am."

Student Examples:

I am

Life, Hope, Living

I care very much about the world and life on it.

Honesty is important to me.

Optimism is important to me.

Unselfishness is important to me.

Hospitality is a good thing.

Meanness is bad, but can be good to get people off your back.

The world is getting weaker.

The longer the days the more beautiful they are.

People are too negative.

I am.

--Liz Webster (Grade 9)

Day 9 - I Am (Version 2)*

Below is the line-by-line set-up for this version of the "I Am..." poem:

Stanza 1

I am (two special characteristics you have)
I wonder (something you are actually curious about)
I hear (an imaginary sound)
I see (an imaginary sight)
I want (an actual desire)
I am (the first line of the poem is repeated)

Stanza 2

I pretend (something you really pretend to do)
I feel (a feeling about something imaginary)
I touch (something you imagine you touch)
I worry (a worry that is real to you)
I cry (something that makes you very sad)
I am (the first line of the poem is repeated)

Stanza 3

I understand (something you know is true)
I say (something you believe in)
I dream (a dream you actually have)
I try (something you make an effort to do)
I hope (something you really hope for)
I am (the first line of the poem is repeated)

Student Example:

Football Player

I am a football player
I wonder if we will win
I hear the whistle blowing
I see football jerseys
I want to be an NFL football player
I am a football player

I pretend to be Ray Lewis in the Super Bowl
I feel like tackling people
I touch jerseys when I tackle people
I worry that we are going to lose
I cry when I get tackled by a 50 ft. man
I am a football player

I understand that it is okay to lose
I say time out
I dream of being in the NFL
I try hard
I hope I'll be in the NFL
I am a football player

Tony

http://www.beavton.k12.or.us/jacob_wismer/leahy/2005/poems/i_am_tony.htm

Day 10 - Diamonte

Diamonte:

The French word *diamont* means diamond. A DIAMONTE is a seven-line poem that gradually changes from one idea to a direct opposite idea. When it is completed, its total appearance is diamond shaped.

There are two patterns you can follow in writing a diamonte.

Pattern:

Line 1 = Noun
Line 2 = Adjective, Adjective
Line 3 = Verb, Verb, Verb
Line 4 = Noun, Noun, Noun, Noun
Line 5 = Verb, Verb, Verb
Line 6 = Adjective, Adjective
Line 7 = Noun

Pattern:

Line 1 = Opposite of line 7
Line 2 = Describe line 1
Line 3 = Action about line 1
Line 4 = 2 nouns about line 1
 2 nouns about line 7
Line 5 = Action about line 7
Line 6 = Describe line 7
Line 7 = Opposite of line 1

Student Examples:

Love
Bright, Passionate
Charming, Drifting, Growing
Cherish, Infatuation, Antipathy, Uncaring
Animosity, Falling, Dead
Dark, Disgust
Hate
---Kimiko Brantley (Grade 10)

Day 11 - Cinquain

A CINQUAIN is a poem with five lines.

There are a few things to remember NOT to do with a CINQUAIN or any short poem:

- (1) Don't be tempted to add extra words or syllables to fill out the form.
- (2) If every line sounds "finished," there is a full stop at its end and it sounds boring.
- (3) A CINQUAIN should build to a climax and have a surprise at the last line.

CINQUAINS can be of either of two patterns: one is built on the number of words in a line; the second is based on the number of syllables in a line.

WORD PATTERN:

- Line 1 = One Word (noun)
Subject & title of poem
- Line 2 = Two Words (adjectives)
- Line 3 = Three Words (verbs)
- Line 4 = Four words that relate feelings
- Line 5 = One word that repeats or refers to line 1 (subject)

SYLLABLE PATTERN:

- Line 1 = 2 syllables
- Line 2 = 4 syllables
- Line 3 = 6 syllables
- Line 4 = 8 syllables
- Line 5 = 2 syllables

The ideal Cinquain would combine the elements of both columns.

triangles

pointy edges

revolving, rotating, angling

Triangles are all different.

180°

Day 12 - Poems, Portraits, and Pals*

1. Color me red. List fifteen things you can think of when you think of the color RED. Include the sound of red, the feeling of red, and the taste of red.
2. List ten new sayings you would write on candy hearts.
3. "How are you feeling?" Write twelve ways to answer without using "fine!"
4. Come to your senses. Choose a human emotion or any other idea. Think about it and experience it with all five senses. Write a line that tells what color it is. Then write some other lines to describe it using just one of the senses in each line. (Color: taste, smell, sight, sound, and feel).

Example:

Joy is bright green.
It tastes like orange juice.
It smells like sunshine.
And reminds me of fireworks.
It sounds like a crackling fire.
Joy makes me feel like giggling.

5. Hearts are like _____, or my heart is like a _____. Compare your heart or just hearts to some other object and tell how the two are alike.
6. List eight reasons why people should or should not give Valentines.
7. Write a Cinquain beginning with heart, love, Valentine, or any other similar word that comes to mind.
8. Design a Valentine and send it to a friend.
9. List ten reasons why friends get into fights. What are some things you can do to become friends again?
10. Have you ever apologized for something for which you weren't really sorry? Write a poem or note that gives an apology for something you've done.

**Example: I have eaten
the plums
that were in
the icebox**

**and which
you were probably
saving
for breakfast**

**Forgive me
they were delicious
so sweet
and so cold**

11. Paint a Word Portrait of a Friendship. To gather ideas, ask people of all ages and kinds to tell you about their friendships.

12. PHOETRY is a combination of poetry and photography. Take (or bring in) a snapshot of anything that interests you. Then write poetry to describe actions, impressions, feelings or places represented in the picture.

13. Write a DIAMANTE (see Day 10) that tells about opposites.

14. Write about a romance between unusual pairs of lovers: a tennis shoe and a potato peel; a snail and a scotch tape holder.

15. Write a love letter to the "thing" you love most (stickers, baseball cap, teddy bear, chocolate marble ice cream, bed, soccer, etc.) Tell your favorite thing why you love it.

Student example: Oh, my beloved bed.

**How I love to fall
Into you each night
After a stressful day.
You are still there
With open arms
And welcoming smile.
Thank you for everything.
Thank you with all my heart.
--Elia Miller (Grade 9)**

Day 13 - Formula Poems

Formula poems help you use words effectively. Using parts of speech and literary devices help to make your work lively and exciting.

Formulas:

- #1: Participle, participle, participle
- #2: Noun
- #3: Adverb (how)
- #4: Verb
- #5: Adverb (where or when)

Samples:

- #1: Leaping, soaring, flying
- #2: The superhero
- #3: Nonchalantly
- #4: Crashed
- #5: Into the wall

Title: Pick a color

- #1: Describe something associated to it
- #2: Simile or metaphor
- #3: Adverb or adverb phrase (where)

Title: Green

- #1: Makes me think of Spring
- #2: Like a tree covered with leaves
- #3: In a wooded forest.

Title: Feeling

- #1: Three verbs
- #2: Adverb (where)
- #3: Who has the feeling

Title: Silly

- #1: Tickle, wiggle, giggle
- #2: Lying on the floor
- #3: My baby sister

Day 14 - More Formula Poems

Formula poems help you use language effectively. Knowing grammar and literary terms helps you to write vivid poems that show your reader a mental image. The better your reader can see what you are talking about, the more s/he will like it.

Formulas:

Title: Noun

#1: Verb

#2: Verb phrase

#3: Three adjectives

Title: Participle

#1: Three nouns that do it

#2: Two adjectives

#3: Simile

Title: Earliest Memory

#1: Adverb (where)

#2: Doing what

#3: Two or three words showing emotion

#4: Detail from the setting

#5: Skip a line

#6: Tell how you feel

PAPA VINC

Can you guess what the eight letters of PAPA VINC stand for?

Write eight lines, beginning each one with a different part of speech.

Samples:

Title: Giraffes

#1: Munching

#2: Loping in the grass

#3: Stately, long-necked, silent.

Title: Jumping

#1: Frogs, kangaroos, Mexican beans

#2: Happy, playful

#3: Like a single heart

Title: Earliest Memory

#1: At the easel

#2: Painting a sailboat

#3: Intense, quiet, relaxed

#4: Too much water on the brush

#5:

#6: Frustrated!

Wow!

Clouds
are floating
across the blue sky
anxiously reminding
all of us
to smile.

Day 15 - Emotions and Actions

Sometimes it is hard to put your emotions and feelings on paper. The following patterns for poems are designed to allow you to get used to putting your emotions into writing.

Line #1: What if _____

Line #2: I might _____

(leave a space between lines 2 & 3)

Line #3: What if _____

Line #4: I could _____

(leave a space between lines 4 & 5)

Line #5: What if _____

Line #6: I would _____

(leave a space between lines 6 & 7)

Line #7: Ask a question.

Line #1: When I _____ (describe an action)

Line #2: _____ (describe where action takes place)

Line #3: (Write 2 to 3 words that describe how you feel)

Line #4: I wish I could _____ (describe an action)

Line #5: (Tell the reason why)

Title: EMOTION

Line #1: I _____ (describe what you did to show how you were feeling)

Line #2: (Write 3 words that describe how you felt)

Line #3: (Make a statement or ask a question with regard to what is written in the first two lines)

Line #1: If I could be _____

Line #2: I'd _____ (describe what you would do)

Line #3: _____ (describe how you would do it)

Line #4: _____ (describe where you would do it)

Line #5: (Exclamation that shows how you would feel)

Day 16 - Writing about Weather

Possibly the most famous poem about weather is Carl Sandburg's *Fog*. You can write about a force in nature in the style of Sandburg by following the formula below:

- Title: Form of Nature chosen
- Line #1: Title + (how it arrives or begins as the animal would arrive)
- Line #2: Tell what it does
- Line #3: And how it does it
- Line #4: And where it is
- Line #5: Tell how it leaves (as the animal would leave)

Student Example:

THUNDER

Thunder comes in loud
Like the majestic roar of a lion.
It answers the call
Of lightening
By striking fear into people.
Away, somewhere in the sky,
Somewhere in the unknown,
An unknown voice,
And then leaves without a trace
Of its existence
Except in peoples' stories.
---Elia Miller (Grade 9)

To see some other examples of writing about weather, you can go to the "[Windy Language](#)" page -

<http://sln.fi.edu/tfi/units/energy/database.windlanguage.html>

Day 17 - Month Metaphors

You can use a metaphor as a springboard to write a Month Metaphor poem. The format is the same as when you did WRITING ABOUT WEATHER.

DIRECTIONS:

1. Choose a month -- or a season -- and picture how it would arrive if it were a person OR an animal.

The list of MOTION WORDS below may help you, or you may use another word to show how the month or season arrives.

2. Add a few words to make the picture seem more complete. Tell how OR where it arrives. Use adverb or prepositional phrases. If you wish, use a THESAURUS to find synonyms to replace overworked words.

3. Tell something else the month or season does while it is here.

4. Tell how the month or season leaves.

NOTE: be sure you keep the same comparison (metaphor) throughout the poem. Don't change to a different picture.

MOTION WORDS

march	wobble	creep	steal
stagger	sneak	stumble	bound
skip	zoom	trot	bounce
prance	tramp	totter	dart
float	dance	strut	lope
tiptoe	shuffle	skate	trudge
gallop	scurry	slide	plod
hop	spring	leap	advance
limp	glide	slink	drag
hobble	flutter	skulk	slip
canter	lurch	crawl	saunter

Student Examples:

JULY trudges
right in
with a bang.
It crawls around
on the hot ground,
leaps around
spreading warmth,
then glides right
out of the way.
---Tierra Jones (Grade 10)

SEPTEMBER
creeps in quietly
and unnoticed.
It just sits there
waiting,
watching for something
to happen.
Then, just a quickly
as before,
it creeps back out.
---Elia Miller (Grade 9)

NOVEMBER
slides in
on clouds of snow
and rain.
It blows away
the warmth,
and sneaks in
the cold,
then drags away.
---Liz Webster (Grade 9)

Day 18 - Image Poems

It is the purpose of this lesson to help you to "see" things you can write about. The same formula can be used in writing about pictures, people, and things. This basic "formula" is:

Line #1: Describe the object with two or three adjectives

Line #2: Give the object an action

Line #3: Put the object somewhere

DIRECTIONS:

1. Choose a picture that is not too "busy." It should have only one or two subjects in it.

Use the formula above to write about one object in the picture.

2. Can you imagine the object doing something really silly -- or someone doing something silly with it?

Use the formula to write about that.

3. Imagine something strange happening to the object or with it. Where is it happening?

Use the formula to write about it.

4. Imagine the object in a sad way. Where is this happening?

Use the formula to write once more.

5. Look at the four poems you have written. Are they four stanzas of one poem? If they are, combine them into one poem.

Here are some other possibilities for combining thoughts about the photo:

Imagine "Real and Beautiful"

Imagine "Unreal and Beautiful"

Imagine "Unreal and Strange"

Imagine "Unreal and Silly"

Instead of doing this with an object, do this with a real person or a character from literature.

Day 19 - Sense Poems

Think of a place that is special. Form an image in your mind of this place. If you need to, cluster this image. Then complete the following statements.

- | | |
|------------------|--------------------------------------|
| a. I see _____ | |
| b. I smell _____ | I see the sage-covered desert |
| c. I hear _____ | I smell the freshness of the morning |
| d. I feel _____ | I hear the scream of the hawk |
| e. I taste _____ | I feel the caress of a breeze |
| f. I think _____ | I taste the dew on the wind |
| | I think the new day is born |

After you have written out the sentences, remove the pronouns, verbs, and articles as you need to:

sage-covered desert
freshness of morning
scream of the hawk
caress of a breeze
dew of the wind
new day born

Day 20 - Contrast Poems

Often we see things in two different, contrasting ways. This can be expressed in poetry.

FORMULA:

Title: Name of object, tradition, environment, etc.

Lines #1-2-3: Write three lines that paint a vivid picture of the title

Skip a line

Lines #4-5-6: Write three lines that paint a different picture

Follow the same pattern in the second three lines you did in the first. For example, if line #2 contains two adjectives and a noun, line #4 should also have two adjectives and a noun.

Day 21 - Object Poems

1. Select a picture of an object.
2. Read the following excerpt from *Gift from the Sea* by Anne Morrow Lindbergh. As you read, notice the comparisons and the descriptions of those comparisons.

This snail shell, round, full and glossy as a horse chestnut. Comfortable and compact, it sits curled up like a cat in the hollow of my hand. Milky and opaque, it has the pinkish bloom of the sky on a summer evening, ripening to rain. On its smooth symmetrical face is penciled with precision a perfect spiral, winding inward to the pinpoint center of the shell, the tiny dark core of the apex, the pupil of the eye. It scares me, this mysterious single eye - and I stare back.

Now, it is the moon, solitary in the sky, full and round, replete with power. Now it is the eye of the cat that brushes noiselessly through long grass at night. Now is an island, set in ever-widening circles of waves, alone, self-contained, serene.

3. **ASSIGNMENT:** In poetic form write a meditation on your object like the one Anne Morrow Lindbergh did in which you compare the object to as many things -- *sights, sounds, tastes, textures, smells* -- as you can imagine. Let your imagination run free. Think of the most unique comparisons that you can. Then write a poem, including six (or fewer) of these comparisons and their descriptions (how does your object look like a mountain, etc.). Do not use rhyme.
4. To help you begin, answer the following questions about your object: What does it look like? How or why does it look like that? What colors do you see? What do the colors remind you of? What does it smell like? What does it feel like?
5. Here is a guide to help you structure your poem. It is a poetic frame based loosely on the Lindbergh passage above:

First it is....
And then it is like....
And then it is like....
And now it becomes....
And now it is....
And now it is....
And now I am....

Day 22 - First Lines/Last Lines

Work your way into a poem by choosing a **FIRST LINE** from those below, one that appeals to you. Once you get going, choose a **LAST LINE** to work toward. As a writer I often will hear a line and build an entire poem around that line. The line around which the example below was written is underlined.

Feel free to change, or leave out entirely, the **FIRST** and **LAST LINE** prompts, once they have served their purpose of getting your poem started and bringing it to a conclusion.

FIRST LINES

1. Housewives, as the nights, came in
2. We did it in front of the mirror
3. In the corner of the living room was an album of unbearable photos
4. My mother once told me
5. Before I go
6. The woman stood in front of the table, her sad hands
7. In a small town in Scotland they sell books with one blank page
8. She was born in the midst of the black frock coats

LAST LINES

1. which she tore with her teeth
2. and broke from those pages
3. I take back everything I've said
4. like the earth of the summer beneath
5. their evening broth
6. women's stockings
7. clinging
8. and then a small song, a little smile, and then nothing

Example:

shops closed
long ago --
residues of workers
bend uphill
against squalls --
early diners scuttle
and dodge
falling droplets --

cries of a sax --
riffs in the wet night
echo up walls
melt into low-hanging mists
---Marsha Rogers © 1998

Day 23 - Bull Durham Credo

In the movie *Bull Durham* Kevin Costner's character is asked what he believes in. His answer provides us with a poetic format. By following the formula below, tell what you believe in.

BULL DURHAM CREDO

I believe in the _____

the _____

the _____

the _____

the _____

But (something you don't believe in, i.e. ("but the novels of Stephen King are self-indulgent, over-rated"))

I believe in _____

I believe in _____

I believe in _____

And I believe in _____ (longest)

Student example:

CREDO

I believe in the wisdom of elders,
the influence of peer pressure,
the importance of success,
the evil that exists in money,
the effectiveness of hard work,
dedication, courage, strength.

But the belief that you don't have to strive
for your goals is just outrageous.

I believe in the truth that will set you free,
I believe in love that will conquer all,
I believe in respect for others,
Courtesy, politeness, gratitude.

And I believe in the fact that tomorrow
isn't promised to you.

---Tierra Jones (Grade 10)

Day 24 - Japanese-like Poems

Several forms of poetry are traditional to Japan. Those known in the United States are primarily haiku and tanka. In fact, there are several magazines and journals that accept these forms only for publication. We will examine both of these forms, but because you will be allowed more latitude in subject matter and form, we are calling this lesson "Japanese-like" rather than traditional Japanese forms. In the discussion below, I have linked to two haiku sites and two tanka sites on the web. Just click on the underlined words to get there.

HAIKU

Haiku poems are characterized by content, language, and form. Of the three elements, form is the least important. The content of haiku poems is primarily nature. Usually there are no similes or metaphors, nor are there many adjectives. The most common form is three lines, the first and third being the same length and the middle one being a little longer. In English-speaking countries this has been translated into a 5/7/5 syllable structure. However, this is not set in stone. In Japanese, it is 17 sounds. In English this translates to somewhere between 12 and 15 syllables. Therefore, if you do not have EXACTLY 17 syllables it is acceptable. The most famous writer of haiku is Matsuo Basho and his most famous poem is:

old pond...
a frog leaps in
water's sound

TANKA

A tanka is a mood piece, usually about love, seasons, sadness, or how short life is. Tankas use strong images and often have literary devices such as simile and metaphor. A tanka is short and usually has only five lines. Instead of counting syllables, you count ACCENTED syllables. The following pattern of ACCENTED syllables works well in English for a tanka: 2/3/2/3/3. Some claim the tanka contains 5/7/5/7/7 syllables. Actually, you can use either method for determining the sounds in this kind of poem.

DIRECTIONS:

Now that you are familiar with the haiku and tanka forms of poetry, you are to write at least two of each form. By writing more than one of each kind, you become familiar with the forms and used to following set patterns for writing different kinds of poetry.

Day 25 - Write About Yourself and Others

Someday Poems:

Begin each line with the word *Someday*... and complete it with a wish you have. Make the first two or three lines say something about your everyday wishes and slowly move away from yourself to the world in general. You may end the poem with the word *Someday*....

Student examples:

SOMEDAY...
Someday I will play the guitar
Someday I will have a job
Someday I will get married
Someday I will have kids
Someday I will be rich
Someday I will be noticed
---Melissa Manor (Grade 10)

One Window Is All I Need... Poems:

Begin your poem with the line *One window is all I need*..., and continue to write about this imaginary window in a personal way.

Student examples:

ONE WINDOW IS ALL I NEED

One window is all I need
To see what lies ahead for me
To lose myself in love
For a connection to my inner world
To see myself for who I am
And be able to make changes.
---Tierra Jones (Grade 10)

ONE WINDOW IS ALL I NEED...

to see the world
to reveal myself
to imagine adventures
to return to myself
and live.

---Alex Buffington (Grade 10)

WRITING ABOUT OTHERS:

When you write about others, pick one important thing about them. Keep the focus positive.

Line #1: The important thing about (name) is (most striking attribute)

Line #2: S/he is also _____(use as many lines as you need)

Last line: But the most important thing about (name) is (repeat Line #1)

Student example:

As you become comfortable writing poetry, you will find you will want to change the format and work on your own. This is great! The following student example came from such a growth:

THE NEW WORLD

Over 300 years ago,
my grandfather of many greats
moved from one world to another,
sailed across the Atlantic
and settled in Virginia.
He must have felt as
Christopher Columbus,
discovering a new world.
England to "The New World"
Not too terribly far apart,
but different in all ways.
All his routines changed,
his work changed,
his life changed,
he changed.

---Jon Mayne (Grade 10)

Day 26 - Rhetorical Questions

Start your poem with a rhetorical question. A rhetorical question is one that you ask but do not expect an answer from your listener; you provide it yourself.

Student example:

RAINDROP FEELINGS

I wonder if they like being raindrops?

I suppose they do

They always have friends around them

They never travel alone

Some people save them to wash their hair

They make trees grow

---Tierra Jones (Grade 10)

Day 27 - Pantoum

The pantoum comes to us from Malayan poetry. The Western (English) version of the pantoum is a poem of indefinite length made up of stanzas that have four lines. The formula comes in where lines 2 and 4 of each stanza are repeated as lines 1 and 3 of the following stanza:

First Stanza

Line #1
Line #2
Line #3
Line #4

Second Stanza

Line #1 (same as line #2 above)
Line #2
Line #3 (same as line #4 above)
Line #4

To see an example of a pantoum, [click here](#).

Day 28 - Sestina

A sestina has six unrhymed stanzas with six lines in each stanza. The last words of the first six lines occur in a definite pattern in all of the other stanzas. The pattern for the stanzas is below. Remember, it is the **WORD** that appears at the end of each line, **NOT** the entire line itself.

Stanza 1:	Stanza 3:	Stanza 5:
A	C	D
B	F	E
C	D	A
D	A	C
E	B	F
F	E	B

Stanza 2:	Stanza 4:	Stanza 6:
F	E	B
A	C	D
E	B	F
B	F	E
D	A	C
C	D	A

The poem ends with a Tercet:

AB
CD
EF

For an example of a sestina, please look at Scott Reid's *Sestina in the Computer Age* - <http://www.sonic.net/~scotts/sestina.html>.

Day 29 - Performance Poems

Written to be performed before an audience, the performance poem may also include other performance mediums such as music, dance, theatre, or video. In recent years rap has come to be included in the term "performance poetry." Often it is written for more than one voice and includes repetition. Toby Lurie, a poet from San Francisco, has toured schools in both California and Nevada presenting this type of material to students.

QUANTITIES AND QUALITIES

by Toby Lurie © 1971

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It's not the quantity
It's not the quantity
not the quantity
of the quantity or
the quantity of
the quality
But the quantity of the quality is not the quality of the quantity
it's the quantity
It's not the quality
Unless
the quality of the quantity
is a quantity of the quality
or a quantity of the quality
is the quality of the quantity
Or the quality of the quality
is a product of the quantity
or the quantity of the quantity
is a product of the quality
it's the quality
it's the quality

The quality being affected by the quantity and the quantity being
affected by the quality

So the quality of a quantity of the quality is the quantity

of the quality the quality
of the quality

being a quantity of the quality

It's not the quantity

it's the quality
it's the quality
it's the quality

of the quantity
of the quantity
of the quantity

of the quality

DIRECTIONS:

It is now your task to create a poem for performance. Remember, it is to be read aloud before an audience. That means you must practice it out loud. Listen to yourself. You will know when you have the right words and rhythm.

Day 30 - Chapbooks

Your final task in this series of poetry lessons is to make what is called a Chapbook.

Choose your best 10 to 14 poems. You will have more than that to choose from if you have done all the lessons on this site. To make a Chapbook, you will use 8-1/2 x 11 paper. The following link will take you to a slide show presentation that will walk you through, step-by-step, the process of making your Chapbook.

Making Your Chapbook

<http://www.msrogers.com/English2/chapbook/chapbookindex.htm>

RECOMMENDED WEBLINKS

THE AMERICAN ACADEMY OF POETS: www.poets.org

The American Academy of Poets has extensive resources for high school teachers of poetry and allows teachers to use their lessons, replete with samples of actual poetry. The lessons, though not prepared through the balanced literacy model, can be adapted to the needs of your students. All of the materials used are highly engaging and offer complete examples of various movements, styles, and periods of poetry.

- “The Literature of War” Unit
 - <http://www.poets.org/viewmedia.php/prmMID/17109>
 - This is a link to curriculum on the Literature of War. The poetry included is very powerful and could easily be incorporated into the content of the Unit of Study on Poetry.
- “Voice” Unit
 - <http://www.poets.org/viewmedia.php/prmMID/17107>
 - Another poetry curriculum that emphasizes voice as a key component of understanding poetry and the purpose of poetry.
- “Women in Poetry” Unit
 - <http://www.poets.org/viewmedia.php/prmMID/17110>

www.poetryslam.com

www.e-poets.net

www.upwordspoetry.com

www.thewordsmithpress.com

www.itvs.org/poeticlicense/index.html

www.slampapi.com

www.slamnation.com

http://www.education-world.com/a_lesson/lesson262.shtml

http://www.riverdeep.net/current/2001/01/012901_m1_slam.jhtml#slam01

<http://www.pbs.org/newshour/extra/poetry/>

VIDEOS

Slam Nation

The 2000 National Poetry Slam Finals

Slammin'

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